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Научная статья

Иванова Е.В.[*]
ORCID: 0000-0002-1990-3061,
Санкт-Петербургский государственный университет, Санкт-Петербург, Россия

* Корреспондирующий автор (lisa1810[at]gmx.us)

Аннотация
Цель статьи заключается в описании вариативности концепта опасности в английской языковой картине мира, репрезентированного пословицами и газетными текстами. В результате проведенного сравнительного анализа устанавливаются основные черты сходства и различия пословичного и газетного вариантов концепта. Сходство состоит в идентичности структуры обоих вариантов концепта и типов составляющих ее когнитем, различия заключаются в большем количестве, разнообразии и большей конкретности когнитем, образующих газетный вариант концепта.

Ключевые слова: концепт, когнитема, пословица, газетный текст, сравнение.

VARIETY OF THE CONCEPT "DANGER" IN THE ENGLISH LANGUAGE PICTURE OF THE WORLD
Research article

Ivanova E.V.[*]
ORCID: 0000-0002-1990-3061,
St. Petersburg state university, St. Petersburg, Russia

* Corresponding author (lisa1810[at]gmx.us)

Abstract
The article is aimed at the description of the variety of the concept "Danger" in the English picture of the world, represented by proverbs and newspaper texts. The undertaken comparative analysis results in outlining similarities and differences in the proverbial and newspaper variants of the concept. The similarity consists in the identical conceptual structure of both variants and the type of its constituting cognithemes, the differences lie in a greater number, diversity and concreteness of the cognithemes, forming the newspaper variant of the concept.

Keywords: concept, cognitheme, proverb, newspaper text, comparison.

Introduction

The notion of concept is the key notion of Russian cognitive linguistics, resulting in the formation of a separate area of studies within it, called conceptology. The establishment of this area is fully justified by the vast number of works examining the theoretical principles and approaches to modelling and describing the concept in general, as well as the numerous studies of various concepts in different languages in particular. The cross-linguistic analysis of concepts is especially interesting in this respect, allowing the scholars to reveal common and specific conceptual features. The comparative analysis of concepts within one language picture of the world, based on the variety caused by their peculiar representation in different language strata, also presents some scholarly interest, revealing the dependence of the conceptual features and structure on the specificity of their language representation. In this connection the comparative analysis of the varieties of the concept represented by the paradigm of language signs, on the one hand, and texts, on the other, appears to be promising. Such comparative analysis is in many ways diachronic, for language signs, as it is well-known, contain some knowledge about the world that has largely become obsolete by now, while contemporary discourse supplies us with the up-to-date interpretation of human experience, organised in the form of a structured mental entity, a concept.

The comparative conceptual analysis of this kind can be classified as typological. The typological conceptual analysis is being vastly developed in Russian cognitive linguistics by N.N. Boldyrev and his school, and is based on the functions carried out by concepts: representing, semiotic and interpreting [2, P.17]. It is stated that the differences in the language representation of concepts depend on the differences in their types. The approach discussed in this article involves the opposite direction of the analysis and is aimed at the differences in conceptual characteristics based on the specificity of the concept representation in a language.

Method and Discussion

In the most generalised way a concept is normally considered as a structure of features extracted from the conceptual space interconnected with the semantics of language signs or texts chosen for the analysis. The conceptual feature may be also termed a cognitheme, a propositional unit of knowledge, functional as a constituent for the analysis of any mental construct, verbalised in the language [3, P.57]. The notion of the cognitheme will be used here for modelling and comparing two varieties of the concept "DANGER", represented by English proverbs and English (British) newspapers.

Proverbs transmit the nation's wisdom from one generation to another, instructing people how to solve typical problems, and are regarded as a mirror of national mentality. Their survival throughout the centuries is accounted for the fact that there are no radically new situations and problems, and the same situations are reproduced in the life of many generations, with proverbs recommending people how to deal with them [1, P.133].

Newspapers reflect the contemporary understanding and interpreting of this or that "fragment" of reality. They are less connected with the mentality of the people, their purpose often being that of changing the mentality and encouraging the development of a certain outlook on this or that event.

Fear is a very strong emotion, accompanying both an individual and the society as a whole throughout the history. For this reason it is not surprising that the concept of danger, the source and consequences of various dangerous situations have always played a very important part in the worldview of a person and his interpretation of the experience acquired in the process of resisting and avoiding danger. The results of this interpretation and classification of dangerous situations have been conceptualised in language signs and in texts. This makes it interesting to examine the variability of the concept of danger based on the peculiarities of its representation in proverbs and newspaper texts.

Danger awaits the modern man and the modern society as a whole everywhere: in politics, economics, health care, sport, etc. All these spheres are vastly covered by the newspapers. So to make the material for the analysis more or less foreseeable, let us narrow the discussed sphere of danger to the most topical one – the danger of corona virus and the current pandemic.

Results

The main purpose of the comparison undertaken in this article lies in tracing the similarities and differences in the two types of the concept "Danger", depending on the specific features of their language representation and the functions they realize in the community of native speakers. Thus the task set here is not to describe both variants of the concept in full detail, but to delineate the basic lines of their comparison and its results.

The typical proverbial situation of danger comprises three basic components – the source of danger, the recipient of danger and the potential consequences of danger, including as well the two possible attitudes to the dangerous situation, consisting in ignoring it or carefully avoiding. This situation determines the structure of the proverbial concept "Danger".

The most significant feature of the proverbial concept "Danger" is its metaphorical character. Most proverbs are metaphors, thus their literal meaning refers to some particular dangerous situation, while their denotative meaning in most cases is a general statement about danger and its aspects. Let us look at the following proverb:

Don't go near the water until you learn how to swim [5]

On the cognitive level of the literal meaning we can outline the cognithemes "water is dangerous", "to be able to swim is important", on the cognitive level of the denotative meaning – "a dangerous situation should be avoided, if you are not able to deal with it", "it is important to be able to deal with a dangerous situation". These cognithemes differ in the degree of their generality.

Some proverbs though are not based on a metaphor, like a proverb about the danger of the horse, or can be used in the literal sense as well, like some proverbs with the concept of the sea:

A running horse is an open grave. [Ibid]

He that would sail without danger, must never come on the main sea. [Ibid]

Modelling the structure of the concept "Danger" shows that its main components are represented both by concrete and general cognithemes. The proverbial interpretation of the concrete sources of danger concentrates primarily on *the sea*, *water*, *sailing* and *fire* with the cognithemes "sea is dangerous", "sailing is dangerous", "water is dangerous", "fire is dangerous". Other proverbial sources of danger include *the horse, the dog, thunder, storm, thorns* et al.

If you play with fire you get burnt; [Ibid]

He that handles thorns shall prick his fingers. [Ibid]

These concrete sources correspond to various dangerous objects (including a dangerous person) or situations on the cognitive level of denotative meaning, this source being specified in each particular usage of the proverb. The associations connected with the above-mentioned sources could be expressed as "turbulent" (sea), "violent" (storm), burning (fire), prickly (thorns), etc.

The recipient of the danger is an individual.

The consequences of danger are most frequently expressed by the generalized cognitheme "a dangerous situation causes injury".

The fly that plays too long in the candle, singes his wings at last. [Ibid]

The other cognithemes are "danger causes death", "danger changes people".

He that brings himself into needless dangers, dies the devil's martyr. [Ibid]

When it thunders, the thief becomes honest. [Ibid]

The structure of the concept "Danger" also incorporates the cognithemes "danger can be ignored", "it is better to be aware of danger".

He that is afraid to shake the dice will never throw a six. [Ibid]

Though the mastiff be gentle, yet bite him not by the lip. [Ibid]

Turning to the analysis of the newspaper concept and its comparison with the proverbial counterpart it is necessary to point out that the conceptual space created by newspaper texts is in the end the result of the journalists' comprehension of various events and phenomena, so inevitably it is mandatory to make an allowance for that while modelling any media concept.

The same components as those of the proverbial concept of danger can be found in the newspaper concept of danger, so the general frame, underlying the conceptual structure, could be concluded to be the same. A big difference lies in the diversity and number of cognithemes corresponding to each component of the structure. Thus, e.g., the recipient of the danger of the virus could be an individual, certain groups of the community, the community as a whole, the country, a number of countries, the whole world. The cognithemes "the virus is dangerous for the elderly", "the virus is dangerous for the people with breathing problems", "the virus is not very dangerous for the young" can be traced. The consequences of the danger represented by the corona virus and the ways to avoid this danger are also diversified and very detailed.

The newspaper concept is dynamic, new cognithemes may add to its structure with time. E.g., "the virus can be dangerous for the young", "the virus pandemic is dangerous for the economy" are adjoined to the above-mentioned cognithemes as time goes on.

The coronavirus pandemic could cause UK economic output to plunge by an unprecedented 15% in the second quarter of the year and unemployment to more than double, according to dire forecasts.[7]

The dynamics of the newspaper concept is also characterised by the changes in the frequency and prominence of this or that cognitheme E.g., the cognitheme "the virus spread must be contained" at the beginning of March referred to the dangerous situations in other countries and was not very frequent, while at the end of March became prominent, being connected directly with Britain.

... Italy, where much of the country is in lockdown to try to contain the outbreak. [4, P. 2]

... during the pandemic, people must have a reasonable excuse to leave their home to stop the virus spreading and resulting in a spike in fatalities. [8]

The proverbial concept is static, though it is possible to assume that a new proverb can contribute to its structure from time to time.

It is possible to find general and concrete cognithemes, but the difference in the degree of their generalization / specificity is not as significant as in the case of the proverbial concept. E.g., the above-mentioned cognithemes, specifying for whom the virus is or not is dangerous, are more concrete and particular than the cognitheme "the virus is dangerous for humans".

Metaphorical cognithemes can also be found: "the virus is a military adversary", "fighting the virus is fighting a war" "the spread of the virus is an invasion".

"*His (Donald Trump's) second such address on Wednesday night was again couched in terms around the need to resist a foreign invasion that is someone else's fault.*" [6]

But on the whole metaphor is not frequently encountered in the representation of the deadly virus in newspaper texts.

The cognithemes of the newspaper concept reflect the views of the representatives from different strata of the society; the governments of various countries and their representatives, the professionals in the area of medicine and related areas, the prominent people and the members of the public, the journalists who interpret the situation, moreover all these views are liable to change accordingly, as the problems the society faces are growing.

President Trump, for example, emphasises the Chinese origin of the virus, which contributes to the cognithemes "the virus comes from China", "the virus is foreign".

But to be fair, it is necessary to say that the origin of the dangerous virus is underlined not only in the Guardian's quotations of the American president's emotional speeches, but is also mentioned in the neutral analytical articles, which allows us to state that not only the source of danger is relevant for the structure of the concept, but the origin of this source as well.

The important difference in the proverbial and newspaper concepts of danger lies in the fact that in the proverbial concept the core is formed by the general cognithemes related to dealing with danger as such, while in the newspapers the concept of danger is inseparable from the concept of coronavirus and is actually its inherent attribute. In other words, the concept of the virus is the embodiment of the concept of danger for the moment being, its most vivid and versified illustration. In the proverbial concept the particular situations connected with the cognitive level of proverbial literate meanings and illustrating various dangerous situations, thus supplying us with the knowledge, e.g., that in the past the individual feared water and fire, play the subordinate role in the structure of the concept.

It is necessary to emphasize the fact that the newspaper concept under consideration will eventually completely disappear from the human mind and the newspapers, and will be replaced by another concept posing threats to mankind. It will remain as such though in the conceptual sphere of the archived newspapers. The fate of the proverbial concept is better. It will exist as long as the proverbs representing it exist and are used.

Conclusion

The comparison of the two varieties of the concept "Danger" allows us to arrive to the following conclusions.

1. The undertaken analysis reveals that the comparison of the varieties of the concept represented in different language strata, in particular, in proverbs and newspaper texts, can be promising and fruitful regarding its scholarly results. The research has shown the similarity of the conceptual structure in both varieties and at the same time a big difference in the number and diversity of cognithemes, constituting each component of the conceptual structure, and the dynamics of their changes.

2. The important difference between the proverbial and newspaper concepts of danger consists in the fact that while in the proverbial variety the generalized cognithemes form the core of the abstract concept "Danger", in the newspaper variety the generalized cognithemes are largely replaced by the concrete ones referring to the particular instant of danger the modern world faces – the corona virus. This difference is accounted for by the difference in the function proverbs and newspapers have, the former based on typical dangerous situations, the latter concentrating on the particular danger.

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СПОСОБЫ ОБРАЗОВАНИЯ ТЕРМИНОВ В СОВРЕМЕННОМ АНГЛИЙСКОМ ЯЗЫКЕ ДЕЛОВОГО ОБЩЕНИЯ

Научная статья

Касаткина М.С. *

Российский университет дружбы народов, Москва, Россия

* Корреспондирующий автор (masha_k_96[at]mail.ru)

Аннотация

В данной статье рассмотрены наиболее часто используемые словообразовательные модели, формирующие термины в деловом дискурсе современного английского языка: семантический, синтаксический и морфологический методы словообразования. Приводится определение бизнес-дискурса, а также предоставляются понятия и описания каждого из способов образования терминов с их классификациями и примерами. Англоязычная бизнес-терминология рассматривается в связи с широким применением английского языка во время деловых переговоров.

Ключевые слова: терминообразование, деловой дискурс, бизнес-терминология, словообразовательные модели.

METHODS OF TERM FORMATION IN MODERN ENGLISH BUSINESS DISCOURSE

Research article

Kasatkina M.S. *

RUDN University, Moscow, Russia

* Corresponding author (masha_k_96[at]mail.ru)

Abstract

The present article discusses the most commonly applied word-building models that are used in term formation processes in business discourse of modern English: semantic, syntactic, and morphological methods of term formation. The research includes the explanation of business discourse, descriptions and definitions of each term formation method with their classifications and examples. The English language business terminology is considered in connection with the widespread use of the English language during business negotiations.

Keywords: term formation, business discourse, terminology, word-forming methods.

Introdaction

The relevance of the present article is that due to the implementation of global innovative technologies, active word-creating processes are taking place in the field of business terminological discourse in the English language. Thus, the aim of the present research is to study the peculiarities of word formation models, which create terms in the English business language. According to Litvinov (2004), business discourse includes verbal texts that are used in standard business communication processes: acquaintance, preliminary conversation about possible cooperation, negotiations, disputes, conclusion of contracts and agreements. As for written texts, only business correspondence is considered.

The object of the research: terminological system of English business language.

The subject of the research: methods of word formation in business terminology.

Methods of term formation

According to V.P. Danilenko (1976), the most productive methods of creating words in term formation are the following: semantic, syntactic and morphological.

The semantic method was one of the first word-building techniques for creating terminological system. It is based on giving the existing word a new meaning or new shades of meaning, as a result of what the common word is transformed into a term. Thus, in semantic method, 'the terms are built on the basis of existing words' and 'the word gets a very definite content, i.e. it takes a new meaning in addition to the previously registered meaning'(Lotte, 1968, 37 — 38). For example, the word 'spiral' in the term 'advertising spiral' means 'the process of advertising a new product'; 'field' is a term in the collocation 'advertising field'; 'history' with the meaning of 'chronology of a trademark' in the collocation 'brand history' is also an economic term. The word 'profile' in the combination 'buyer profile' denotes characteristics of customer group; 'mature' in the phrase 'mature industries' emphasizes that the demand for its products does not tend to grow, or that it uses old technologies; 'mass' in the term 'critical mass' indicates the number of retail outlets or the amount of advertising necessary to attract buyers to a product in a particular market.

The next method of term formation in English business language is Syntactic. It is based on compounding or on stem joining — a solid combination of two or more morphemes acting as roots in separate words. As a result, the so-called composite word is formed by combining two or more bases.

Such terms can be spelled together ('solid' or 'closed' forms), separately, or with a hyphen (hyphenated forms). In English business terminology, composite words consist of a modifier, and the nuclear element (head). The most frequently used models of composite structure with their examples of business terms are presented in Table 1.

Table 1 – Composite business terms

Model	Examples
noun + noun	*storehouse*
noun + abbreviation	*B2B exchange*
noun + verb	*bull run*
noun + gerund	*software engineering*
verb + noun	*return fare*
verb + verb	*write protect*
verb + preposition	*hold-up*
verb + preposition + noun	*go down market*
preposition + noun	*outsourcing*
adjective + noun	*flexible price*
abbreviation + noun	*e-money*

Morphological way of term formation is the crucial method aimed at the creation of new words by means of affixation, conversion, contamination, truncation, and abbreviation.

Affixation involves adding suffixes and prefixes to a word for creating a different form of that word or a new word with a different meaning (Yakovleva, 1998).

The most frequently used suffixes for creation of new words are the following:

-tion- ('*administration*', '*devaluation*', '*competition*', '*quotation*', '*promotion*');

-ing- ('*marketing*', '*factoring*', '*advertising*', '*leasing*', '*consulting*', '*holding*');

-er- ('*barter*', '*manager*', '*promoter*', '*copy writer*');

-or- ('*auditor*', '*distributor*', '*investor*').

In English language business discourse, prefixation is also observed in the process of term formation, i.e. the prefix de- ('*decentralization*', '*depopulation*'); dis- ('*disintegration*'); re- ('*recession*'); un- ('*unemployment*').

The next word-building model is conversion (lat. 'conversio' — transformation) which means the formation of a new word by transferring its base into another paradigm of a word change. For example, the formation of a verb from the base of a noun is a common way for the English language due to its analytical structure. From researchers' point of view, this method is considered the most productive way of word formation. For example, the verb is transformed into a noun: 'to check' — 'a check'; 'to test' – 'a test'. The transformation of an adjective into a noun: '*international*' — *the International*'; '*professional*' – '*a professional*'. One of the latest trends in the formation of business terminology in the English language is the emergence of nouns from phrasal verbs (Brians, 2013). For example, '*to lay off*' means to reduce, '*lay off*' — reduction; '*intake*', (consumption), '*upturn*' (growth, improvement), '*output*' (production, release), '*pay-out*' (payment).

Another derivational model is contamination (lat. 'contaminatio' — displacement), or crossing, which is understood as the interaction of linguistic units interfacing with an associative meaning, that leads to their semantic or formal change or to the formation of a new linguistic unit, i.e. the words '*sea*' + '*laboratory*' = '*sea-lab*'.

Among the word-building models of English business terminology, there is also truncation or apocope — the formation of new words by clipping of one or more unstressed sounds at the end of a word. For example, '*agrobased interprise*' is reduced to '*agro*', '*information*' – '*info*' (Danilenko, 1976).

The next widespread morphological way of term formation in the English language business discourse is abbreviation. Abbreviation is a word made up of shortened initial elements (morphemes) of a word combination. In English terminology, the most common abbreviations are alphabetic or initial ones. For example, the English term '*payment on delivery*' has the abbreviated form '*POD*'. The term '*AIDA*' is decoded as '*attention, interest, desire, action*' (the model of consumer behavior describing the sequence of events leading to making a decision whether it is worth to shop or not). Abbreviations should not be mixed up with nomenclature units that are not terms (for example, '*FTSE*' — *Financial Times Stock Exchange*).

In Figure 1, it is possible to see the frequency of morphological term formation models' usage.
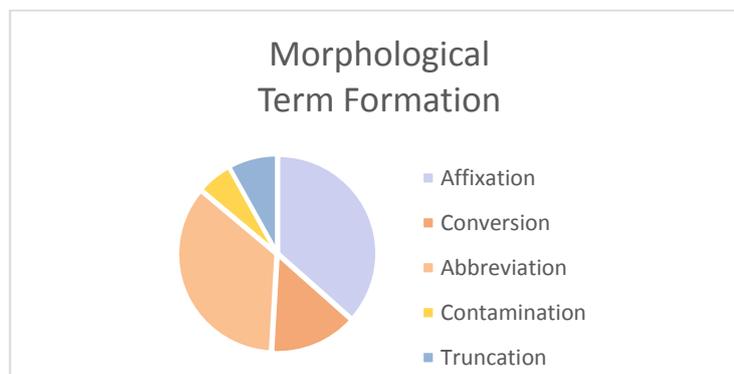
Figure 1 – Morphological Term Formation

Conclusion

As a result, it was revealed that the usage of terms plays an essential role in business discourse that is why the negotiator has to be aware of peculiarities of their formation. Hence, three main methods of business term formation are semantic,

syntactic, and morphological. The studied research helps to determine that most commonly used models of term creation are affixation and conversion. Thus, it is crucial to take into account the morphological and syntactic features of the language and utilize the gained knowledge while using business terms since they can ultimately affect the course and quality of business cooperation.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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ЗНАЧЕНИЕ АНГЛИЙСКОГО ВВОДНОГО *THERE* И ВАРЬИРОВАНИЕ БЫТИЙНЫХ ПРЕДЛОЖЕНИЙ В ДИСКУРСЕ
Научная статья

Хрисонопуло Е.Ю. *
Санкт-Петербургский государственный институт культуры, Санкт-Петербург, Россия

* Корреспондирующий автор (hrisonopulo[at]mail.ru)

Аннотация

В настоящем исследовании ставится цель выявить факторы варьирования бытийных предложений в инаугурационных речах американских президентов. Предложения, сообщающие о наличии трудностей и проблем, стоящих перед обществом, имеют в качестве своей основы, главным образом, два типа семантико-синтаксических моделей: (1) синтаксические структуры с личным подлежащим и сказуемым, выраженным глаголом *have* или контекстуально соотносимыми с этим глаголом предикатами (*We have / experience / face / confront problems*), включая перцептивные глаголы (*We see / experience difficulties*) и (2) бытийные конструкции с вводным подлежащим *there* (*There are problems*). Проводимый в работе анализ факторов выбора одного из типов конструкций в высказывании о ситуации бытия либо наличия опирается на языковые примеры, извлеченные методом сплошной выборки из десяти текстов инаугурационных обращений американских президентов в период с 1981 по 2017 годы. Как свидетельствуют языковые данные, выбор высказывания определяется, главным образом, когнитивным содержанием, передаваемым подлежащим предложения в конкретном дискурсивном контексте. В исследовании показано, что личное подлежащее в высказываниях наличия и вводное подлежащее в бытийных высказываниях дифференцируются в качестве номинаций концептуальных архетипов «участник» и «экспериенциальная область», соответственно. Разграничение участника (У) и экспериенциальной области (О) по их функциональным характеристикам отражается в дифференциации когнитивных структур, в которые они входят: фрейма события и экспериенциальной схемы, соответственно. Актуализация упомянутых концептуальных архетипов в рамках данных когнитивных структур мотивирует, с одной стороны, выбор бытийного предложения и, с другой стороны, выбор речевой стратегии сообщения о соответствующей бытийной ситуации.

Ключевые слова: дискурс; высказывание; конструкция; подлежащее; концептуальный архетип; когнитивная структура; речевая стратегия.

THE MEANING OF ENGLISH ANTICIPATORY *THERE* AND ALTERNATIONS OF EXISTENTIAL SENTENCES IN DISCOURSE
Research article

Khrisonopulo E.Yu. *
Saint-Petersburg State University of Culture, Russia

* Corresponding author (hrisonopulo[at]mail.ru)

Abstract

The proposed study aims to reveal the motivations for alternative uses of existential sentences in inaugural speeches of American presidents. Sentences that state the existence of different kinds of difficulties and problems faced by a society, are based mainly on two types of semantico-syntactic models: (1) syntactic structures with personal subjects and predicates expressed by the verb *have* or some other semantically and contextually correlative verbs (*We have / experience / face / confront problems*), including perceptual predicates (*We see / experience difficulties*) and (2) existential clauses headed by anticipatory *there* (*There are problems*). The suggested analysis of the factors that motivate the choice of one of the construction types in utterances about existential situations is based on examples drawn from ten texts of inaugural addresses of American presidents within the time period from 1981 to 2017. As evidenced by linguistic data, the choice of a respective utterance is motivated mainly by the cognitive content conveyed by a particular clausal subject in a discourse context. The study shows that personal and anticipatory subjects of the correlative clauses are distinguished as units of naming the conceptual archetypes «participant» and «experiential region», respectively. The differentiation of the participant (P) and experiential region (R) according to their functional properties is reflected in the distinction of cognitive structures that the participant and experiential region are involved in: an event frame and experiential scheme, respectively. The evocation of the mentioned conceptual archetypes as parts of their cognitive structures motivates, on the one hand, the choice of existential sentences and, on the other hand, the choice of a speech strategy for the description of a particular existential situation.

Keywords: discourse; utterance; construction; clausal subject; conceptual archetype; cognitive structure; speech strategy.

Introduction

Existential sentences that describe a variety of the most general situations of being and having are frequently used in different kinds of discourses [1], [5]. This pertains to political discourse [6] represented, in particular, by presidential inaugural speeches. Existential sentences in such speeches reflect problems and challenges faced by a society at the moment of election. In English there are three main types of constructions that are involved in existential statements: (a) syntactic structures with personal subjects and predicates expressed by the verb *have* or its contextual synonyms: *We have / experience / face / confront problems*; (b) clauses with perceptual verbs: *We see / experience difficulties*; (c) existential clauses with anticipatory there: *There are problems*.

The mentioned constructions are often used alternatively. For instance, the utterances below equally describe the existence of a great deal of work that has to be done in order to overcome the current difficulties and problems. However, whereas in the first example the existential situation is described by a clause with a personal subject (*we*), in the second one a similar state of existence is reflected in a clause with anticipatory *there*: *My friends, **we** have work to do* (Bush 1989) [13]; *For everywhere we look, **there** is work to be done* (Obama 2009) [13].

The following example illustrates alternations of clauses with anticipatory *there* and clauses headed by personal subjects (*you*): *Those who say that we're in a time when **there** are no heroes, they just don't know where to look. **You** can see heroes every day going in and out of factory gates. Others, a handful in number, produce enough food to feed all of us and then the world beyond. **You** meet heroes across a counter, and they're on both sides of that counter. **There** are entrepreneurs with faith in themselves and faith in an idea who create new jobs, new wealth and opportunity* (Reagan 1981) [13].

Alternations of existential sentences in the above examples raise a question about the factors for choosing one type of construction over another one. Since the alternating constructions involve the obvious correlations of anticipatory *there* and personal subjects, the question could be answered by addressing the aspects of meaning of existential *there* that make it correlative with typical referring expressions like personal pronouns.

It is generally assumed in descriptive grammars [14], [7], [9], [8] that anticipatory *there* is a purely structural clausal element, devoid of any semantic content. Existential sentences with this element are mostly treated as a whole (as in [4], [10]), without any special focus on the semantic contribution of each particular clausal constituent to the general meaning expressed.

With this in view, the general orientation of this study is directed towards the identification of the discursive value of anticipatory *there* that is revealed through the element's regular correlations with meaningful clausal constituents and/or referring expressions.

Data and theoretical prerequisites of the study

The subsequent analysis of linguistic data is based on examples drawn from ten texts of inaugural speeches delivered by US presidents over the period from 1981 to 2017 [13]. The number of examples is over 70 utterances that include both existential sentences with anticipatory *there* and correlative clauses with personal subjects.

Theoretically, the paper takes up three basic assumptions of cognitive linguistics: (1) R. Langacker's statement on the meaningful nature of all linguistic items independently of the language level they belong to (lexicon or grammar) [11]; (2) the assumption on the discursive emergence and structuring of meaning throughout the acts of designation and predication, as shown in E. Kubryakova's research [2], [3]; (3) the statement about the possibility of using a lingual unit to evoke a conceptual archetype as a type of cognitive structure [12, P. 9].

As suggested in Langacker's conception of cognitive grammar [12, P. 24], conceptual archetypes represent cognitive entities which "in the mental sphere … include the experience of perceiving, of thinking, and of feeling emotions". Among the basic conceptual archetypes encoded in English the author singles out "participant" and "setting" [12, P. 67 – 71]. A setting is regarded as a global expanse of space or time. Alongside typical locative and temporal settings Langacker posits "abstract settings", or mental expanses associated with areas of mental activity activated in different discourse contexts. By contrast with settings, participants are treated as entities (people or physical objects) that occupy locative and temporal settings, that may evoke certain abstract (mental) settings and that are engaged in relationships constituting events or situations.

In terms of Langacker's participant-setting distinction, the above mentioned alternations of existential sentences with anticipatory *there* and clauses with personal subjects can be treated as representing a discourse-driven variation between two types of conceptual content signified in the initial clausal position: an abstract setting and participant, respectively.

The subsequent analysis of linguistic data will show that abstract setting, further called "region" or "experiential region", makes the basis of discursively structured meaning of anticipatory *there*. It will also be shown that the conceptual distinctions between regions (R) and participants (P) as two types of conceptual archetypes underlies, on the one hand, the choices between existential sentences with R- and P-subjects (anticipatory *there* and personal subjects, respectively) and, on the other hand, motivates speech strategies chosen by the speaker in discourse.

The paper will follow the following sequence of analysis. First, clauses with R- and P-subjects will be characterized in terms of the conceptually relevant features of regions and participants. Second, the paper will identify wider conceptual structures (such as frames and schemes) that are activated in discourse in uses of existential sentences and correlative clauses.

Discussion and results

The participant-region distinction in discourse presupposes the attribution of different properties to the respective conceptual archetypes. Thus, P-subjects typically collocate with predicates that describe actions or states of the subjects' referents. This explains frequent extensions of predications with such subjects through modal verbs in their root meanings, *cf.*: *We know **we** <u>have to</u> face hard truths and take strong steps, but we have not done so; instead, we have drifted* (Clinton 1993) [13]; *We <u>will</u> face challenges. **We** <u>will</u> confront hardships. But we will get the job done* (Trump 2017) [13].

On the other hand, when similar existential situations are described in clauses with anticipatory there that refers to an experiential region modal extensions of predicates involve the expression of epistemic modality, *cf.*: ***There** <u>should</u> be no fear – we are protected, and we will always be protected* (Trump 2017) [13].

Different kinds of modality that appear to be felicitous with predicates of P- *vs.* S-subjects is related to the distinction in the functioning of nominal and verbal groups in respective utterances. Thus, utterances with existential there that invite epistemic modality would focus on the content that "fills" the experiential region (*there*). This entails the possibility of enumeration effected through the use of nominal groups in a clause: ***There** is <u>work to do, work that Government alone cannot do: teaching children to read, hiring people off welfare rolls, coming out from behind locked doors and shuttered windows to help reclaim our streets from drugs and gangs and crime, taking time out of our own lives to serve others</u>* (Clinton 1997) [13].

By contrast, utterances with P-subjects, frequently associated with root modality and characterizing the inner properties of the referents in question would focus on the actions of those referents and thus would invite the elaboration of verbal rather

than nominal groups. Illustrative in this respect is the following example: *We have a deficit to bring down*. **We** have more will than wallet, but will is what we need (Bush 1989) [13].

The distinction between nominal vs. verbal orientedness of existential utterances with R- vs. P-subjects, respectively, bears directly on the differences that the utterances display in terms of the inner semantic relationships between their structural constituents. Thus, the relationship between anticipatory *there* and (predicatively used) nominal phrases evoke a link between the field of perceptual or mental apprehension and the focus of attention. By contrast, the collocation of a personal subject with its predicate evokes a subject-object relationship. For example, the use of an existential sentence with anticipatory *there* followed by the construction with a P-subject in the fragment below illustrates the transition from the focus on the problem itself ("divisiveness" in the Congress) to the direct statement on what particular phenomena and events (objects) could be observed by citizens of the country (subjects): *For Congress, too, has changed in our time. **There** has grown a certain divisiveness. **We** have seen **the hard looks** and heard the statements in which not each other's ideas are challenged but each other's motives* (Bush 1989) [13].

The activation of the link "field of apprehension – focus of attention" in uses of sentences with R-subjects encourages the speech strategy of static descriptions. A variety of salience effects is produced when the focus of attention is directed towards different kinds of entities (including people) and phenomena, in particular:

(a) definite entities when their existence is regarded as relevant by the speaker: ***There** are those in the world who scorn our vision of human dignity and freedom* (Reagan 1985) [13];

(b) indefinite entities that draw the speaker's attention: *Now, **there** are some who question the scale of our ambitions – who suggest that our system cannot tolerate too many big plans* (Obama 2009) [13];

(c) the absence of anyone or anything from a class that is regarded as highly relevant: ***There**'s no story more heartening in our history than the progress that we've made toward the brotherhood of man that God intended for us. Let us resolve there will be no turning back or hesitation on the road to an America rich in dignity and abundant with opportunity for all our citizens* (Reagan 1985) [13];

(d) the presence of only one entity in a class that is construed as highly significant: ***There** is only one way safely and legitimately to reduce the cost of national security, and that is to reduce the need for it* (Reagan 1985) [Presidential speeches]; ***There** is **only one force of history** that can break the reign of hatred and resentment, and expose the pretensions of tyrants, and reward the hopes of the decent and tolerant, and that is the force of human freedom* (Bush 2005) [13].

The descriptive strategy realized in uses of sentences with anticipatory *there* can be distinguished from the reporting strategy that frequently motivates the uses of clauses with P-subjects. The subject-object-relationship evoked by this type of clauses boosts the dynamicity of oral speech. As shown in the example below, the choice of a P-subject construction (*if we meet this challenge*) instead of a possible existential clause (*if there is a challenge of this kind*), contributes to the construal of the described existential situation as a confrontational one: *And if **we** meet this challenge, these will be years when Americans have restored their confidence and tradition of progress; when our values of faith, family, work, and neighborhood were restated for a modern age ...* (Reagan 1985) [13].

The dynamic construal of clauses with P-subjects can also be related to the fact that such clauses evoke **an event frame** in which the event as such is designated by a verb phrase, while the slots of the frame are filled with nominal and adverbial phrases. An event frame typically has a temporal slot that can encode different shades of temporal meanings. Thus, the following sentence with a P-subject (*we*) has its temporal slot filled with a phrase that indicates a temporal duration (*for decades*): *For decades **we** have piled deficit upon deficit, mortgaging our future and our children's future for the temporary convenience of the present* (Reagan 1981) [13].

Temporal slots appear to be peripheral in cognitive structures activated by existential clauses with R-subjects. The most frequent adverbials that do occur in such clauses are those of frequency, as in the following example: *But we, the present-day Americans, are not given to looking backward. In this blessed land, **there** is always a better tomorrow* (Reagan 1985) [13].

The nature of adverbials used in sentences with R-subjects presupposes that existential sentences are associated with **experiential schemes** rather than event-frames. The constituents of existential constructions have the following correspondences with the elements of an experiential scheme: anticipatory *there* points to an activated experiential region, an existential verb designates the state of becoming, being or existence, and a (predicatively used) nominal phrase refers to an entity or event whose existence is stated. The experiential scheme presupposes a holistic construal of the described existential situation without its precise temporal location. This explains frequent uses of existential clauses with generic temporal reference, as in the following example: *Where **there** is suffering, **there** is duty* (Bush 2001) [13]. On the contrary, when a similar existential situation is described by a sentence with a P-subject, it is an event frame which is activated. This implies a more specific temporal reference*: When **we** see that wounded traveler on the road to Jericho, we will not pass to the other side* (Bush 2001) [13].

Conclusion

As shown in the conducted analysis of linguistic data, alternations of sentences with anticipatory *there* and clauses with personal subjects are motivated by factors of cognitive-discursive nature. In actual discourse, English anticipatory *there* functions as a meaningful item that designates an experiential region representing a type of conceptual archetype. This makes the introductory clausal element correlative with a personal subject representing in turn a participant as another conceptual archetype. Experiential regions and participants have distinct conceptual features that are reflected in contrastive uses of the analyzed existential clauses. Besides, both conceptual archetypes are integrated in wider cognitive structures. Whereas an experiential region makes part of an experiential scheme as an internalized cognitive structure, a participant is a constituent of an event frame. The paper has shown that alternations of existential sentences headed by R- and P-subjects reflect the distinctions between regions and participants as constituents of experiential schemes and event frames, respectively.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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ОБУЧЕНИЕ ЛЕКСИЧЕСКИМ СРЕДСТВАМ ВЫРАЖЕНИЯ НЕОПРЕДЕЛЕННОСТИ В АНГЛИЙСКОМ ЯЗЫКЕ

Научная статья

Самигуллина А.Д. *
ORCID: 0000-0002-8819-9805,
Московский государственный институт международных отношений (университет) Министерства иностранных дел Российской Федерации, Москва, Россия

* Корреспондирующий автор (anna_samigoullina[at]rambler.ru)

Аннотация

Статья посвящена лексическим средствам выражения неопределенности в английском языке. Неопределенность является универсальной категорией, которая свойственна как устной, так и письменной речи носителей английского языка, в особенности, их спонтанной разговорной речи. В статье рассматриваются типы лексических средств выражения неопределенности, их функции, а также особенности употребления подобных средств. Методисты и авторы учебных материалов неоднозначно относятся к вопросу о включении подобных лексических средств в программу обучения английскому языку как иностранному. Автор показывает, что необходимо повышать осведомленность обучающихся о лексических средствах выражения неопределенности, поскольку они помогают обучающимся изъясняться на иностранном языке в условиях нехватки лексических средств, а также делают речь более естественной.

Ключевые слова: неопределенность, категория неопределенности, лексические средства выражения неопределенности, преподавание английского языка как иностранного.

VAGUE EXPRESSIONS IN TEACHING ENGLISH AS A FOREIGN LANGUAGE

Research article

Samigoullina A.D. *
ORCID: 0000-0002-8819-9805,
Moscow State Institute of International Relations (University) of the Ministry of Foreign Affairs of the Russian Federation, Moscow, Russia

* Corresponding author (anna_samigoullina[at]rambler.ru)

Abstract

The subject of the research is vague language in English. Vagueness is a universal category that characterises both spoken and written discourse of native speakers of English, in particular, their spontaneous informal speech. The author scrutinises various types of vague language, their features and functions, as well as limitations of their use. TEFL methodologists and course material developers question the necessity of including vague language in language curricula. The author maintains that vague language may help language learners to express ideas by closing a vocabulary gap, and that it makes their speech more natural and similar to that of native speakers of English. It may thus be beneficial to raise learners' awareness of vague language and encourage them to use it in their productive speech.

Keywords: vagueness, vague language, vague expressions, placeholders, set markers, approximators, teaching English as a foreign language, TEFL.

Introduction

Vague language has been a subject of linguistic research since late 1990s. Once thought of as undesirable and best avoided, it is now viewed as an indispensable feature of natural language. Being vague or imprecise allows a language user to convey ideas without coming across as 'inappropriately pedantic' [17, P. 55] and is now considered perfectly acceptable in many linguistic contexts.

This paper purports to ascertain whether English language learners may benefit from acquiring vague language and using it in their productive speech, and whether methodologists and teachers of English as a second language should include vague expressions in the curricula.

In written or spoken language, **vagueness** is a form of unclarity, specifically, one that applies to the boundaries of things [1], [13], [14]. Some lexemes are inherently vague, such as the adjectives *tall* or *old*. There are no clear boundaries that define these attributes, and a person could not say with any degree of certainty whether one who stands 168 cm in height is *tall*, or whether a 63-year-old person is *old*, both being borderline cases of these features.

Together with homonymy and polysemy, vagueness is a case of meaning variation, which Murphy defines as an ability of a word to have more than one interpretation [11, P. 83]. Vagueness, however, is to be distinguished from another form of linguistic unclarity, ambiguity, which could be defined as possession of two or more meanings, no matter whether vague or precise [13, P. 2].

Vague language is by definition highly context-determined. Vague lexemes have an imprecise, indeterminate, or general sense, and can be applied to a variety or objects. Raffman argues that the competent use of a vague word is characterised by arbitrary divergences among competent speakers' applications of the word [13, P. XII].

Vague expressions are generally classified according to their function. For instance, **placeholders** are defined as vague expressions employed when people cannot remember the name of a person or thing [6, P. 164]. Such words have little or no semantic meaning and should be interpreted pragmatically. Examples of placeholders include *thing*, *thingy/thingie, thingummy,*

thingummyjig, thingummybob, whatsisname, whatnot, whosit and *whatsit*. The major function of placeholders is substituting for nouns a language user does not know or has forgotten, or does not want to use for certain reasons, such as to avoid offensive or taboo words, to avoid being derogatory or pretentious, or to avoid pronunciation problems [6, P. 162].

Vague expressions whose main function is to mark an element as a member of a certain set, or an illustrative example of a general case, are referred to by various researchers as **set markers** [15] (a term preferred in this paper), **vague category identifiers** [6], or **general extenders** [12]. According to Channel, such sets consist of two components: an 'examplar' and a 'tag', and 'designate concrete or abstract categories by conjunction or disjunction' [6, P. 143]. For instance, in the expressions '*And he's gone off to Warwick University to do maths and stuff*' [3] '*math*' serves as an examplar of academic subjects studied at university, and '*and stuff*' serves as a tag.

Set markers occur in clause-final position and have the basic form of 'conjunction + noun' phrase. They fall into two categories: those beginning with 'and' (*and stuff (like that), and things like that, and all, and the like, and whatnot, and such, and you name it, and so on, and so forth, and everything*), which Overstreet calls "adjunctive general extenders", and those beginning with 'or' (*or something, or anything, or whatever, or what have you*), which she calls "disjunctive general extenders" [12, P. 3].

Similarly to other types of vague language, set markers help to maintain a social relationship on the basis of shared knowledge and experience. Although set markers are found in both spoken and written contexts, the frequency of these forms appears to be highest in informal, spoken conversation among familiars, where they communicate that there is no need to be more explicit, since they both parties involved know the object referred to [15, P. 99-100], [12, P. 6]. They may also mark an attitude toward the message expressed, or toward the hearer. The function of a set marker on a particular occasion is therefore strongly determined by the context of occurrence and the type of utterance in which it occurs, such as an invitation, suggestion, offer, or assertion [12, P. 11-12].

Approximators are a type of vague expressions that allow a language user to provide an estimate instead of producing an exact number, amount, size etc. They include numerical approximators (*about, approximately, ... or so (as in 'a hundred or so guests'*), non-numerical approximators of quantity (e.g. *lots of, a bit of, a few, some*), and partial specifiers such as at *least, more than, under, over*. Approximators allow a language user to be less precise when s/he either does not know the exact quantity, or simply chooses not to name it.

Numerical approximators can precede or follow a numeral. Examples of approximators in pre-nominal position include the informal expressions *around, about, roughly, up to*, and more formal ones *approximately, in the region of, as many as*. Approximators in the post-nominal position include such patterns as 'number+odd' (as in '*seventy odd people attended*'), 'number+head noun+or so' (as in '*three hours or so*'), 'number+or+number' (*ten or twelve*), a very informal pattern 'number+suffix -ish' (*work till flourish*), and a more formal one 'number+head noun+or thereabouts' (as in '*thirty hours assistance or thereabouts*') [4].

Even though vague language is widely used in a variety of contexts, until recently methodologists concerned with teaching English as a foreign language (TEFL) did not include such expressions in course materials. One reason for this is that vague language is often considered a feature of a language user's poor writing skills. Straus, for example, regards using concrete rather than vague language to be the most valid rule of effective writing [16, P. 14]. Writers are advised to as precise as possible when dealing with facts or figures and avoid vague expressions of any kind [2, P. 66].

Another reason why TEFL writers have mostly overlooked vague language is that its use is often limited, for instance, by the age of the speaker. After research based on data from the Bergen Corpus of London Teenage Language (COLT) Stenstrom notices that teenagers use such expressions as *loads of, kind of, and and stuff* (*like that*) more often than adults do. Other expressions, such as *a load of, and crap, and junk like this, at most, or a whole range of things, the whole lot* occur exclusively in teenagers' talk. By contrast, such expressions *or what have you, or whoever* and *and so forth* occur only in the adult speech [15, P. 88-90].

Moreover, using vague expressions in certain contexts may be considered impolite or disrespectful. When such utterances as *whatever/whenever/whoever* or *stuff* are used in response to a direct question, asked by someone who is senior to a speaker, such as a parent or a teacher, they may sound insolent, sullen or discourteous. For example, if a parent's question '*What did you do at school today?*' receives a teenager's reply '*Stuff*', the retort might be interpreted as a teenager's unwillingness to have a conversation with the parent.

In spite of these limitations of vague language, since mid-1990s a number of methodology writers have maintained that it may be highly beneficial to raise students' awareness of vague expressions. For example, Carter and McCarthy in their coursebook 'Exploring Spoken English' train students to notice a variety of vague expressions, such as set markers, and explain their function [5, P. 60]. Coursebooks like this one set an aim of sensitizing students to vague language and help them to understand its features, without actually training them to produce it themselves. To be more aware of vague expressions, students may learn to locate vague words in a text, substitute them for words that are more precise, and take notice of the changes the text undergoes as a result.

However, among TEFL writers there are many advocates of teaching students to employ vague expressions in their own speech, as well as passively recognise them in a text. Vague language is now featured in some modern coursebooks, such as Dellar's and Hocking's Outcomes (Upper-Intermediate level) and Dellar's and Walkley's 'Outcomes' (Advanced level), both of which devote whole sections to introducing and practising a variety of vague expressions [8, P. 89], [9, P. 86].

Thornbury, Slade and Lawry argue that placeholders like *stuff, thing/thingie* are extremely useful for language learners, especially at lower levels. Such expressions are highly productive and can substitute for almost any lexeme learners do not know or remember; hence, they can close the vocabulary gap and allow a speaker to convey useful, and sometimes vital, information [17, P. 55], [10, P. XVI]. Thornbury and Slade maintain that if language users had to use only precise language at all times, they would be able to assert very little with any degree of confidence [17, P. 54]. In unpracticed, natural speech,

spontaneity calls for a certain degree of vagueness, for example, substitution of specific lexical items by placeholders such as *thingy*, or using fillers like *sort of* to fill pauses.

Vague language has an indisputable attraction for learners of English because it allows them to compensate for gaps in their lexical knowledge, which is a useful production strategy [17, P. 56]. Cutting believes that students should be taught to use vague expressions at early stages of their language education to make it possible to describe difficult entities before they have learnt the specialist vocabulary [7, P. 238]. She feels it is best to follow the 'learning-by-doing philosophy', because by trying to produce vague language themselves students can fully internalize the forms and social functions [7, P. 240].

Teachers can implement a variety of language activities encouraging learners to use vague language in their speech; for instance, controlled exercises aimed at training students to remove content from words and leave 'less contentful' (i.e. vague) words in their place, thereby speaking more informally. Learners could then practise using vague expressions under less controlled conditions, talking in pairs or groups, perhaps with a list of vague expressions that they should try to work into the dialogue at hand [7, P. 238].

For example, students may receive a task to describe an object they see in the classroom without naming it, so that their partner will guess what object is meant. For this, the teacher should provide a variety of objects whose purpose s/he is sure students know even though their names are unfamiliar, such as kitchen utensils or gardening tools. Students then will be motivated to use such phrases as '*This thing is probably used for…*', '*This is a sort of…*", '*It's a kind of…*', '*It's used for …, or something like that*', "*It's around 20cm in length*", thus working in vague expressions in their explanations.

However, students should be warned not to overgeneralize and employ vague expressing in registers where they would not be thought appropriate [17, P. 56]. Students should be aware that in academic writing, for instance, it is advised to be as precise as possible. When a writer has at their disposal the means of giving exact figures, it is preferable to do so. Only when providing precise data is unnecessary or irrelevant for the purpose of the argument, or when the writer is uncertain about some of their findings, may the author be justified in using vague language.

Conclusion

Overall, English language learners should be aware of the role of vague language in sustaining relationships based on shared knowledge and communicating informally, conveying information about a speaker's attitude towards their partner or the subject of conversation, expressing politeness or solidarity.

Learners should be conscious that mastering vague language may allow them to communicate in English more effectively, and their speech may resemble that of native speakers more closely as a result. Employing vague expressions allows learners to speak more naturally in the informal settings, thus conforming the social conventions, and be accepted more easily in the language community.

Teachers of English as a second language should raise learners' awareness of vague language, but it should be a matter of a learner's personal choice whether to use vague language actively in their productive speech.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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ЗООМОРФНЫЕ МЕТАФОРЫ КАК ХАРАКТЕРИСТИКА БИЗНЕС-КОМПАНИЙ
Научная статья

Коптелова И.Е.[1] *, Панёвкина Е.И.[2]
[1] ORCID: 0000-0002-3739-9807;
[1, 2] Дипломатическая академия МИД России, Москва, Россия

* Корреспондирующий автор (csikos[at]yandex.ru)

Аннотация

Цель статьи заключается в анализе английских зоометафор, используемых в языке экономики и профессиональном сленге, которые приобрели статус терминов. Авторы ставят целью выделить те типичные черты животных, которые являются референтными при использовании базовой метафорическое модели «компании – это животные». Авторы опираются на теорию Дж. Лакоффа и М. Джонсона. Показано, что метафоры служат важным коммуникативным инструментом для передачи специализированной информации. Когнитивная ценность рассмотренных зоометафор состоит, с одной стороны, в том, что они показывают особенности категоризации внешнего мира англоговорящим сообществом, а с другой стороны, раскрывают лингвокреативный потенциал этого явления.

Ключевые слова: метафора, метонимия, проекция, характерные черты, зоо-компонент.

ANIMAL FIRM
Research article

Koptelova I.E.[1] *, Panyovkina E.I.[2]
[1] ORCID: 0000-0002-3739-9807;
[1, 2] Diplomatic Academy of Russia's Foreign Ministry, Moscow, Russia

* Corresponding author (csikos[at]yandex.ru)

Abstract

The aim of the article is to analyze English animal metaphors used in the language of economics and professional slang, which have acquired the status of terms. The authors aim to highlight those typical animal features that are referential when using the basic metaphorical pattern of "companies are animals." The authors base their research on the theory by J. Lakoff and M. Johnson. The article shows that metaphors serve as an important communicative tool to transmit specific information. On the one hand, the cognitive value of the metaphors lies in the fact that they show the features of the categorization of the outside world by the English-speaking community, and on the other hand, reveal the linguistic and creative potential of this phenomenon.

Keywords: metaphor, metonymy, mapping, salient features, animal component.

No wonder, names of animals are a rich source of metaphors. As humans have lived side by side with first wild, later with domestic animals, man has always noted their most salient characteristics and patterns of behavior. In most cases such generalizations were based on empirical experience, however at times the ideas about animals were not devoid of the fantasy element predetermined by the mythological and poetic model of the world. Consequently, such metaphorical thinking has been fixed in the lexical system of language in the form of numerous animal-based metaphors, ex., PEOPLE ARE ANIMALS [2].

Methodology

An animal-based metaphor is viewed as a result of a metaphorical transfer, in which an animal's properties are attributed to a man, and human behavior is linked to the behavior of an animal. We now want to address certain metaphorically used business terms in English that are based on the ANIMAL metaphor. The corpus of the research comprises the terms taken from *Investopedia.com*, as well as from *thefreedictionary.com*. Several terms, which are not highly technical, come from various English business dictionaries, e.g. Longman Business English Dictionary, Cambridge Business English Dictionary and Thesaurus. The metaphors are instantiated from English-speaking mass media: *The Guardian, The Independent, The Forbes, Wall Street Journal*, etc.

Modern cognitive theory suggests that a metaphor arises at the level of deep structures of the human mind; therefore, the cognitive theory of metaphor has transcended linguistics. The relation to a metaphor as to a verbal shell of the world's interpretation picture required completely different approaches in describing metaphorical processes. A number of scholars — J.Herder, E.Cassirer, F.W.Schelling, etc. — tried to formulate the connection between thought and metaphor through "metaphorical thinking". Being very different at the first sight, each conceptual group of metaphors is based on its source domain facts that are understood at the level of common sense and adopted in its terms by another area. Carl Gustav Jung believed that there are certain patterns, traces, models — that he called archetypes — in the human unconscious thanks to which the same images appear in men's dreams, pathological states, mythology, rituals and verbal creativity [4]. Each image contained in a metaphor, "does not exist by itself, but in a number of others, externally, perhaps, different, but in a profound sense of similar images – and together with them implements a certain law, model, rule… The Lakoff and Johnson's book *Metaphors We Live By* triggered the research of metaphors in the fields of specialized professional languages: economics, politics, sports, oil and gas production, medicine and so on. The scope of studies proves the extent to which metaphors enlarge this type of discourse. Such studies have described various aspects of metaphoricity in economic and business English texts, e.g. ECONOMY, MARKET, STOCK EXCHANGE, and INVESTMENTS. Metaphorical modeling is a means of attaining, perceiving and evaluating the reality concurrently reflecting the centuries-old experience of the people and their national

identity at a certain stage of development; the conceptual metaphor is linked to the specific conditions of the society's progress [12]. The speech act is based on previous experiences of a speaker and a listener, on their knowledge of the world.

The authors argue that the transfer of meaning is not confined to the sphere of a language; thinking per se is generally metaphorical. According to the researchers, "our everyday conceptual system, within the framework of which we think and act, is inherently metaphorical" [12, P. 118] and is a phenomenon of interaction of thought, language, and culture. This means that the comprehension and experience of phenomena of one kind occurs in terms of phenomena of a different kind. The correlation of disparate domains is realized through the mechanism of a metaphor. A metaphor itself does not generate new concepts and representations, but it helps to make the vague and unclear fairly transparent and understandable. G.Lakoff and M.Johnson identified in English the systems of conceptual metaphors based on the views of English-speaking society on certain objects of designation [12, P. 117-118]. Conceptual metaphors are stable correspondences between the source-domain and the target-domain fixed in the linguistic and cultural traditions of a society [12, P. 14]. A metaphor makes it possible to understand an abstract unstructured object through the presence of basic concepts that are common and shared by all members of certain communities either by virtue of natural thinking or empirical experience.

Explaining how animal-based words acquired their metaphorical meanings, Kövecses writes the following: "The only way these meanings can have emerged is that humans attributed human characteristics to animals and then reapplied these characteristics to humans. That is, animals were personified first, and then the 'human-based animal characteristics' were used to understand human behaviour. But it is not only human behavior that is metaphorically understood in terms of animal behavior; people themselves are also often described as animals of some kind." [11, P. 125]

Though metaphor is presumed to be based on similarities between unlike entities, the research has shown that some metaphors "cannot be traced back to experiential correlations, but rather have their basis in perceived similarities or resemblances" [14, P. 7]. Metonymy, on the other hand, is based on conceptual contiguity, which is rooted in "extra-linguistic experiences and connotations and is therefore culture-dependent." [13, P. 123].

Discussion

Within the theoretical framework of **Conceptual Metaphor Theory** (Lakoff & Johnson 1980; Kövecses 2002) we deal with the broad PEOPLE ARE ANIMALS and INSTITUTIONS ARE ANIMALS metaphors, which in their turn categorize them into several sub-metaphors (INVESTORS ARE ANIMALS, PRODUCTS ARE ANIMALS or COMPANIES ARE ANIMALS) in order to show how salient characteristics of animals and their behaviour (source domain) are mapped onto companies and people working for them (target domain).

So we will sort out the recurrent characteristics of animals that are mapped onto companies (on the basis of COMPANIES ARE ANIMALS metaphor).

Animal-based metaphors have dominated the area of entrepreneurship for years. When we say COMPANIES ARE ANIMALS, size is of paramount importance. David Birch [7] identified several types of companies. He called the big businesses elephants, he named the smallest companies *mice* and he dubbed the fast-movers *gazelles*.

Mice are small business formations. They might be sole proprietors such as self-employed street vendors that can be found by quantities both in developed and developing countries. Or they might be small entities in conventional industries. The number of employees is limited to 20. They can multiply easily and with the same ease they can become a prey of predator-companies or unfavorable circumstances [1]. They contribute relatively little to the economy in terms of employment, innovation or productivity growth.

Being the second largest mammals in the world, *elephants* are able to survive and grow. The word is used to refer to large corporations that are stable and steady. Because of their efficiency they are vital to the economy. In terms of workforce, we usually speak of at least 500 employees. It also implies that such large institutions have sufficient funds to make high volume trades, so have apparent influence on a price of the underlying financial asset. On the other hand elephants are rather slow-paced animals and the projection of this feature shows that big companies are slow to change and adapt to new business environment.

Gazelles are swift, and it helps them to run away from predators, and adapt easily to changing environment. By *Gazelles* economists allude to enterprises able to increase their revenues by 20% or more for 4 consecutive years, starting from a revenue base of at least $100000. As the characteristic feature of *Gazelle* companies is their rapid growth pace rather than their size, they can range from small firms to very large corporations. So swiftness of a gazelle as its most salient characteristic is metaphorically mapped onto a company that can grow at an unusually high annual rate.

*...**Gazelles** maintain growth by solving real problems for more customers each year and by making money on each transaction...* [5]

Gorillas are the largest of the living apes, and the size of the animal is projected onto the concept of a company which has the biggest market share but is short of the monopoly. Nevertheless the size of its market share suggests that it is more able to take risks without fear of losing a significant customer base. A regular example of a *gorilla* company is McDonalds.

*What Happens When A **Gorilla** Firm Moves into Town*? [10]

Another animal that projects its size onto a company is a behemoth (*retailing behemoths arriving with a splash*) [3, P. 33]

Unicorn describes start-ups that have grown from nothing to be worth at least $1 bl. Some economists believe these companies to be the pinnacle of success; while others are more cautious claiming that *unicorns* will remain the source of market speculations. Entrepreneurs, investors, journalists tend to get animated when discussing unicorns, which are mostly found among tech startups.

Dragons are even more unique than *unicorns*, though they can be more frequently found in fairy tales. A *dragon* is a legal entity that has grown so effectively that it returns all investors' money. Statistics insists that only one in four *unicorns* is a *dragon*, which explains the Silicon Valley old saying "***Unicorns** are for show. **Dragons** are for dough.*"

A new metaphor has emerged to refer to starts up created by people from ethnic minorities or women. As the coloring of the animal sets it aside from others so the projection of the animal's uniqueness onto a company signals that it may look for

more options for entrepreneurs in underserved markets outside the major venture capital markets. With the current trend *Zebra* companies may be tech-enabled companies rather than pure tech companies.

*Unicorns may be revolutionary to society in general, but **Zebra** companies can outweigh them and have a larger impact on local communities.* [8]

Business world is well-known for its predatory character, thus dichotomy of predator – prey can be easily found among business animal metaphors.

Sharks feature quite heavily in financial lingo. A company that tries to execute a hostile takeover is dubbed "*shark*" forcing the target company to deploy a "*shark repellent*" meaning a number of measure to fend off an unwanted takeover attempt. *Shark watcher* refers to a company specializing in the early identifying and preventing unwelcome takeovers.

*"I was the first **shark watcher**," said Arnold Minsky of Brookville. But don't look for the 48-year-old Mr. Minsky in the waters off Montauk, chumming for great whites. Look for him — figuratively speaking — on Wall Street, trolling for the sort of sharks inclined to feed on stock as they raid tempting targets in corporate takeovers.* [9]

Loan shark means a loan company charging extortionate interests on their loans and credits (up to 100% or even more). It should be noted that the use of metaphors containing the word "*shark*" gives the context a shade of danger which quite plausibly reflects many business concepts.

The metaphor "*prey*" can be illustrated with such well-known word combination as "*lame duck*". Nowadays the phrase is more familiar when referring to politics but it was coined in the 18th century at the London Stock Exchange and then referred to a stockbroker who defaulted on his debts. In its literal sense, the term lame duck refers to a duck that is unable to keep up with its flock which makes it an easy target for predators. The duck's lameness and its inability to proceed are projected onto a company which has defaulted on its debts or has gone bankrupt due to the stock market.

There was also considerable conflict over attempts to make private companies more self-reliant, expressed through the withdrawal of subsidies for 'lame-duck' companies. [6]

Turkey which is considered inept or stupid is a metaphor for a start-up company that may subsequently go bankrupt.

*In case of a corporation, a **turkey** can be the acquisition of a smaller company that ends up making much less revenue than anticipated, thus making it an investment which eat up the company's profits.* [16]

Conclusion

Thus summing up the above we can say that the main salient features of the animals invoked by business animal-based metaphors are size and speed that is synonymous in this case to growth rate. The next dichotomy is reality and fabulousness, the latter being synonymous to rarity in business world. Another juxtaposition involves dichotomy predator-prey showing the ability of a business to survive under the law of the corporate jungle.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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ТЕРМИНЫ "MOOD" И "MODALITY" В ГРАММАТИКЕ АНГЛИЙСКОГО ЯЗЫКА
Научная статья

Соколова А.Ю. *
ORCID: 0000-0001-5981-2386,
Тверской государственный медицинский университет, Тверь, Россия

* Корреспондирующий автор (alinasokolova.tver[at]yandex.ru)

Аннотация

В данной статье рассматриваются терминологические сложности грамматики английского языка, а именно определения терминов «mood», «modality» и «mode». Анализируя то, что понимается в современной лингвистике под явлениями модальности и наклонения, автор приходит к выводу, что в грамматике английского языка эти термины тесно взаимосвязаны. Эта точка зрения подтверждается изучением этимологии терминов «mood», «modality» и «mode» в английском языке и исследованием использования этих терминов в ранних грамматических сочинениях и работах по грамматике современного английского языка. Исследование показало, что грамматический термин «mode» считается вариантом написания слова «mood», произошедшим от латинского «modus». Автор приходит к выводу, что термин «mood» относится к формам глагола, которые можно рассматривать лишь как один из способов выражения модальности «modality». Таким образом, для английского языка, где модальность выражается в форме глагола, термины «mood» и «modality» могут использоваться взаимозаменяемо.

Ключевые слова: наклонение, модальность, грамматика английского языка.

MOOD AND MODALITY: PROBLEM OF TERMINOLOGY
Research article

Sokolova A.Yu. *
ORCID: 0000-0001-5981-2386,
Tver State Medical University, Tver, Russia

* Corresponding author (alinasokolova.tver[at]yandex.ru)

Abstract

The aim of the article is to look at the terminology of the English grammar and define the terms "mood", "modality" and "mode". The author analyzes the phenomena of Modality and Mood in the modern language and comes to the conclusion that they mean almost the same applied to the English Grammar. This point of view is confirmed by the analysis of the etymology of the terms "modality", "mode" and "mood" in English and by the study on the usage of these terms in Early and Modern English Grammars. The grammatical term "mood" is considered a variant spelling for "mode", from Latin "modus". The author states that mood which is usually restricted to verbal morphology can be seen as merely one way of expressing modality. So for English where the modality is expressed in the form of the verb the terms "mood" and "modality" can be used interchangeably.

Keywords: mood, modality, mode, English Grammar.

Introduction

In English there is such a grammatical category as mood. Traditionally, the grammar books on modern English say about three moods which are indicative, imperative and conditional or subjunctive mood. The noun "mode" is sometimes used with the same meaning as "mood". Another language phenomenon is modality. The status of this phenomenon is not clear. It is not just thought as a lexical or grammatical category, which is understood as a group of linguistic elements allocated on the basis of some general property. On grammatical and semantical levels of language, modality usually refers to linguistic means that are used to indicate whether an action of the subject or its statement is real (factual), probable, definite, permitted or forbidden. The article's aim is to try to determine the status of this phenomenon and the terms which describe it in application to the English Grammar.

Discussion

Modality is usually thought to be a complex multifaceted phenomenon, therefore, in scientific literature different points of view are expressed about its nature. In linguistic literature the noun "modality" is used to denote a wide range of phenomena with various semantics, grammatical properties and formal expression at different levels of the language structure.

Modality is traditionally defined as a way of expressing person's attitude to the content of the statement, the relation of the content of the statement to objective reality. The speaker choses the means of expressing modality to indicate whether the action denoted by the verb of the sentence is false / true, possible / impossible, obligatory / optional, desirable / undesirable, etc.

Mood is usually described as a grammar set of finite verbal forms expressing the relation of action to reality from the position of the speaker. In traditional grammars, a system of three moods is adopted: indicative, imperative, and subjunctive or conditional. This universal system is borrowed from the Latin grammar. Indicative mood represents action as a fact of reality. An imperative mood expresses an urge to act. The conditional mood expresses a possible, probable, desirable or described action. When choosing a form of mood, the speaker evaluates the action from the point of view of its reality / unreality, possibility / impossibility, desirability / undesirability, etc.

Thus, the content of the category of mood is nothing more than a modality.

Results

The point of view that the notions of modality and mood are closely connected can be confirmed by the analysis of the origin of the terms "modality" and "mood" in English. If we look at the etymology of the English word "mood" we see that it first meant "emotional condition, state of mind" from Proto-Germanic *mōda- "intellect, mind, intention". Along with this word there was a noun "mode" meaning "manner of acting or doing" used in the sense of "inflectional category in conjugation" since the mid-15century. This noun was derived from the Latin "modus" which meant what we now call "mood" in grammar and entered the English language directly or through French. It is this word that directly refers to grammar, denoting "modes of action" or the forms of the verb. However, many linguists used the noun "mood". There are several possible reasons for this. The first is the etymology of the word "mood" which meant "mental state". Since the main verb forms (modes of the verb) are indicative, imperative and conditional, that is, they express mental abilities, such as perception, command and desire, the word "mood" was used to define these categories. According to another version, in the Middle English period there was a simple spelling confusion of the forms "mood" and "mode" (as in Middle English it was spelled "moode").

In Romano-Germanic languages, the grammar term with the same meaning as English "mood" is derived from the Latin word "modus": modo – in Spanish and French, Modus – in German and Dutch.

The word "modality" which we widely use in grammar nowadays comes from the Latin "modalis". It meant "pertaining to or affected by a mode" from Latin "modus" –"measure, style or manner". This word was not often used in the Latin grammar tradition. Only in Late Latin it appeared in grammar and logic with the meaning of "mood". Through French it came into the English language and, as researchers note, in the XIX century was occasionally used in the meaning of "those aspects of a thing which relate to its mode" [2, P. 10]. So it is necessary to point out the close connection between the terms "mood (mode)" and "modality". In the grammars of Donatus and Priscian, which, as it is known, formed the basis of modern English grammars, the concept of mood denotes various inclinations of the mind (modes) [3, P. 317]. The authors distinguished five moods: indicative or definite, imperative, desirable, subjunctive and indefinite. In other Latin grammars, even more moods were considered, for example, the mood of promise, concessions, impersonal mood, gerundial and participial, as well as instructive or recommendatory [8, P. 115], [10, P. 129]. The list of moods, therefore, is nothing more than a list of possible verb forms expressing the speaker's position (attitude) to the reality (that is modality).

In early treaties on the grammar of the English language the authors do not separate the terms "modality" and "mood". They use only the term «mood» or «mode» and never say anything about modality including all modal meanings under the category of mood.

L. Murray, for example, describes mood or mode as a form of the verb that states the manner in which the action is represented [9]. The nature of a mood is to signify various intentions of the mind, and various modifications and circumstances of action. The author suggests that there are five moods of verbs in English: the indicative, the imperative, the potential, the subjunctive, and the infinitive.

H. Sweet supposes that there are only two moods: a fact-mood and a thought-mood. In some languages (Latin or German, for example) these moods are called indicative and subjunctive [12]. But sometimes the thought-mood can be divided in to different special groups, for example optative, conditional or permissive mood. In English there are two moods as well. The first one is expressed by inflections and the second one – by auxiliaries (periphrastic mood). The auxiliary forms are the combinations of modal verbs with the infinitive. For example, the combination of the finite forms of the verb "to be" with the to-infinitive (supine, as H. Sweet calls it) is considered as the compulsive mood. This combination is so called because it primarily expresses compulsion or obligation. So in the version of Henry Sweet mood is the same as modality. But the author does not use this term.

The term "modality", as the researchers note, appeared in European linguistics much later. Its widespread use is associated with the name of the famous philosopher I. Kant. It was he who first used the word "Modalität" in the meaning of the mode of action (Latin "modus") [11, P. 14-15]. I. Kant considered modality as one of four classes of human judgments:

I. Categories of quantity:
— Singularity — Plurality
— Integrity (in some translations — "fullness" or "universality")
II. Quality Categories:
— Reality
— Denial
— Restriction
III. Relationship Categories:
— Substance and affiliation (in some translations — "Substance and Accidence")
— Cause and action / effect
— Interaction
IV. Modality categories:
— Possibility and impossibility
— Existence and nonexistence
— Necessity and eventuality [1, P. 408-409].

It is well-known that language is closely associated with thinking, so linguists began to correlate types of modality (ways of thinking according to Kant) with moods: existence and non-existence corresponded to indicative mood; possibility and impossibility — to conditional; necessity and eventuality – to imperative [7, P. 14], [5, P. 194].

In grammar treaties of the XX century the terms "mood" and "modality" are widely used, but the authors usually do not separate them in their meaning [2, P. 25-26]. So, for example, I. Depraetere, citing R. Huddleston, unites the notions of mood and modality and distinguish the non-inflected mood, which includes the traditionally understood category of mood, and the

analytical mood, forms of which have a modal meaning [6], [4]. The same idea was expressed by Henry Sweet as we stated it above.

Conclusion

Thus modality can be seen as a meaning of the mood which is considered to be a grammatical way of expression of this meaning. It can be said that mood is a matter of grammatical form, modality a matter of meaning. Mood in that sense can be seen as merely one way of expressing modality. The term "mood" itself is usually restricted to verbal morphology. So for English where the modality is expressed in the form of the verb the terms "mood" and "modality" can be used in some contexts interchangeably.

Modality is a broader semantic concept, which is expressed not only grammatically by the forms of verbs. But if we talk about grammar only, then in English "modality" is just the "mood". It can be described as a grammatical category within which the indicative forms of the English verbs are opposed to the modal forms that are formed by the modal verbs and infinitive.

This interpretation of the terms allows us to explain the fact that in a number of languages (Russian, for example), these concepts named "naklonenie" and "modal'nost'" are completely different. It is easily explained taking into account the differences in expressing modality in Russian and English. In English it is mainly the grammatical category regularly expressed by the modal verbs (the combination of modal verbs with bare infinitive), but in Russian the class of modal verbs is absent and the means of expressing modality are mainly lexical.

<table>
<tr><td>**Конфликт интересов**</td><td>**Conflict of Interest**</td></tr>
<tr><td>Не указан.</td><td>None declared.</td></tr>
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СИНТАКСИС ДЕЛОВОГО ПИСЬМА В АНГЛИЙСКОМ И ФРАНЦУЗСКОМ ЯЗЫКАХ
Научная статья

Джагаева У.А. *
ORCID: 0000-0002-9915-8777,
Российский университет дружбы народов, Москва, Россия

* Корреспондирующий автор (ulyanadzh[at]mail.ru)

Аннотация

Научная статья посвящена синтаксическим особенностям делового письма в английском и французском языках.

Несмотря на большое количество деловой документации, она мало изучена с лингвистической точки зрения. Принадлежность английского и французского языков к разным языковым группам также создаёт обширную базу для сравнительного лингвистического анализа деловой документации на обоих языках.

Задача данного исследования - выявить и описать особенности синтаксиса делового письма.

Объектом исследования являются деловые письма, представляющие собой особый тип текста с определенными структурными и стилистическими особенностями.

Практическая значимость данного исследования заключается в том, что материал исследования может быть использован не только в научных целях, но и учебных, например, в разработке учебных пособий или преподавании делового языка.

В публикации проведён тщательный анализ реальных деловых писем на английском и французском языках, выявлены ключевые черты делового письма, такие как однородные члены предложения, использование безличной формы глагола, синтаксические средства расширения предложения, его насыщенность клише и другие, и обоснована теоретическая база данного исследования.

Ключевые слова: английский язык, французский язык, деловое письмо, синтаксис.

SYNTAX OF ENGLISH AND FRENCH BUSINESS LETTERS
Research article

Dzhagaeva U.A. *
ORCID: 0000-0002-9915-8777,
Peoples' Friendship University of Russia, Moscow, Russia

* Corresponding author (ulyanadzh[at]mail.ru)

Abstract

The scientific article is devoted to the syntactic features of business letters in English and French.

Despite the large amount of business documentation, it has been little studied from a linguistic point of view. The fact that English and French belong to different language groups also creates a huge base for comparative linguistic analysis of business documents in both languages.

The objective of this study is to identify and describe the features of the syntax of a business letter.

The object of the study is business letters, which are a special type of text with certain structural and stylistic features.

To conduct this study, we have chosen a descriptive method and a method of a comparative analysis. The descriptive method helped to reveal those linguistic phenomena that are inherent in the syntax of a business letter and distinguish it from letters of other styles, as well as describe them in terms of their structure and functioning. The comparative analysis method helped to determine the similarities and differences in the syntax of English and French letters due to the fact that these languages belong to different language groups.

In the publication we carried out a thorough analysis of real business letters in English and French, identified key features of a business letter, such as homogeneous sentence members, the use of an impersonal verb form, syntactic means of sentence expansion, its saturation by cliches and others, and substantiated the theoretical basis of this study.

Keywords: English, French, business letter, syntax.

Introduction

The role of business documentation in the life of modern society is constantly increasing. First of all, this applies to the economic sphere. For example, since the end of the 1990s, Russian market economy has been developing economic relations with foreign countries and increasing workflow of business documentation began to play a huge role in society. [Zhelamskaya 2017, 3] Despite the great diversity of economic and business texts, they have been little studied from a linguistic point of view, since they have rarely been subjected to scientific linguistic analysis.

All of the above mentioned leads to the thought of the necessity and importance of drawing the attention of linguistics to business texts and determines the relevance of the proposed topic. We have decided to concentrate our attention on such an important stylistic aspect of each document as syntax.

Research Methods and Principles

The theoretical and methodological basis was the work of the following foreign linguists: S. Taylor, S. Lindsel-Roberts, J. Penfornis, A. Gollwitzer and others, as well as russian linguists I.M. Ovchinnikova, V.I. Ivanova, V.A. Zhelamskaya and others. These linguists described the functionality of business English or French writing, as well as its structural features.

In order to understand the features of business writing that distinguish them from other types of letters, we used a descriptive method: we identified specific linguistic phenomena inherent in the syntax of a business letter and consistently

described them in terms of their structure and functioning. In addition to this study, we have chosen a comparative analysis method. The basis for a comparative analysis was the fact that the English and French languages belong to different language groups. And this means that in addition to similar features based on the principals of the official style, their may have also different syntactic features.

Discussions

The syntax of any business writing is distinguished by the integrity, consistency of syntactic constructions and the use of certain language structures inherent to business writing.

We have identified the following main features of the syntax of business letters:

1. The use of syntactic tools for sentences expansion and compression;

2. Saturation of business letters with syntactic cliches;

3. The tendency to depersonalization of presentation;

4. The use of impersonal sentences and passive voice;

5. Frequent complex sentences. [Zhelamskaya 2017, 62]

Syntactic means of sentences expansion and compression

Using syntactic means of sentences expansion and compression allows to enlarge the sentence and describe the situation in detail or to avoid complexity and information overload. These syntactic means include:

1. Homogeneous sentence members;

2. Syntactic cliches;

3. Impersonal forms of the verb.

Homogeneous sentence members

One of the most common syntactic means for sentence expansion is homogeneous sentence members.

«The report is the result of several meetings with **Jamie Anson**, Manager of Plant Operations, and **her staff** and an extensive survey of all our employees.»

«**Notre catalogue illustré ci-joint** et **le tarif correspondant** vous permettront d'apprécier la gamme entière de nos tissus ameublement." («**Our illustrated catalog attached** and **the corresponding price** will allow you to appreciate the whole range of our furnishing fabrics.»)

Saturation by syntactic cliches

Syntactic cliches are constructions that are repeatedly used in business texts, but each repetition contains a new element. Such constructions have become cliches because they are stable in certain situations.

«*After having received your letter … »*.

«*Should you need any further information, please do not hesitate to contact us*».

«Nous vous remercions de votre lettre…». («We thank you for your letter…»)

«Je vous prie d'agréer l'expression de mes sentiments distingués.» («Please accept the expression of my distinguished feelings.»)

Complex sentences

The use of a complex sentence in a business letter is explained by the need to clearly express multidimensional information. [Taylor 2012, 376] Since with a large amount of information it is more reasonable to express thoughts in separate sentences, we can see the rare use of compound sentences. Most often, the presence of complex sentences prevails in order to clearly and consistently describe the idea. Moreover, one sentence may contain more than 1 or 2 subordinate clauses:

"I am seeking a position in your engineering department where I may use my training in computer sciences to solve Taylor's engineering problems."

"Nous espérons que cette solution vous donnera entière satisfaction." ("We hope that this solution will give you the whole satisfaction.")

Non-personal forms of the verb

The use of non-personal forms of the verb such as infinitive, participle and gerund can be both a means of sentence expansion, as well as its compression. In the first case, such clauses detail information or are the basis for the formation of a syntactic cliche. In the case of compression, these structures allow to compress the sentence in order to avoid the formation of a compound sentence.

The most common non-personal form of the verb is the participle, which often forms the participle clause in a business letter:

"**Assessing** the results of the department, we note a high percentage of implemented developments."

"**Restant** a votre entière disposition pour tous renseignments complémentaires, nous vous prions d'agréer, Monsieur, l'expression de nos sentiments distingués." ("Remaining at your entire disposal for any further information, please accept, Sir, the expression of our distinguished feelings.")

Infinitive clauses are not rarely used in French business written speech, but we have not noticed their use in English business writing. The absence of infinitive clauses can be explained by the syntax of the language itself. For the French language, this construction is a common phenomenon, but in English it is replaced by other constructions, for example, the active voice.

"**Après avoir vainement tenté** d'attirer votre attention sur la dégradation de mes conditions de travail et ses conséquences préjudiciables pour ma santé, je déplore qu'aucune démarche n'ait été entreprise pour remédier a la situation." ("After trying in vain to draw your attention to the worsening of my conditions of work and its harmful consequences for my health, I regret that no approach was undertaken to remedy the situation")

Gerund clause is also commonly used in business letters of both languages.

"**En repondant** a votre question, nous serions йventuellement intйressйs par les stagiaires pour la cuisine pour l'hiver 2017-18. " ("Answering your question, we would be interested in trainees in kitchen for the winter 2017-18.")

"In addition to **having taken** a broad range of courses, I served as a computer consultant at the college's computer centre where I helped train users to work with new systems."

The tendency to depersonalization of presentation

Having analyzed many business letters in English and French created over the past few years, we can say that one of the syntactic features of modern business writing is the depersonalization of the presentation. [Lindsell-Roberts 2004, 115] However, impersonal sentences are less common in both languages compared to other syntactic features. Comparing their frequency between English and French, we can say that there are fewer of them in English. This is due to the syntax of the English language itself. In a business letter, most often a non-personal offer is replaced by the passive voice.

"**Il est expressément convenu** que ce matériel reste la propriété de l'entreprise." ("It is expressly agreed that this material remains the property of the company.")

The passive voice is found in a business letter as often as homogeneous members of a sentence. This phenomenon is characteristic of both English and French, and is a means of sentence expansion and compression. In sentence expansion the passive voice is an additional construction that helps clearly define the thought and stylistically color the business letter. As a means of compression, the passive voice prevents the formation of a compound sentence, which can complicate the understanding of the sentence idea.

"**I am pleased** to inform you that we have finalized our booking via the link you shared below."

"Est-ce que le stagiaire **seront rémunérés**?" ("Will the trainees be paid?")

Main results

Having studied the theoretical base and comparing many business letters, we would like to note that any business letter has certain syntactic features that distinguish it from other types of letters. In this study, we analyzed the main ones and compared their frequency in English and French.

Some syntactic features are much more common in one language, and may be absent in another. This is due to the fact that English and French belong to different language groups, and the means of expression in one language, even in one official style, is replaced by another, more characteristic of the syntax of the language.

Conclusion

This work has a big relevance, since the official language is widely spoken in the world, in particular English and French, and the accompanying business letters. The correct writing of a business letter should be guided by certain rules. This study has examined the syntactic features of a business letter.

Our work can be used for practical purposes. It will be useful not only in the correct writing of a business letter, but also in teaching of business language, in preparation of textbooks.

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О КОМПЕТЕНТНОСТНОМ ПОДХОДЕ В ПРОЦЕССЕ ПРЕПОДАВАНИЯ ИНОСТРАННЫХ ЯЗЫКОВ

Научная статья

Сергеева Е.Н.[1] *, Байбурина Р.З.[2]
[1, 2] Уфимский юридический институт МВД России, Уфа, Россия

* Корреспондирующий автор (lenockin[at]rambler.ru)

Аннотация
Цель данной работы заключается в анализе ключевых компетенций в процессе преподавания иностранного языка. Особое внимание уделяется лингвокультурной компетенции, при этом подчеркивается, что ее формирование является одним из обязательных условий комплексного обучения иностранного слушателя и совершенствования профессионализма будущего специалиста. Результаты данного исследования могут быть применены для разработки системы заданий и упражнений в процессе преподавания русского языка как иностранного, а также иностранных языков в вузах МВД России.

Ключевые слова: лингводидактика, система компетенций, коммуникативная компетенция, лингвокультурная компетенция, методика обучения.

ABOUT THE COMPETENCE APPROACH IN THE PROCESS OF TEACHING FOREIGN LANGUAGES

Research article

Sergeeva E.N.[1] *, Bajburina R.Z.[2]
[1, 2] Ufa Law Institute of the Ministry of Internal Affairs of the Russian Federation, Ufa, Russia

* Corresponding author (lenockin[at]rambler.ru)

Abstract
The purpose of this work is to analyze the key competencies in the process of teaching foreign languages. Special attention is paid to linguistic and cultural competence, and it is emphasized that its formation is one of the mandatory conditions for comprehensive training of foreign students and improving the professionalism of future specialists. The results of this study can be applied for creating of the system of tasks and exercises in teaching Russian as a foreign language, and foreign languages in higher educational establishments of the MIA of Russia.

Keywords: linguodidactics, system of competences, a communicative competence, a linguoculturological competence, training methods.

Nowadays, the anthropocentric and linguoculturological orientation of language teaching is becoming more and more emphasized in linguodidactics. In this regard, new requirements on training of students of various specialties are being imposed. The anthropocentrism of science and its interdisciplinary nature required the study of the human phenomenon from various points of view. As a result, such interdisciplinary fields of science as psycholinguistics, ethnolinguistics, sociolinguistics and linguoculturology have appeared.

In the modern world, the requirements for learning of any foreign language are extremely high, so a good level of a foreign language proficiency contributes to the competitiveness and professional mobility of a future specialist of any foreign country. The disciplines "Russian as a foreign language", "Russian as a foreign language (in the framework of professional activities)" and "The Foreign language" (English, German) are studied on the first and the second courses of training. They are the disciplines of the basic part of the educational program of Ufa Law Institute.

As a result of studying these disciplines, future specialists should master not only a communicative one, but also general cultural and professional competencies. The set of these competencies is called as the key competencies.

This term was introduced in the early 90s of the XX century in the qualification requirements for specialists in the system of postgraduate education, advanced training and retraining of managerial personnel by the International Labor Organization [see: 1, P. 33]. And now it is used along with the synonymous terms as: key, basic, general, universal, nuclear competences. "The key competencies are partly cross-cultural and cross-sectoral knowledge, skills and abilities necessary for a person's productive professional activity" [2].

In our opinion, the formation of such key competencies is the exact purpose of teaching foreign languages. Let's discuss them in more detail.

The competence approach which is widely used in methodology of teaching foreign languages defines the purpose of training as the formation of a communicative competence, i.e. a set of knowledge, skills and abilities necessary for successful verbal communication.

In our previous works, we have already defined the competence approach and the language personality, and given examples of the formation of competencies necessary for foreign language communication [3], [4], [5]. In this article, we discuss such basic components of the communicative competence as a language, a discursive, a pragmatic, a subject, a socio-cultural [6, P. 108], as well as a strategic and social one, which are highlighted by such scientists as I.A. Zimnyaya, E.I. Passov, V.E. Antonova, S.V. Shatilov, V.V. Safonova etc. In addition, we emphasize a professional competence in the structure of a communicative competence of future law enforcement officers, as a profession of a lawyer, of course, is associated with speech activities. The ability to conduct a constructive dialogue, to use different speech-patterns in accordance with a communicative situation, to compose and edit various documents, as well as to speak in public is one of the main qualities of the professional activities of employees of law enforcement bodies. Professionally oriented language training allows them to get language and professional education. So the training process should be based on professionally-oriented

texts that will help to form and develop skills of verbal and non-verbal communication in the professional activities of a future lawyer.

Its formation is one of the mandatory conditions for comprehensive training of a foreign listener and the formation of the language personality of a future lawyer.

A language (linguistic) competence is "theoretical knowledge of the language, i.e. knowledge of phonetic and grammatical norms of a foreign language, as well as a set of specific skills and abilities to use them" [7, P. 178]. This competence is, of course, the basic, the main one in the training process. However, it should be emphasized that when you are working on grammar, you should develop all types of speech activity: speaking, listening, reading and writing. And you cannot talk about mastering any language without basic theoretical knowledge in the field of grammar (and partly phonetics), of course. At the same time, according to modern methodists of the discipline "Russian as a foreign language", "no more than 30% of the time should be devoted to the explanation and primary learning of the theory, and 70% should be devoted to the development of speech skills and phonetic and grammatical skills" [8, P. 115]. The task of our students at all stages of learning foreign languages is to form knowledge, skills and abilities of all types of speech activity. Thus, students should not only master rules of grammar, but also learn how to apply these rules, i.e. correctly build up their speech. The knowledge of pronunciation features, the pragmatic features of use of language forms, and the stylistic possibilities of their use are of great importance. The formation of a *discursive competence* ("knowledge of rules of constructing of a coherent oral or written text using appropriate strategies and tactics of speech behavior") will help greatly to overcome the language barrier [3], [7].

A pragmatic competence "includes mastering of a subject, an information and a self-educational competency" [9, P. 57]. A pragmatic competence is regarded as the ability to engage in verbal communication in accordance with communicative tasks and needs, taking into account the conditions of a speech act.

The formation of a *professional competence* is also one of the basic skills for certain specialists. A professional competence is understood as "a set of knowledge in professional sphere of communication (terminology, scientific and professional texts, situations of educational and professional communication, etc., an ability to enter into professional communication)" [10, P. 101]. Thus, in law institutes and academies of the Ministry of Internal Affairs of Russia, teaching Russian to foreign students is always based on the features of the legal specialty of future professionals in the specialty «Legal support of national security» [11].

Thus, students should master foreign languages not only for social and everyday life, but also for professional communication. So, the formation of *a strategic (compensatory) competence* is of great importance. It is considered as "the ability to use the most effective strategies to solve various communication problems, in particular, to compensate gaps in communication with the help of verbal and non-verbal ways".

The formation of *a social competence*, i.e. "the ability and desire to enter into communication using a learning language, due to the presence of needs and motives" will contribute to a more successful mastering the language as a whole.

A social competence is closely related *to a socio and linguistic competence*, i.e. "the ability to take into account the socio and linguistic context of a communicative act, the specifics of communication situations, a social status of a partner" (N. A. Akhmetova, M. R. Kondubayeva, T. I. Kapitonova, L. V. Moskovkin, etc.).

Modern scientific researches often write about the formation of *a lingua and cultural competence*, i.e. "the formation of knowledge of ethno-cultural peculiarities of a specific language, rules of speech and non-speech behavior in typical situations and an ability to exercise their verbal behavior in accordance with that knowledge". This is "the knowledge of the socio-cultural context, which presupposes the presence of "background knowledge" of a country-study and linguistic-cultural nature, which dictates the choice of language forms and their use in verbal communication" [13, P. 53].

The importance of the formation of *a linguistic and cultural competence* is also emphasized by leading methodologists (E. M. Vereshchagin, V. G. Kostomarov, V. V. Vorobyov, O. D. Mitrofanova, I. P. Lysakova, E. I. Passov, L. V. Kibireva, E. Kollarova and others), which is the reason of developing of a new scientific direction – linguoculturology. Thus, V. A. Maslova identifies "the following objects of study in linguoculturology: 1) non-equivalent vocabulary and lacunae; 2) mythologized language units: archetypes and mythologems, rites and beliefs, rituals and customs fixed in the language; 3) the paremiological fund of the language; 4) the phraseological fund of language; 5) standards, stereotypes, symbols; 6) metaphors and images of the language; 7) stylistic way of languages; 8) speech behavior; 9) area of speech etiquette" [13, P. 36-37]. The central problem of a new scientific direction is the relationship of language, ethnicity and culture.

The task of the formation of the linguistic personality in the process of learning language in high school raises the methods of teaching to higher levels. They are connected with intellectual development of a person, his thinking, his figuratively-emotional sphere (the level of thesaurus — subject-logical knowledge about the world and the language picture of the world and the level of motives, needs of a linguistic personality, and the formation of her linguistic and social identity).

Thus, in the classes on foreign languages with students of a legal specialty, the following aspects are considered: 1) the study of a language as a sign system (the structure and laws of language functioning); 2) the development of a language ability, teaching speech communication, an ability to compose (and edit) texts of various genres and styles (including professionally oriented); 3) the study of a language in a stylistic aspect, 4) the study of culture and history of countries of learning languages, as well as the basics of speech etiquette and interpersonal interaction.

The specialized speech training creates a favorable basis for education of creative personalities who are capable of professional speech communication and especially professional dialogues, as well as to develop, adopt and adequately express responsible decisions.

In our opinion, the task of a teacher, nowadays is to form a respectful, careful attitude to the language among students. They should clearly understand that the language fixes the historical experience of the people in its units, and above all in vocabulary and phraseology, reflects its mentality, and ensures the unity of cultural tradition. The language is as a repository of knowledge, a treasury of culture. The relationship between language and culture can be described as a relationship of mutual penetration. The language is one of the means of expressing culture, the material basis for creating its values. Any cultural

phenomenon enters the consciousness of people only when it receives a nomination and a signification, i.e. it is fixed in the language. Culture is included in the language in the sense that all of it can be displayed in the language.

In a linguodidactic aspect, the interconnected studying of language and culture can be interpreted in the following way. Language mastering is the simultaneous acquisition of native culture or entering the culture of a native speaker of the learning language. The communicative principle of language teaching actualizes this problem, since language communication is a necessary condition for the existence and development of human culture, ensuring the unity of cultural processes within this community: creation, storage and transfer of cultural values. Communicative activity (communication with the help of language) is the link in which the language as a sign system and the culture intersect and interact, in which the language exists and which the language is a necessary component of.

The dominant type of culture forms the type of consciousness of people who were born and live within this culture. The mastering of a learning language involves mastering the linguistic picture of the world, the linguistic consciousness of native speakers, which is manifested in the ways of division of the world, in the ways of nomination and the internal form of words and idiom in the vocabulary with national-cultural component of meaning: non-equivalent, background, connotative, symbolic, and mythological.

Modern linguoculturology has essentially become comparative [5], [8], [13] since it aims to provide *a communicative competence* through the study of the national culture expressed in the language. It has its own object of research – the idio-ethnic facts of languages and cultures. It uses a contrastive analysis as a main method of research, i.e. the description of language pictures of the world, language personalities, their communicative behavior, etc., of one linguistic culture, in the mirror of another. The study of cross-cultural communication allows to identify the causes of communication failures and prevent mistakes in the speech behavior of communicants — speakers of different languages and representatives of different cultures (Eastern and Western cultures).

The comparison of peculiar and sometimes unique cultures requires reference to something, which would be a kind of basis for comparison. Researchers see such a thing in mental structures, which reveal the uniqueness of the representation of the same non-linguistic content in different linguistic cultures, i.e. in cognition as a way of knowing the world. This genesis of science is quite natural, since it is impossible to understand the idio-ethnic aspects of your own languages and cultures without referring to others.

The formation of the above-mentioned components of a communicative competence should be determining in the choice of means, methods and technologies of modern language teaching in the system of higher education of the MIA of Russia. These questions are widely discussed on professional conferences, e.g.:   "Issues of improving work with professionally-oriented text" (February 27, 2020, Orel), "Training for law enforcement agencies: modern trends and educational technologies" (February 27, 2020, Irkutsk), "Communicative competence of a modern lawyer" (March 18, 2020, Volgograd), "Actual problems of linguistics and the formation of linguistic competence of a lawyer in modern conditions" (March 20, 2020, Rostov), "Communicative competence and linguistic aspects of intercultural communication" (using videoconferencing) (March 26, 2020, Barnaul), "Actual issues of Philology and methods of teaching Russian and foreign languages" (March 27, 2020 Yekaterinburg).

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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ЯЗЫКОВАЯ И РЕЧЕВАЯ КЛАССИФИКАЦИЯ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ И ИХ РОЛЬ В РЕПРЕЗЕНТАЦИИ ЯЗЫКОВОЙ КАРТИНЫ МИРА (НА ПРИМЕРЕ: ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ С РЕЛИГИОЗНЫМ КОМПОНЕНТОМ)

Научная статья

Сабаева Э.К.[1], Нурутдинова А.Р.[2] *

[2] ORCID: 0000-0001-5759-0820;

[1] Альметьевский государственный нефтяной институт, Альметьевск, Россия;

[2] Институт филологии и межкультурной коммуникации, Казанский (Приволжский) Федеральный Университет, Казань, Россия

* Корреспондирующий автор (AirNurutdinova[at]kpfu.ru)

Аннотация

Вопросы языковой и речевой специфики фразеологических единиц, их системный характер и роль в отражении национального сознания издавна привлекают внимание многих исследователей в России и за рубежом. Предметом внимания ученых часто оказывается семантическая характеристика фразеологизмов и роль фразеологических единиц в плане репрезентации языковой картины мира. Актуальность данной научной статьи определяется необходимостью разработки типологии фразеологических единиц в ракурсе религиозного контекста, а также комплексный анализ функционально-прагматического и когнитивного аспектов фразеологизмов с религиозными компонентами в испанском языке до настоящего времени. Цель работы – рассмотрение фразеологии, совокупности фразеологизмов с религиозными компонентами как единой системы, определение ее функционально-прагматических характеристик и выявление национально-культурной специфики данных единиц в плане отображения языковой картины мира. В течение пятидесяти лет различных исследований в области фразеологии лингвисты предложили несколько терминов для обозначения сочетаний слов. Наряду с проблемой разграничения фразеологии как дисциплины возникают и другие трудности, связанные с ней. Исследование в области фразеологии на сегодняшний день является довольно проблематичным, так как и теоретической ее основе, и терминологии не хватает согласованности. Разные виды фразеологических единиц, имеют определенные особенности и общие характеристики. Изучение религиозных концептов и содержащихся в них смысловых значений, проявляющихся в определенной контекстной коммуникативной ситуации, позволяет выявить универсалии или соответствия в компаративной лингвистике. Также данные исследования позволяют определить роль религиозных элементов в формировании специфичной национальной языковой картины, уникальной для каждой культуры.

Ключевые слова: речевая специфика, языковая специфика, национальное сознание, фразеологические единицы, испанский язык, русский язык, семантическая характеристика, религиозный компонент.

LANGUAGE AND SPEECH CLASSIFICATION OF PHRASEOLOGICAL UNITS AND THEIR ROLE IN THE REPRESENTATION OF THE LINGUISTIC VIEW OF THE WORLD (CASE STUDY OF PHRASEOLOGICAL UNITS WITH THE RELIGIOUS COMPONENT)

Research article

Sabaeva E.K.[1], Nurutdinova A.R.[2] *

[2] ORCID: 0000-0001-5759-0820;

[1] Almetyevsk State Oil Institute, Almetyevsk, Russia;

[2] Institute of Philology and Intercultural Communication, Kazan Federal University, Kazan, Russia

* Corresponding author (AirNurutdinova[at]kpfu.ru)

Abstract

Questions of linguistic and speech specificity of phraseological units, their systemic nature and role in reflecting national consciousness have long attracted the attention of many researchers in Russia and abroad. Scientists pay attention to the semantic characteristic of phraseological units and the role of phraseological units in terms of representing the linguistic picture of the world. The relevance of this research article is determined by the need to develop the phraseological units' typology in the perspective of the religious context, as well as a comprehensive analysis of the functional-pragmatic and cognitive aspects with religious components in the Spanish language. The aim is to consider the Spanish phraseological units with religious components as a single system, determine its functional and pragmatic characteristics, identify the national and cultural specificity in terms of displaying the linguistic picture of the world. For fifty years of various studies in the field of Spanish language phraseology, linguists have proposed several terms for word combinations. Along with the problem of differentiating phraseology as a discipline, other difficulties arise associated with it. A study in the field of phraseology today is quite problematic, since its theoretical basis and terminology lack coherence. Different types of Phraseological units have certain features and general characteristics. The study of religious concepts and the semantic meanings contained in them, manifesting themselves in a specific contextual communicative situation, allows us to identify universals or correspondences in comparative linguistics. Also, these studies allow us to determine the role of religious elements in the formation of a specific national linguistic picture that is unique to each culture.

Keywords: speech specificity, language specificity, national consciousness, phraseological units, Spanish, semantic characteristic, religious component.

The definition of phraseology as a subject of study provokes a lot of discussions. Scientists cannot agree on whether phraseology should be regarded as an autonomous field or whether it should be classified as a sub-study of other language arts.

In addition, a number of linguists claim that phraseology is an interdisciplinary branch:

- Ruiz Gurillo believes that phraseology is a "category of the boundary between lexicology and syntax" [Ruiz Gurillo, 1997].

- K.D. Pilz, in turn, also believes that "phraseology is a special field at the crossing of several linguistic subjects of study: etymology, historical linguistics, lexicology, grapheme, morphology or morphosyntax, semantics, stylistics, syntax" [Klaus Dieter Pilz, 1981].

- Solano Rodríguez considers phraseology to be an autonomous field closely related to other subjects of study such as morphology, syntax, semantics, pragmatics, psycholinguistics, and sociolinguistics [Solano Rodrígez, 2004].

G. Corpas Pastor offers a summary of the terms used in works written in Castilian:

- Pluriverbal phrase (phrase pluriverbal), a term used by J. Casares [Julio Casares, 1992] or its variations, for example, lexical and familiar pluriverbal units used by G. Corpas Pastor [Gloria Corpas Pastor, 1996];

- Set phrase – a term used by A. Zuluaga [Alberto Zuluaga, 1980];

- Phraseological unit or fixed phrase – a term used by A. Zuluaga, Carneado Moré, Tristá Perez, Ruiz Gurillo, and many others.

The first characteristic of phraseological units is frequency. G. Corpas Pastor distinguishes between two types of frequency: the frequency of the co-occurrence of integrating elements of phraseological units and the frequency of their use.

The Linguistic Dictionary "Diccionario de lingüistica Cerdà Massó" explains the term frequency of occurrence as "the relative number of occurrences of a particular element in the representative sample of contexts." Similarly, the frequency of co-occurrence means that the constituent elements of some phraseological units are combined into one expression with a frequency that exceeds the frequency of the individual occurrence of each word [Cerdà Massó, 1986]. Frequency of use in a particular language, on the other hand, is the frequency phraseological units are used with.

The second distinctive characteristic of phraseological units is semantic specialization as a process where "a free construction or syntactic combination becomes part of the lexical system of the language, becoming an expression more or less fixed in its own meaning" [el Diccionario panhispánico de dudas (DPD)]. Lexicalization has two aspects: lexicalization, which arises as "the result of adding meaning […] with the transition from the particular, physical and concrete to the general, mental and abstract" [Gloria Corpas Pastor, 1996]; or lexicalization, which is the result of the suppression of meaning.

G. Corpas Pastor explains that lexicalization, or semantic change, occurs as the result of fixation. In other words, at first, the expression remains fixed in its form, and then it can undergo semantic change.

The third characteristic of phraseological units is their idiomatic nature regarded as "semantic specialization or lexicalization to its highest degree" [Gloria Corpas Pastor, 1996]. Interest in this characteristic has long been evident in North American phraseological studies. A phraseological unit is idiomatic if its global meaning is not inferred from the meaning of each individual element making up this phraseological unit. Not every phraseological unit, however, should be idiomatic, since there are units the meaning of which is completely deduced from the values of their individual constituent elements. Therefore, this is not an essential characteristic, but a potential one [Gloria Corpas Pastor, 1996].

A. Zuluaga explains that there are phraseological units with a literal meaning, units the meaning of which is the transition of the literal (como en más papista que el Papa — literally: to be a bigger papist / Catholic than the Pope himself), units that have no linguistic meaning (for example, greetings), and units with the idiomatic meaning (tomar las de Villadiego — hit the road, run as fast as you can). In addition to this, A. Zuluaga also highlights semi-idiomatic phraseological units and mixed phraseological units. The former shows a lower degree of idiomacity, although their meaning is literal, while the others consist of "a fixed part and another idiomatic part" [Alberto Zuluaga, 1992].

R. Gurillo offers several examples of processes that form expressions or phraseological units: metaphor in the expression sacar de quicio (drive around the bend) or in the expression poner los pelos de punta (the hairs on the back of my neck bristle), metonymy in the expression dar gato por liebre (sell a pig in a poke) or echar una mano (help, assist), and a hyperbole in the expression echar la casa por la ventana (to organize something on a massive scale) or atarle la lengua a alguien (pressure someone into silence) [Ruiz Gurillo, 200].

Regarding the connection between fixation and idiomacity, R. Gurillo concludes that "the whole utterance (or its hyperonym — phraseological unit) is a fixed phrase. In certain cases, fixation is accompanied by idiomatization, and both complement each other" [Ruiz Gurillo, 2001].

The fourth characteristic of phraseological units is variation (variability) and modification. There are many lexical variations, for example, *importarle a uno algo un pepino / un pimiento / un rábano / un bledo* (it's all the same, don't care a curse, don't give a damn about anything). Given this feature, G. Corpas Pastor sets the difference between variations and modifications [Gloria Corpas Pastor, 1996].

A. Zuluaga considers variations in great detail. He emphasizes that "they should be studied within the same functional language," (for example, the phraseological unit *tomar las de Villadiego* has another variation *coger las de Villadiego* (hit the road, run at full fling used only in Spain and Colombia), the meanings of such phraseological units cannot be different and the variations must be free and independent of the context. In addition, usually, only a part or element of expression is replaced so that it can be considered a variation (in the phraseological unit *tomar las de Villadiego tomar* is replaced by *coger*). This replacement also presents some fixation as the replaced component cannot be replaced by any other word, but only with a word, it can form another fixed expression preserving its meaning [Alberto Zuluaga, 1975].

Phraseological units can undergo creative modification in speech remaining recognizable at the same time. G. Corpas Pastor explains this reality based on the concept of the "potential word" coined by the Russian linguists — O.V. Alexandrova and S.G. Ter-Minasova, who believe that "the components of phraseological units do not constitute a word in the narrow sense, but rather begin to function as potential words, that is, they acquire a new meaning due to the general meaning of the unit. This

potential meaning manifests itself in certain expressions, which are considered deformations of these lexical units." [O. V. Alexandrova, S.G. Ter-Minasova, 1987].

Various classifications found in scientific works are usually based on internal characteristics of phraseological units, such as fixation or idiomacity, or on linguistic and functional categories. Many Spanish linguists classify phraseological units according to their internal characteristics. These classifications are usually based on the motivation or fixation and idiomatic units. The most prominent classifications of this type are those of Alberto Zuluaga and Leonor Ruiz Gurillo.

Another possible classification of phraseological units is categorical classification, which usually takes into account the nature of expressions and their syntactic behavior. Julio Casares, Alberto Zuluaga, and Gloria Corpas Pastor are the linguists who adopted this model.

Classification by Julio Casares. The typology of J. Casares presented in his work "Introducción a la lexicografía moderna" [Julio Casares, 1992] is one of the most important ones as it served an inspiration to other linguists such as A. Zuluaga and Tristá Pérez. The main division presented by J. Casares is between expressions and plural wordings that include sayings and proverbs. J. Casares admits that it is not always easy to decide which type is involved.

J. Casares defines the term expression as "a stable combination of two or more terms that function as an element of a sentence and the usual unitary meaning of which is not justified but is rather the sum of the natural meaning of the components" [Julio Casares, 1992: 33]. J. Casares also divides expressions into two classes: binding expressions and conceptual expressions. Binding expressions are formed from grammatical words, and the author subdivides them into conjunctive (for example, con tal que — provided that) and prepositional (for example, en pos de — behind, after).

Conceptual expressions, also called designating, are those the components of which are formed using words with lexical meaning that represent conceptual units. J. Casares distinguishes several types of designating expressions according to grammatical categories:
- nominative (e.g., botijotren — summer commuter train)
- adjective (e.g., de brocha gorda — rude, primitive)
- verbal (e.g., tomar el olivo)
- adverbial (for example, en un santiamén — to wash off, pull up stakes, hide behind the barrier)
- pronoun (for example, cada quisque — everyone, any)
- exclamation (for example, ¡Ancha es Castilla! — come hell or high water, overshoes, over boots)

The classification of multiple wordings by J. Casares covers well-known phrases, such as, for example, no se ganó Zamora en una hora (Rome was not built in a day), and proverbs such as a quién madruga, Dios (le) ayuda (the early bird catches the worm).

Classification by Alberto Zuluaga. In his work "Spanisch: Phraseologie/Fraseología" published in "Lexikon der romanistischen Linguistik," A. Zuluaga [Alberto Zuluaga, 1992] offers a triple classification based on criteria such as:
1. semantic structure
2. type of fixation
3. functions in speech

The works of G. Corpas Pastor and L. Ruiz Gurillo contain completely different interpretations of the concept of A. Zuluaga, we, however, prefer the model proposed by the author in work "Spanisch: Phraseologie/Fraseología," because it does not only look more complete but is also the latest and the newest classification of A. Zuluaga.

Depending on the semantic structure. The classification is based on the semantic structure of idioms of the idiomacity degree of phraseological units. Based on the "relationship between the meaning of the components and the general meaning of the expression" [Alberto Zuluaga, 1992: 129] A. Zuluaga divides phraseological units into four classes:
- Phraseological units with a literal meaning that have not undergone any transition in the meaning, so they can be called fixed, for example, común y corriente (widespread, typical).
- Mixed phraseological units consisting of literal and idiomatic components, for example, quedarse para vestir santos (to remain an old maid).

Semi-idiomatic phraseological units representing figurative motivation, "the literal meaning of which is a sensitive, concrete image that supports the idiomatic meaning" [Alberto Zuluaga, 1992: 127]. For example, the phraseological unit "recibir con los brazos abiertos" (to meet with open arms) is considered semi-idiomatic, since in addition to the figurative meaning of "recibir con agrado y complacencia" (to accept, to welcome cordially) it has a direct literal meaning. In actual life, we can embrace a person, this way expressing love and cordiality. Idiomatic phraseological units are phraseological units with a peculiar meaning, which is not deduced from the meanings of the individual components of the expression, for example, tomar las de villadiego (hit the road, run hard, at a breakneck pace).

Depending on the type of fixation. Here we have the following classes of phraseological units: phraseological units with fixation of grammatical categories, with fixation of the order of components, with meta-linguistic fixation, with fixation of structural anomalies and with unique components.

Depending on the functions in speech. This classification is intended to divide phraseological units into three classes: phraseological utterances, set expressions, and tired tropes.

Phraseological utterances constitute complete utterances, therefore "they don't need a direct verbal context in order to create an expression with the full meaning" [Alberto Zuluaga, 1992: 132]. A. Zuluaga also refers pragmatic formulas (for example, Feliz Navidad — Merry Christmas) and paroemia (sayings, quotes, and so on, for example, cada oveja con su pareja — every sheep knows its flock) to this class.

Set expressions usually need an immediate verbal context, as they must be combined with other elements within the phrase. Based on the initial assumption and the classification of J. Casares, A. Zuluaga sub-classifies set expressions into the following classes: conjunction, for example, siempre y cuando (only if); personalized, for example, Alma Mater; adnominal, for example, de rompe y rasga (no matter what, decisively), adverbial, for example, a pie juntillas (firmly, unconditionally);

verbal, for example, dar calabazas y las elativas (send about one's business); set expressions, which include comparisons, for example, dormir como un tronco (sleep like a log) [Alberto Zuluaga, 1992: 137].

Tired tropes are phraseological units that "represent the semantic-syntactic autonomy of the phrase itself that do not create textual meanings in its actual functionality," for example, qué sé yo (how should I know, I have no idea) [Alberto Zuluaga, 1992: 129].

Classification by Gloria Corpas Pastor. In 1996, G. Corpas Pastor published her work on Spanish phraseology, in which, in addition to summarizing the previously proposed classifications created by various linguists, she proposes a new classification. The author insists that "none of the classifications described previously has so far used clear criteria to establish valid taxonomy of phraseological units of our language" [Glorias Corpas Pastor, 1996: 50].

G. Corpas Pastor offers a classification based on the expression criterion (i.e., whether the phraseological unit is a complete expression or not) with a fixation criterion (i.e., whether the unit is anchored in a system, standard, or speech). Corpas Pastor distinguishes three areas in her classification: collocations (colocaciones, foreign term), set expressions (locuciones, foreign term), phraseological utterances.

Collocations (colocaciones) are phraseological units that do not constitute speech acts or complete expressions and, therefore, must be combined with other linguistic elements. They are recorded in standardized language [Glorias Corpas Pastor, 1996: 53]. The term "colocaciones" is derived from English and was introduced by J. R. Firth in the 50s. In Spanish, the term was first used by M.Seco in 1978.

G. Corpas Pastor defines collocations (colocaciones) as "phraseological units that, from the point of view of the language system, are completely free syntagmas formed according to the rules, but which, at the same time, have a certain degree of documented combinatorial restriction regarding their use." [Glorias Corpas Pastor, 1996: 54]. Collocations (colocaciones), divided into groups in accordance with their grammatical category and the syntactic relationship between the components:

- noun (subject) + verb, for example, declararse una guerra (to be at war);
- verb + noun (object), for example, zanjar una polémica (fix up the controversy).

Set expressions (locuciones). Locuciones do not form speech acts or complete expressions and, like colocaciones (collocations), must be combined with other language signs. But they differ from colocaciones (collocations) as they are fixed in the system [Gloria Corpas Pastor, 1992: 59].

Phraseological expressions are the only units that make up speech acts with complete statements and are fixed in speech. The author also insists that "they belong exclusively to the socio-cultural heritage of the linguistic society" [Glorias Corpas Pastor, 1996: 51].

Among the phraseological expressions, the author distinguishes paroemias and ordinary formulas. They are classified mainly as proverbs (for example, Agua que no has de beber, déjala correr — Cast no dirt into the well that gives you water), slogans and quotes (for example, La vida es sueño — Life is a dream); while everyday formulas are "pre-created wordings, ready to be used […] in certain communicative situations" [Glorias Corpas Pastor, 1996: 174-175]. These are, for example, several formulas of politeness, such as Buenas noches (good night).

Classification by Leonor Ruiz Gurillo. In her work "Aspectos de fraseología teórica española" [Leonor Ruiz Gurillo, 1997] Leonor Ruiz Gurillo presents a new classification of phraseological units in Spanish, based on the formal criterion. The author distinguishes between three types of phraseological syntagmas: nominal, verbal and prepositive, and insists that each class takes the form of a continuum and the author tries to determine both its center, that is, the elements with the highest degree of fixation, and its periphery [Leonor Ruiz Gurillo, 1997: 105] in each class. On the periphery, as a rule, there are expressions that are excluded from the classifications of other linguists. In her work published in 2001, "Las locuciones en español actual," the author adds a new class to the three existing classes – adjective syntagmas.

Phraseological nominal syntagmas. Ruiz Gurillo claims that nominal phraseological phrases have a certain degree of fixation, and in some cases – idiomacity [Leonor Ruiz Gurillo, 1997: 106]. The author also addresses the issue of composition and insists on the need for differentiation between nominal and complex set expressions (locuciones), since the connection between phraseology and composition is very narrow. The biggest difference, in her opinion, is that "the constituent elements of complex set expressions show a graphic unity, while the elements of nominal set expressions tend to appear separately in writing, thus preserving their formal independence" [Leonor Ruiz Gurillo 1997: 106].

L. Ruiz Gurillo distinguishes the following among nominal syntagmas:

- Fully fixed nominal and idiomatic set expressions (locuciones) with diacritical words and/or structural anomalies that make up the prototype of the phraseological nominal phrase. For example, agua de borrajas (doomed to failure) or Alma Mater — Nominal idiomatic set expressions (locuciones) in various degrees, for example, caballo de batalla (war horse).

- Mixed nominal set expressions (locuciones), which have only one fixed part whereas the other one is idiomatic, so they form an intermediate level between collocations (colocaciones) and set expressions (locuciones). For example, dinero negro (black cash), lista negra (black list) o punto negro (hazardous area).

- Nominal collocations (colocaciones), which are "frequent combinations of words that, as a result, offer a nominal syntagma" and are created as "syntagmatic chains based on the identical lexical unit." For example, agua bendita (holy water), agua de coco (coconut juice), etc. [Leonor Ruiz Gurillo, 1997: 108].

Phraseological adjective syntagmas. The author pays the least attention to adjective syntagmas. However, she explains that this class primarily classifies adjective set expressions (locuciones) "formed by a core of an adjective or participial nature that receives changes with a fixed form," for example, corto de medios (low flow), limpio de polvo y paja (received effortlessly; net (on income) [Leonor Ruiz Gurillo, 2001: 40].

Phraseological verbal syntagmas. L. Ruiz Gurillo believes that verbal phraseological syntagmas are phraseological units that occupy different positions in the aforementioned scale, moving from the center to the periphery. The author proposes to classify the following subcategories and their characteristics:

- Verbal locuciones with diacritical words and/or structural anomalies with a high degree of fixation and idiomacity, which are a prototype of phraseological verbal syntagmas and form the core of this category. For example, in the phraseological unit tomar las de villadiego (betake oneself to one's heels, run headlong), the structural anomaly consists in the presence of the female plural as one of the forming elements for no apparent reason.

- Fully fixed and idiomatic verbal set expressions (locuciones), which are phraseological units that allow no changes due to fixation. For example, dorar la píldora (sugar the pill, soften) or hacerse el sueco (pretend to be deaf).

- Semi-idiomatic verbal set expressions (locuciones), characterized by a high level of fixation, a high degree of motivation, but weak idiomacity. Literary figures such as metaphor and hyperbole contribute to their motivation. For example, cortar el bacalao (to be in charge, have the upper hand) or echar raíces (to root).

- Verbal set expressions (locuciones) with a slight degree of idiomacity, for example, perder el tiempo (lose time) or perder la cabeza (lose one's head).

- Mixed verbal set expressions (locuciones) with a fixed verbal part, for example, vivir del cuento (live on someone else's account) or vivir como un rey (live like a king).

- Fixed verbal set expressions (locuciones), which are "units with a high degree of unity allowing some variations in their components," for example, in genus: hacerse el loco/la loca [Leonor Ruiz Gurillo, 1997: 107].

- Verbal set expressions (locuciones) with variants that allow certain changes in their components, but their variability is limited by fixation. For example, there are options such as importar un pepino/un pimiento (it doesn't matter, let things go hang), but we cannot say importar un tomate [Leonor Ruiz Gurillo, 1997: 109].

- Verbal syntagmatic units that "have a large degree of unity between the components" [Leonor Ruiz Gurillo, 1997: 111]. They usually consist of a verbal component that has lost its lexical values and has an only morphological function, and from a nominal component that is the bearer of the lexical values of the entire syntagma. The verbal component here functions as a supporting verb – for example, hacer uso (use) or tomar un baño (take a bath).

- Verbal collocations (colocaciones), consisting of components that "show a high degree of unity, which is sometimes associated with semantic reasons, such as lexical solidarity: guiñar un ojo" (wink) [Leonor Ruiz Gurillo, 1997: 114].

Phraseological prepositive syntagmas. The four most important features determine the fixation of the majority of prepositive syntagmas: non-commuting components, inseparable components, invariance of determinants, and invariance of numbers [Leonor Ruiz Gurillo, 1997: 116]. As in the two previous syntagmatic categories, Ruiz Gurillo also offers a scale with several types of prepositive syntagmas:

- Fully fixed and idiomatic prepositive set expressions (locuciones) with diacritical words and/or structural anomalies, which are a prototype of prepositive phraseological syntagmas, for example, a la virulé (in a slipshod manner), en un plis plas (in the twinkling of an eye), etc.

- Fully fixed and idiomatic prepositive set expressions (locuciones), which are very close to the core of prepositive syntagmas and perform all four functions mentioned above. For example, a menudo (rarely), a lo mejor (possibly), etc.

- Partially fixed and idiomatic to varying degrees prepositive set expressions (locuciones), for example, a mano (manually), al hombro (shoulder arms).

- Only fixed prepositive set expressions (locuciones), for example, en general (in general) or en público (to the public), as fixed locuciones, easily replaced by adverbs with the suffix -mente (generalmente — usually or públicamente — in public), but they do not represent another type of variability.

- Prepositive set expressions (locuciones) with variants "make up the connection between the peripheral and core zones, independent of the degree of fixation and idiomacity, which they represent, for example, de (muy) buen grado (of their own free will) [Leonor Ruiz Gurillo, 1997: 119].

- Prepositive set expressions (locuciones) that allow the possibility of changing one of its components. For example, in locución (set expression) a mi juicio (in my opinion) it is only allowed to replace the possessive pronoun mi (mine) with another possessive.

- The formation of similar prepositive set expressions (locuciones), which are "units that have arisen on the basis of an existing phraseological unit. Based on this phraseological unit, the new unit takes on its form, its syntactic limitations, as well as its semantic or pragmatic features." For example, a gritos (to screams), a hombros (on the shoulders), etc. [Leonor Ruiz Gurillo, 1997: 118].

- Prepositive phraseological schemes, which are regular structures that allow certain changes, for example, switching their components, but always within the same syntactic scheme, for example, de uno en uno (individually, one at a time), de dos en dos (in pairs, pairwise).

Summarizing the classification of L. Ruiz Gurillo, we can note that her classifications have a lot in common with the classification of A. Zuluaga and G. Corpas Pastor (1996). As for A. Zuluaga, he, like L. Ruiz Gurillo, pays much attention to various degrees of fixation and idiomacity, and, therefore, distinguishes between classes such as mixed phraseological units or semi-idiomatic. The similarity to the classification of G. Corpas Pastor (1996) mainly consists in the use of the concepts of set expressions (locuciones) and collocations (colocaciones).

Having examined and compared various classifications, we concluded:

- Spanish phraseology is characterized by rather extensive research performed by many linguists (G.Corpas Pastor, A.Zuluaga, J.Casares, L.R. Gurillo), it has special characteristics and various classifications of phraseological units according to one or another author.

- At the heart of each language, there is a special view of the world that defines national consciousness and forms the ethnocultural behavior stereotype. The formation of the linguistic view of the world is significantly influenced not only by external factors: living conditions of the people (climate, geographical location, lay, the dominance of a particular production sector, etc.), but also internal ones: ethnocultural values, traditions, rites, social symbols, history of the civilization development, national consciousness, religion:

- Categorization of the world innate in the lexical and phraseological system of each language is subordinated to the principle of pragmatic relevance, the significance of the religious phenomenon for a given ethnic culture.

- Culturally significant religious image as part of phraseological units allows detecting conceptual differences between languages in terms of displaying objective reality.

- Acquisition of additional connotations by phraseological unit due to semantic re-estimation. The presence of not only positive but also negative connotations in the interpretation of phraseological units with religious components.

- Significance of precedent names in the consideration of the lexical and constituent components of biblical phraseological units in Spanish.

- Phraseological units with a religious component that reflect cognitive, linguistic, and cultural characteristics of ethnic communities are one of the most important components of the linguistic view of the world of the Spanish.

The results of the analysis of phraseological units with various religious components enable the identification of the persistent influence of traditional religious ideas on the language and knowledge of the main biblical subjects by the Spanish. Religious concepts that emerge in various linguistic structures carry fixed connotative and associative meanings that reflect the way Spaniards understand and view the world under the influence of religious and historical factors.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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ПРОБЛЕМЫ ПЕРЕВОДА ЮРИДИЧЕСКИХ ТЕРМИНОВ ТЕРМИНОСИСТЕМЫ НЕДВИЖИМОСТЬ/ REALTY

Научная статья

Кравчук Ю.С.*

Московский государственный институт международных отношений, Москва, Россия

* Корреспондирующий автор (juliabritish[at]mail.ru)

Аннотация

В современном мире вербализация представлений о правовой фиксации тех или иных отношений существенно отличается от системы к системе, ввиду чего обостряется проблематика нюансного терминологического перевода в юридическом контексте. Цель статьи – выявить проблемы юридического перевода основных терминов терминосистемы недвижимость/ realty и их возможное решение. На основе теоретических материалов и данных юридических лексикографических источников, а также специальной юридической литературы в двух языках был проведен анализ семантического объема рассматриваемых юридических терминов в английском и русском языках, рассмотрены степень эквивалентности и адекватность разноязычных юридических терминов, способы их перевода, выявлены примеры синонимии и многозначности терминов, способных затруднить процесс перевода. Практическая значимость заключается в предложенных решениях некоторых проблем перевода юридических текстов, связанных с лингвистическими и экстралингвистическими факторами, а также установлена зависимость использования терминов от особенностей правовой системы государства.

Ключевые слова: юридический перевод, адекватность, эквивалентность, термин, термин «недвижимость», realty.

PROBLEMS OF TRANSLATING LEGAL TERMS RELATED TO REAL ESTATE / REALTY

Research article

Kravchuk Yu.S.*

MGIMO University, Moscow, Russia

* Corresponding author (juliabritish[at]mail.ru)

Abstract

Nowadays, the verbalization of ideas concerning the legal documentation of certain relations differs significantly from system to system, as a result of which the problems of terminological translation in the legal context intensify. The purpose of the article is to identify the problems of legal translation of the main terms in the term system of real estate/realty and their possible solutions. Based on theoretical materials and data from legal lexicographic sources, as well as special legal literature in two languages, we performed the analysis of the semantic volume of the legal terms in English and Russian, as well as the degree of equivalence and adequacy of multilingual legal terms, and ways of their translation, identified examples of synonymy and ambiguity as they may complicate the process of translation. Practical significance of the paper is related to the provided solutions of some problems of the translation of legal texts caused by linguistic and extralinguistic factors, whereas the dependence of the use of terms on the features of the legal system of the state is established.

Keywords: legal translation, adequacy, equivalence, term, term "real estate", realty.

Introduction

Nowadays, the trading of real estate is no longer a purely national or domestic issue. In view of the growing importance of international legal institutions, subtleties in legal terminology related to the specificity of the transformation of meanings within state educational institutions, ideas about the rights and real estate objects and their transfer from system to system, is of particular relevance. Legal validity or invalidity of transactions determines the movement of global capital, the migration of the masses of population and the solution of global problems, and therefore, the relevance and equivalence of legal translation is of great importance.

Research Methods and Principles

It is known that "the concept of types of translation is associated, first of all, with the genre characteristics of the material which is the subject of inter-language transmission" [12, P. 9]. Traditionally, translation is divided into literary and specialized. One of the subspecies of specialized translation is legal translation, which includes "extremely accurate and clear presentation of the material with an almost complete absence of figurative and emotional expressive means" [12, P. 10].

O. V. Barabash, O. V. Meshcheryakova, and A. V. Podstrakhova claim that the greatest difficulties are caused by the "translation of legal terms not recorded in definition and translation dictionaries and reference books, but units of the lexical-semantic language system" [14], the meaning of which in specific legal documents is determined by the linguistic and cultural contexts. Accordingly, the translation of texts related to regional and national law is of particular difficulty" [2, P. 154].

In our opinion, the most comprehensive definition of the legal term is given by O. V. Barabash and O. V. Meshcheryakova, who understand the legal term as "a word or phrase used in the legal sub-style of the official business style of the language expressing a key concept of the legal norm with clear semantic boundaries and limited compatibility" [2, P. 154].

It seems obvious that the translation of legal terms is required not only for documents and other legal texts, but also for oral speech. In the process of translating legal terms of English and Russian languages, it is necessary to take into account significant differences between the Russian and Anglo-Saxon legal systems, since each of them has its own terminological peculiarities due to a number of socio-historical patterns and grammatical features. We agree with the opinion expressed by A.

M. Velichko and V. A. Lazareva who claim that "due to the fact that the task of translating legal terms is performed in different fields, the problem of studying the features of legal terminology and its adequate translation is becoming critical for the translator" [4 , P. 629].

Due to the differences in legal systems, as a rule, legal terms are not completely equivalent in the two languages, i.e. "Terms expressed in one natural language and corresponding to the terms of another natural language regarding the volume of the concept" [13, P. 255]. This phenomenon, therefore, requires further search for approaches that will make the translation of legal terms adequate.

According to L. L. Nelyubin, the author of the specialized professional dictionary, "the adequacy of the translation: 1. Re-creates the unity of the form and content of the original by means of another language; 2. Renders identical information transmitted by equivalent means," and "equivalent translation is a translation carried out at the level necessary and sufficient to transmit the unchanged content sticking to the norms of the target language" [13, P. 13, 255].

V. N. Komissarov characterizes adequate translation as "the translation that ensures pragmatic objectives of the act of translation at the highest possible level of equivalence, avoiding violation of the norms and standards of the target language, while observing the generic and stylistic requirements for texts of this type and compliance with the conventional norms of translation. The equivalence of the translation is the commonality of the content (semantic proximity) of the original and the translation" [10, P. 398, 403].

Therefore, when it comes to translating legal terms, adequacy and equivalence are equally important as they make translation reliable. We agree with Kondratiev who claims that for an adequate legal translation, it is essential for the translator to have high basic knowledge of law and legal culture that would enable them to use various sources of legal information, to choose the most appropriate translation solution and the best term among possible options, as well as the right translation strategy, and recognize and analyze complex linguistic and legal phenomena of the English and Russian languages [11, P. 263].

Undoubtedly, the study of legal terms in English and Russian languages remains a popular topic for scientific and science-to-practice development [Vlasenko, 2005; Gamzatov, 2007; Ikonnikova, 2014; Popova, 2019; Yazhgunovich, 2011]. Legal terms of the Russian and English languages were used as the material for the study. We applied the component method for the selection and analysis of legal terms of the real estate/realty field in Russian and English, and namely, the dictionary definition chain method, since Russian and British jurisprudence belong to different legal systems, and therefore, approaches to the consideration of legal realities differ dramatically.

Discussion

As noted by E. S. Kapshutar, M. M. Filippova, "there are the following ways of translating terms in the Russian tradition: untranslatable borrowing, transformational translation, descriptive translation, or interpretation, and loan translation" [9, P. 43, 44]. The widely used legal term «недвижимость» ("real estate") is a case in point in the context under consideration. Despite the common use of the transliterated phrase "real estate" in Russian, especially in conversation, and in company names (Real Estate Finance, Synergy Real Estate, Real Estate Bank), examples of untranslatable borrowings are, in fact, rare in the legal language. The main reason for it is the fundamental differences between the legal systems of Russia and the United Kingdom, which, in most cases, leads to the choice of descriptive translation (interpretation) as the most complete and accurate way of translating legal terms. First of all, it is worth emphasizing that legal terms "real estate," "realty," "land estate," "real property," "land property" refer to different branches of law: whereas in Russian the definition of the term «недвижимость» ("real estate") belongs to the area of civil law, in English law legal terms "realty," "real property," "real estate" refer to land law.

In the text of Article 130 of the Civil Code of the Russian Federation, legal terms «недвижимость» ("real estate") and «недвижимое имущество» ("realty") that verbalize the concepts of tangible objects of real estate are presented as equivalent synonyms, which are often interchangeable. However, in English legal language there are equivalents to each of these terms that bear important distinctive characteristics. The electronic resource of professional legal terms offers the exact definition of the legal term "realty": "real property (= land and buildings) and legal rights to real property" [16]. The term "real estate" is, in turn, defined as "land and any permanent things attached to it" [16]. The interpretation of British sources is also worth mentioning, in particular, the Oxford Dictionary of Law, which, reflects the British legal practice and recognizes the legal terms "realty" and "real property" as synonyms recording their meaning as "freehold land and incorporeal hereditaments" [19 , P. 453]. Thus, the legal term "недвижимость" should be the equivalent of the legal term "real estate", since it is wider in scope, and verbally verifies not only real estate objects, but also rights to them, and the terms "real estate" (in international legal practice) and "real property" (British legal practice) should be considered equivalents to the term «недвижимое имущество».

According to lexicographic sources, Russian legal terms that represent the legal concept of "real estate" express objects of the material world (land, subsoil, buildings, structures, residential/non-residential premises, etc.), while in English, as established, the legal term "realty" also verbalizes the concept of real estate rights. In this regard, there are interesting examples of legal terms expressing the main forms of land rights in English – "freehold" and "leasehold," which are also vivid examples of loan borrowings in Russian as a way of translating non-equivalent vocabulary. The Oxford Dictionary of Law defines the legal term "freehold" as "the most complete form of ownership of land: a legal estate held in fee absolute in possession" [19, P. 241], and the term "leasehold" as "held under a lease, i.e. for a period of fixed minimum duration. See term of years absolute" [19, P.319]. The legal terms "freehold" and "leasehold," in fact, reinforce the fundamental concepts of the forms of land rights – absolute ownership ("freehold") and rent ("leasehold"). It should be noted that both terms are synonyms of the terms "freehold estate" and "leasehold estate" and act as hyponyms for the hyperonym "estate," which is a legal term and are recorded as follows "in land law technically the duration of tenure in land" [19, P. 206], where the legal term "tenure" is "a legal estate in land, i.e. freehold or leasehold" [19, P. 545]. It should be emphasized from the above definition of the term "estate" that in Russian it should be translated as "legal status or land ownership right," which implies that the term "real

estate" in Russian and Russian legal practice can render the meaning "real land ownership" or "real legal status of land ownership." Legal terms "freehold estate" and "leasehold estate" respectively have the meaning of "absolute right of ownership" and "right of lease."

The definition of the legal term "fee simple absolute in possession" allows understanding the concept of the absolute form of ownership more accurately: "fee simple indicates ownership that is not liable to end upon any person's death, with the expiration of time, or on the failure of a particular line of heirs. Absolute means that the owner's rights are not conditional or liable to terminate on the occurrence of any event. In possession means that the owner's rights are immediate, thus future interests do not qualify, but possession need not imply actual physical occupation [19, P. 227]. It stands to notice that all the land in England and Wales belongs to the Crown, so the concept of absolute ownership has some limits.

When it comes to the definition of the legal term "leasehold," it seems important to refer to the legal concept of "term of years absolute" that mean "a leasehold estate in land: a term of years that may or may not be brought to an end by notice, forfeiture, or any other event except death of any person" [19, P. 545]. The given interpretation enables the establishment of the basic derivative of legal terms "term," "term of years," as well as the comparison of legal terms "term" in English and "lease term" in Russian, which have obvious similarities of approaches in legal practice.

The analysis of legal terms in English helped us to established that the legal term "estate" is the basic one for the production of binary and multi-component terms, for example, "estate at will," "life estate," "estate from year to year," "estate of inheritance," "estate upon condition," which confirms that the word realty has a focus on law in the legal term system, not on the real estate as such.

It should also be noted that there are cases where several Russian legal terms may be equivalent to one English term. Thus, when translated into Russian the legal term "residence" has the following basic equivalents – «жилище», «жилое помещение», «жилое строение». The Oxford Dictionary of Law gives the term "residence" the following definition: "the dwelling in which an individual resides" [19, P. 474]. The American Law Dictionary describes the term "residence" as: "broadly, any place that is more than temporary" [18, P. 442].

The legal dictionary of A. N. Azrilian gives the following definition of the term "residence": "a room for permanent or temporary residence of people in it …" [1, P. 199]. The large legal dictionary of A. B. Borisov does not contain the term "residence," but there are terms "dwelling" and "residential building": "dwelling is an object of property right or other property rights…" [3, P. 210]; "a residential building is a separate building (construction, house) of a permanent type, designed for long service, all or at least half of the area of which is intended and used for living…" [3, P. 210]. It should be noted that in American English, along with the legal term "residence," additional terms close to the above Russian terms are recorded, and namely "house" and "dwelling house." However, it is necessary to clarify that there are equivalents of the terms "house" and "apartment house" in Russian.

Translation of legal terms of the Russian language into English can cause additional difficulties. Along with the possibility of a relatively adequate translation of legal terms, for example, "lands of national parks," "defense and security lands," and "derelict property," "residential premises in halls of residence," "high-value, productive agricultural land area," it is difficult to translate multi-component poly-semantic legal terms, which are absent in the terminological system of realty in English: "residential premises of the facilities for temporary settlement of forced migrants and individuals recognized as refugees," "unitary enterprise on the basis of the right of operational management," "facility of residential premises lease agreement."

Key Results

The study allows drawing a number of conclusions.

First of all, when it comes to the translation of legal texts, difficulties related to differences not only in the grammatical systems of the Russian and English languages, but also in state legal systems become evident. When translating legal terms, it is necessary to take into account not only the lexicographic description of the meaning of the legal term, but also its legal application in the legislative systems of states. For example, keep in mind that, unlike the Russian legal system, in the UK "aircraft," "sea vessels," "inland navigation vessels" (formerly – "space objects") are not recognized as real estate. The legal terms of the real estate sector in Russian, in contrast to the legal terms realty of the English language, are recorded not only in land, but also in civil law (in particular, in the Civil Code of the Russian Federation).

In Russian, the legal term «недвижимость» ("real estate") verbalizes the concept of tangible real estate objects; in English, the legal term "realty," in addition to the concept of objects, expresses the concept of rights to real estate. Therefore, the translator needs to remember that in case of legal translation from Russian, for example, of Real Estate Contract, the subject of the contract is the real estate object as such (residential premises, land, parking place), however, in case of translation from English, the rights to land are also taken into account (forms of ownership of freehold and leasehold). Noted differences in the interpretation of the analyzed terms make translation difficult, and the translator must take the surrounding context into account.

Conclusion

Subjectively, the choice of one of several English terms depends primarily on the professionalism of the translator. Objectively, it seems necessary to proceed from the subtleties of the contextual environment. With regard to the question of the existence of mutual nonequivalent plurality of terms of one language combined with the comparative terminological narrowness of another language, it should be noted that there is a tendency to unify, smooth or eliminate terminological difficulties that are caused by differences in legislative acts.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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БАШКИРСКИЕ ГИДРОНИМЫ, СВЯЗАННЫЕ С ИНДОИРАНСКОЙ ТЕОНИМИЕЙ
Научная статья

Бухарова Г.Х.*

Башкирский государственный педагогический университет им. М. Акмуллы, Уфа, Россия

* Корреспондирующий автор (buharova_g[at]mail.ru)

Аннотация

Реконструкция культуры отдельного этноса по данным топонимии, исследование корреляции культуры и языка в диахроническом аспекте и в связи с репрезентацией картины мира топонимией определенного региона является одной из актуальных задач этнолингвистики. Исследование автора подтверждает ранее установленные топонимистами хронологические пласты в башкирской топонимии, согласно которым самый древний пласт составляют географические названия индоиранского происхождения. Как известно из истории, во II–I тыс. до н. э. существовала индоиранская общность – арийцы, предки современных индийских и иранских народов. Существуют различные гипотезы об их прародине. Как показывают исследования автора, протоиндоиранцы оставили заметный след и на Южном Урале. Ею выявлен довольно большой пласт индоиранских субстратных географических терминов, сохранившихся в составе топонимов, а также в нарицательной диалектной лексике башкирского языка.

Индоиранский субстрат в башкирской топонимии свидетельствует не только о языковых связях, но и об этнических. На это указывают башкирские этнонимы индоиранского происхождения и связанные с ними топонимы. В данной статье индоиранский пласт связывается с мифологией иранских и индийских народов, с образами индийской и иранской теонимии, с географической терминологией, характеризующей особенности водной сети.

Ключевые слова: башкирский язык, Башкортостан, топонимия, этнолингвистика, этимология, индоиранский субстрат, этнические контакты, этнотопоним.

BASHKIR HYDRONYMS ASSOCIATED WITH INDO-IRANIAN THEONYMY
Research article

Bukharova G.H.*

Bashkir State Pedagogical University named after M. Akmulla, Ufa, Russia

* Corresponding author (buharova_g[at]mail.ru)

Abstract

The reconstruction of the culture of an individual ethnos based on the data of toponymy, the study of the correlation of culture and language in the diachronic aspect and in connection with the representation of the world view by the toponymy of a particular region is one of the most relevant tasks of ethnolinguistics. The author's study confirms the presence of chronological strata previously established by toponymists in Bashkir toponymy, according to which the most ancient stratum is made up of geographical names of Indo-Iranian origin. As is known from history, in the II – I millennium BC there was an Indo-Iranian community – Aryans, the ancestors of modern Indian and Iranian peoples. There are various hypotheses about their ancestral home. As the author's research shows, Proto-Indo-Iranians left a noticeable mark in the Southern Urals. She revealed a rather large stratum of Indo-Iranian substrate geographical terms, preserved in toponyms, as well as in the dialect vocabulary of the Bashkir language.

According to the author, the phenomenon of the substrate is not only a linguistic, but also an ethnic phenomenon, as evidenced by the Bashkir ethnonyms of Indo-Iranian origin and the toponyms associated with them. In this article, the Indo-Iranian stratum is associated with the mythology of Iranian and Indian peoples, with images of Indian and Iranian theonymy, with geographical terminology that characterizes the features of the water network.

Keywords: Bashkir language, Bashkortostan, toponymics, ethnolinguistics, etymology, Indo-Iranian substratum, ethnic contacts, ethnotoponym.

I. Introduction

The toponymy of any region is the custodian of cultural values of past and modern generations, which is transmitted to the next generations through tradition and the "collective unconscious". In the Bashkir toponymy, the Indo-Iranian layer is considered the most ancient.

This paper aims to study the Bashkir toponyms associated with Indo-Iranian theonymy.

In toponymy, it is generally accepted that the names of rivers – hydronyms – are the most ancient. This is also evidenced from the names of the rivers we have analyzed. The hydronyms of Bashkortostan are called by the names of deities. Moreover, the oldest layer of them is associated with the names of the deities of Indo-Iranian mythology. Their study is important to restore the picture of ethnic contacts of the Bashkirs, to clarify the origin of toponyms that are incomprehensible from the point of view of the modern Bashkir language.

It is known that some large rivers are named after deities. For example, the Nile River (Greek *Nilos*, Egyptian *Hapi*) is named after the god Nile; Ganges – the sacred river of India is named after the goddess Ganges; Mokosh the goddess of the eastern Slavs and the Mokosh river, etc. According to E. Murzaeva, A. Frolov, the author of the book on toponymy, left a small manuscript "Rivers – the gods of the ancients", which indicates that a very large number of the most famous gods are named after rivers. He considers that the names of rivers – hydronyms – appeared first, and then, in connection with the deification of these rivers, the names of deities – theonyms – appeared. Such a sequence is established on the basis of the list of

the pantheon of Asia Minor, Hindustan, and Europe. Among those rivers are the Tiber, which was worshiped and sacrificed by captive slaves, Sekvann (Sena), Rodan (Rona), Danube, Bug, Laba (Elba) and others [1].

A brief insight into the history of the study of the Indo-Iranian stratum in the Bashkir toponymy

For the first time, the presence of toponyms of Iranian origin in the toponymy of the South Urals and Central Asia was pointed out by A. Matveev. For example, the name of the river *Rəz* – the left tributary of the Belaya River in the Beloretsky district of Bashkortostan A. Matveev explains from Iranian *rez* "to flow, to pour" [2], the river Sim – the right tributary of the Belaya River in the Chelyabinsky district of Bashkortostan region and the river *Esem* in Bashkortostan – from the Persian *sim* "silver" [3].

Later, his idea of the presence of an Iranian layer in the toponymy of the South Urals on the material of the toponyms of Bashkortostan was confirmed in the studies of N. D. Garipova, T. M. Garipov and J. G. Kiekbaev. For example, the name of the Avdon River flowing in the Ufimsky district of Bashkortostan, as suggested by N. Garipova and T. Garipova, was formed from Iranian *ab* "water" and Ossetian *don* "river" [4].

As part of the Indo-Iranian names in the toponymy of Bashkortostan, J. Kiekbaev considers the names of the rivers *һələyek*, *Ashҡaҙar* and *Zirgən*. For example, *Ergən* – river, the left tributary of the Belaya River in Meleuzovsky district, a mountain and a village in the same district, a village in the Khaibullinsky district, according to J. Kiekbaev goes back to Iranian. *Zergun* "golden, gold-bearing". (Compare: in the Bashkir language the words *zər* "gold", *zərgər* "jeweler" are preserved). The name of the river *Ashҡaҙar* J. Kiekbaev explains on the material of the Persian language: *ashka* "white, pure"; *darja* "river", and the name of the river *һələyek* the scientist explains as formed from the Persian *sejl* "stream" and the affix -γk and adds that *һələyek* is a mountain river flowing into *Zirgən* (*Egən*) from the mountain side [5].

According to T. Garipov, "Proto-Iranians left a lot of onyms (proper names) in Bashkortostan, Tatarstan and the Orenburg region. This is evidenced, in his opinion, by hydronyms and toponyms with the borrowed basis *ab/av* "water" in Ablai/Ablaevo (the names of several Bashkir and Tatar auls, from the Iranian *abe lai* "silt water, moisture of mud"); *Abrai/Abraevo* (komonim in Bashkortostan – compare with Scythian abra "cloud"); *Avdon* (a village near Ufa – from av "water" and don "river" in the meaning of "full-flowing river").

To their number T.M. Garipov also adds *Sermen* (the name of the river, village), which is interpreted by Kazan anthroponymonist Gumer Sattarov as the Persian phrase "high-ranking man" [6]. The authors of the Dictionary of Toponyms of the Republic of Bashkortostan A. Kamalov, R. Shakurov, Z. Uraksin and M. Khismatova following J. Kiekbaev also include toponyms with elements *darja*, *zirgən*/ergən and such topobases as *kuhail*, *labau*, *man/mən*, *mal*, *malysh*, *rəz/jerəz*, *təjrγk*, *uzala*, *jatek*, etc. to the names of Proto- Iranian origin. In their opinion, these names can are more or less satisfactorily be explained from the standpoint of modern Persian and Ossetian languages [7].

The works of the famous Bashkir scientist J. Kiekbaev play an invaluable role in identification of the the language affiliation of the substrate toponyms of Indo-Iranian origin, and the ethnonyms associated with them. He explains the origin of the ethnonyms *Dyuan* and *Tabyn* on the example of the languages of Iranian, Iranian-speaking Alan tribes that lived in the 2nd – 4th centuries AD in the southern Urals. In his opinion, the origin of the ethnonyms *Duvan* (*Duvanej*) and *Tabyn* dates back to the Iranian *divan* "council, gathering", *tabyn* "circle, council". J. Kiekbaev believes that the form *Duvan* should be older than the modern Persian form of *divan* and adds: "In Chinese historical maps dating back to the 3rd century BC, we are dealing with the form *Davan'* with the sound *a* in the first syllable instead of *y* or *u*. The ancient Iranian-speaking state of *Davan'* was adjacent to the Kangju (Khwarazm) state, to the south of the latter, approximately on the territory of modern Uzbekistan [Kiekbaev, 2002, p. 154-155].

Our studies have confirmed the existence of the chronological layer previously established by the Bashkir toponymists. We have identified a fairly large layer of Indo-Iranian geographical terms, preserved a sparts of toponyms, ethnonyms, ethnotoponyms, as well as in the common dialect vocabulary of the Bashkir language. In them, the Indo-Iranian stratum is associated with Indo-Iranian mythology, with images of Indian and Iranian theonyms and demononyms, with geographical terminology that characterizes the features of the relief, landscape, and water network of modern Bashkortostan. This is reflected in the following works of the author:

Bashkir place names derived from the substrate geographical terms of the Indo-Iranian origin// Liberal Arts in Russia. 2016. Vol 5. No. 5, 517-529 p. This paper is a continuation and some kind of addition to the author's work on the study of Bashkir toponymy.

II. Material and Methods

The object of research is Bashkir onomastics, and the subject of analysis is the geographical names of the Republic of Bashkortostan of Indo-Iranian origin, associated with Indo-Iranian theonymy.

The research objective is to disclose an ethnocultural information code embedded in geographical names, to explain their origin and functioning in the language for further implementation of the research results in the practice of teaching the Bashkir language at the faculty of Bashkir philology – in the courses "Onomastic space of the Republic of Bashkortostan", "Toponymy", etc.

The methodological basis of the study is the work of famous Russian linguists, ethnolinguists, onomasts, toponyms, such as A. Matveev, E. Murzaev, J. Kiekbaev and others.

The main factual material for the research was the data from the Dictionary of Toponyms of the Bashkir Autonomous Soviet Socialist Republic [Ufa, 1980].

The research was carried out using the comparative historical method and methods of ethnolinguistic reconstruction and linguocultural interpretation.

III.Research results and discussion

In the toponymic system of Bashkortostan, names with the component *əbei* – „old woman" and *babai* – „old man" are widely represented. The appearance of such names, according to A. Matveyev, is associated with the idea that rocks and mountains are petrified ancient people – old men and old women [2].

Toponyms with the words *әbei* –"old woman" are also widely represented in the river names of Bashkortostan: many hydronyms of Bashkortostan are associated with the image of *Әbei*: *Әbei* – lakes in the Aurgazinsky, Kugarchinsky, Chishminsky districts of Bashkortostan, *Әbei* is a river in the Abzelilovsky district of Bashkortostan.

In our opinion, the geographical names of Bashkortostan with the components *әbei* – „old woman" and *babai* – „old man" refer to the names of Scythian deities Api and Papai. In the vicinity of the village of Staro-Sibaevo (Içke Sibai) on the Babai Mountain there is *Әbeitash*//*Oləsәytash*, a stone sculpture resembling a female figure. The Mountain *Babai* was a pilgrimage place for the neighboring residents of *At Әbejtash*//*Oləsәjtash*, people, worshiping her, made sacrifices, prayed, fed a stone woman.

As is known, the Scythian pantheon, according to Herodotus, included seven deities. At the highest level of the hierarchy is Tabiti, at the middle – Papay and Api, at the lowest – Oitosir (Goitosir), Argimpasa (Artimpasa) and two deities whose Scythian names are not named by Herodotus [8].

The deities Papai and Api –deities of the middle world – personify the marriage of heaven with earth, the union of the male and the female principles. *Әbei* and *Babai* in the works of the Bashkir oral poetry go back to the idea of two principles. The narrative that *Әbei* and *Babai* lived long ago has been the main motive of the Bashkir folk tales. Almost every fairy tale begins: "*Onece upon a time there were Әbei and Babai…*" The images of *Әbei* and *Babai* are associated with the ancient beliefs of the Bashkirs: they personified the mythical ancestors, the originators of the genesis, because the tales always indicate that they had a son. He acts as a successor of the clan.

The origin of theonyms *Әbei* and *Babai* can be explained on the basis of Iranian languages. D.S. Raevsky writes: "… the name *Papay* is interpreted by most researchers as „father ", i.e. corresponds to the role of the ancestor that this character plays in the mythical genealogy … Api, Papay's wife, … is connected with water (her name goes back to the Iranian root with the meaning "water") and land" [9]. The Scythian goddess Api was portrayed as a serpent. As is known from the mythologies of the peoples of the world, female deities are associated with water and fertility. In ancient art, river gods were depicted as a snake or a bull with a human head.

In Bashkir mythology, the snake is also a symbol of the female principle and fertility. In Bashkir legends the bull finds springs or opens them, is also the master of the river and a symbol of fertility.

The internal meaning of the word *Api* is associated with water – in Indo-Iranian languages, the word *ap* and its phonetic variants mean water: *av/aw* „water, moisture, liquid, tears"; Proto-Iranian *ap; Avestian *ap-, Old Persian Api-, Proto-Indio-Aryan apa, Middle Persian ap, Persian ab, Zangana aw, Gurāni aw, Baluchi ap, Talysh ov, Gilaki ov, Mazandarani ow, Afghan obe, Yaghnobi ap, Kashmiri ow, Nayini oj, Sivandi av (aj), Natanzi aj „water", Vonishuni, Kohrudi, Keshei, Zefrei – ow, Semnani – ow, Sorkhei – aw „water" [10].

Thus, the data on the toponymy of Bashkortostan make it possible to assert that the Scythian-Sarmatian deities Api and Papai find a parallel in the Bashkir language in the form of the divine pair Babai and Әbei. (Compare: in Chuvash language, the phrase "papay god" was preserved, the Bashkirs call Allah „Alla Babai".Consequently, Babai was associated with a deity in the consciousness of Bashkirs).

The Indo-Iranian root *ar / av / aw* „water, moisture, liquid, tears" is widely represented in the Bashkir toponymy. The Bashkir hydronyms *Avdon*, *Avzyan*, *Avryuz*, *Avyaz*, *Avyalash*, *Avyanash*, *Avashla*, *Avrez* are formed from this geographical appellative, and they are explained on the basis of Indo-Iranian languages.

Avdon is a river in the Ufa region. The hydronym is formed from the Indo-Iranian roots *av* „water"and *danu* „stream". In Indo-Iranian languages *danu*: compare with Proto-Indo-Aryan *danu* – „dripping, drops, dew", is interpreted as „dripping" or as a „gift of heaven". It goes back to Indo-European *danu-, according to Y. Pokorny and is built form the verb root * da – „flow; flowing". Proto-Iranian contamination with a similar formation from * dan- <Aryan *dhan- is not excluded (compare with Proto-Indo-Aryan dhan- „run, flow", Scythian *don-, *dan- „river, water") [11]. Compare: danu (Sanskrit – „oozing fluid").

Bashkir hydronyms *Tere Tanyp* (fast Tanyp) – river, right tributary of the Belaya River, and Tanyp – river, left tributary of the Bolshoi Nugush River in the Burzyansky district of Bashkortostan, may have been formed from the Indo-Iranian roots *dan and *av/aw /ap* „water, moisture", the archetypal form of this hydronym, may have been **danap*. There is a Bashkir ethnonym *tanyp*. The main part of the people of Tanyp lives in the villages of Askinsky, Tatyshlinsky, Baltachevsky and Karaidel districts of Bashkortostan. People living on the banks of this river may have got the river ethnonym *tanyp*. They are divided into tribal units *Su-Tanyp*, lit. „water Tanyp people", and *Kyr-Tanyp*, lit. „field, steppe or mountain Tanyp people".

The topoformant *av/aw* „water" is widely represented in the Bashkir toponymy. So, for example, the hydronyms *Әɣжәn*, *Әɣreз*, *Әɣәз* are formed from the geographic term *әɣ* „water". The origin of some of them will be explained below.

Әɣzhәn (*Avzyan*) – river, right tributary of the Belaya River in Beloretsky, Burzyansky districts of Bashkortostan. In our opinion, *Әɣzhәn* consists of two foundations that go back to the Indo-Iranian *av* „water "and *zayin* „to be born", i.e. the place of seepage of subsoil water, the place where the spring made its way. In Kurdish, *avzem* „water seepage"; „spring well", „swamp, swampy place".

Әɣrez (*Avruz*) is the left tributary of the River Dema in the Alsheevsky district of Bashkortostan; the right tributary of Belaya in the Kugarchinsky district. Perhaps formed from *av/aw* „water" and *rez* „to flow, pour". The name of the river *Pәз* – the left tributary of the Belaya in the Beloretsky district – A.K. Matveev explains as emerging from the Iranian rez „to flow, pour" [1]. Indeed, this word can be compared with the Proto-Iranian *raz-, Avestian *raz- „to set", Proto-Indio-Aryan *raj- „to set", Latin *rego*, German *richten* „to set", etc. [12]. Compare: *Eueraz* (*Avruz*) – a small river in the Baltachevsky district, the village of Yalangach; *Avryuz kajahy* – a rock in the Kugarchinsky district, the village of Upper Bikkuzha; *Avryuz Tau* – a mountain in the Miyakinsky district, the village of Urshak-Bashkararamaly. *Әɣreztamaҡ* (*Avryuztamak*) – a village in the Alsheevsky district. The oikonym *Әɣreztamaҡ* is formed from the hydronym *Әɣrez* and the word tamak "mouth".

The topoformant *av/aw* „water" is also represented in the names: *Әɣәз* (*Avyaz*) – a tributary of the River Sik-Elga in the Ishimbay district, the village of Kulgan, *Әɣәləsh* (*Avyalash*) – a river in the Yanaul district, the village of Novy Arthaul,

Әүәнәsh (*Avjanash*) – a spring in the Gafuri district, the village of Mrakovo, *Әүәshle* (*Avashla*) – the left tributary of the River Belaya in the Zilair district.

The modern name of the capital of Bashkortostan „Ufa", in our opinion, is derived from the name of the River Ufa, which dates back to the Indo-European **upa* „water, river". On the map of Russia of N. Sanson dated 1688, the name of the River Ufa is indicated in the form of *Uppa*. The tribe that occupied the lands along the River *Ufa* (*Uppa*) received the tribal name *Өнәй* (*upey*). The tribal name *Upey* (*Өнәй*) is formed from **upa* „water, river" and affix *–әy*. The origin of this ethnonym can be interpreted as „water inhabitants". The Bashkirs of the *Upei* tribe, the *Upeians* still inhabit the right bank of the River Ufa. Compare: *Upay* – the right tributary of the River Rauzyak in the Ishimbaevsky district, *Upay Yalany* – a glade in the Burzyansky district, <u>*Uppa*</u> – a river in Sevastopol.

Thus, the Indo-Iranian topoformant *ar/av/aw* „water, moisture, liquid" is widely represented in the Bashkir toponymy. This root means „water", is a part of toponyms, and also can be found in the tribal nomenclature – as part of Bashkir ethnonyms. The waters of the rivers were deified, as evidenced by the image of the Scythian-Sarmatian goddess *Api*. In the Bashkir linguoculture, it corresponds to the image of the Bashkir *Әbei*, personifying the female principle and fertility.

It should be added that the Ganges (Sanskrit), the main sacred river in India, is named after the goddess Ganges, who, according to the myth, turning into a river, flows from the big toe of Vishnu. People believed that her waters had the power of cleansing from sins. It is interesting to note that the internal form of the hydronym *Ganges* means "water". As A. Voronkov writes, in the language of the Munda tribes, *ganges* means "water" [13].

The limnonym *Өrgөn* – a lake in Uchalinsky district of Bashkortostan and the hydronym *Yrgen* – the left tributary of the River Ika in Kugarchinsky and Zianchurinsky districts of Bashkortostan, by their origin, are possibly associated with Indo-Iranian theonymy and Iranian languages.

According to folk etymology, the lake was named after the south-west wind, which the locals call *өrgөn*. In the dictionaries of the Bashkir language, the word *өrгө* in this meaning is not fixed. (Compare: Karakalpakisch *urgun* „blizzard, snow storm", Uzbek dialect *urgun* „heap of snow", possibly from *ir-* „to blow"). But in the names of winds sometimes the names of rivers are reflected. For example, the north-east wind, which blows from the River Barguzin is called *barguzin*; the north-east wind that blows from the valley of the Upper Angara River is called *angara*.

Thus, when naming the wind, inhabitants could focus on a specific geographical object. The name of the wind may contain an indication of the area where it originates. Therefore, the question arises: has the lake *Өrgөn* been named after the wind *өrgөn*, or has the wind blowing from the lake *Өrgөn* been called *өrgөn*? The authors of the BASSR Toponyms Dictionary explain the name of the lake *Өrgөn* by to Mongolian word *өrgөn* in the meaning „broad" and compares with the Bashkir *irken* in the same meaning. The hydronym *Yrgen* is associated with the Bashkir dialect word *γrgen* „small shoots, small thin willow" [7]. In our opinion, they can be variants of the same word, because in the Bashkir language and its dialects there is an alternation of sounds ө ~ γ at the beginning of the word: *өйрәк // үрҙәк*, *өйрә // үрә*, etc.

A.A. Kamalov indicates the variation of sounds ө and γ in all languages of the Altai family: Tungus-Manchurian *өлән* „gorge" and Bashkir *үлән* „valley", Mongolian *төv* „bottom, center" and Kirghiz *түp*, gives examples of the reflection of the correspondence ө ~ γ in the Bashkir toponymy: Imәnlegөl/Imәnnegөl, Jөkәлекаvаҡ//Jүkәлекаvаҡ, Sөgөntau//Sүgentau, Tastөbә//Tastγbә, Өrkөntө//Yrgende, etc. [14].

According to the phonetic appearance, Өrgөn and Yrgen are consonant with Sogdian *ugrani*, with the Ossetian *arkhi* in the meaning of "copper". These words also find lexical parallels in the Finno-Ugric languages: Komi *yrgon* "copper", Udmгке *yrgon* "yellow copper", Mari *vurgene*, Mansi *argen* "copper". "Copper" <general. **vergen'e // Komi-Zyryan *yrgon* (>Mansi *argen*) // Udmurt *yrgon* <general perm. **urgen* <doperm. *urgene*. F. Gordeev reconstructed the foreform of the Volga-Permian time in the form **vargene*. Based on Mari language under the influence of vowel harmony a> e: vargene> vergene. In the Permian languages, according to F. Gordeev, the initial consonant v fell out and goes back to the Baltic source (carriers of the Balanian culture that penetrated at the beginning of the 2nd millennium BC from the southern part of the Upper Dnieper): Prussian *vargien*, Lettish *vars*, Latvian *varias* "copper", with Sogdian *ugrani*, Ossetian *arkhi* [15].

As can be seen from the above reconstruction of the preform of the word "copper", the word alone reflects the mutual influence of peoples and their languages. As is known from history, the Baltic peoples, the Balts were in contact with the Iranian-speaking peoples in the 3rd-2nd millennium BC. Contacts of Iranian-speaking peoples with Finno-Ugric peoples are also known. According to V. Nikonov, the contact of Iranians and Finno-Ugrians on the Middle Volga ended only in the first centuries of our era [16]. The word *Өrgөn // Yrgen* in the meaning of "copper" in the Bashkir language is preserved only in the geographical names *Өrgөn // Yrgen*, *Өrkөntө // Yrgende*. In the modern Bashkir language, the word "baҡyr" is used in the meaning of "copper", and the word "eҙ" in the meaning of "yellow copper".

The explanation of the hydronyms *Өrgөn* and *Yrgen* on the basis of Iranian and Finno-Ugric languages is justified by the fact that the South Urals in the Bronze Age in the 3rd-2nd millennium BC was a zone of active contact of various tribes and nationalities, and this could be reflected in the toponymy of the region.

According to archaeologists, in the Middle Urals there were large metallurgical centers (Turbinsky, Tashkazgansky, Bakruzyaksky), which mined silver copper (an alloy of copper and silver) and yellow copper. And they managed to prove that there were close cultural ties between the South Ural and Middle Ural centers, and their products were widely distributed outside the Ural region: from the Middle and Lower Volga, up to Moldova [17].

As known, metals were the object of worship of almost all peoples. This is evidenced by the data of comparative mythology and archaeological excavations. So, for example, archaeologists N. Mazhitov and A. Sultanova discovered copper slags in the graves of the Srubnaya culture and waste from copper smelting (Imangulovo, Orenburg Region). In their opinion, such burials may belong to the ancient metallurgists, and a symbolic piece of copper could serve as their kind of guarantee that in the afterlife they will do their work [17].

Metals, as an element of the mythopoetic system, form a special "metallic" code. Alchemists believed that seven metals are associated with seven major planets and seven divine characters: copper with the Venus, gold with the Sun, mercury with

Mercury, silver with the Moon, tin with the Jupiter [18]. According to the teachings of the Mysteries, the rays of celestial bodies, having a crystallizing effect on the lower world, become various elements [19].

In the legends and tales of the Bashkirs, metals are associated with the underworld. Such a view of the Bashkirs on nature can explain the reason for the presence of a piece of copper in the burials of the ancients. Perhaps the copper alloy was dedicated to the god of metal.

In the Vedic pantheon (2nd-1st millennium BC) there was a deity Arjuna, from *Arjuna* "silver" – a deity of silver. This suggests that metals were considered sacred, and each metal had a deity. Sometimes the name of the metal can simply mean color: in Proto-Indo-Aryan the word *arjuna* means "white, light". Here, the color of silver received an additional rethinking. In Russian, the white color is called "silver-white", "silver".

The comparison of materials shows that the name *Ɵrgɵn // Yrgen* can be based, firstly, on the name of a metal of silver or copper, because an ancient person could name different metals with the same word; secondly, these toponyms can bear the names of deities of copper or silver. The third hypothesis of the origin of the hydronyms *Ɵrgɵn // Yrgen* can also be put forward, according to which hydronyms can be named by color, yellow (copper color) or white "silver, silver-white" (silver color), but all the names of the toponym go back to Iranian languages.

It can be added that many hydronyms of Bashkortostan are explainable on the material of Iranian languages, and they are named by words denoting metal. For example, *Ergǝn* – a river, right tributary of the Belaya River in Meleuzovsky district, a mountain and a village in the same district, a village in Khaibullinsky district. The variant of the names *Zirgǝn* dates back to Iranian *zergun* "golden, gold-bearing" [5]. (Compare: in the Bashkir language the word zǝr "gold", zǝrgǝr "jeweller" is preserved). Sim is the right tributary of the Belaya River in Chelyabinsk Oblast. The river Esem in Bashkortostan is explained by the Persian *sim* "silver" [3].

Another name associated, in our opinion, with Iranian and Indian languages and Indo-Iranian mythology, is the name of the River *Əshǝ* – the right tributary of the River Sim in Chelyabinsk Oblast. There are several versions about the origin of hydronym. It is compared with the Turkic *asha* – "through". This name was given to the river because it flows among the mountains, breaking through between them. According to another opinion it originates from the Turkic *ashyu* – "to pass, to cross", that is, *Asha* – "a transition, a pass". Asha Valley is located between the ranges of Karatau and the Vorob'inye Gory and could be used in antiquity as the shortest way from the villages along the Yuryuzan River to the Sim basin. As A. Matveev writes, the Bashkir form of the hydronym *Əshǝ* refutes both of these versions [3].

The studies of F. Khisamitdinova contain historical information of 1740 about the Asha mountain, which is located in Beloretsky district of Bashkortostan: "Near the mountains of Yamantav and Osh…". In her opinion, the toponym is formed from the Turkic verb *ashyu* "to pass, a pass, a valley, a lowland" or from the Turkic *asha* "through" [20].

Indeed, there is reason to compare the name of the mountain with the Turkic *ashyu* "to pass". I. Kuchumov writes that "…the mountain was the boundary of two worlds – "the own" and "alien", the other world. Having risen to the top of the mountain, the epic hero sees as his own and another's world, the universe: "Dispersing the bulk cloud, Ural climbed to the top, they say he looked at the world from above… To get into an alien world, mostly hostile, the hero must cross the mountain" [21].

Toponyms with the basis *Azhu*: *Azhi*, *Azhi*, *Azu*, *Anzhu*, *Ashu*, *Aja*, *Azhy* – ridge, pass, valley, cape – are noted in the toponymy of Gorny Altai in the meaning "a pas".

Taking into account the remark of A. Matveev that the Bashkir form of the hydronym *Əshǝ* does not correspond to *asha* "a transition, a pass", we put forward our version, according to which *Asha*, the Bashkir form of which is *Əshǝ*, can be associated with Indo-Iranian mythology, where *Ashi* is female deity. In Iranian mythology, it symbolizes luck, abundance, wealth, endows the earth with gold and silver, beautiful wives and daughters. Her father is Ahuramazda, her mother is Spenta-Armaiti (Armatay) [22].

Ashi is the goddess of the Indian peoples. As known, in the 2nd-1st half of the 1st millennium BC there was an Indo-Iranian community – *Aryans*.

Another name, bearing the name of the Indo-Iranian goddess *Armatay*, *Armaiti*, is the Armet River, the Bashkir form of *Ərmet*, which flows in the Gafuriisky and Ishimbaysky districts of Bashkortostan. This word may have a parallel in Sanskrit: *amr'ta* – "immortal", "world of the gods", "immortality", "drink of immortality", "nectar", "healing drink", "water", "milk" [23] .

In Vedic mythology, Aramati is an abstract deity that symbolizes piety. In Central Iranian mythology, this deity is called *Spandarmat*. It dates back to the Dozoroastrian mother earth, the wife of the sky god (later Spenta Armaiti, Armatay – one of the deities of Amesh Spent). In Scythian mythology this deity corresponds with Api [22]. Lelekov, 1992, p. 466]. As is known, the feminine in the mythologies of the peoples of the world is associated with the river, water. As already mentioned, the internal meaning of the word *Api* is also associated with water: in Indo-Iranian languages, the root *ap* and its phonetic variations mean water: *av / aw/ap* "water", "moisture", "liquid", "tears". In Iranian mythology, Armaiti (in the *Avesta*) is one of the deities of Amesha Spenta, a good spirit (*ahura*). It is the patron spirit of the earth and the personification of devotion (piety). It is called the wife of Ahuramazda and the mother of the goddess Asha [24].

As a rule, mythotoponyms dating back to the Indian and Iranian languages bear the names of female deities: Api, Armaiti and Ashi. Ehere are names associated with kinship ties.

It is known that "…Proto-Indo-Iranians deified the waters of rivers and reservoirs as goddesses, prayed and made libations for them" [25].

IV. Conclusion

In the Bashkir toponymy, an archaic substrate vocabulary of Indo-Iranian origin, dating back to the 2n-1st half of the 1st millennium BC – to the time of the existence of the Indo-Iranian community. This is evidenced by the Bashkir hydronyms associated with theonymy of the Indian and Iranian peoples.we are analyzing,

The role of substrate toponymy in studying the problems of ethnogenesis and ethnic history is invaluable, because it records not only linguistic, but also ethnocultural phenomena associated with beliefs and mythology, testifying to previously existing or disappeared peoples, their contacts with the local population, or ethnogenetic relationships. The identification, systematic description and comprehensive analysis of the substratum toponymy will contribute to the solution of many not only linguistic problems, but also to the clarification of questions of history, ethnogenesis, contacts between peoples, the influence of languages and cultures, etc.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ КОНЦЕПТОВ *SPICY / ОСТРЫЙ /* 辣 В АНГЛИЙСКОЙ, РУССКОЙ И КИТАЙСКОЙ ЛИНГВОКУЛЬТУРАХ
Научная статья

Сюй И.*
Московский государственный университет имени М.В. Ломоносова, Москва, Россия

* Корреспондирующий автор (milaxu[at]163.com)

Аннотация

Данная статья посвящена сходствам и различиям концептов SPICY / ОСТРЫЙ / 辣 в английской, русской и китайской лингвокультурах. Цель исследования заключается в обеспечении лучшего понимания картин мира соответствующих народов. Методами исследования являются концептуально-семантический и сопоставительный анализ. В исследовании рассматриваются лексические значения вербализаторов концептов в трех языках, и также анализируются часто употребляемые фразеологические единицы, содержащие эти лексемы. Результаты показывают, что, во-первых, общее представление об *остром* вкусе совпадает у английского и китайского народов, а у русского народа наблюдается некое противоречие об его восприятии; во-вторых, концепт 辣 в китайской лингвокультуре чаще переносится в другие когнитивные области, чем ОСТРЫЙ / SPICY в русской и английской лингвокультурах; в-третьих, SPICY / 辣 ассоциируются с положительными и отрицательными эмоциями, положениями и ситуациями, а ОСТРЫЙ с такими не ассоциируется. Полученные результаты позволяют выявить семантическую структуру концептов SPICY / ОСТРЫЙ / 辣 в сопоставительном аспекте и раскрыть культурные ценности, познавательный процесс и процесс вербализации информации английского, русского и китайского народов.

Ключевые слова: сопоставительная лингвистика, когнитивная лингвистика, лингвокультура, концепт, острый.

COMPARATIVE ANALYSIS OF THE CONCEPTS *SPICY / OSTRYI / LA* IN THE ENGLISH, RUSSIAN AND CHINESE LINGUOCULTURES
Research article

Xu Y.*
Lomonosov Moscow State University, Moscow, Russia

* Corresponding author (milaxu[at]163.com)

Abstract

This article is devoted to the similarities and differences of the concepts SPICY / OSTRYI / LA in the English, Russian and Chinese linguocultures with the aim of providing a better understanding of the worldviews of these nations. The research methods include conceptual-semantic and comparative analyses. Lexical meanings of the concept verbalizers are considered, as well as actively used phraseological units which contain these lexemes. The results prove that, firstly, general ideas about the *spicy* flavor coincide in the English and Chinese linguocultures, while in the Russian linguoculture certain contradiction has been observed; secondly, LA in the Chinese linguoculture is more frequently transferred to other cognitive domains than OSTRYI and SPICY in the Russian and English linguocultures; besides, SPICY / LA are associated with both positive and negative feelings, emotions, conditions and situations, while OSTRYI is not associated with any other phenomena. The results allow to present the semantic structures of these concepts from a comparative perspective and demonstrate the cultural values, perceptual experiences, associational patterns and verbalization processes of the English, Russian and Chinese nations.

Keywords: comparative linguistics, cognitive linguistics, linguoculture, concept, spicy.

Introduction

Concept is considered to be one of the central issues in cognitive linguistics, which focuses on such aspects of language sciences, as the language interaction with cognition, the shaping of our thoughts and the evolution of language alongside with the changes in the mindset across time. As structured mental representation, concept plays a crucial role in explaining how mental processes can be both rational and implemented in the brain and in accommodating the need for structure-sensitive mental processes [14]. Besides, concept is fundamental, controversial and problematic within the relatively short history of linguistics as a branch of the humanities, since it implies the focus shifting to the wide complex of knowledge-oriented disciplines [19, P. 471].

In the Russian and European Terminology Schools, concept is studied as a basic phenomenon represented symbolically inside the mind of a human being and contrasted to a language unit. Kubryakova defines concept as an operational meaningful unit of memory, mental lexicon, conceptual system and brain language, the whole picture of the world reflected in the human psyche [2, P. 90]. As a unit of our thought, concept can be studied by analyzing the semantics of its verbalizer, which usually refers to a lexeme that is frequently and systematically used to verbalize the corresponding concept in certain linguoculture. Kubryakova pointed out that although the purpose of semantic analysis is to understand the structure of lexemes, while conceptual analysis guarantees the understanding of the world, these two procedures interact with each other to a great extent [1, P. 85]. At the core of a concept stands the general understanding or sensual image of a phenomenon, which is usually demonstrated by the direct meaning of the concept verbalizer; and at the periphery of a concept stand sets of transferred meanings. These parts together form the cognitive features of a certain concept, since a concept necessarily expresses all its compositions in their final form; only in its entirety it is the concept of consciousness, distinct from its private display in the form of notion [17, P. 49].

In recent years, linguists have shown great interest in linguistic means and concepts which represent taste properties, since, on the one hand, they are closely related to foods and the action of feeding, which play a significant role in the daily life of all humans; on the other hand, they are also used to describe smells, feelings, emotions, associations, human characters, etc., which to a certain extent reflect the cognitive pattern of lifestyles. In this frontier the four so called "basis tastes (*sweet, salty, sour, bitter*)" have been studied more detailedly than the rests, including *spicy*.

Spicy is a flavor which is considered to be sharp and strong. Scientists usually use the technical term *pungency* to refer to such characteristic of food products. Commonly it is referred to as *spiciness*, *hotness* or *heat* in daily life [21]. Some scholars consider it as a sense of pain or heating rather than a real taste, since it does not work on the taste buds of humans as other typical tastes, such as *sweet*, *salty*, *sour* and *bitter*. Capsaicin and piperine, for example, have been proved to bind to a receptor on cells that detect temperature and cells that send messages of pain [15]. However, in the English, Russian and Chinese language worldviews, people still prefer to range it into the class of flavors, as far as such phrases like "*spicy flavor*", "*ostraya pishch*a" and "*la wei*" are largely used in corresponding linguocultures until now.

In recent years, the concept SPICY and its verbalizers in different languages have been studied in the following investigations: Laenko [4] analyzed the concept SPICY in the concept sphere of English and Russian; Hu [8] studied the phenomenon of polysemy in the English and Chinese languages, taking *sour*, *sweet*, *bitter* and *spicy* as examples; Yin [10] compared the meanings of English and Chinese words which describe the tastes of *sour*, *sweet*, *bitter* and *spicy*; Luo [9] analyzed English and Chinese conceptual metaphors which contain *sour*, *sweet*, *bitter* and *spicy*; Xu [6] compared the semantics of *spicy* and other taste-denoting words in Russian and Chinese. However, a relevant research, which bases on a linguocultural approach and combines western and eastern cultures at the same time, has not been carried on until now.

Methodology

The main research methods are conceptual-semantic and comparative analyses. Both direct and transferred meanings of the adjectives *spicy* / *ostryi* / *la* are discussed, as well as cultural representative phraseological units, which contain these lexemes. On this ground we distinguish the common understanding of the *spicy* flavor and cognitive features of certain concepts in the English, Russian and Chinese linguocultures in order to guarantee a better understanding of perceptual experiences and verbalization processes of these nations.

Materials

Empirical materials of the current research include four explanatory dictionaries of the Russian language (Explanatory Dictionary of the living Great Russian Language by V.I. Dal, Dictionary of the Russian Language by S.I. Ozhegov, Big Explanatory Dictionary of the Russian Language by S.A. Kuznetsov, Explanatory Dictionary of the Russian Language by D.N. Ushakov), three explanatory dictionaries of the English language (Cambridge Dictionaries, Oxford Dictionaries Lexico, Collins online Dictionary) and two explanatory dictionaries of the Chinese language (Xinhua Chinese Dictionary, Modern Chinese dictionary); five phraseological dictionaries of the Russian language (Phraseological Dictionary of the Modern Literary Russian Language by A.N. Tikhonov, Phraseological Dictionary of the Russian Language by A.I. Molotkov, Phraseological Dictionary of the Russian Language by V.M. Mokienko, Phraseological Dictionary of the contemporary Russian Language by Yu.A. Larionov, Dictionary of Russian proverbs and sayings by V.P. Zhukov), one English-Russian phraseological dictionary (Great English-Russian Phraseological Dictionary by A.V. Kunin), one Russian-English phraseological dictionary (Modern Russian-English Phraseological Dictionary by D.I. Kveselevich), two English phraseological dictionaries (Cambridge International Dictionary of Idioms, Oxford Dictionary of Idioms), one Chinese phraseological dictionary (Online Phraseoligical Dictionary); search engines (Google, Yandex, Baidu) and corpora (Russian National Corpus, British National Corpus, BLCU corpus center).

Discussion and results

First of all, by analyzing the above-mentioned empirical materials, we can discover that in the English and Chinese linguocultures verbalizers *spicy* / *la* are originally used to describe certain characteristics of *flavor*, which means that their direct meanings belong to the semantic field of *flavor*. However, in the Russian linguoculture the verbalizer *ostryi* is originally used to describe the sharpness of weapons (such as knife and spear), it is then transferred from the source domain onto the target domain (which means to the semantic field of *flavor* in this case) on the basis of metaphorical mapping. Therefore, lexical meanings of the word *ostryi*, which are transferred from its direct meaning, are not taken as objects in the current research.

So, the verbalizers *spicy* / *ostryi* / *la* in the semantic field of flavor are interpreted as follows:

1) in the Cambridge Dictionaries the adjective *spicy* is defined as "1. containing strong flavors of spices; 2. flavored with spices that are hot to the taste" [12]; and in the Oxford Dictionaries Lexico it is treated as «flavored with or fragrant with spice» [20].

2) in the Dictionary of the Russian Language by S.I. Ozhegov the direct meaning of the word *ostryi* is defined as "sil'no deistvuyushchii na vkus ili obonyanie / strong-tasting or strong-smelling" [5]; in the Large Explanatory Dictionary of the Russian Language by S.A. Kuznetsov it is interpreted as «1. sil'no deistvuyushchii na organy chuvstv; rezkii / acting strongly upon the sense organs; sharp; 2. s bol'shim kolichestvom soli, pryanostei, spetsii; edkii, pryanyi / with a large amount of salt, spices, aromatic plants; hot, pungent» [3]; and in the Explanatory Dictionary of the Russian Language by D.N. Ushakov it is defined as «pryanyi, edkii, zhguchii, no presnyi / pungent, sharp, hot, but with no clearly recognized taste» [7].

3) in the Xinhua Chinese Dictionary the direct meaning of the adjective *la* is explained as "xiang jiang, suan, la jiao deng de ci ji xing wei dao / a sharp flavor similar to that of ginger, garlic, chilli pepper and etc." [11].

The statements show that in the English and Chinese linguocultures the *spicy* flavor is accepted in a similar way: it is considered to be sharp and strong, and it is associated with certain kinds of spices. However, in the Russian linguoculture this flavor is defined less clearly: some people believe that the perception of *spicy* is related to the usage of salt, while others consider that *spicy* is a separate flavor and therefore should not contain any other clearly recognized tastes.

Furthermore, lexemes *spicy* / *la* are also actively used in sets of transferred meanings in the English and Chinese linguocultures, while transferred meanings of the lexeme *ostryi*, which come from the semantic field of *flavor*, have not been observed in the Russian linguoculture.

1) *spicy*:

— good-looking, attractive, sexy (*She's looking spicy today*);

— exciting, interesting (especially because of being shocking or dealing with sexual matters or being mildly indecent) (*a spicy novel; spicy details; spicy jokes*);

— piquant, racy (*spicy gossip*);

— vigorous, colorful, stimulating (*He is known for his spicy political commentary*);

— slightly scandalous, improper, risqué (*a spicy Hollywood romance*);

— being rude, mean and/or sarcastic toward someone for no apparent reason (*No need to get spicy*);

2) ostryi:

No certain meanings transferred from the semantic field of flavor are observed;

3) la:

— sting (*yan jing fa la*);

— extremely hot, unbearably hot (*tai yang la de ru huo shao*);

— shrewd, sophisticated (*lao la*).

— spiteful, cruel, mean, ruthless (*du la; hen la*);

— shrewish (*po la*);

— painful (*Kong qi shi ren bi zi li lao shi zuo la, wen du wu yi shi zai ling xia*);

— dissipated, dissolute (*la lang*);

— intractable (*la guai zi*).

From the statements above we can conclude that in the English and Chinese linguocultures the concepts SPICY / LA are associated to both positive and negative feelings and situations. In the English linguoculture there are features of 'beauty', 'attraction', 'sex appeal', 'excitement', 'interest', 'shock', 'stimulation', 'impropriety', 'rudeness' and 'acridness'; in the Chinese linguoculture — 'sting', 'unbearable heat', 'sophistication', 'spite', 'cruelty', 'pain', 'dissoluteness', 'intractability' and 'worriment'; while in the Russian linguoculture no other features have been found.

In addition to the above mentioned, phraseological units related to these concepts are also taken into consideration. Although the meanings of proverbs, sayings or phraseological units do not always related to or depend on the lexical meanings of their separate components, however, their interpretations to a great extent reflect the characteristics of the thinking models and associational patterns of different nations in certain field.

1) In the English linguoculture:

The verbalizer *spicy* is not used in any phraseological units;

2) In the Russian linguoculture:

The verbalizer *ostryi* (in the semantic field of *flavor*) is not used in any phraseological units;

3) In the Chinese linguoculture:

— *chi xiang he la* (have a nice life);

— *xin hen shou la* (heartless and cruel);

— *jiang hai shi lao de la* (older and wiser);

— *mao re huo la* (in great anxiety);

— *Jiang gui zhi xing, dao lao yu la* (The older, the franker).

The phraseological units above demonstrate that in the Chinese linguocultures the concept LA is associated with such features like 'delicacy', 'cruelty', 'wisdom' and 'anxiety', while in the English and Russian linguocultures the concepts SPICY / OSTRYI are rarely associated with features of other cognitive domains.

Conclusion

From all the statements above, we draw the following conclusions:

1) firstly, the general idea of the spicy flavor is similar for the native speakers of English and Chinese: it is considered to be a sharp and strong flavor which is associated with certain kinds of spices (for example, chilli pepper, garlic, ginger, etc.). However, in the Russian linguoculture certain contradiction has been observed: some believe that the perception of *spicy* also depends on the usage of salt, while others consider that *spicy* as a separate flavor should not contain any other clearly recognized tastes;

2) secondly, the scope of semantics of the concept verbalizer in the Chinese linguoculture is relatively richer than those in the English and Russian linguocultures, which proves that the concept LA is more frequently transferred to other cognitive domains than OSTRYI and SPICY;

3) lastly, in the English and Chinese linguocultures concepts SPICY / LA are associated with both positive and negative feelings, emotions, conditions and situations, while in the Russian linguoculture the concept OSTRYI is not associated with any other phenomena.

To draw it into a nutshell, these facts state that the concepts SPICY / OSTRYI / LA are shaped and perceived differently in the Russian, English and Chinese linguocultures despite the flavor it produces. The cognitive features related to these concepts are conducive to the preservation and reflection of the characteristics of different linguocultures in this certain sphere.

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АНАЛИЗ ЯЗЫКОВОГО КОМПОНЕНТА НОМИНАТИВНЫХ ЕДИНИЦ СЕМАНТИЧЕСКОГО ПОЛЯ «РАБОТА ДОРОЖНО-ПАТРУЛЬНОЙ СЛУЖБЫ»

Научная статья

Шашкова В.Н.*

ORCID: 0000-0003-0977-3061,

Орловский юридический институт МВД России имени В.В. Лукьянова, Орел, Россия

* Корреспондирующий автор (valentina.shash[at]mail.ru)

Аннотация

Статья посвящена языковой форме номинативных единиц в семантическом поле «Дорожная патрульная служба». На основе глоссария терминов, отражающих референтную область «Дорожная патрульная служба», выделены особенности проявления стиля и характерные черты номинации.

В результате анализа выявлены лингвистические особенности административно-канцелярского подстиля в официальном стиле, доминирующем в исследуемой коммуникативной сфере, которые включают специальную терминологию, большое количество отглагольных существительных, использование герундия, а также существительных, именующих людей по действиям, осуществляемым в сфере общения, и социальным ролям.

Среди механизмов прямой номинации, типично проявляющихся в номинативных единицах семантического поля «Дорожная патрульная служба», доминирует уточнение сигнификативного значения номинативной единицы за счёт введения дополнительных лексических единиц. Среди механизмов вторичной, или косвенной, номинации мы выявили семантическую транспозицию, включающую в себя метонимию, метафору и сужение значения, а также семантико-синтаксическую транспозицию, представленную механизмом конверсии.

Ключевые слова: номинативная единица, семантическое поле, референтная область, механизмы номинации, уточнение сигнификативного значения, метонимия, метафора, сужение значения, конверсия.

ANALYSIS OF THE LANGUAGE COMPONENT OF NOMINATIVE UNITS IN THE SEMANTIC FIELD "ROAD PATROL SERVICE"

Research article

Shashkova V.N.*

ORCID: 0000-0003-0977-3061,

Orel Law Institute of the Ministry of the Interior of Russia named after V.V. Lukyanov, Orel, Russia

* Corresponding author (valentina.shash[at]mail.ru)

Abstract

The article is devoted to the language form of the nominative units within the semantic field "Road Patrol Service". On the basis of the glossary of terms reflecting the reference zone "Road Patrol Service" the specificities of the style manifestations and the characteristic features of nomination have been highlighted.

As a result of the analysis, linguistic features of the administrative-clerical substyle within the official style dominating in the communicative sphere under study include special vocabulary terminology, a large number of verbal nouns and cases of gerund use in English, as well as the use of nouns that name people by their actions and social roles.

The analysis allowed us to conclude that among the mechanisms of direct nomination manifesting themselves in the nominative units of the semantic field "Road Patrol Service", we pointed out specification of significative meaning of the nominative unit due to introduction of additional lexical units. Among the mechanisms of secondary, or indirect, nomination, we distinguished semantic transposition, including metonymy, metaphor and narrowing of the meaning, as well as semantic-syntactic transposition, represented by the conversion mechanism.

Keywords: nominative unit, semantic field, reference zone, nomination mechanisms, specification of significative meaning, metonymy, metaphor, narrowing of the meaning, conversion.

Introduction

For the a traffic inspector of the Road Patrol Service "it is of utmost importance to be able to effectively participate in professional communication, which entails mastery of the basic notions and terminology of the professional sphere, an ability to adequately perceive the information coming from the road traffic participants and to plainly express communicative intentions" [2, P. 121]. "One of the effective means of forming a professional linguistic personality of a traffic police inspector, modeling institutional discourse patterns and developing intercultural professional business communication skills is to teach English for special purposes" [1, P. 6]. With this perspective in mind, we carried out linguistic analysis of the nominative units within the semantic field "Road Patrol Service" with the view of establishing the key nomination mechanisms manifesting themselves in the reference zone and the features of the discourse type which are represented at the lexical level. The term "language component" is used restrictively. It encompasses the lexical component relating to the reference zone "Road Patrol Service", it also includes the syntactic structures, but only at the level of complex nominative units. When analyzing the language component of the nominative units of the semantic field "Road Patrol Service", we, on the one hand, aimed at establishing correspondences in terms of language expression, and, on the other hand, we noted non-standard cases which for one reason or another were included in the studied semantic field.

Methods

The key methods employed in the study are semantic analysis, nomination analysis, and word formation analysis. When collating the lexical content of the field, we worked with materials related to professional legal discourse functioning in the administrative and legal sphere of activity of the traffic police. Thus, the nominative units are not analyzed without their reference to the sphere in which they are used. So, discourse analysis in reference to the lexical component of the professional communication in the sphere of Road Service Patrol is also employed.

Results

The analysis was carried out with reference to the road rules of different states in the USA. All of the documents are samples of an official business style. The main features of this style are invariably reflected in its lexical component. This, in particular, concerns semantic clarity, extreme accuracy of expression, objectivity, standardization, stability and laconicism already at the level of complex nominative units. The linguistic features of the administrative-clerical substyle dominant in the reference zone under study include special terminology, a large number of verbal nouns and cases of the use of gerund in the English language, as well as the use of nouns that name people according to their actions and social roles.

Let us look at the listed features in their language embodiment.

Examples of terminological units are the following nominative units: *RFID (Radio Frequency ID); right-of-way rule; carpool / high-occupancy vehicles (HOV) lanes*.

The following lexemes, often forming complex nominatives, name people by the type of their activity and their social roles in a traffic accident situation: *a highway patrolman; a highway lawbreaker; a traffic violator; a crash victim / a subject to a traffic offence; an injured party; a search witness; an arrest witness*.

Verbal nouns in the semantic field under analysis include the following nominatives: *a traffic offence; an interview; a traffic collision*. The analysis of the form of English nominatives allows us to conclude that the conversion mechanism is used: *interview*, when a word from a verb becomes a noun, entering a new morphological paradigm; or sometimes when it is contingent with spelling changes, as in the case of the word *offence*, the verb correlate of which looks like *offense*; or using derivational affixes: *to collide → collision*.

In the English language, a special group in this regard is represented by verbal nouns that are homonymous with the gerund when it comes to the form (grammar homonymy): *braking; overtaking; joyriding; hijacking; driving under influence*.

Cases of the use of gerund as applied to the nominative units that form the semantic field "Road Patrol Service" are quite frequent, on this basis we attribute them to typical lexical ways of speech expression in the studied reference zone: *taking a witness statement; tagging a car; giving traffic tickets / parking tickets*.

Following the developed system for identifying and analyzing the nomination mechanisms, we distinguished "two large groups: mechanisms of primary (direct) nomination, which lead to a change in the significative component of lexical meaning, as well as mechanisms of secondary nomination based on the concept of semantic transposition associated with a change in semantic structure the words" [3, P.170-172], [4, P. 193-194,], [5, P. 142-143], [6, P. 46].

Among the mechanisms of the primary (direct) nomination, the specification of significative meaning of the word by means of an additional lexical unit or lexical units forming a complex nominative unit has the most frequent manifestation. The structure of a complex nominative unit can be variable. The most common option is represented by adding descriptive attributes to the defined word, which may be expressed by different parts of speech: *a **habitual** traffic offender; provision of **dashboard camera** footage*.

The second option involves word formation, for instance, as in ***rear-end** collision; a **head—on** collision; a **side—collision**; a **run—off—road** collision; a **single—vehicle** collision; a **multiple—vehicle** collision*. All the examples illustrate the same model of specifying significative meaning of a lexical unit by introducing a compound word. Here, word formation affects the nomination. Moreover, the word formation models in the above examples differ. On the one hand, an additional word from the point of view of semantics can form a complex nominative unit with a main word, i.e. when the basic way of word formation is compounding: *a **side**-collision*. On the other hand, we can isolate complex words consisting of two parts: *a **rear-end** collision, a **single-vehicle** collision, a **multiple-vehicle** collision*. Each component in such integrated nominations is capable of independent functioning. They are united only by being related to a specific situation in the reference zone. The third version of composite word formation is represented by a combination of a word and a preposition or a postposition. In this case, either a phrasal verb or a prepositional nominal phrase is used in a composite nominative structure to clarify the indicative value of the lexical unit: *a **run-off**-road collision; a **head-on** collision*. In all the given examples, nomination can be considered propositional, since behind each nominative unit there is a proposition, which can be easily restored to its full form.

In addition to pure compounding, the specification of significative meaning is realized through complex derivatives, that is, those complex nominatives in which two words are combined with the subsequent affixation. The examples are *a **goodscarrying** vehicle; a **load-carrying** vehicle*.

In regulatory legal documents, additional lexical units are very often introduced by compound conjunctions, copulative and alternative conjunctions in the first place: *fatigued **or** drowsy driving; renewal by Mail **or** Internet; replacing a Lost/Stolen **or** Damaged Driver License; traffic lights **and** road markings; horn, headlights, **and** emergency signals; global positioning system **and** digital maps; to deal with aggressive drivers **and** road rage*.

As part of the secondary nomination, the following mechanisms were identified:

I. Semantic transposition, including

● **metonymy**, understood as transfer of the meaning from a process to the result of this process: *suspension; revocation; traffic management; traffic regulation; recovery of penalty for an administrative offence; carriageway marking; braking; signaling; steering*.

The given examples allow further subdivision into two groups depending on the formal criterion. The first group is formed by nominative units formed by affixation as a word-formation method: *to suspend → suspension; to revoke → revocation; to manage → management; to recover → recovery*. The second group is the names of processes and actions (nouns of

propositional semantics) formed using affixes, but also undergoing conversion, that is, functioning with the dominance of the properties of the name: *braking; steering; signaling*;

● **metaphor** understood as transfer of the meaning according to the similarity of signs: *blind spots; cone zones*. Let us turn to the analysis of the examples. "*The blind spot of the car*" is the space around the car that the driver cannot see from his seat. Such a spot is at the rear side and may even be in front of the car. The spot, understood as space, cannot be blind, that is, devoid of vision, since vision is one of human senses. Accordingly, we have a sensory transfer, although the peculiarity of this example is the correlation of metaphor and metonymy: a metaphor is based on a situation of a lack of ability to perceive the world through vision, and metonymy in which this inability is transferred to a space that cannot be seen due to the driver's position. The "*cone zones*" example is a pure metaphor based on similarity in form: cone is denotatively related to the shape of road cones as a means of temporarily marking a section of a road;

● **narrowing of the meaning**, which is manifested, for example, in the "*freighters*" lexeme, which is not associated with a cargo aircraft, not with a cargo vessel, but with a truck among other carriers; as well as in the following cases: *a roadkill; driving under influence; lights and horns*.

II. Semantic-syntactic transposition, including

● conversion that affects all lexical units with the meaning of an event, action or activity that are expressed in English through nominative units with a gerund or a verbal noun in their composition, which, when translated into Russian, undergo semantic-grammatical transformation, acquiring categorical semantics of a noun, for example, *jamming on the brakes; changing lanes; driving in reverse; drink driving*.

Conclusion

The analysis allowed us to pinpoint dominant nomination mechanisms manifesting themselves in the nominative units of the semantic field "Road Traffic Patrol Service". Among the mechanisms of direct nomination we highlighted the specification of significative meaning of the nominative unit due to the introduction of additional descriptive lexical units. Among the mechanisms of secondary, or indirect, nomination, we distinguished semantic transposition, including metonymy, metaphor and narrowing of the meaning, as well as semantic-syntactic transposition, represented by the conversion mechanism. The results of the analysis bear value in terms of practical purposes of teaching road traffic inspectors to communicate with foreign participants on the road. The glossary worked out for the research includes lexical items from different situations on the road. The fact that these lexical items are organized on the functional role principle allows to learn them with reference to a particular situation and its participants. The language specificities pointed out in the research allow students to understand the mechanisms of nomination used in the lexical items of the analyzed semantic field better and be able to identify the nomination vehicle in each case. In its turn, it facilitates the comparison with the lexical analogues in the mother tongue thus helping to avoid mistakes.

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АНТРОПОНИМЫ В СОСТАВЕ ФРАЗЕОЛОГИЗМОВ НА СЕКСУАЛЬНЫЕ ТЕМЫ
Научная статья

Горшунов Ю.В.*

Башкирский государственный университет, Бирск, Россия

* Корреспондирующий автор (gorshunov_[at]rambler.ru)

Аннотация

В статье ставится цель рассмотреть английские сленговые и разговорные фразеологизмы, обозначающие интимные части тела и сексуальные отношения, в составе которых присутствуют антропонимы. Человеку свойственно одушевлять интимные части тела и обращаться с ними как с живыми существами, примерно так, как мы обращаемся с близким человеком, другом или домашним питомцем, о котором заботимся. Статья содержит фразеологизмы, антропонимы в которых во многих случаях представлены прецедентными именами персонажей из детективных сериалов, мыльных опер и саг, а также именами знаменитостей из шоу-бизнеса и мира спорта, которые еще не были предметом специального исследования.

Ключевые слова: антропонимы, личные имена, сленговые обозначения интимных частей тела, сексуальные отношения.

ANTHROPONYMS IN PHRASEOLOGICAL COMBINATIONS ON SEXUAL THEMES
Research article

Gorshunov Yu.*

Bashkir State University at Birsk, Birsk, Russia

* Corresponding author (gorshunov_[at]rambler.ru)

Abstract

The article deals with English slang and colloquial phraseological units containing anthroponyms and naming intimate parts of the body and sexual relations. As the intimate parts of a person's body belong to a living being, it is common for us to animate them and treat them as animated entities in the way we treat a close friend or a pet we care for. The article also contains phraseological units with anthroponyms in their composition, represented in many cases by the precedent names of characters from detective serials, soap operas and sagas, and celebrities from show biz and the sporting world, which have not yet been the subject of special study.

Keywords: anthroponyms, personal names, slang names of intimate parts of the body, sexual relations.

The article considers English slang and colloquial idioms which include anthroponyms and denote intimate parts of the human body and sexual relationships. We deem it necessary to stipulate that when covering the topic discussed, we adhere to the generally accepted terms of sexology, medicine, sociology, and linguistics, giving preference to euphemisms and trying not to go beyond the linguist's competence. The given article is thematically associated with [1], [3].

Anthroponyms of the English language are widely represented as secondary emotional and evaluative designations created as a result of deonymizing, understood as the transition of a proper name to the common name category. Since the intimate parts of a person's body, its organs belong to a living organism, it is common for a person to animate them, treat them as animated entities, as if we were treating another person we care for or a pet. Penis designations and addresses to it of the type *one-eyed brother*, *junior*, *little man* demonstrate a patronizing or condescending attitude; *dear member, dearest member, father confessor, foreman, master of ceremonies* – a respectful attitude; *chum, old chap, old fellow, old blind bob, old Bill* – a friendly attitude; *little brother* – a caring attitude; *jolly member*, *wife's best friend* – a mocking attitude; *large lad, big daddy, girl chaser, one-eyed brother, one-eyed Willie* – an ironic attitude. All of them are emotional-and-evaluative.

A noteworthy place among such designations is held by designations based on masculine names, both full and diminutive, for example, *abraham, adam, hector, herman, jacob, john, john henry, john thomas, oscar, peter, richard, roger, rupert, william , archie (Archibald), bob (Robert), charley / -ie (Charles), dick, dicky (Richard), jack, jackie (John), jim, jimmy (James), johnny (John), tom, tommy (Thomas), willie / -y (William)* and others. An indicator of the new status and of the transition to the category of common names is their spelling, mainly with a lowercase letter.

Penis designations based on male names are found in phraseological units on sexual topics, for example, *one-eyed Willie's patch-eye* – a condom, *free willy, teaching William a lesson, punish percy in the palm* — to masturbate. As it happens, anthroponyms are most in demand as part of phraseological units denoting masturbation. Thus, the similar expressions *give Yul Brynner a high five and slap high fives with yul brynner* refer to the name of the American theater and film actor with Russian roots Yul Brynner, who is remembered primarily for the fact that for over thirty years he convincingly played the same great role of the Siamese king in the musical "The King and I", which brought him an Oscar in the 1957 film. A memorable appearance — a manly face and a bald head — gave ground for a metaphorical use. In the context of masturbation, the names of some popular characters in soap operas, detective series and sagas turned out to be appropriate. The name of the main character of the detective television series "Kojak", who was the leader in the popularity rating in the 1970s, a police lieutenant Theo Kodjak, played by the bald actor Telli Savalos, formed the basis of a number of phraseological units: *Kojak's moneybox* – the penis [5, P. 102], *Kojak's rollneck* [6, P. 708] – the glans or bell-end of the penis; *to choke Kojak* and *strangle Kojak* – to masturbate.

Several phraseological units are motivated by the events and characters of Star Wars, epic films in the genre of space opera. Darth Vader, the central villain character in the series, is associated with the dark side of the Force. He is forced to wear

ominous black armor (serving as a life support system). Darth Vader's numerous battles and fights gave occasion to use his name in the ironic context *duel with the pink Darth Vader* in the meaning "masturbation", where *pink Darth Vader* is the designation of the penis (after the helmet of a specific form worn by the villain hero) [4, P. 223]. In the context of masturbation, the name of another film hero of the saga, Han Solo, the desperate pilot of the spacecraft "The Millennium Falcon" and the cunning smuggler, is used: *do the han solo* – to masturbate (a pun on the name of Han Solo and hand solo). One of the characters in the series, Wookie, received a "residence permit" in the phraseological combination *shake hands with the Wookie* – to masturbate. Wookies were a race of hairy biped humanoids.

The series of desperate pilots honored to be involved in new phraseological units on a sexual theme includes the name of Captain Picard, a character from the science fiction television series Star Trek. He served in the Star Flotilla and played an important role in the turning points of the galactic history: *take captain Picard to warp speed* [7, P. 210] – to (vigorously) masturbate. The role of the captain was played by the British actor Patrick Stewart, who has a bald head.

The phraseological unit *give Ronaldo a rub down* (to masturbate) [4, P. 127] exploits the name of an outstanding Brazilian footballer, one of the best players in the history of football, Ronaldo (full name is Luís Nazário de Lima). Having burst into big football, the Brazilian footballer impressed professionals and fans with strong kicks, excellent technique, "cosmic" speed and power. The metaphor is based on comparing the shaved head of the football player with the head of a penis.

The slang dictionary marks the phraseological unit *watch Andy Griffith* [4, P. 317] in the meaning of "masturbate" as the one used by Afro-Americans. The euphemistic designation of masturbation *watching the Andy Griffith Show* refers to the name of the American television legend Andy Griffith, who is famous, first of all, for his project "The Andy Griffith Show", which was a regular on the screens in 1960-1968. Millions of American viewers will forever remember his character — the philosophizing provincial sheriff Andy Taylor. Griffith has won many awards, including the prestigious Grammy Music Award for Best Country Music Album.

The expression *have a cock like Bobby Davro* (about a man with a small penis) features the name of the English actor and comedian Robert Christopher Nankeville, whose stage name is Bobby Davro. He made his television debut in 1981, and two years later made a television breakthrough in the program "Live from Her Majesty's"; this was followed by appearances on the television show "Copy Cats" and other popular shows.

The diminutive name *Charley / -ie* is part of the expression *introduce Charley / Charlie* — to have sexual intercourse (about a man). In similar contexts, the expressions *put barney in the VCR* (where barney in the meaning of "penis" is a personal name associated with the Irish), *introduce her to Fagan / Fagin* (where fagan / fagin is the character from the novel "Oliver Twist" by C. Dickens) [6, P. 399], *let Percy in the playpen* (about a woman) — to consent to intercourse, *take a turn in Abraham's bosom* – to copulate are used.

We conclude the article with an example of the expression motivated by a shocking event that received a loud resonance in Britain, and is based on the use of the name of the doctor Harold Shipman, who received the nickname "Doctor Death", because for two decades he sent his elderly patients to kingdom-come by injecting them a lethal dose of the drug: *do a Shipman* — (about a man) — to copulate with a woman (much) older in age. [7, P. 190].

We have given examples of phraseological units on some topics of a sexual nature, containing anthroponyms, represented in many cases by the precedent names of characters from detective series, soap operas and sagas, and celebrities from show biz and the sporting world.

Beyond the scope of the article there remain phraseological units on the subject of sex, physiology, and human anatomy, exploiting the precedent names represented by rhyming slang. We refer the interested reader to the monograph [2] and article [1].

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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СТРУКТУРНО-СЕМАНТИЧЕСКАЯ СПЕЦИФИКА МЕТАФОРИЧЕСКИХ ПОЛИТИЧЕСКИХ КОЛЛОКАЦИЙ В АНГЛИЙСКОМ И ТУРЕЦКОМ ЯЗЫКАХ

Научная статья

Онал И.О.*

ORCID: 0000-0001-6739-9464,

Новосибирский государственный технический университет, Новосибирск, Россия

* Корреспондирующий автор (onal[at]corp.nstu.ru)

Аннотация

В статье рассматриваются метафорические коллокации, являющиеся частью политической терминологии в английском и турецком языках. Проводится сопоставительный анализ синтаксической структуры атрибутивно-субстантивных коллокаций в рассматриваемых языках; выделяются основные структурно-семантические модели политических метафорических коллокаций данного типа по степени и способу метафоризации. Отдельное внимание уделяется комбинаторным свойствам метафорических коллокаций, а также выявлению доминирующих сфер-источников метафорической экспансии, представленных в исследуемых коллокациях. В качестве материала используются лексикографические источники, данные национальных корпусов английского и турецкого языков и коллекции новостных статей на данных языках.

Ключевые слова: коллокация, метафорическая коллокация, политическая коллокация, метафора.

STRUCTURAL AND SEMANTIC PECULIARITIES OF METAPHORICAL POLITICAL COLLOCATIONS IN THE ENGLISH AND TURKISH LANGUAGES

Research article

Onal I.O.*

ORCID: 0000-0001-6739-9464,

Novosibirsk State Technical University, Novosibirsk, Russia

* Corresponding author (onal[at]corp.nstu.ru)

Abstract

The article examines metaphorical collocations, which are part of the political lexicon in the English and Turkish languages. The comparative analysis of the structure of attributive-substantive collocations in the related languages is given and the main structural and semantic models of political metaphorical collocations of attributive-substantive type are distinguished according to the degree of their metaphorization. A special attention is paid to the combinatorial properties of metaphorical collocations as well as to the identification of the dominant source domains of metaphorical expansion represented in the extracted collocations. The study is based on the units taken from lexicographic sources, the national corpora of English and Turkish and collections of news articles compiled by the author.

Keywords: collocation, metaphorical collocation, political collocation, metaphor.

Introduction

Metaphorical collocations have often been the object under study in different areas of linguistics such as phraseology, stylistics, linguodidactics, corpus linguistics, combinatorial linguistics and others.

The current research aims at identifying and describing structural and combinatorial characteristics of metaphorical collocations constituting a part of political lexicon. Based on the works by D. A. Cruse, S. Bartsch, A. N. Baranov and D. O. Dobrovolskiy, M. V. Vlavatskaya and other scholars we define collocation as a recurrent combination of two or more notional words that are in certain syntactic relations with each other. Collocations possess such qualities as: 1) recurrence as a single unit; 2) repeatability (the word combination has high ranks in the corpora and/or is listed in dictionaries); 3) semi-fixedness (as collocations admit some syntactic variation); 4) limited (lexical, semantic or/and pragmatic) compatibility — the keyword combines with a limited group of words; 5) compositionality of meaning, i.e. the meaning of a collocation can be perceived from the meanings of its components though some of them may allow for 6) a certain degree of sematic opacity. The object of the current research is two-component collocations of attributive-substantive type belonging to the language of politics, i.e. *political collocations with metaphorical meaning*.

Therefore, the short-term aims of the study described in this paper are as follows:

1) extracting metaphorical collocations from lexicographical sources, national corpora and collections of political mediatexts compiled by the author;

2) identifying the key structural and semantic patterns of metaphorical collocations;

3) defining the degree of metaphorization: that is to find out whether a metaphor expands into a wider context or is restricted to a collocation;

4) finding out the main source domains of metaphorical expansion represented in the collocations under study.

As we are dealing with collocations of the languages that differ in their system it seems relevant to also provide a comparative analysis of syntactical structure of attributive-substantive collocations in English and Turkish.

Theoretical framework

According to A.N. Baranov and D. O. Dobrovolskiy a metaphorical collocation is a combination of words in which the one is used in its direct meaning and the other is a metaphor changing the meaning of the first one, e.g. *зерно истины* 'seed of truth'), *червь сомнения* 'worm of doubt', etc. [4, P. 67-68]. M. Macis and N. Schmitt suggest classifying collocations into

literal, figurative and *duplex* ones. The meanings of figurative collocations are not equal to the simple sum of the meanings of their constituents; as for duplex collocations, they can be used both literally and metaphorically, e.g. *one-way ticket* [25]. Investigating collocations in Ch. Dikkens' works, M. Hori distinguishes metaphorical collocations as one of the types of creative collocations alongside with "oxymoronic", "transferred", "disparate", "modified idiomatic" and others [23, P. 57]. M. Hori points out that in a metaphorical collocation either one of the components or both can be used in a figurative meaning. Though following a narrower approach to the definition of collocation on the whole (as we consider being reccurent one of its main features) we tend to share Hori's opinion that metaphorical collocations are not restricted to combinations in which only one constituent has a figurative meaning. S. A. Khakhalova considers metaphorical word-combinations one of the types of metaphorical units as well as one-word metaphors and metaphors expressed by whole sentences. Metaphorical word-combinations (collocations) as units of a secondary nomination are syntagmatic structures actualized within more than one binary syntagm and involved in certain (non-predicative) syntactic relations [11]. According to their functions they fall into substantive, adjectival and verbal substantive metaphorical word-combinations whereas the criterion of stylistic significance allows to distinguish the following types of metaphorical collocations: the so-called "dead", usual and occasional [ibid.].

Compatibility of elements within metaphorical collocations as well as collocability of collocations themselves as language units presents a particular interest for linguistic research. In modern linguistics metaphor is mainly viewed as a basic mental operation, as a means of cognition used for structuring and explaining the world around us; it is considered that people do not only express their thoughts with the help of metaphors but also think using metaphors thus creating the world they live in [2], [9], [12], [24]. Comprehension of some phenomenon in terms of another one has to result in the same collocates used with a language unit in both the source domain and a target domain. However, the research shows this is not always the case. A. Deignan argues that "different meanings of a word tend to have different groups of collocates" [19, P. 198]. For example, analyzing the combination of *pay* and *price* (where both words seem to originate in the source domain of money) she finds out that in several linguistic structures, such as *small/heavy/high price to pay* are only found together in the target domain [ibid.]. In combinatorial linguistics, in its turn, it is claimed that the compatibility of a metaphorical unit depends on a number of various factors, the most important of them being the fact whether the metaphor we are dealing with is a linguistic (lexical, usual) or a creative one. Thus, a linguistic metaphor can be realized in a minimal context and does not necessarily have further semantic development [6].

We have proceeded from the assumption that metaphor in political collocations is manifested in different ways: 1) a word from the source domain after getting into a target domain either retains its syntagmatic relations from the source domain or acquires new ones thus forming a new "collocational field"; 2) the same process is undergone by a whole collocation; 3) both components of a collocation are used metaphorically, though originating from different source domains or different slots of the same source domain. In other terms, these collocations differ in their "degree of metaphorization".

As we consider collocations to be semi-fixed word combinations capable of being reproduced and functioning as independent units, our research is presumably focused on conventional metaphors, i.e. metaphorical uses fixed in lexical and semantic system of the language as well as the metaphors frequently used in political discourse that have lost their initial brightness and expressiveness. I. M. Kobozeva calls such metaphors "traditional" [7].

We have also attempted identifying key metaphorical models represented by the collocations under study. It is known that while analyzing metaphor in various spheres of its functioning scientists differentiate different types and groups of metaphors. According to A.P. Chudinov, the main four categories of political metaphor are the following: "man (human being)", "society", "nature", "artefacts", thus classifying metaphors into *anthropomorphic*, *nature-morphic*, *sociomorphic* and *artifact* metaphors [12]. It is in accordance with these spheres that people map political reality. Thus, the sources of metaphorical expansion within the nature-morphic category are the conceptual spheres "animal world", "plant world", "world of inanimate nature", etc.; that is, political reality is understood through the concepts of the world surrounding the man. The anthropomorphic category includes such source domains as "love and friendship", "family", "illness", etc.; the sociomorphic category is represented by the source domains "war", "crime", "sport", "theatre and cinema", etc. Finally, the artifact metaphor includes such spheres as "mechanism", "house and building", "tools', "world of computers" and others.

Methodology

The material base of the study included monolingual dictionaries of political language, the data of national corpora: the English corpora (News on the Web (NOW), Corpus of Contemporary American English (COCA), Türkçe Ulusal Derlemi (TUD) as well as the two collections of texts compiled of articles taken from the Turkish newspapers *Birgün*, *Gündem*, *Hurriyet*, *Cumhurriyet*, *Milliyet* (2013-2019), the English and American periodicals (*Newsweek*, *The Week*) both containing more than 300,000 words.

Political collocations with metaphorical components as well as political collocations metaphorized as a whole structure were extracted from the sources mentioned above. To extract collocations from collections of newspaper articles we used Sketch Engine system (namely, the functions "key words" и "n-gram"), then metaphorical units were selected.

The sample of Turkish collocations meeting the specified requirements (51) is significantly inferior to the corresponding sample of English collocations (102). To a certain extent this can be explained by a more elaborated lexicography on the whole and terminology and terminography in the field of politics in particular in the English and American linguistics in comparison with those in the Turkish one. The extracted collocations structurally fall into three main patterns that are shown in the table (Table 1).

Table 1 – The number of metaphorical political collocations under study and their distribution by syntactical patterns

	N+N	Adj+N	Part+N
English collocations (102)	61	33	8
Turkish collocations (51)	29	21	1

Syntactically, collocations of the pattern Adj+N, Part+N both in English and Turkish represent combinations of nominal character of *attributive-prepositive type with adjoinment* that are characterized by the absence of any morphological expression of syntactical relation between the kernel component and the dependent one. This relation is expressed due to the order of placement of the components where the dependent element precedes the kernel one [1, P.102], e.g. *political arena – siyasi arena*.

However, there is a substantial difference between English and Turkish collocations with the structure N+N. Though in both languages collocations of the given pattern are made up according to the attribituve prepositive type with adjoinment as described above, the Turkish collocation in most cases represents the so-called *isafet phrase of the second type* (one-affix isafet), with the kernel component getting an additional affix, e.g. *mülteci* 'refugee' + *akın* 'flow' = *mülteci akı**nı*** 'refugee flow'. Moreover, due to the category of number and case in Turkish nouns the kernel component of any collocation can take corresponding affixes, e.g. *mozayik toplum**lar*** 'mosaic communities' (pl., the Nominative case), *mozayik toplum**da*** 'in a mosaic community' (sing., the Locative case), etc.

In the next section we will dwell upon the possible variants of collocations of the given type depending on the degree of their metaphorization, the place of metaphor in the collocation and consider combinatory properties of these units and their components.

Results and discussion

The semantic analysis of the sample collection makes it possible to divide the extracted collocations into the following groups: 1) partially metaphorized colocations in which one of the components has a metaphorical meaning and the other has a literal meaning (L+M and M+L) or a metonymic meaning (M+m); 2) fully metaphorized collocations that contain two metaphors or are metaphorized as a whole unit (M=L+L and M2<=M1). A detailed discussion of the patterns will be presented below.

Table 2 – The main structural semantic patterns of attributive-substantive metaphorical collocations

	partial metaphorization		full metaphorization		M+m
	M+L	L+M	M1+M2	M= L+L M2<=M1	
English collocations (102)	40	16	2	35	9
Turkish collocations (51)	22	20	1	6	2

1. The first component is used in the metaphorical meaning and the second component is used in the literal meaning (L+M or M+L)

1a. In collocations with the structure M+L the first component is used metaphorically while the second one has a literal meaning. The kernel components (from a syntactical viewpoint) in collocations of the given pattern are political terms capable of independent functioning; some of these terms may form other terminological collocations (incuding metaphorical), e.g. *banana republic*, *satellite state*, *buffer state*, etc. There are also some cases where a dependent component possesses limited though not single compatibility, e.g. zirve diplomasisi 'summit diplomacy', *zirve toplantısı* 'summit meeting'. However, it can be noted that adjuncts (dependent components) of these collocations are also terms.

The group of collocations of M+L structure proved to be the most numerous, especially for the English sample (40 of 102). It turned out that most of Turkish collocations of the given pattern have their equivalents in English, e.g. *zirve diplomasisi/ summit diplomacy, sıcak çatışma / hot conflict*, etc. This leads us to the suggestion that these collocations were probably borrowed to Turkish from English: the terms rendered from English by means of loan-translation have gradually become fully-fledged units of Turkish political terminology and communication.

There were a small number of Turkish collocations that do not have entries in dictionaries but are in active use in political mediatexts. For example, *baskın seçim* 'early election aimed at catching the opposition at a weak moment' (*lit. baskın* 'a raid, a sudden attack')), *havuz medyası* (lit. "pool media") – a group of mass media covering the events to the benefit of the authorities:

Havuz medyası *ne yazarsa yazsın, oradaki kalemlere de acıyorum. Kalemini iktidara kiralayan insandan yazar olmaz* [16]. / *No matter what the **pool media** write, I feel pity for their reporters. The person who is hired by the authorities would not make a writer.*

*İktidarın işleri hızla kötüye gidiyordu ve bunu durduramayacaklarını bildikleri için zaman geçirmeden **baskın seçime** gitmeye mecbur kaldılar* [21]. / *The situation was worsening for the government, and knowing that they could not stop it they had to undertake a **snap election** without delay.*

It can be observed that meanings of such collocations are not clear to people of other cultures without special explanation. Collocations of this kind are known as *ethnocultural* and represent combinations of words reflecting socially significant realities for a certain ethnic group, in other words, containing national-cultural specificity that impedes their understanding by representatives of other linguocultures [3], [5], [6]. On the other hand, the meanings of word combinations belonging to political lexicon may represent some difficulty even for a native speaker who does not have background knowledge for proper interpretation of such units. For example, a semantic interpretation of the collocation *donkey vote* (N1+N2) can be presented as follows: 'N2 is produced in the way it could be done by N1'. However, even though the recipient knows that the lexeme "donkey" contains a potential connotative seme 'stupid/ dumb' this information is still not enough to get the meaning of the whole collocation (that is 'a vote in which the voter simply ranks each candidate in the order that they have appeared on the ballot paper (or in reverse order from bottom to top').

Among English collocations of this group the number of ethnocultural units was 22 (of 40), e.g. *carousel retaliation* – in a trade dispute, especially between the United States and the European Union, the imposition of high import tariffs on a list of imports that is changed regularly to widen the effect [18], *maiden speech* — the first speech a legislator gives, which is often a non-controversial tribute to the politician's state or district, and often pays tribute to his or her predecessor [27], etc.

Prevailing metaphors in the given group are artifact metaphor (e.g. *blanket primary, soapbox oratory, shuttle diplomacy/ mekik diplomasisi, open door politics/ açık kapı politikası*) and nature-morphic metaphor mainly with a source domain "natural phenomena" (e.g. *jungle primary, wave election, stump speech, summit diplomacy/ zirve diplomasisi, satellite state/ uydu devle*t). Taking into account the dependent position of the metaphorical component its function is mainly confined to describing the qualities of some political phenomenon or process and thus is restricted to the collocation without extending to a wider context.

1b. Collocations of the second group have the structure L+M where the first component (syntactically dependent) is used in the literal meaning and the second component (the headword, the kernel component) is used metaphorically. Terminological components in collocations of this type though syntactically dependent, play an important semantic part in making up the meaning of the collocation as a whole because they characterize one of the aspects of a notion, phenomenon or a process expressed by these terms.

The group contains a number of collocations universal for the two languages (which have also may have originated from the English political lexicon), e.g. *political suicide/ siyasi intihar, election marathon / seçim maratonu, ethnic cleansing/ etnik temizlik, electoral threshold/ seçim baraji*, etc. The former example is of particular interest from the point of cross-language matches, for it is not verbatim (word-by-word) but equivalent rendering. The first meaning of the English lexeme *threshold* is 'the plank, stone, or piece of timber that lies under a door' while the first meaning of the Turkish lexeme *baraj* is 'embankment', so we are dealing with different manifestations of the same metaphorical model (artifact) or, in terms of cognitive linguistics, different slots of the same frame.

The analysis of contexts the collocations of this group are used in shows possibility of semantic development of metaphors they contain. Let us consider one of the examples: *election marathon / seçim maratonu*. The semantic interpretation of this collocation (N2 + N1) can be represented as N1 for/ in holding N2. The terminological component *election / seçim* and the kernel component expressed by the lexeme *marathon / maraton* share such semes as 'a continious action', 'a competition'. Now let us look at the contexts of this metaphorical collocation in the examples taken from national corpora:

1. (Tur.) *Her türlü önleme karşın tehlikeli olmaya başlamış bir **seçim maratonu** da ufuktaysa, hele bir de iktidarı yitirme ihtimali varsa, ne yapsın?* (TUD) / *If the **election marathon** is on the horizon, but he can lose power, what should he do?*

2. (Eng.) *But like the Saudi sheep story, The Spy Who Came in From the Cold yarn doesn't have the legs to outrun the neck-and-neck two ponies drag race of the gruelling 2017 **election marathon*** (NOW).

The research shows that the most popular verbs the Turkish collocation *seçim maratonu* combines with are *başlamak* 'to begin' and *bitmek* 'to end'. In the sentence given above the semantics of the first component of the collocation obviously dominates while the meaning of the second component is not actualized. The expression 'be (appear) on the horizon' is used metaphorically; however, it does not extend the metaphor "election is a marathon".

As for the English collocation *election marathon*, the metaphor is often expanded into a wider context with the help of the verb *to run* (also used metaphorically) and its derivatives, such as "run for election marathon", "frontrunners in the election marathon" and even longer phrases as in the example above.

Another example of a universal collocation is *migrant flow / mülteci akını* (*göçmen akını*)

1. (Tur.) *Öte yandan, İran Resmi Haber Ajansı IRNA, Tahran yönetiminin, olası bir **mülteci akınını** önlemek için Afganistan ile olan sınırını kapatacağını bildirdi* (TUD). / *On the other hand, Iran's Official News Agency IRNA says Tehran's administration will close its border with Afghanistan to prevent a possible **migrant flow**.*

2. (Eng.) *By the end of the week, President Trump backed off his earlier threat of tariffs on Mexico (taxes on the American taxpayer) if they didn't stop **migrant flow*** (NOW).

The analysis of concordances shows that the Turkish collocation *mülteci akını* combines with such verbs as *azalmak* 'to decrease', *olmak* 'to occur', *durdurmak* 'to stop', *önlemek* 'to prevent'. The English collocation *migrant flow* shows a wider combinatory potential collocating with the verbs *to stop, to curb, to control, to cut, to reduce, to halt, to stem, to slow, to dry up, to increase*. At the first sight, the lexeme *flow* in combination with the lexeme *water* might have the same syntagmatic qualities. However, the contextual analysis shows that besides the combinations with the verbs *to increase, to reduce, to stop* that collocations *migrant flow* and *water flow* have in common, the collocation *water flow* enters into syntagmatic relations with the verbs *to restore, to maintain, to regulate*. So, it can be concluded that in contrast to *water flow* the collocation *migrant flow* is mainly negative in connotation which makes it compatible with verbs containing the semes "finishing an action", "causation of finishing an action".

The number of ethnocultural collocations in this group is not large. Let us provide the examples:

1. (Eng.) *Presidential fever – 'a strong desire for presidency'*

*Thein Nyunt, a member of the NLD for 22 years who split with the party when Suu Kyi called for a boycott of the 2010 election, accuses her of having **"presidential fever"** without a strong record of developing policy proposals in parliament.*

2. (Tur.) *Devlet kapısı* / 'government agencies/ bodies' (*lit.* 'state door/gate')

*Bu yüzden, yetenekli gençlerimiz iş hayatında meslek aramaktan çok, **devlet kapısına** başvurmayı tercih ediyorlardı* (TUD). / *Therefore, our talented young people preferred to apply to **government agencies** ("**the state gate**") rather than seeking a job in business life.*

Analyzing the contexts we found out that the form of the Dative case of the collocation (*devlet kapısına – to/ for government agencies*) combines with the following verbs: *girmek* 'enter', *gitmek* 'go', *yollamak* 'send' *dayanmak* – 'rely on' (in its literal sense the verb also has the meaning of 'lean upon' so we can say that the "door" metaphor is supported by the syntagmatic environment of the unit. However, the use of the collocation in the Locative case (*devlet kapısında* 'in government

bodies/agencies' semantic "center of gravity" of the collocation shifts to the first component, which is manifested through such combinations as *görevi bırakmak* 'to retire', *memur olmak* 'to work as a civil servant', *iş bulmak* 'to find a job', *didinmek* 'to work hard'. Nevertheless the given collocation is sure to leave a space for metaphor extention as we can see in the following example:

*Biz gideriz **devlet kapısına**, kapının üstünde şöyle yazar: GİRİLMEZ! Yahut da İŞİ OLMAYAN GİREMEZ… / We go to 'the state gate' and there is a sign [on it]: NO ENTRY! Or NO ENTRY FOR THE UNEMPLOYED…*(TUD).

As the above examples suggest, the collocations of the given group (L+M) contain metaphors of all the four key source domains ('nature", "man", "community", "artifact") whereas the statistic data show that the prevailing source domains are "sport" (in both languages), "theatre" (in English) and "house/ building" (in Turkish), thus proving the sociomorphic and artifact metaphors to prevail in this group.

2. The whole collocation is used metaphorically (has a metaphorical meaning) (M=L1+L2 и M2<=M1)

This group is composed of collocations metaphorized by a single structure that is, when two non-metaphorical components form a free phrase that has a direct meaning in a natural language, which can also be used as a political term but in a metaphorical meaning **(M=L1+L2)**. Here we also attribute those cases when a metaphor existing in a natural language (or in another terminological system) is transferred to the political sphere **(M2 <= M1)**, for example, the collocation *cattle call* – 'the audition process in which a large number of usually inexperienced performers try out for a limited number of roles for a performance' was borrowed into political lexicon in the meaning of 'a public gathering of potential presidential candidates early in the primary season'. The opposite process is also possible, when a political collocation formed from a rethought free phrase becomes common, acquiring new shades of meaning. Since such transitions are rather difficult to track, and since each political collocation was, in one way or another, originally a phrase not related to politics, we attribute them to the same structural-semantic group.

According to our classification the collocations of this group are "term-forming" because they acquire terminological meaning only in combination with each other [10]. Such collocations are more difficult to extract due to the lack of a terminological element in their composition; they often have an author or an event that caused the emergence of this unit in the language of politics. Most collocations of this model are ethnocultural and therefore have certain connotations.

For English collocations this is the second largest group including 35 units that contain metaphors from various source domains:1) "animal world" (naturemorphic metaphor) — *attack dog* 'an aggressive supporter or spokesperson for a politician or political party'(Collin), *stalking horse* 'a candidate put forward in an election to conceal an anonymous person's potential candidacy' [27], *old bull* 'a powerful and influential Member of Congress' [27]; 2) "house/ building" (artifact metaphor) — *kitchen cabinet* 'a private, unofficial committee of ministers, advisers and friends who advise some Prime Ministers or Presidents' (Collin), *boiler room* 'a political (campaign) headquarters [26]; 3) "love and sexual relations" (antropomorphic metaphor) — *strange bedfellows* 'an unusual political alliance' [27]; 4) "cinema", "theatre", "sport and games" (sociomorphic metaphor) — *plot twist*, *trial balloon* – 'an idea suggested by a politician in order to observe the reaction' [27]. Further analysis showed the predominance of collocations with naturemorphic metaphors (10 out of 35) in this group borrowed from such source domains as "animal world", "plant world", and "natural phenomena".

A small number of metaphorical collocations of this type obtained from Turkish lexicographical sources are represented by historicisms that are rarely used in modern political discourse, e.g., *bol elbise* 'a loose dress' (about the first Turkish Constitution that Atatürk compared to a dress that was too loose for the Turkish people [13], *bahar havası* 'spring weather'= 'good, pleasant, friendly atmosphere/ ' (a reference made to the period of 1947-1957 characterized by relatively friendly relationship between the Democratic Party (Demokrat Parti) and the Republican People's Party (Cumhuriyet Halk Partisi) [13]. There has also been found a collocation relevant for the modern political communication: *eski tüfek* 'an experiences politician (lit. – 'an old gun')' [30].

In order to find out whether these metaphorical collocations have gained a foothold in political discourse, an analysis of the contexts of *attack dog* and *eski tüfek* uses in the Corpus of Contemporary American English (COCA) and the Turkish National Corpus (TNC/TUD) was attempted. It turned out that out of 125 uses of attack dog only 15 had a direct meaning, 97 were used as political collocations and the remaining 13 had metaphorical meaning though not in political contexts or it was impossible to identify the context as political.

1. *They start across the street. The chained **attack dog** hurls himself at the fence, which bulges and rattles its metal links* (COCA, 2005)

2. *He will probably be the chief **attack dog** of the Democratic Party* (COCA, 2001)

3. *Like **an attack dog**, the beetle bites and shakes its head, shredding the woolly cocoon* (COCA, 2007)

As we can see in the examples above, the meaning of the collocation in Sentence 1 is obviously literal, in Sentence 2 it is metaphorical and political, while in Sentence 3 it has a metaphorical meaning though does not seem to refer to politics.

As for the Turkish collocation *eski tüfek*, out of 33 uses in the Turkish National Corpus (TUD), the ratio of political uses of the collocation to non-political turned out to be 14 to 19; wherein 16 units had a metaphorical meaning and 3 units were used literally. Moreover, the use of the given collocation in political contexts showed a marked tendency of its being used in the attributive function with such nouns as *solcu* 'left', *sosyalist* 'socialist', *komünist* 'communist' and others, thus functioning as a semantically integral unit.

The evidence from this study suggests that in comparison with collocations comprising this group free word combinations with the same expression form are used much more rarely. This may confirm the hypothesis about the tendency of metaphorical meanings of collocations to "crowd out" non-metaphorical uses [20]. At the same time, we cannot underestimate the fact that it is the media discourse that is currently the most popular form of language existence, as a result of which the number of uses of metaphorical collocations in media texts may exceed the number of free phrases with identical lexical composition in general discourse.

3. Both components of a collocation are metaphors (M1+M2)

This model is represented by a small number of collocations including two independent metaphorical components. These units differ from collocations with complete metaphorization, firstly, by the absence of free word combinations with the same expression form and, secondly, by the containing metaphors from different source domains or representing different slots of the same frame.

For example, *landslide victory* 'an election success with a very large majority' [18] includes metaphors from the source domain "nature" (*landslide*) and "war" (*victory*); *sleeper cell* 'a group of trained terrorists who live ordinary lives while waiting for instructions to commit a terrorist act' [18] contains metaphors from different slots of the domain "nature".

The Turkish collocation *hizmet yarışı – lit.* 'service competition' is used ironically referring to government officials, that is to people holding or seeking leadership positions. The word *hizmet* means 'service', *yarış* – 'competition', so the collocation contains metaphors from different slots of the source domain "society".

4. Metaphorical collocations with a metonymic component (M+m)

Based on the studied linguistic material, we have revealed another structural semantic model. The analysis of such collocations as *Shadow cabinet — Gölge Kabine*, *green paper*, *kangaroo ticket* shows that though only one of their components has a metaphorical meaning, the second element is not used literally but represents a metonymy (**M+m**). While in generating and decoding a metaphor two different conceptual spheres are involved, in case of metonymy the name is transferred from one of the elements to another within the same conceptual sphere [8]. Such components can be defined as consubstantial terms formed by means of metonymic transfer. Such collocations *as seat / sandalye* 'chair' in the meaning of 'membership in the Parliament', *cabinet/ kabine* in the meaning of 'a group of people', *ticket* in the meaning of 'a list of candidates of a party' are well-established political terms fixed in the language.

Conclusion

The findings of this study prove that metaphorical collocations are an important and integral part of the language of politics. According to the degree of metaphorization of collocation and the place of the metaphorical component in collocations with incomplete metaphorization, several structural-semantic models with certain features are distinguished among attributive-substantive collocations. While the M + L model is characterized by the highest frequency, L + M has a greater degree of versatility as compared to other models and the possibilities of semantic development of the metaphors they contain, and the models M = L + L and M2 <= M1 are characterized by a high concentration of ethnocultural units.

Among the sources of metaphorical expansion in all the presented collocation groups the most productive are categories "nature" ("animal world", "plant world"), "society" ("sport", "theater") and "house, building". A slight discrepancy is observed for collocations of the L + M model: an artifact metaphor dominates in Turkish collocations, while a sociomorphic metaphor predominates in English ones. As it was stated in the Methodology section, in this study we considered conventional metaphors contained in attributive-substantive collocations; it is possible that the analysis of "living" metaphors may demonstrate a different picture.

It should be noted that unlike English lexicographical sources which present not only key political terms and historicisms, but also modern collocations functioning in political discourse, Turkish dictionaries mainly contain universal collocations and nationally specific units that reflect the historical layer of the lexical and phraseological fund of the Turkish language. At present Turkish lexicographers are actively working on developing and compiling collocation dictionaries; dictionaries of political vocabulary and terminology are appearing. We believe that a larger study using a larger volume of texts may reveal a lot of collocations that are relevant for modern Turkish political discourse.

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ЛЕКСИКО-СТИЛИСТИЧЕСКИЙ АНАЛИЗ ПОСЛОВИЦ И ПОГОВОРОК В ТЕКСТАХ СМИ
Научная статья

Вавилова Д.О.*

Российский Университет Дружбы Народов, Москва, Россия

* Корреспондирующий автор (eva291196[at]mail.ru)

Аннотация

В статье рассматриваются лексико-стилистические особенности пословиц и поговорок в языке современных русскоязычных СМИ. Задачи данного исследования заключаются в рассмотрении понятия пословицы и поговорки, а также анализ пословиц и поговорок в текстах русскоязычных СМИ. Предметом исследования выступают пословицы и поговорки на русском языке. Отмечается, что центральным понятием является интертекстуальность, то есть использование идиом, претерпевающих трансформацию. Также представлена классификация этих преобразований.

Ключевые слова: пословица, интертекстуальность, виды трансформаций пословицы.

LEXICAL AND STYLISTIC ANALYSIS OF PROVERBS AND SAYINGS IN MEDIA TEXTS
Research article

Vavilova D.O.*

The Peoples' Friendship University of Russia, Moscow, Russia

* Corresponding author (eva291196[at]mail.ru)

Abstract

The article considers the lexical and stylistic features of proverbs and sayings in the language of modern Russian-language media The objectives of this study are to consider the concept of proverbs and sayings, as well as analyze proverbs and sayings in the texts of Russian-language media. The subject of the research is proverbs and sayings in English. It is noted that the central concept is Intertextuality, that is, the use of idioms undergoing transformation. In addition, a classification of these transformations is given.

Keywords: proverb, intertextuality, types of proverb transformation.

Introduction

People strive to pass on the accumulated knowledge and life experience to future generations. The historical features of the development of a nation, its lifestyle, moral character and rich traditions are only a small part of what proverbs and sayings are able to reflect. In different languages there are sayings and proverbs that are completely identical or very close in thought. But there are such turns that in other languages have no analogues. The latter are of particular difficulty for the translator.

Every day in speech, we use various idiomatic expressions. They give speech expressiveness and imagery. How versatile the mind of the people can truly be seen in the proverbs, since all the proverbs were composed by the people. You can quite easily understand how the country developed, consider the features of everyday life, worldview, traditions of one or another people. The language and style of the modern press seek to soften the restrained and dry tone of the official letter, to replace it with colloquial forms. Also in the language of the press you can see a tendency to search for new means of expression. Such is the nature of the use of proverbs and sayings [5, P. 93].

The language of the media quickly reflects changes in society. At the same time, intertextuality is becoming the central concept of a rapidly changing language. It is this fact that determines the use of proverbs to create the so-called "fragmented" discourse [3, P. 86]. Proverbs and sayings become a way of expressing the cultural experience of a people, but moral or categorical imperatives can change under the influence of political, social or economic shifts. Consequently, proverbs and sayings change.

The functioning of proverbs and sayings in the language of the media is characterized by their formal transformation. In this case, the components of the proverb can be replaced. Most often, this technique is used in online media: *В семье не без героя*; *Лечению время – потехе час; Еда не приходит* одна и т. д. [1, P. 280]. A special case of component replacement is the proverbial contamination context: *Сила есть – закон не писан; Либо рыбку съесть, либо голова в кустах* и т. д. [1, P. 208].

For example, the case of the author's interpretation in the proverb «*Вот тебе, бабушка, и ВТО*!» («Рабочая газета», №176, 5.10.12, P. 2) also becomes the replacement of the structural component with another token. In this case, the initial form of this expression («Вот тебе, бабушка, и Юрьев день») used to express extreme sadness or surprise from a sudden event [7, с. 35]. The same stable expression is transformed in this case: «*Вот тебе, вуйко, и книжная столица*» (Рабочая газета, № 214, 2.12.11., P. 4). The phrase is again replaced by another phrase of a different thematic plan, however, in this author's interpretation there is also a national Ukrainian component.

You can also observe the process of expansion or, conversely, reduction of the structure of the proverb. The expansion of the structure of the proverb often occurs due to the introduction of a previously absent opposition: *Лежачего не бьют, **а помогают подняться**; Лучше один раз увидеть, чем сто раз услышать, **а тем более прочесть*** и т. д. [1, P. 209]. In turn, the reduction is reduced to omitting the component of the proverb: *Честь – смолоду; Только могила исправит* и т. д. [1, P. 209].

For example, as a result of ellipsis, the contradiction between the isolation of form and the coherence of the integral meaning of the phraseological unit is eliminated [2, P. 22]. It is worth noting that such a reduction is possible only if the proverb or saying is well known, and the use of only a fragment will be enough for the reader to understand the meaning of the

statement. So in the abbreviated phrase «Терпение и труд» («Известия в Украине», №162, 30.08.12, P. 4) the reader will easily recognize the original version of the proverb «Терпение и труд все перетрут» with the meaning «patience and perseverance in work will overcome all obstacles» [7, P. 96].

The language form of proverbs and sayings is determined by their folkloric origin, the colloquial sphere of use. It should be noted that not only the proverbial form changes, but also its pragmatic meaning. So, expressiveness, as one of the most important properties of a proverb and a saying, determines the strength of its impact on the listener. Moreover, this expressiveness is achieved due to the tropes [4, P. 2].

Many notorious transformations that reflect typed situations quickly acquire stability, begin to play actively in a new design, are repeatedly fixed by different sources, that is, they can become normal, and some (including those that we study in this article) can be considered as individual, occasional transformations tied to specific individual situations [6, P. 455].

To confirm that this specificity is universal, we will also consider proverbs and sayings in the German media.

The general model, characterized by expressiveness, relevance of the logical and semantic content, is the replacement or substitution of the lexical components of the proverb. In most cases, one or two words are replaced: Stille Wasser sind teuer (Mitteldeutsche Zeitung – further MZ. 2008.31.07.) – *Stille Wasser sind tief*. The deformed proverb is used as the heading of the text, which refers to the prices of mineral water offered to the guests of the fashionable Atlantic Hotel in Hamburg [5, P. 93].

The following type of proverbial deformation in the German media language is characterized by cutting off part of the proverb and adding a new proposition: *Fruh ubt sich, der besser fahren will* (MZ. 2007.13.07.) – *Fruh ubt sich, was ein Meister werden; Ende gut, alles gut*. In both cases, the general meaning of the source proverb is preserved, since the source keywords are not replaced. The change in the meaning of the source proverb is usually associated with the replacement of keywords, which is very popular in commercial advertising as a means of creating original advertising slogans: *Preise gut, alles gut – Ende gut, alles gut*. With the replacement of the keyword, the general meaning of the source proverb has changed, but the newly formed idiom sounds like a well-known saying, and the consumer believes it [5, P. 94].

A characteristic feature of almost all examples, providing recognition of the source proverb, is the preservation of its syntactic structure and alliteration with the source word. So, the headline of newspaper publications on the theme night of open doors in churches *Nachts sind alle Kirchen auf!* (MZ. 2006.18.08.) has a syntactic proverbial *structure In der Nacht sind alle Katzen grau*. In the anti-spelling as the title *Liebe geht durch den Wagen* (Presse und Sprache. 2009. Februar.) alliteration takes place with the word *Magen* in proverbs *Liebe geht durch den Magen*. The consequence of replacing a keyword in a traditional proverb is to change the meaning of the original. The text refers to the big love of men in Germany for cars [5, P. 95].

As shown by the lexical and stylistic analysis, today it is not the fact of transformation of Proverbs and sayings in the texts of the media that attracts attention, but its scale. Previously, this process could be observed only in the humorous sections of Newspapers, but today the transformation of stable expressions (including phraseological units) becomes almost a separate genre of journalism. This fact allows us to evaluate the updated form of idioms differently-both external and internal. Today, these expressions in the language of the media can be regarded not only as a means of creating expression, but also as a way of expressing additional lexical and stylistic nuances.

Conclusion

The main feature of Proverbs and sayings in the texts of the modern press is their strict moralizing. It is these expressions that express the totality of cultural and historical experience developed by one or another people. Through the author's interpretation of proverbs and sayings, occurring at the lexical and stylistic level, the expression becomes ironic. Such a proverb or saying can help the author not only to present the facts, but also to demonstrate their attitude to the events described.

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СТИЛИСТИЧЕСКИЕ УДАЧИ И НЕУДАЧИ В ПЕРЕВОДЕ ПРОЗВИЩНЫХ ИМЕН И РЕАЛИЙ В АНГЛИЙСКОЙ ДЕТСКОЙ КОМИЧЕСКОЙ ЛИТЕРАТУРЕ (НА МАТЕРИАЛЕ ЦИКЛА РАССКАЗОВ «HORRID HENRY» Ф. САЙМОН)
Научная статья

Капкова С.Ю.[1], **Шустова И.Н.**[2] *

[1, 2] Воронежский государственный педагогический университет, Воронеж, Россия

* Корреспондирующий автор (irina.philatova[at]mail.ru)

Аннотация

Статья посвящена вопросам качества перевода прозвищных имен и реалий в английской детской комической литературе. Также в статье рассматриваются различные способы перевода произведений для детей и освещаются виды прозвищных имен. Прозвищные имена подразделяются на три типа: эквицентрические, эндоцентрические и экзоцентрические, они используются в произведении с разными целями, но преимущественно для характеристики персонажа. Результаты стилистических находок и неудач в переводе прозвищных имен и реалий отражены в тексте статьи.

Ключевые слова: перевод, прозвищные имена, реалии, современная детская английская литература, комическое.

STYLISTIC SUCCESSES AND FAILURES IN THE TRANSLATION OF NICKNAMES AND REALITIES IN CHILDREN'S COMIC LITERATURE (BASED ON THE CYCLE OF STORIES "HORRID HENRY" BY F. SIMON)
Research article

Kapkova S.Yu.[1], **Shustova I.N.**[2] *

[1, 2] Voronezh State Pedagogical University, Voronezh, Russia

* Corresponding author (irina.philatova[at]mail.ru)

Abstract

The article deals with the quality of translation of characterizing nicknames (charactonyms) and realities in English children's comic literature. The article also discusses various ways of translating of works for children and highlights the types of characterizing nicknames. Characterizing nicknames are divided into three types: equicentric, endocentric, and exocentric. They are used in the work for different purposes, but mainly to characterize the character. The results of stylistic findings and failures in the translation of nicknames and realities are reflected in the text of the article.

Keywords: translation, characterizing nicknames, charactonyms, realities, modern children's English literature, comic, humour.

Introduction

Literary comic works require non-standard solutions when translating because they need to preserve not only the meaning but also the stylistic colouring. The subject of this research is modern English comic literature for children. The quality of translation of such literature deserves special attention as it has a very demanding reader. The purpose of this research is to identify the ways and specifics of translating charactonyms, or characterizing nickname, and English realities connected with children's toys. Humorous stories about children by F. Simon translated by N. Koncha and M. Melnichenko were used as an illustrative corpus.

Method

We analyzed the definitions and features of characterizing nickname (charactonyms) basing a number of theoretical works on the question of translation and anthroponomy. To achieve this goal, we used the method of continuous sampling of examples to select an illustrative corpus, the method of observation and interpretation, as well as elements of lexical and semantic analysis were used to analyze the material for the article.

Discussion

There are different approaches to the issue of translation. Russian scientist V. N. Komissarov in his works offers denotative and transformational approaches to translation [5, P. 138]. The denotative approach implements translation as a process including three stages: 1) the stage of perception of the message in the source language; 2) the stage of forming a mental image (concept) of this message; 3) the stage of interpretation of this image by means of the translation language. The transformational approach defines translation as the transformation of objects and structures of one language into objects and structures of another language according to certain rules and at morphological, lexical and syntactic levels [4, P. 63]. In practice the combination of both methods is used to translate fiction. The type and genre of the original text are also important in choosing the method.

According to I.V. Arnold, translation requires a linguistic basis. The comparative study of language phenomena and the establishment of regular correspondences between the original and translated languages should be that basis. I.V. Arnold identifies three groups of regular correspondences: 1) equivalents; 2) analogs; 3) adequate substitutions [1, P. 157].

The concept of charactonym (a characterizing nickname) in English language linguistics is interpreted in different ways. E. Partridge gave the definition of the term nickname as "an addition or substitution of a name" but he contradicted his definition when the concept of nicknaming includes familiar or disparaging use of derivatives of personal names [8, P. 99]. According to the semantic meaning distributed between the elements, mixed type nicknames can be divided into endocentric, equicentric and exocentric nicknames [2, P. 44].

To make the equivalent correspondence of an English characterizing nickname functional the translator should know what type of an English charactonym belongs to, and choose a Russian nickname [7, P. 57]. In modern satirical or humorous literature characterizing nicknames reveal the internal structure quite easily. They serve to characterize the heroes or to achieve a comic or eccentric effect [5, P. 134].

In her humorous short stories F. Simon prefers using equicentric charactonyms to describe the character and give a cheerful tone to the text [9]. Besides, the writer uses the alliteration technique to give the nickname a special melodic effect and set the reader up for a cheerful mood: *Anxious Andrew, Goody-Goody Gordon, Spotless Sam*. Equicentric charactonyms of a mixed type are mostly susceptible to component-by-component translation.

To translate the anthroponymic components in charactonyms a transcription method was used: *Moody Margaret – Мрачная Маргарет; Lazy Linda – Ленивая Линда; Rude Ralf – Резкий Ральф*. As for the common elements of names in the stories about Horrid Henry, the translators were to find the correspondences to convey the emotional tone of the English equivalent to the same extent so that the comic effect would not be lost. At the same time there was a difficulty to preserve the alliteration in charactonyms as it was also important in creating the same effect: *Lazy Linda — Ленивая Линда; Pimply Paul – Прыщавый Пол; Stuck-up Steve — Самодовольный Стив*. There were no difficulties in translating those charactonyms because the English common elements had the Russian equivalents beginning with the same letter.

If there was not possible to find a Russian equivalent to an English adjective that was a common noun component, a close word to the original adjective was chosen: *Perfect Peter – Послушный Питер*. In Russian dictionaries one can find the meaning of the word *perfect* as *идеальный, безукоризненный, совершенный*. But the initial letter of the anthroponymic element does not coincide in Russian variants. To preserve alliteration, the word *послушный* (*obedient*) was chosen although, it would be better to use the translation of that charactonym as *Правильный Питер* or *Паинька Питер* (our translation, S. K.) according the humorous tone of the story.

The main character's name also consists of two parts: the charactonym *Horrid* (*ugly, terrible*) and the name *Henry*. In the first edition of the book his name was translated with preserved alliteration as *Гадкий Генри* but in the subsequent edition it was replaced with *Ужасный Генри* for pedagogical reasons so that young readers do not have a wrong idea about the main character because he does not do anything disgusting, he is not ugly by nature, he is just a naughty boy.

Moody Margaret – Мерзкая Маргарет. To describe the character of the heroine Margaret by name who is always dissatisfied with everything and all the girls the translators used the best equivalents of the word *moody*: *dull, sullen*. In our opinion, the translators should choose the adjective *мрачный* which also indicates the heroine's constant dissatisfaction. But the translators chose the adjective *мерзкая* as an anthroponymic element. Probably, they were guided by the extremely negative attitude of the main character Henry to Margaret described in all the stories, as he feels that she is competing with him in leadership and she has never been satisfied with his actions and the actions of other people.

Beefy Bert — Бочка Берт. The stories don't mention that Bert was a full-grown boy. He got the nickname Beefy because he liked eating beef. Beefy can also be translated as *крепкий, мускулистый* (strong, muscular). But a small boy can hardly be called muscular, and it is not possible to translate *beefy* in one word without transforming the sentence. Therefore, we agree with the translators' choice as it could be assumed that the boy ate a large amount of meat and got fat, and that is why Henry compared it to a barrel coming up with a nickname. The anthroponymic element in this charactonym is transliterated to make it easier for the child to read.

Clever Clare — Классная Клэр. To preserve alliteration, the translators used the adjective *классная* instead of *умная*. However, taking into consideration the fact that all the negative characterizing elements were given to the children by Henry, a reader may decide that Henry likes Claire. Claire is not only smart and reasonable but also a very nice and kind girl at school. In our opinion and basing on the context, the anthroponymic component should be translated with the school slangism *клёвый* and then the heroine's characterizing name would be clearer to a young reader (our translation, S. K.).

Sour Susan — Скучная Сьюзан. The adjective *скучная* was chosen to characterize the girl but does not convey her character traits. In the stories Susan is always shown dissatisfied with everything especially the fact that the Moody Margaret likes to manipulate her. The dictionary gives the translation of the word sour *as мрачный, угрюмый, кислый*. By choosing the appropriate synonyms for these adjectives, we would offer to use adjectives: *сварливая* or *сердитая* which makes it clearer how Susan behaves most of her time (our translation, S. K.).

Realities are considered a peculiar complex and ambiguous category of non-equivalent vocabulary [3, P. 34]. The realities are typical for any language. So any reality has a corresponding national or historical colouring [11, P. 15]. Translating of realities in children's literature, especially in comic literature, is particularly difficult as the translator must not only be able to adequately convey the meaning of a word unfamiliar to Russian linguoculture but also to ensure that the translated word can amuse young readers. In the stories by F. Simon about Horrid Henry the realities are associated with children's toys, TV programs or fairy-tale characters.

Toy Heaven catalogue – каталог Игрушечный рай. Each word of the catalogue title was replaced with Russian lexical correspondences. Approximate translation is often chosen when translating realities into Russian. The difficulty is to find Russian lexical units that are closest in meaning to English lexemes.

Goo-Shooter – Гипербластер. A descriptive method was used to translate the name of this toy: *a kind of weapon that shoots slime*. But such a translation would be unattractive for a child. Calculus involves translating both parts of the word separately: *Goo* means something sticky and viscous. *Shooter* means firearms. The name of the toy should arouse interest and awaken the imagination of a child. In this case, the translation of the name of the toy as *Гипербластер* seems to us very successful.

Boom-Boom Basher — Джип—убийца. It's hard to guess what the name *Boom-Boom Basher* means. It is necessary to convey that the toy creates a lot of noise, therefore, it could be assumed that the toy is a car, so the word *джип* is suitable for translation. The second part of the title is translated as *киллер* which is not a correct word as the main readers are children. In

our opinion, it was worth choosing a word with a less negative meaning. For example, *разрушитель*. *Джип—разрушитель* seems more appropriate for use in children 's literature than *Джип—убийца*.

Dungeon drink kit – Набор «Зелья из подземелья». The name of the game set is translated into Russian with the help of the calculus method and the transformational translation. In our opinion, the rhyming words *зелья* and *подземелья* were well chosen and therefore this translation sounds very funny.

Manners with Maggie – Учимся хорошим манерам с Мэгги and *Mutant Max – Монстр Макс*. The translation of these two titles of TV programs for children was not a difficulty in translating their meaning into Russian. In the first case, the method of transformational translation was used and transcription was used in the second one. There was no need in the transformation of *Manners with Maggie* into *Учимся хорошим манерам с Мэгги* but as it is an educational program for children, the verb *учимся* added to the word combination, emphasizes the purpose of the program. In the second example the calculus method and transcription were used. The title of the second TV program makes it clear that the Monster Max is the main character of the events so no transformations were required.

Supersonic nit-blasting shampoo (Shampoo "Superantivosh") – in order that the name of the shampoo against lice which is often mentioned in the text of the story does not look bulky the translators shortened it to two words using the transformation method. We find a good solution the combining the words *Supersonic nit-blasting* into one word *Superantivosh* and, in addition, the name *Superantivosh* sounds funny.

Glop — каша-малаша. It was necessary to pay attention to what this "dish" was made of when the word *glop* was translated into Russian. It included all sorts of inedible and spoiled products. The approximate translation technique was used and the Russian equivalent of the word *glop* was found. It is the word combination *каша—малаша* which is often used by children when they mix some ingredients for the purpose of cooking while playing. When describing the "dish" made by Horrid Henry and Moody Margaret, the author uses numerous attributive lexical units which when translated make it possible to use a variant of the phrase *каша—малаша*, indicating the consistency of the product the children got: *… gooey, gluey, greasy, gummy, gloopy sloppy, sludgy, slimy, smelly sticky, glop – скользкая, липкая, жирная, вязкая, вонючая, мерзкая, гадкая каша—малаша…*

Tooth fairy – Зубная фея. This fairy tale reality is translated with the help of copying. It should be noted that the Tooth fairy is a fairy tale character, traditional for Western culture. No doubt that the majority of Russian children do not know this character. However, it is possible that some children have an idea of the Tooth fairy due to American children's films they watch. In our opinion, to avoid misunderstanding on the part of the reader, a brief description of this character should be given making a footnote on the same page or a brief comment: "the Tooth fairy leaves the child a coin (or sometimes a gift), instead of his fallen baby tooth, put under the pillow."

Conclusion

In conclusion, we would like to sum up the results of our study of charactonyms (characterizing nicknames) and realities. Firstly, if the author gives his heroes characterizing nicknames, it should be reflected in the translation accordingly. In the analyzed stories by F. Simon, the methods of approximate translation, transcription, transformational translation and calculus were used. In general, the translation of charactonyms was successful as the original completely reflected the characteristics of the heroes' character intended by the author. Secondly, the technique of transcription was used to transmit anthroponymic elements of any charactonyms. The translation of charactonyms into Russian required to pay attention to the common name components of charactonyms, find their Russian correspondences in order to have the same or similar emotional coloring as the English equivalents and to indicate the distinctive character traits of the characters. In addition, it was important to keep alliteration in charactonyms as it played an important role in creating a comic effect.

If it was not able to find a Russian equivalent to an English adjective in a charactonyms in order to preserve alliteration, a Russian adjective that was similar in meaning to the original word was found or the anthroponymic element of the characterizing nickname had to be changed. More than that it is possible to consciously or unconsciously distort the author's communicative intention and introduce the ideas belonging exclusively to the translator into the work that differ from the original choosing language means for translating a charactonym.

When translating realities, there are two trends: preserving or deciphering them. The transliteration method is sometimes used but it does not provide any information about the meaning of the reality without an approximate translation or explanation. Therefore, the choice should be made according to the genre characteristics. In a children's story one should refrain as much as possible from transcription/transliteration or when introducing unfamiliar reality into the text, it should be explained at once.

When translating the realities in the stories by F. Simon it was necessary to adequately convey the meaning of such words and also to be sure that the form of the translated word would be as unusual and funny as possible. To solve these problems translators used mainly transformational translation and calculus. Sometimes the translators had to come up with the names for toys and English TV shows themselves if there were no suitable Russian equivalent. In conclusion, perfect translation of a comic literary text that is absolutely adequate to the original in its pragmatic aspect is impossible because the desire to convey the humor of the original meets with resistance from the host culture due to the lack of common concepts and similar situations.

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SOCIOLINGUISTICS. USAGE OF LANGUAGE (UDC 81`27)

ТАКТИКИ, ИСПОЛЬЗУЕМЫЕ ДЛЯ РАЗРЕШЕНИЯ КОНФЛИКТНЫХ СИТУАЦИЙ В СОЦИАЛЬНЫХ СЕТЯХ
Научная статья

Тармаева В.И.[1] *, Нарчук В.С.[2]

[1, 2] Сибирский федеральный университет, Красноярск, Россия

* Корреспондирующий автор (vtarmaeva[at]mail.ru)

Аннотация

В статье рассмотрены коммуникативные тактики, используемые для выхода из конфликтных ситуаций в комментариях на странице «My Life is MMA» в социальной сети VK.com. Результаты исследования показали, что тактика предложения о завершении диалога является наиболее предпочтительной для пользователей страницы, посвященной смешанным единоборствам. Используемой реже всего оказалась тактика выражения согласия с собеседником. Предполагается, что причиной непопулярности данной тактики является агрессивный характер боевых видов спорта и общая атмосфера интолерантности общения на спортивных страницах.

Ключевые слова: социальные сети, коммуникация, диалог, конфликт, коммуникативная тактика, интернет, интолерантность.

TACTICS USED TO FINISH CONFLICT SITUATIONS IN SOCIAL MEDIA
Research article

Tarmaeva V.I.[1] *, Narchuk V.S.[2]

[1, 2] Siberian Federal University, Krasnoyarsk, Russia

* Corresponding author (vtarmaeva[at]mail.ru)

Abstract

The article investigates finished conflict situations in the comment section of «My Life is MMA» page from the Russian social network VK.com. This public page is dedicated to combating sports. We have taken the opportunity to identify the communicative tactics that were used to finish conflict situations on that page during 2016-2017. We have found that users of the «My Life is MMA» page use tactics of justification, consent, persuasion, attention switching, suggestions, jokes and postponement of conversation to finish conflict situations.

Keywords: social media, communication, conflict, speech situation, communicative tactics, verbal aggression.

Introduction

Conflicts are an integral part of communication in social media. An informal style of communication in social media contributes to the rapid emergence of conflicts, which can also be quickly resolved. At the same time, there is a lack of emotions that are presented in «real life» conflicts that can stop conflicts at an initial stage. Social media users may want to check how the dispute might end.

We considered finished conflict situations in the comment section of «My Life is MMA» page from Russian social network VK.com. This page has more than 250 thousand subscribers from different regions of Russia and CIS countries. It is worth noting that the informal style of communication in social media in general, and in this community in particular, allows subscribers to use statements that would be inappropriate in other situations.

In this study, we refer to the conflict as a special kind of communicative situation in which disagreements of interests, goals, and views lead to a clash between the parties. There are different communicative tactics that are used to finish conflicts in social media: apology, acquittal, consent, ignoring aggression, suggestion, persuasion, switching attention, jokes, silence, and postponement of conversation [8. P. 138].

Results

During the research of finished conflict situations in the comment section of «My Life is MMA» page from Russian social network VK.com we found the following. Any conflict is an actualized contradiction [4. P. 32]. One side of the conflict begins to act to the detriment of the other while realizing that the second side takes retaliatory actions that can be expressed by the negative means of language [8. P. 134]. Social media users can start communication while being in different social positions. Sports fans create their virtual identity by resisting each other [2, P. 110]. They can start a dialogue with different goals and objectives. This contributes to the emergence of conflict.

Conflict situations are accompanied by a surge of negative emotions and verbal aggression. Aggression, in this case, can be defined as a verbal expression of negative feelings, emotions, and intentions in an unacceptable form for a given speech situation [5. P. 15]. Aggression gets a verbal exist in social media. Social media pages that are dedicated to mixed martial arts also are influenced by so-called «trash talk». Trash talk is considered a deliberate form of aggressive communication by individuals that can foster rivalry and motivate both constructive and destructive behavior [9. P. 135]. Conflict may not be developed if one of the parties shows patience. The development of conflict depends on the emotional state of people involved and their chosen communicative tactics [8. P. 135].

The conflict begins to brew even before the start of communication when future subjects of communication become aware of their needs, interests, and positions. It affects the formation of communication goals and determines the intentions and choices of strategic and tactical means, and methods of interaction [7. P. 10]. During this time both subjects of communication

are getting ready to take speech actions against each other. The brewing of the conflict can continue at the beginning of the communicative act. During this time the actions of the subjects are aimed at «reconnaissance» of the situation: they identify the opponent's position, the possibilities of resolving conflict at the start, etc.

There are three main stages of the conflict: developing stage, peak, and decline. The developing stage is characterized by the fact that at this stage contradictions are clearly indicated and realized, and both sides begin to act in their own interests to the detriment of the other side. The peak is determined by the use of the most aggressive language and language means: from the direct insults to the most sophisticated methods of humiliating the honor and dignity of the opponent. The decline is characterized by the speech actions that are associated with various kinds of concessions to each other, partial or full agreement with the opposite side, a change of topic, etc. The resolution of the conflict begins in the communicative phase when the conflicting parties come to some kind of solution and complete the contact while using appropriate communicative tactics [7. P. 10].

In this study, we consider the use of communicative tactics as one of the ways to resolve conflicts and achieve communicative harmony. Communicative harmony can be defined as the coordination (mutual understanding) between different parties that exists as a manifestation of emotional sensitivity. Cognitive activity is aimed at the understanding of the world around us. It develops the humans' ability to navigate (self-organize, adapt, «harmonize») based on the existing and acquired knowledge (experience) [6. P. 214].

Communicative tactics can be defined as a set of practical moves during speech interaction. Communicative tactics correlate with the implementation of individual steps to implement any particular goals [10. P. 157]. Communicative tactics also can be defined as the minimal speech actions leading to the achievement of the goal of the speaker within the speech strategy per under the chosen speech genre [1. P. 26]. People try to achieve their communicative goal by implementing communicative steps that are consistent within the concept of communicative tactics.

The communicative environment of social media contributes to the emergence of conflicts due to the informal style of communication. The speech norms of social media is defined by the principle of irrationality [3. P. 266]. Conflicts in social media usually does not lead to the physical actions of their participants. This leaves an imprint on conflicts in social media. The participants can manifest themselves more aggressively than in real life. Several communicative tactics can be used for rationalizing the conflict: tactics of justification, consent, persuasion, switching attention, suggestion, jokes and postponement of conversation [8. P. 138].

Communicative tactics of persuasion is based on the search for arguments that can convince the second conflicting side of the truthfulness or doubtfulness of its knowledge and ideas. It is accompanied by the suggestion of an alternative position in which the persuader believes [8. P. 139]:

Вы свои подгузники обгадите сразу, если вас к нему на ринг кинут и крикнут: «Бой!» [You will be afraid if they drop you in the ring and tell: Fight!]

зато не делаю из куска сала легенду)[At least I am not making a legend out of this piece of meat]

*легендой его люди сделали. Благодаря этому человеку ММА так сильно и так быстро популяризировалось в России. Человек много сделал для спорта и делает. А всякие хейтерасты типа курицы Азиевой поливают его как могут, абсолютно не зная ни о его достижениях, ни того, что он сделал для спорта. **Не уподобляйся дегенератам. Будь выше*** [People made him a legend. He is the reason why MMA got popular in Russia so fast. He did a lot for this sport. But some haters are trying to crap on him while not knowing about his accomplishments. **Don't be a degenerate like them. Rise above it**]

We see how the participant in this dialogue convinces his opponent to change his behavior. He makes a direct call to his opponent. This tactic finishes the conflict.

Postponement of conversation. This tactic involves suppressing speech aggression by refusing to continue the discussion in an aggressive tone [8. p. 139]. The dialogue participant refuses to continue the argument:

Такой цирк! К чему эта полиция на сцене? Петухов разнимать? [What a circus! Why we need police at the scene? To pull those roosters apart?]

петухов? К чему ты это написал, чтоб снести яйцо? [Roosters? Why are you even writing this, you want to lay an egg?]

*ты кто такой вообще ? **Создай страницу нормальную, поставь фото свое, потом поговорим)) Троллей не кормлю!*** [Who the hell are you? **Create a real page, put your photo on it and then we're going to talk. I am not feeding the trolls**]

In this case, the dialogue participant tries to defer the conversation until his conditions are met.

Communicative tactics of suggestion. While using this tactic the communicant offers

1) a constructive solution to the problem, appealing to a third party to rationally resolve the conflict;

2) to forget about the differences;

3) to finish the dialogue [8. P. 140].

In this case, we see the suggestion to finish the dialogue:

Да заткнись… [Just shut up…]

листайте дальше, не читайте. Какие проблемы? Или это самореализация за счёт интернетного оскорбления человека, за его спиной? Тогда извините, что пишу вам. [Just scroll down, don't read it. Any problems? Or you just want to find self-fulfillment using insults behind his back? Then I'm sorry for writing to you]

где оскорбления? Или пообщаться не с кем?[Where are the insults? You have no one to talk to?]

мне очень жаль, если для вас слова, которые вы написали, не являются оскорблением. Я думаю, все дело в образе жизни, который вы ведёте. Всего доброго. [**I am sorry that those words are not insulting for you. I guess that's just the way you live. Good luck**]

Communicative tactics of switching attention. It is used to finish a conflict situation by changing the topic of conversation [8. P. 140]:

Какое расторжение контракта?! О чем эти идиоты говорят вообще. Хабиб — это золотая жила для ЮФС в ближайшие 3-4 года... [What termination of contract? What are those idiots even talking about? Khabib is the UFC's gold mine for 3-4 years…]

Все знают, кто золотая жила, и это — не Хабиб. А чемпион двух дивизионов.[Everyone knows who is the real gold mine, and it's not Khabib. It's the two-division champion]

чемпион двух дивизионов этот Конорас сидит под юбкой своей жены, а Хабиб — настоящий чемп)[The two-division champion is just hiding under his wife's skirt, but Khabib is the real champion]

он уже не будет драться в ЮФС. Он забил на Дану Уайт. Так что цель на ближайшие годы будет на Россию и Хабиба будут раскручивать. **Смотри, если бы тогда устроили бой Альдо и Эдди , Альдо так же мог стать чемпионом во второй весовой категории. Или так же, например, Вудли может побить Биспинга и т.д. Ух, самое трудное — это добираться до боя за чемпионский пояс.** [He will not fight for the UFC again. He doesn't care about Dana White. So they have a goal to promote Khabib for Russia. **Let's see, if they had made a fight between Aldo and Eddie, Aldo also could have become a two-division champion. Or Woodley could beat Bisping. The toughest thing is to become a title contender**]

In this case, the communicant decided to change the subject of conversation and finish the conflict that way.

Communicative tactics of justification. It is used to clarify the misunderstanding that led to the conflict. Social media user is trying to give additional information about circumstances that explain the reasons for his behavior in the past [8. p. 140].

Сравнил нулевого боксера и травокура с Мейвезером, который является профессиональным боксером и чемпионом мира в 5 весовых.[Wow, you've just compared boxer with no experience to Mayweather, who is the five-division champion]

Да я не говорю, что Мейвезер хреновый, я говорю про то, что Конору везет, и он реально крут, я про это. Ладно, забудем про Альвареза и Нейта, Альдо, хочешь ты того или нет, надо признать один точный удар и Альдо нет, он побит [**I am not saying that Mayweather sucks, I am just saying that Conor is a lucky guy and he is really good. Alright, let's forget about Alvarez and Nate, or Aldo, let's be honest whether you want it or not, one good shot and there is no Aldo, he's done**]

In this example, we see how the communicant decided to give additional information that justifies his position.

Communicative tactics of consent are used as an invitation to the cooperative resolution of the conflict. The subject says that he accepts the position of his opponent, so there are conditions for agreement [8. p. 140]:

Не позорься, иди отсюда, мне не интересен спор с тобой, и твоя фраза про моего отца лжива, а также подумай о своем, у кого старее?)) [Just go away, don't embarrass yourself, I don't want to argue with you. And you lied about my father, just think about, whose father is older]

твой старше меня точно, слился короче говоря![Your father is older than me, that's for sure. So you're just quitting]

это — мое мнение. [It's my opinion]

на каждое мнение есть другое мнение. Извини [**Well, for every opinion there can be a different opinion. I am sorry**]

извиняю. Я согласен. [**I accept your apology. I agree**]

The subject partially agreed with his opponent (not from the exact point of view which is the cause of the conflict, but he accepts the possibility of a different point of view). This conflict was resolved. In the same example, we can see the use of the communicative tactic of apology- the conflict participant apologizes for his behavior, and the other participant accepts his apology. Another example of using an apology tactic:

извиняюсь, значит, я твой комментарий не понял [I am sorry. I probably didn't get your comment]

все нормально. [That's fine.]

Using jokes as a communicative tactic can relieve tension in a conflict. Usually, this is a joke from a person who is not a part of the conflict, but from the one who wants to relieve tension [8. p. 138].

что ты хочешь этим сказать? Вот не надо только недооценивать людей, добившихся таких высот в спорте [What are you trying to say? Don't try to underrate those legends who got really big in this sport]

вы легендами каждого второго называете [You're calling every other fighter a legend]

Норткатт только улыбаться умеет во весь рот[Northcutt is only good at smiling]

что ты несёшь, он в 20 лет — лучший боец в дивизионе, это — определённо легенда [What are you talking about, he is the best in his division at 20 years old, so he is definitely a legend]

легенды MMA — Норкат, Конор, Лобов, Гигант Сильва, Боб Сапп, Бадюк и Ронда [**The real MMA legends are: Northcutt, Lobov, Giant Silva, Bob Sapp, Badyuk and Ronda**]

It is worth noting that this joke is understandable to the members of this MMA community.

The study revealed 110 completed conflict situations. We have determined that the most popular tactic that subscribers of «My Life is MMA» use to finish conflicts is the suggestion to finish the dialogue — it was used 55 times in the outlined period. Often, social media users simply want to end the conflict by signaling about it.

Communicative tactics of persuasion have been used 21 times. This tactic is accompanied by the suggestion of an alternative position in which the persuader believes. That is the second most popular method of ending the conflict.

The tactic of postponement of conversation was used 11 times. This tactic is connected with strict requirements that are needed for conversation co continue.

Communicative tactics of switching attention have been used 8 times. Subscribers of «My Life is MMA» page rarely stop a conflict by introducing a completely new topic into the conversation.

Communicative tactics of justification have been used 7 times. Subscribers of «My Life is MMA» page rarely begin to justify their position to finish the conflict in a polite way.

The jokes as a communicative tactic were used 5 times. In every example we've seen an external impact on the conflict — a person who is not involved in the conflict that wants to relieve tension with a joke.

Communicative tactics of consent have been used 3 times. This suggests that usually the sides of the conflict are not ready to acknowledge the rightness of their opponent.

It is worth noting that some conflict situations in the comment section of «My Life is MMA» page do not end with the help of communicative tactics. The page management deletes some of the insults that are used during conflicts; finishing the conflict that way. This happens in the case of the most malicious violations of page rules.

Conclusion

1. Subscribers of «My Life is MMA» page use tactics of justification, consent, persuasion, switching attention, suggestion, jokes and postponement of conversation to finish conflict situations in the comment section.

2. The most popular way to finish conflicts is the suggestion to finish the dialogue. An informal style of communication in social media contributes to the quick emergence of conflicts. Those conflict situations are usually resolved without any agreements on a subject matter. Communication in the comment section of social media pages is fast and social media users usually don't have time for a elaborate dialogue. If subscribers of «My Life is MMA» page can't find any points of consent quickly, most often they just suggest their opponent leave a conversation.

3. The most unpopular way to finish conflict situations is to express consent. It shows the intolerant nature of social media pages that are dedicated to mixed martial arts. Subscribers of «My Life is MMA» page use offensive language to hurt their opponents in a discussion. Mixed martial arts is a particularly aggressive sport that is built on the confrontation of fighters. Fighters often use insults to foster interest in their fights. We believe that the very nature of combat sports influences the speech behavior of mixed martial arts fans.

Subscribers of «My Life is MMA» page rarely agree with each other or try to find the points of consent. For sports fans to agree on something means to acknowledge the rightness of your opponent. Sports environment is highly competitive and sports fans are ready to defend their position in social media. When conversations are conducted in an aggressive manner the acknowledgment of the rightness of your opponent may look like a moral defeat. The aggressive nature of this sport and so-called «trash talk» influences the communication of MMA fans in social media.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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ОБРАЗНЫЙ ПОРТРЕТ ПРЕЗИДЕНТА РОССИИ ВЛАДИМИРА ПУТИНА, СОЗДАННЫЙ АНГЛОЯЗЫЧНЫМИ СМИ
Научная статья

Шустова И.Н.*
Воронежский государственный педагогический университет, Воронеж, Россия

* Корреспондирующий автор (irina.philatova[at]mail.ru)

Аннотация

Статья посвящена исследованию оценочной лексики, используемой англоязычными СМИ, в частности журналом The Economist, при создании образного портрета президента России В.Путина. В ходе исследования выявлены типичные оценочные ситуации, в которых представлен Президент России, а также определены релевантные качества В.Путина, акцентируемые в англоязычной прессе, и формирующие его образный портрет. Выделены четыре тематические группы: ВОИНСТВЕННЫЙ и ОПАСНЫЙ, ЛИДЕР СЛАБОЙ СТРАНЫ, СЛАБЫЙ, но ПРИТВОРЯЕТСЯ СИЛЬНЫМ, КОВАРНЫЙ и ХИТРЫЙ. Прозвища, данные Путину англоязычными СМИ, имеют в основном негативные оценочные коннотации или иронический подтекст. Прозвищные перифразы, как рациональные, так и образные гиперболизируют черты образного портрета Президента России.

Ключевые слова: аллюзия, метафора, эпитет, язык политики, прозвища, тематические группы, объект оценки, эмоционально окрашенные слова и словосочетания, образный портрет, политический имидж, оценочные ситуации.

THE FIGURATIVE PORTRAIT OF PRESIDENT OF RUSSIA VLADIMIR PUTIN, CREATED BY THE ENGLISH-LANGUAGE MASS MEDIA
Research article

Shustova I.N.*
Voronezh State Pedagogical University, Voronezh, Russia

* Corresponding author (irina.philatova[at]mail.ru)

Abstract

The article is devoted to the study of evaluative lexis used by the English-language mass media, The Economist journal in particular, while creating a figurative portrait of Russian President V. Putin. While the investigation, typical evaluative situations in which President of Russia is presented, were revealed; as well as the relevant qualities of V. Putin, highlighted in the English-language mass media and forming his figurative portrait, were identified. Four thematic groups BELLIGERENT AND DANGEROUS, LEADER OF A WEAK COUNTRY, WEAK BUT PRETENDS TO BE STRONG, and CUNNING AND DECEIVING were formed. Nicknames given to Putin by the English-language mass media mostly have negative evaluative connotations or ironical implication. Nickname periphrasis both rational and figurative ones hyperbolize the traits of the figurative portrait of Russian President.

Keywords: allusion, metaphor, epithet, language of politics, nicknames, thematic groups, the object of evaluation, emotionally colored words and word combinations, figurative portrait, political image, evaluative situations.

Introduction

The language of politics comprises a number of lexis endowed with high axiological potential. And the role of stylistic devices such as metaphor, epithet and allusion in political discourse can not be overestimated. E.I.Sheygal states that "political language is mainly incentive, aimed to influence, stimulate and inspirit the addressee" [8, P.46]. And stylistic devices help to achieve this aim. We can't but agree with A.N. Baranov who states that "Each metaphor forms the model of perception the reality in which, like in a mirror, the ideas about the role and place of an acting subject are reflected. [1, P. 14]. Metaphors act as "a way of cognition, structuring, evaluation and explanation the world [6, P. 122].

Due to their expressive possibilities and effective accomplishment of pragmatic functions, the tropes have always been used in manipulative aims to express the assessment indirectly, that is considered to have higher persuasive opportunities than direct evaluation. Many Russian and foreign linguists agree on this fact (E.I.Sheygal, A.N. Baranov, A. P. Chudinov, E. V. Budaev, T. A. van Dijk, M. Johnson and G. Lakoff). For instance, A. P. Chudinov, after M. Johnson and G. Lakoff, states that "metaphorical model can serve as an effective tool of manipulation with the social consciousness" [7]. So, "in political discourse metaphors become the tool of agitation" [4, P.51] and propaganda, because "metaphorical definitions and nominations possess the ability of forming a definite attitude to political figures and events" [9, P.99].

The role of epithets in political discourse is also significant one, because "they serve not only as a powerful means of assessment but they also perform the regulative function, imposing on the recipient the ideological and axiological views of the addresser concerning the object of assessment, and ultimately, making him change his mind in favour of the manipulator" [10, P.33].

That's why modern news items and political articles, highlighting the political situation and actions of various politicians, are full of expressive evaluative lexis. Concerning English-language mass media, political metaphors, epithets and allusions are widely used by journalists who try to show the political situation in the world in the most colorful way to produce a striking impression on their readers, and to form often biased opinion about certain political figures.

The aim of our article is to study the peculiarities of lexis used by journalists creating the figurative portrait of Russian President Vladimir Putin whose personality is in constant focus of English-language mass media attention. That proves the relevance of the topic.

Method

Having collected and analyzed 25 articles from The Economist magazine (Year 2016), in which the name of Vladimir Putin was mentioned, we have selected the situations where metaphorical descriptions, epithets and allusions serve as a means of creating a figurative portrait of Russian President. We also used descriptive and lexis-semantic analysis while classifying the selected units.

Discussion

While investigation we have noticed that English-language mass media, definitely and consistently, promote the idea that the image of Russian President is identical with the image of Russia and it is part of inseparable triad – Russia, The Kremlin, Putin. These are key words around which all figurative nominations and definitions concerning Russia, Russian President and his politics, are built. And the images, created by the foreign journalists, are rather picturesque ones.

For example, "*Putin is just a symbol. The president has come to embody Russia. No Putin – no Russia (The Economist, 2016, Jan.30, p.20)*".

He is the embodiment of Russian statehood (The Economist, 2016, March 19, p.17).

In this case the English-language press stands in solidarity with the German mass media. And "metaphorical perception of modern Russia by German politicians and journalists is presented exclusively by means of dominant model 'Russia is V.V. Putin'"[3, P.65].

Another fact, that is often mentioned in the press, but differently assessed by Russian journalists and always negatively presented by foreign mass media is Mr Putin's previous service in KGB.

Yet, for all his authoritarianism, Mr Putin is not a bloodthirsty dictator, but a cautious former KGB officer. He prefers mass manipulation to brutal repression. As a secret-service operative, Mr Putin excels in concealing his intentions (The Economist, 2016, March 19, p.18).

...As a former KGB man, Mr Putin sees himself as the only decision-maker and the secret police as his most effective tool to ensure stability (The Economist, 2016, Sept. 24, p. 26).

We should say that the image of former KGB agent follows V. Putin all his further political career. The same fact underlines A. M. Strelnikov saying that " in spite of the long limitation period, the professional activity of Putin before his entering the Big Politics put its impact on his evaluative portrait" [5, P.83].

One more significant target of evaluation in V. Putin's image is his youthful appearance and good state of health. English-language mass media promote the following description:

...the macho mould of the often bare-torsoed Mr Putin (The Economist,2016, Nov.26, p. 48)

Age is unlikely to mellow him (The Economist, 2016, Oct. 22, p.7)

The popularity of Putin among Russian citizens also makes English-language mass media find fault with the Russian President.

It is thanks to this role as the avatar of a resurgent nation that Mr Putin is staying popular during one of the worst economic crises in modern Russian history (The Economist, 2016, March 19, p.17).

Eventually he is endowed with such qualities that can be estimated as extraordinary ones, but presented in such a way that have a negative connotation. For example:

Mr Putin became "a charismatic leader of the Promethean type; a demigod, a Titan, who brought the people fire". ... "Everything in this life is finite." Even Prometheus got tied down eventually (The Economist, 2016, Jan.30, p.20).

The chain of metaphorical images, which follow one another in the figurative description of the Russian President, achieves the highest point in the gradation when Putin is identified with a demigod, Titan, Prometheus. And the final statement alludes to a Greek myth, having the tragic end, which English-language mass media predict to Vladimir Putin.

As for Vladimir Putin's foreign policy, it is also a considerable part of his evaluative portrait and a subject of mass media assessment. And the evaluative statements are often given figuratively. Often they are shaped as military and mechanistic metaphors to create Putin a threatening image of a dangerous man. For example,

Putin tries his best to topple Merkel, and he has a lot of instruments at his disposal (The Economist, 2016, Apr.23, p.19).

Mr Putin's willingness to use hard power, and the West's fear of confronting him, are allowing him to call the shots (The Economist, 2016, Feb.27, p.29).

...Mr Putin seeks to destabilize countries as a way to stop them drifting out of Russia's orbit (The Economist, 2016, Oct. 22, p.7)

A row of metaphorical epithets given to Putin allude to the powerful leaders of the past well known for their violence. There is also a manipulation with the personal name of Putin, Vladimir, which is often shortened to acquire additional connotations, usually negative and ironical ones. For example:

Vlad the invader (Oct. 22, p.7). The nickname is given in connection with Putin's foreign policy.

Ivan the bearable (Oct. 22, p.7). The ironical play upon words together with an allusion to Russian tsar Ivan the Terrible with whom Putin is partially compared.

Vlad the Great (Nov.5, p.22). The allusion to Russian tsar Peter the Great.

Vlad the victor (Feb.20, p.27). The nickname hints at power and influence of Putin and his success in resolving foreign war conflicts.

Vladimir unbound (Jan.30, p.20) and *Putin the peacemaker* (March 19, p.31).

Again, the nominations are given to highlight Putin's influence and power in the world politics.

Structurally we classified the nicknames given to Putin by the journalists into two basic groups: NAME + EPITHET and NICKNAME PERIFRASIS, which can be rational and figurative ones. They contribute to the evaluative portrait of the Russian President.

Results

The results of our investigation are given in the table.

NICKNAMES GIVEN TO PUTIN	
NAME + EPITHET	**NICKNAME PERIFRASIS**
Vlad the invader	**Rational description:** a cautious former KGB officer; a former KGB man; a secret-service operative
Ivan the bearable	
Vlad the Great	**Figurative description:** the provoker-in-chief;
Vlad the victor	the embodiment of Russian statehood;
Vladimir unbound	the avatar of a resurgent nation; a charismatic leader of the Promethean type, a demigod, a Titan
Putin the peacemaker	

Among the word combinations that are marked as nickname periphrasis there are some nominations that have rational assessment, for example, *a cautious former KGB officer; a former KGB man; a secret-service operative*, and there are some which are used figuratively: *the provoker-in-chief; the embodiment of Russian statehood; the avatar of a resurgent nation; a charismatic leader of the Promethean type, a demigod, a Titan*. Nevertheless, all of them contribute to the negative evaluative portrait of Putin, presenting him as "dangerous for the civilized European world".

We also selected a number of evaluative situations forming the figurative portrait of Vladimir Putin, and classified the statements according to their meaning into four relevant thematic groups.

EVALUATIVE SITUATIONS FORMING THE FIGURATIVE PORTRAIT OF VLADIMIR PUTIN	
BELLIGERENT AND DANGEROUS	the macho mould of the often bare-torsoed Mr Putin; for all his authoritarianism; His willingness and ability to act abroad; Mr Putin's military interventions; Putin tries his best to topple Merkel; Mr Putin attacked Ukraine; Mr Putin responded by annexing Crimea and vowing to restore Russian greatness after the Soviet collapse; a nuclear-armed Mr Putin is bent on imposing himself in the old Soviet sphere of influence; Mr Putin has framed his intervention in Syria as a battle between good and evil. Vladimir Putin's war in Syria; Russia's twin-headed eagle faces east towards Asia as well as west towards Europe. This far-sighted beast is near-as-dammit the heraldic coat-of-arms of Vladimir Putin, who revived the old imperial symbol.
LEADER OF A WEAK COUNTRY	Putin is just a symbol; Mr Putin's rotten state; Vladimir Putin's deadly, dysfunctional empire; Mr Putin's Russia is more fragile than he pretends; Like a naughty child, Mr Putin is rewarded by American attentiveness, he believes; Mr Putin lacks the firepower or economic resources of the Soviet era, but lays great stock in the geostrategic position it aspired to, and which is surrendered with its collapse;
WEAK BUT PRETENDS TO BE STRONG	Mr Putin sees himself as the only decision-maker and the secret police as his most effective tool to ensure stability; Mr Putin's overseas adventurism; Vladimir Putin's foreign policy is born of weakness and made for television; Mr Putin has exhausted an important tool of propaganda; Mr Putin's popularity … But the narcotic of adventurism soon wears off.
CUNNING AND DECEIVING	He prefers mass manipulation to brutal repression; Mr Putin and other demagogues are practicing a politics of outrageous lies

Conclusion

As the investigation has shown, there are four basic features of the figurative portrait of Vladimir Putin promoted by the English-language mass media: BELLIGERENT AND DANGEROUS, LEADER OF A WEAK COUNTRY, WEAK BUT PRETENDS TO BE STRONG, and CUNNING AND DECEIVING. The qualities are exaggerated by means of metaphors, epithets and allusions to form the biased opinion about Putin. The image of Russian President is controversial one, but still journalists try to present him mainly as an authoritarian leader which looks threatening for European society sharing democratic values.

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Конфликт интересов
Не указан.

Conflict of Interest
None declared.

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ТЕНДЕНЦИЯ РАЗВИТИЯ АКЦЕНТОЛОГИЧЕСКИХ НОРМ В РЕЧИ СОВРЕМЕННЫХ МОЛОДЫХ МОСКВИЧЕЙ

Научная статья

Куракина Е.Б.*

Московская государственная академия хореографии, Москва, Россия

* Корреспондирующий автор (e.kurakina[at]mail.ru)

Аннотация

В статье рассматриваются акцентные колебания в русских именах существительных, полных и кратких именах прилагательных, непроизводных глаголах прошедшего времени, префиксальных и постфиксальных глаголах прошедшего времени, а также изменения акцентуации у глаголов настоящего/простого будущего времени в речи современной молодежи г. Москвы. Актуальность данного исследования связана с дескриптивной необходимостью зафиксировать «младшую» произносительную норму в области ударения, сопоставить ее с кодифицированными нормами. Полученные данные экспериментального исследования в области акцентуации русских слов подтверждены богатым иллюстративным материалом и отражают изменения акцентных норм и их причины в современной русской просодической системе в целом.

Ключевые слова: акцентные нормы, вариативность, регрессивное и прогрессивное ударение, имплицитная норма, эксплицитная норма, ритмическое равновесие.

TRENDS IN ACCENTUATION NORMS IN THE SPEECH OF TODAY'S YOUNG MUSCOVITES

Research article

Kurakina E.B.*

Moscow State Academy of Choreography Moscow, Russia

* Corresponding author (e.kurakina[at]mail.ru)

Abstract

This article analyses the syllable stress fluctuations in Russian nouns, long and short adjectives, non-derivative past tense verbs, prefixed past tense verbs, post-affix past tense masculine verbs, as well as present/future simple verbs in the speech of young adults in Moscow, Russia. The research rationale consists in a descriptive need to fix a "minor" pronunciation norm in the field of accentuation by contrasting it to the pre-existing codified norms. The presented highly illustrative results of the field experiment on Russian words' accentuation reflect the trends and the reason behind the change in syllable stress norms in modern prosodic system of Russian language as a whole.

Keywords: accentuation norms, variant forms, regressive and progressive syllable stress, implicit norm, explicit norm, rhythmic balance.

Introduction

Many linguists have been studying the Russian accentuation issues over the last hundred years . The accentuation norms in specific words have been described adequately and thoroughly enough. Nevertheless, a number of reasons dictate the need to study the accentuation regulations in the Russian words. First of all, these are current changes in the sound structure of our language: some accentuation norms get obsolete, archaic or even leave the language system; they are replaced by other specific features of accentuation; the fact is that the pronunciation considered as wrong yesterday, today may become the literary norm and vice versa. The second reason for the choice of dissertation [3] issue is related to fundamental differences of accentuation norms codified and specified in dictionaries and reference books from accentuation preferences observed in the speech of many educated native speakers of Russian literary language. Let's consider some examples. For instance, the Orthoepic Dictionary of the Russian Language edited by Ruben Ivanovich Avanesov [1] recommends for the past form of the verb *налить* (*nalit' – to pour*) the pronunciation *на́лил* (*'nalil – he poured up*) as a primary option, while, according to the current research data, 95% of people say *нали́л* (*na'lil – he poured up*). Accent in the word *включит* (*'vklyuchit – he will switch on*) is prohibited in all dictionaries, only the option *включи́т* (*vklyu'chit – he will switch on*) is allowed, but what if more than 90% of today's youth chooses the variant *включит* (*'vklyuchit – he will switch on*)? Examples of this kind of discrepancies between the dictionary recommendations and actual practice are numerous. But since we have no any reliable statistically documented data on the percentage of literary speaking people preferring and actually practicing a particular accent, many solutions offered by the authors of dictionaries look like their personal preferences.

The norm is changing, and this fact should be taken into account. In connection with abovementioned, two types of norms should be recognized such as a codified dictionary norm and a usual norm, which is considered herein as an objectively existing accentuation preference of an educated native speaker in choosing the "right" expression way.

Thus, the research rationale consists, first of all, in a purely descriptive need to fix a "minor" pronunciation norm in the field of accentuation by detailed description of accentuation features in the speech of today's young generation. Secondly, in the possibility to compare them with the codified norms in order to identify and describe in detail the phonetic innovations. Thirdly, in the need to formulate internal and external causes of the observed changes by identifying trends in accentuation norms in speech of young Muscovites.

The research object is the speech of Russian native speakers of "minor" literary norm in Moscow in the early twenty first century.

The research subject is accentuation in the speech of young Muscovites in variable accent forms of nouns, adjectives, and verbs.

The research objective is a systematic description of "minor" accentuation norm in its Moscow variant.

The experimental research is based on a set of orthoepic observations obtained in the course of special experiments on sounding speech of young Muscovites (mostly not the first generation) at the age of 16 – 25 years, who were at the time of the experiment high school and university students, both male and female, being native speakers of literary pronunciation norm.

In total, 13,976 answers were received in the course of research: 7,048 – oral narration answers and 6,928 – written questioning results. Representativeness of this selection is indicative of the reliability of the obtained results.

Results

1. *Accentuation Norms of Nouns*

The first part of this paper describes the results obtained under the experimental study of accentuation norms of nouns in the speech of today's young Muscovites. We studied the position of accent in 78 words and phrases characterized by variable accentuation or frequent mistakes in accents. The research was conducted based on the types of accent variations to determine linguistic and sociolinguistic reasons of accent changes in nouns. As a result, some generalizations and conclusions were made.

Russian nouns in the speech of young Muscovites are subject to accentuation changes largely due to accent position alignment in forms of the same number and accent contrasting in singular and plural forms under the analogy law. For instance, the nouns such as *перстни, лоси, отрасли, месяцы, швеи, госпитали, тени (perstni – finger rings, losi – moose deers, otrasli – industry sectors, mesyatsy – months, shvei – sewers, gospitali – hospitals, and teni – shadows)* were studied. Each studied noun has only one codified accent variant (rarer, preferable): *пéрстней, лóсей, óтраслей, швея́м, месяцáм (´perstnei – of finger rings, ´losei – of moose deers, ´otraslei – of industry sectors, shve´yam – to sewers, and mesya´tsam – for months)*, except for words such as *теня́х (тéнях) (te´nyakh – under shadows (´tenyakh – under shadows)) and госпиталя́х (гóспиталях) (gospita´lyakh – in hospitals (´gospitalyakh – in hospitals))* characterized by a variable accentuation. According to the questioning results, this range is dominated by an the inflexion accent in the ratio of 106 to 69 cases (65%), except for nouns such as *перстни (´perstni – finger rings)* (62% chose the pronunciation *пéрстней (´perstnei – of finger rings))* and *госпитали (gospitali – hospitals)* (78% used *гóспиталях –´gospitalyakh (in hospitals))* that is indicative of the pronounced tendency to accent contrasting of noun singular and plural forms.

Another important reason for variations in the noun accentuation is pragmatic. The studied words such as *дымы, джемперы, бункеры, штормы, бунты, банты (dymy – smoke agents, dzhempery – sweaters, bunker – bunkers, shtormy – hurricanes, bunty – uprisings, and banty – bowknots)* can serve as an example of "poor knowledge" and rare use of Russian language by speakers affecting the accent variability. According to the research results, based on the use of these nouns by young Muscovites, over 70% of cases were marked by a clear trend of stem accenting in the following words: *джéмперов, штóрмы, бý нкеров, бáнты(´dzemperov – of sweaters, ´shtormy – hurricanes, ´bunkerov – of bunkers, and ´bunty – uprisings)*. These words are rarely used by respondents, because they were borrowed from a foreign language not long ago. On the contrary, other accent variations were observed in nouns such as *дымы* and *банты (smoke agents and bowknots)*: the percentage superiority of inflexion accent in words such as *дымы́* and *банты́ (dy´my – smoke agents and ban´ty – bowknots)* is approximately 66%. Young Muscovites relate these nouns with something familiar and stylistically neutral. The worse knowledge of the considered nouns, the more often accent is "tied" to the word stem; the better knowledge of the words, the more often accent is shifted towards the word's end.

Hence, it is possible to suggest the completely set tendency to shifting the inflexion accent in most accent types, except for four-, five-, and six-syllable nouns tending to the rhythmic balance. The rhythmic balance tendency is an inclination of the Russian accent to gravitate towards the word center (the balance between pre-tonic and post-tonic word parts) with shifting to its second half. For example, in the words such as *нормирование* and *премирование (normirovanie – rate setting and premirovanie – bonus payment)*, dictionaries either allow the pronunciation *нормировáние* and *премировáние (normiro´vanie – rate setting and premiro´vanie – bonus payment)* only, or consider this variant to be preferable. But according to the research results, it is clear that the system of usual norms is dominated by variants such as *нормúрование* (87%) and *премúрование* (64%) (*nor´mirovanie – rate setting and pre´mirovanie – bonus payment*). The accent transfer by a syllable backwards is explained by the tendency to rhythmic balance.

2. *Accentuation Norms of Adjectives*

The second part of this research is focused on adjectives. The position of accent in 43 adjectives with accent variability was studied.

As for long adjectives, the main reason of accentuation changes in the speech of young Muscovites was the need for differentiation of rarely used adjectives with a bookish connotation from common adjectives with neutral or informal connotations (pragmatic reason).

According to the research results, the first ones (rarely used) are characterized by a stem accent, while the second ones, by an inflexion accent: *автозаводскóй* (72%) (*avtozavod´skoi – car making*), *обходнóй* (89%) (*obkhod´noi – roundabout*), *плюсовóй* (95%) (*plyuso´voi – above zero*), *громовóй* (72%) (*gromo´voi – side-splitting*), *суповóй* (87%) (*supo´voi – bouillon*), *ножевóй* (95%) (*nozhe´voi – cutting tool*), and *договорнóй* (87%) (*dogovor´noi – agreement based*), whereas in rarely used words the situation is as follows: *околозéмный* (55%) (*okolo´zemnyi – circumterrestrial*) and *пúсарский* (84%) (*´pisarsky – chancellery*). The established facts are often in contrast with the recommendations of dictionaries, for example, in Orthoepic Dictionary of the Russian Language edited by R. I. Avanesov [1], *автозавóдский (avtoza´vodskii – car making)* and *договóрный (dogo´vornyi – agreement based)* are considered as basic variants.

Changes in the accentuation of short adjectives in present-day "minor" pronunciation are related to morphological cause involving accent contrast between long and short forms, feminine singular short adjectives and other forms, as well as accent "alignment" under the analogy law for short adjectives. For example, to study short neuter singular and plural forms, the following short adjectives were selected: *мало, полно, пестро, бело, старо, хитры,* and *красны (malo – little, polno – full,*

pestro – colorful, belo – white, staro – old, khitry – sly, and krasny – red) (most dictionaries consider the possibility of equal accent options for these adjectives, except for invariable words such as *мало и старо* (*ma´lo – little and ´staro – old*). In the experiment, when choosing the accent, most respondents selected the inflexion accent: *мало́* (97%), *старо́* (70%), *пестро́* (83%), *хитры́* (77%) (*ma´lo, sta´ro, pest´ro,* and *hit´ry*); when subdividing short plural adjectives into accent types, most respondents shifted accent to the word's end instead of keeping it on the stem of adjectives such as *тверды́* (84%), *грубы́* (54%), and *веселы́* (69%) (*tver´dy – hard, gru´by – rude, and vese´ly – gay*). This variability is related to a pronounced tendency to accent contrast between long and short forms (for instance, *кра́сный – красна́ , красно́, красны́* (*´krasny – kras´na, kras´no, krasn´y; red – she is red, it is red, they are red*) and accent "alignment" under the analogy law for short adjectives (for instance, *стара́, старо́, стары́* (*sta´ra, sta´ro, sta´ry – she is old, it is old, they are old*).

As a whole, the accent grammaticalization leads to a growing trend of <u>transferring the accent</u> to the end of adjectives.

3. *Accentuation Norms of Verbs*

The third part of the research was devoted to Russian verbs: the position of accent in 51 verbs with a variable accentuation was studied.

The main trend of variations in the accentuation of **present/future simple verbs** is related to the replacement of fixed accent at the end of verbs with the —*ить* (-it') infinitive by mobile accent that is explained by the accentuation regression in this group of words due to the accent grammaticalization: *глу́шит* (100%), *включишь* (97%), *по́ит* (79%), *кро́шит* (69%), *ма́нят* (90%), and *до́ят* (97%) (*´glushit – he suppresses, ´vklyuchish – you switch on, ´poit – he wines, ´kroshit – he crumbs, ´manyat – they invite, and ´doyat – they milk*).

It should be noted that the use of verbs such as *глу́шит* (100%), *зво́нит* (29%), *включ́ чит* (97%) (*´glushit – he suppresses, ´zvonit – he rings, and ´vklyuchit – he will switch on*) with a stem accent is considered by many dictionaries. as not meeting the literary norm (or as colloquialisms); this consideration is not consistent with the today's real speech of the Moscow youth.

Then, accent variations in **non-derivative past tense verbs** were considered. They are related to the occurrence of progressive accent (accent transfer in inflexion) in the past tense neuter and rarer in plural by analogy with accent feminine singular. For instance, 80% of respondents selected *дало́* (*da´lo – it gave*); 71% of respondents selected *ждало́* (*zhda´lo – it waited*); 82% – *звало́* (*zva´lo – it called*) (at codifying these options are marked as "not recommended"); 70% – *пряла́* (*prya´la – she spun*), and 81% of Muscovites selected *ткала́* (*tka´la –she weaved*); these data confirm the productive efficiency of these verb accents.

As for **prefixed past tense verbs**, the accent variation is characterized by shifting the "major" accent from prefix to root in masculine neuter forms and plural in the past tense under the analogy rule, the accent position alignment by infinitive. According to orthoepic dictionaries, accent on prefix is preferable, while accent on stem is allowed. Meanwhile, 53% of respondents, on average, used the stem accent in studied verbs, and only 35% of respondents used the prefix accent: *нали́ ли* – 93% (*na´lili – they poured up*), *зажи́ли* – 68% (*za´zhili – they began to live*), *отня́ л* – 51% (*ot´nyal – he took away*), *прожи́ л* – 61% (*pro´zhil – he lived*), and *обня́ л* – 62% (*ob´nyal – he embraced*). It should be noted that the respondents unexpectedly used the inflection accent for the past tense neuter verb (for instance, *обдало́* – 94%; *obda´lo – it poured over*) that can be explained by the accent position alignment by analogy with the codified inflection accent in feminine verbs.

Moreover, **prefixed feminine singular verbs** were characterized by backwards transfer of accent from inflection to stem that may be due to the accent position alignment in past tense feminine similar verbs by analogy to other forms (masculine, neuter, plural) of verbs. Yet, 85% of respondents, on average, preferred the accent on inflexion (for example, *собрала́*– 91%, *sobra´la – she collected; полила́* – 84%, *poli´la – she poured*), 15% – on verb stem (for example, *проспа́ла* – 8%, *pros´pala – she overslept; назва́ла* – 26%, *naz´vala – she named*), while 79% of respondents preferred the inflexion accent in a variant pair with the prefix accent and 21% preferred the prefix accent (for example, *прибыла́* – 46%, *´pribyla – she arrived; при́няла* – 15%, *´prinyala – she accepted*).

Accent variations in the **post-affix past tense masculine verbs** demonstrated almost completed obsolescence of post-affix accent and replacing it with stem accent in the speech of young Muscovites under the analogy rule: *извёлся* (92%) (*izvyolsya – he run distracted*) and admissible older variant – *извелся́* (8%) (*izvel´sya*); *расплёлся* (100%) (*rasplyol´sya – he unweaved*) and acceptable older variant – *расплелся́* (0%) (*rasplel´sya*), that is, there was the accent alignment by the relevant masculine past tense non-reflexive verb. It stands to mention the verbs such as *обняться* and *наняться* (*obnyatsya – to embrace*, and *nanyatsya – to be hired*), which also can be used with the prefix accent: 12% of respondents preferred the prefix accent in the verb "*embrace*" – *о́бнялся* (*´obnyalsya – he embraced*) and 72% of respondents in the verb "to be hired" – *на́нялся* (*´nanyalsya – he was hired*) that is not recognized by dictionaries, but can be explained by the analogy rule in the speech of young Muscovites.

As for **past tense post-affix feminine, neuter and plural verbs**, the experiments confirmed the stability of their inflexion accent in the speech of young Muscovites (*собрали́сь* – 68% of respondents, *sobra´lis – they got together; драли́сь* – 84%, *dra´lis – they fought; дождало́сь* – 87%, *dozhda´los – it awaited*; and *лило́сь* – 88%, *li´los – it poured out*), but rare stem accents in these verbs are indicative of the tendency to the accent alignment by non- reflexive masculine verbs and the tendency to rhythmic balance.

Conclusion

Based on the aforementioned, the following conclusion can be made: accentuation norms codified in different lexicographical sources drastically differ from the actual distribution of accentuation options in the speech of today's young Muscovites. This is due to various linguistic and extra-linguistic reasons. Despite the fact that the dissertation research [3] is as a whole descriptive rather than codified in nature, it should be noted that in most cases the identified innovations are not random, and each change is caused by a particular linguistic systemic reason.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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ОСОБЕННОСТИ ПЕРЕИМЕНОВАНИЯ ОЗЁР И ПРУДОВ КАЛИНИНГРАДСКОЙ ОБЛАСТИ
Научная статья

Петешова О.В.[1] *, Семёнова Е.П.[2]
[1, 2] Балтийский федеральный университет им. И. Канта, Калининград, Россия

* Корреспондирующий автор (OPeteshova[at]kantiana.ru)

Аннотация

В статье анализируются реноминации озер и прудов бывшей Северо-Восточной Пруссии после включения соответствующих территорий в состав СССР. С этой целью освещаются проблемы работы с архивными и картографическими источниками по теме. После этого дается семантическая классификация исходных и новых лимнонимов. По результатам демонстрации основных способов согласования прусско-немецких и русских географических названий при переименовании делается вывод о преобладании случаев перевода и формальных аллюзий на исходные топонимические единицы.

Ключевые слова: переименование, топоним, лимноним, Калининградская область, Северо-Восточная Пруссия.

SPECIAL ASPECTS OF LAKES AND PONDS RENAMING IN THE KALININGRAD REGION
Research article

Peteshova O.V.[1] *, Semenova E.P.[2]
[1, 2] Imannuel Kant Baltic Federal University, Kaliningrad, Russia

* Corresponding author (OPeteshova[at]kantiana.ru)

Abstract

The aim of this article is to analyse the renaming process of former East Prussia lakes and ponds that took place after those territories were annexed by the Soviet Union. For this purpose the insight into the problems of studying the corresponding official records and source maps is given. After that, a semantic classification of original and new limnonyms is offered. Taking into consideration the main models of Prussian and Russian place names correspondence in the process of renaming the conclusion is made that the methods of translation and formal reference to the initial names turn out to be prevailing in the course of renaming.

Keywords: renaming, toponym, limnonym, the Kaliningrad region, North-Eastern Prussia.

Introduction

Between 1940s-1950s all geographical names of former North-Eastern Prussia which was annexed by the Soviet Union were replaced by the new government with Russian toponyms. A large-scale campaign was launched in order to rename not only settlements but also natural objects including lakes and ponds.

According to the data as of the end of December 2019 provided on Istok NGO website [1] there are 3750 lakes with the total area of 63 square kilometers on the territory of the modern Kaliningrad region. However, the official document of the regional natural objects renaming [4] includes only 108 pairs of corresponding geographical names organized on "initial North-Eastern Prussia toponym – new Kaliningrad toponym" basis with 37 pairs representing the names of local ponds.

A mere opportunity of limnonyms (a term used in onomastics with the reference to lake and pond names) to change is considered by scientists to be quite controversial as it seems to contradict some long-standing and internationally observed traditions of preserving cultural patterns in the field of toponymy in general and hydronymy in particular. This is mainly due to the fact that the names of water bodies have long been considered stable because of their vital importance as a source of non-verbal conditions of living reconstruction for local ethnic communities [3, P. 388].

Nevertheless, several official documents such as the Regional Executive Committee of Soviets of People's Deputies Decree on renaming natural objects and source maps including the map of the Kaliningrad region, the map of Eastern Prussia before Nazi renaming of 1938 (which was the one the whole Kaliningrad renaming campaign was based on) and the map of Eastern Prussia after 1938 give the insight into the renaming of linonyms conducted by the Soviet authorities. However, it is important to emphasize that due to the lack of extra linguistic information about the course of renaming particularly in this field of toponymy some conclusions may be considered hypothetic.

Results

As it was revealed in the process of this research, it is important to start the analysis of any toponymic renaming with the comparison of archival records with the source maps as the former contains abundant **mistakes** and **discrepancies** of all kinds, which in their turn become relevant for the research.

Firstly, taking into consideration some pairs of limnonyms from the above mentioned Decree, it could be concluded that only one place name out of each pair can be found on regional maps. For 6 pairs of those only Russian name is given (for example, limnonyms *Paringis*, *Warnascheln-Teich*, *Seehausener See* apeear to be missing on German maps despite the fact that there are graphical images of these lakes). On the contrary, 19 pairs of renaimed objects preserve only German names on the maps while corresponding Russian limnonyms Lukavoe, Dlinnoe or Buda are missing. That is why we have to deal with strangely sounding names of the ponds such as *Ozero Protochnoye pond/flowing Lake pond* and *Ozero Podgornoye pond/Undermountain lake pond* that cannot be found on Russian map. Sometimes it is possible to prove the existence of a documented limnonyms by means of relevant texts analysis (see Melnichniy pond/Windmill pond in Sovetsk or Ragnitskoye

lake/Ragnit lake in Neman [*Ragnit is a former name of Neman. Here and further on English equivalent is provided alongside with the transcription translation in order to preserve the semantic meaning of limnonyms*]). In some other cases, a nearby settlement name that has the same root serves as a proof (a presumed Chekhovskiy pond/Chekhov pond is not far from the small town of Chekhovo).

Secondly, both elements of 10 pairs of limnonyms mentioned in the document are missing, for example *Waldteich →* *Lesnoye lake/Forest lake, Waldteich → Lineviy pond/Tench pond*. However, one of these pairs *Kosskeimscher Teich → Krasnoyarskiy pond* cannot be excluded from the research material as its German element can be indirectly localized close to Kosskeim small town near Friedland.

Thirdly, according to the results of comparative analysis of German and Russian maps more limnonyms can be added to the list given in the Decree because Soviet maps contain some geographical names that were not mentioned in official records. It goes without saying that we cannot take into consideration the renaming of *Karpovskoye lake/Carp lake, Kamenka 1st lake/the First Stove lake or Kamenka 2nd /the Second Stove lake* as even the images of these lakes are missing on German maps. However, both elements of the pair *Schwanensee → Lebed' Lake/Swan lake* (as they both can be seen in the maps of the Curonian spit) and *Bawien-See → Nikitinskoye lake* (they can be registered in the corresponding maps to the south of Gerdauen-Zheleznodorozhniy). Concerning German limnonyms that were not officially renamed (for example, limnonym *Mühlenteich* can be found almost in every town of North-Eastern Prussia and in Sovetsk it even occurs twice) it is worth mentioning that their equivalents are not observed on Soviet maps. Consequently, they cannot be added to the official list of renamed limnonyms.

In the fourth place, there are numerous mistakes in the Regional Executive Committee of Soviets of People's Deputies Decree. Five Russian geographical names were misspelled (Lake Vjuni instead of lake Vijun, Ribnoe pond instead of Ribnij pond *Plavny lake* instead of *Plavni lake* etc.) alongside with twenty-four German limnonyms. What confuses the issue even more is the fact that the officials responsible for this record tried to transcribe German place names with the letters of Russian alphabet (*Lyanger-taikh* instead of *Langer-taikh, Milen-taikh* instead of *Myulen-taikh* etc). Carelessness in the course of renaming campaign combined with some obvious difficulties faced while reading some illegible place names given the lack of language competence resulted into serious spelling mistakes and distortions such as *Pogrebsh* instead of *Pakrebsch-Teich*, *Sklitorsh* instead of *Selitories—Teich* or *Nelunge* instead of *Nemonje-Teich*. Due to the above mentioned reasons a compound limnonym *Eichenfelder See/Oakfield lake* was turned into *Eichenwalder See/Oakwood lake* as ist second part was changed thus the change of semantic meaning can be observed.

In the fifth place, despite the statements made by officials regarding the use of pre-Nazi source maps in the process of renaming it becomes clear that in reality Nazi maps were used in 15 cases. It was revealed while observing pre-Nazi maps in which some limnonyms are not found (for example, *Ponitter See, Spohr—See, Groß-Bären-Teich*). Another finding that also contributes to the same idea is that German name of Domashnee lake/House lake belonging to the documented pair *Seehausener See → Domashnee lake* cannot be found on any German map, instead a small town nearby is registered (Schorschnehlen on pre-Nazi maps, Seehausen on Nazi map). Thus, the choice of a Nazi place name as an initial reference name cannot be justified here.

Finally, some absolutely identical entries can be observed in the Decree which could be regarded as a technical error made its authors: *Blinder Teich → Slepoy pond/ Blind pond* and *Doben-Teich → Zaton lake/Backwater lake (lake Zaton pond)*.

Thus, before the analysis of limnonym renaming started all repetitions and pairs in which both elements are not registered in the maps were excluded. However, those pairs which existence could be proved with the help of source maps were added. All in all, research material includes 99 pairs of limnonyms 6 of which are lake names and 30 pond names.

In order to conduct the research it is necessary to define the semantic classes of the original toponyms in the first place. According to the quantitative analysis, the following groups of limnonyms turned out to be most common:

— limnonyms connected with territory-bound place names (41 cases): *Wiekauer Teich, Didwischker See, Kiautener See*. It is absoulutely clear to any onomastician that a certain degree of inaccuracy cannot be avoided in this case as settlements are normally named after nearby rivers and lakes. However, unlike original place naming the process of renaming initiated by the Soviet officials was characterized by different incentives, which means that names of settlements were more relevant for them. In addition, only three toponyms belonging to this semantic group have German origin and their inner form is considered in the course of renaming. Other toponyms are of the Baltic origin which made it hard for the organizers of renaming campaign, who were not competent enough both in linguistics and Old Prussian, to take into account their semantic meaning while choosing new place names;

— limnonyms which base words cannot be defined (11 cases): *Selitories-Teich, Liktisher-zee* (graphic image of the word is not defined as German toponym was not found on the map);

— fauna naming limnonyms (9 cases): *Karpfen-Teich* (= carp pond), *Schwanensee* (= swan lake);

— limnonyms naming nearby construction facilities (7 cases): *Damm-Teich* (= pond with a dyke), *Mühlen-Teich* (= windmill pond);

— limnonyms defining water quality (6 cases): *Toller See* (literarily: lake with rough wild water), *Fauler See* (= decayed lake);

— limnonyms denoting their own physical features (also 6 cases): *Langer Teich* (= long pond), *Enger Teich* (= narrow pond);

— linmonyms which semantic meaning is connected with their geographical position in a broad sense (5 cases): *Padeim-Teich* (= "under the river" from Old Prussian), *Oberteich* (= upper pond);

— flora naming limnonyms (5 cases): *Waldteich* (=forest pond), *Waldsee* (=forest lake).

When these classes were compared with the most common classes of new limnonyms first six classes turned out to be the same although they have a different order. The first place belongs to fauna naming limnonyms (19 cases): *Konskoye lake (Horse lake), Gusinoye lake (Goose lake)*. Then follow:

— limnonyms denoting their own physical features (16 cases): *Dlinnoye lake (Long lake), Zelyoniy pond (Green pond)*;

— flora naming limnonyms (12 cases): *Dubovskoye lake (Oak lake), Kamyshi lake (Bulrush lake)*;

— limnonyms defining water quality (8 cases): *Burnoye lake (Rough lake), Tikhiy pond (Calm pond)*;

— limnonyms connected with place names (7 cases). Not all of them are located nearby (like *Plavni lake/Reed bed lake* or *Chekhovskiy pond/Chekhov pond*). Unlike original limnonyms of the corresponding semantic group some Russian limnonyms are connected with quite distant areas of the Soviet Union (e.g. *Borodinskoye lake* or *Krasnoyarskiy pond* which refer to Soviet-Russian place names *Borodino* and *Krasnoyarsk*);

— linmonyms which semantic meaning is connected with their geographical position in a broad sense (6 cases): *Verkhniy pond/Upper pond, Verkhneie Ozero pond/Upper lake*.

In addition to the above mentioned semantic classes new classes of renamed place names were discovered:

— limnonyms with evaluative connotation (6 cases). Most of them are positive (*Velikij pond/the Great pond, Divnoye lake/Marvelous lake*) and only one is negative (*Lukavoye lake/Sly lak*e);

— limnonyms connected with other types of hydronyms (6 cases): *Vikovskoye lake* (named after the river Vika), *Tylzha lake* (named after the river Tylzha).

It is worth mentioning that despite common believe in abundance of memorial toponyms in the Kaliningrad region, only three ideologically-bound Soviet limnonyms were found: *Pugachevskiy pound* (named after Pugachev, an ideologically aligned national hero), *Soldatskiy pond/Soldier pond* (all associations with the Great Patriotic war in the semantic meaning of regional toponyms are commonly believed to be ideioligically-bound) and Russkiy pond/Russian pond (a new territorial allegiance of former Prussian land is fixed by this limnonym).

Another important consideration should be made regarding inconsistent and unmotivated **repetition** of new names used by the officials responsible for the process of renaming. This tendency can be clearly observed among limnonyms which can be observed more than once, for example, *Verkhniy pond/Upper pond* (3 times), *Utinoye lake/Duck lake* (2 times), *Bolshoye lake/Big lake* (2 times), *Lesnoye lake/Forest lake* (2 times), *Rybnoye lake/Fish lake* (2 times) and *Kamischi lake/Bulrush lake* (2 times).

However, it would be fair to say that original German limnonyms were also repeated. Apart from the above mentioned ponds *Mühlenteich* found in the map of North-Eastern Prussia, four ponds *Mühlenteich*, two ponds *Oberteich*, two ponds *Fauler Teich* and two ponds *Waldteic* were observed in the Regional Executive Committee of Soviets of People's Deputies Decree. Consequently, it becomes obvious that the situation related to unreasonable repetition of limnonyms has not become worse during the Soviet period.

At the final stage of our research into the process of toponymic renaming some conclusions are made regarding the degree of correspondence of original and new geographical names. Thus, the presentage of limnonyms which preserved semantic meaning or sounding of the original place name (which amounts to 41,4% of all analysed material) turns out to be higher than in any other toponymic group that has been studied so far (39% in the group of oronyms that denote different land forms and 25% in the group of drynonims that denote woodland). According to the types of correspondence of original and new toponyms developed by M. Langenfeld [2] with a view to define the renamed objects in the Kaliningrad region, the following hierarchy can be presented:

1. translation (22 cases): *Langer See* (= long lake) → Dlinnoye lake/Long lake, *Waldsee* (= forest lake) → *Lesnoye lake/Forest lake*.

Cases of partial translation when only one element of a compound limnonym was translated were also included in this group (6 cases): *Klein Budugnis* (the first element is German "small", the second is "watchpost" that supposedly comes from Prussian) → *Maloye Olenye Lake/Small deer lake*. Additionally, there was one case of false translation: *Seehausener See* → Domashnee lake/House lake. The original toponym literary means "a lake near Seehausener settlement" and sounds similar to German Seehaus (=a house near a lake). However, onomasticians define the component -hausen within the structure of place names of Prussian origin as "small village."

2. thematic correlation. If the fact that the original and the new limnonym belong to the same semantic class can be considered as a type of correspondence, 6 cases can be mentioned. For example, *Bambe-Teich* (*a roundish pond* from Old Prusssian) belonging to the class of limnonyms denoting their own physical features → Yazikovoe lake/Tongue lake (this name probably emphasizes that the shape of the pond is similar to a human tongue);

3. allusion (5 cases). This type of correspondence implies that the original place name (normally of the Baltic origin) formally resembles a common Russian word but their semantic meaning is not taken into consideration: *Worienen-See* → *Voronye lake/Crow lake, Neu Luböner Teich à Lubyanoye lake/Bast lake*;

4. borrowing (3 cases). It could be classical (*Marinowo-See à Marinovo lake*) or assimilated, i.e. the one characterized by the adjustment to the principles of word formation existing in the language of new limnonyms (*Wystiter-See → Vischtinetskoye lake*);

5. metonymic correlation (2 cases). When a lake which name correlates with the name of a settlement is being renamed, its new name correlates with a new name of the same settlement: *Bawien-See* (named after a small town of Bawien) → *Nikitinskoye lake* (named after a small town of Nikitino, former Bawien);

6. associative name (2 cases). This type of correspondence is based on translation, but a direct equivalent of the word is not used. Instead a word with a similar semantic meaning is chosen: *Oberteich* (=upper or high pond) → *Glavniy pond/Main pond*.

The results of this research provide a perfect opportunity to contribute to the above stated types as a new type of indirect metonymic correspondence can be introduced. It was observed only in one case: *Mühlen-Teich* (= windmill pond) → *Ragnitskoye lake*. In this case neither semantic meaning nor the form of original toponym was considered in the course of renaming, but according to some sources it is situated at the territory of Neman, which was called Ragnit before its renaming. Thus this renaming cannot be considered absolutely uncorrelated.

Other limnonyms of the Kaliningrad region were renamed independently, i.e. regardless of original place names, for example, *Nassawer See* (= a lake near Nassaver) → *Ribnoye lake/Fish lake, Mühlenteich* (another "windmill pond") → *Pugachevskiy pond/Pugachev pond*.

To finalize the analysis of the renaming campaign of regional lakes and ponds it is necessary to comment on the origin of German limnonyms which alongside with other toponymic classes of the region cannot be considered homogeneous. The list of original geographic place names includes:

— one limnomym of Indo-European origin (Marinowo-See). Its formal resemblance to Russian lexical items predetermined the result of renaming;

— 56 Baltic (Old Prussian and Lithuanian) limnonyms. There is a certain difficulty in their adequate definition because most of them were renamed independently.

— 34 German geographical names. The fact that original and new linmonyms do not match can be logically explained only in some cases (e.g. in the pair *Pilzen-Teich* (=mushroom pond) à Gagara pond/Diver pond the original limnonym was illegible and looked like a meaningless name Pilksen-Taikh which was officially recorded in the end). Taking into consideration 12 cases of independently renamed lakes and ponds that had their original German names it is important to state that the Soviet officials' decision to rename them irrespective of the inner form of the original German limnonyms was unjustified.

Conclusion

Overall, the research into the results of post-war renaming of lakes and ponds in the Kaliningrad region was quite challenging due to unmethodical and chaotic approach to the choice of new place names alongside with numerous mistakes made in the process of renaming. However, this process turned out to be more consistent and coherent than it is generally accepted.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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URAL-ALTAIC, PALAEO-SIBERIAN, ESKIMO-ALEUT, DRAVIDIAN AND SINO-TIBETAN LANGUAGES. JAPANESE. KOREAN. AINU (UDC 811.5)

СРАВНЕНИЕ ЛЕКСИЧЕСКИХ ЕДИНИЦ ЦВЕТА И ЯЗЫКОВЫХ КАРТИН МИРА В ЯЗЫКАХ НАУКАНСКИХ И ЦЕНТРАЛЬНО-ЮПИКСКИХ ЭСКИМОСОВ
Научная статья

Мирзаханян Н.В. *
Дальневосточный федеральный университет, Владивосток, Россия

* Корреспондирующий автор (nelly0287[at]gmail.com)

Аннотация

Значимость исследования данной темы обусловливается необходимостью изучения и восстановления языков и культур этнических групп Чукотки и Аляски. Такими являются науканский и центрально-юпикский языки. В данной статье сделана попытка выявить сходства и различия языковых единиц цвета, а также проанализировать деривацию и восприятие этих единиц в языковой картине мира. Для полного анализа использовали междисциплинарный подход и такие методы как этнолингвистический, когнитивный, также сравнительно-сопоставительный. В результате данного анализа было обнаружено значительное сходство лексических единиц и различие в ассоциативном мышлении людей разных языковых картин мира.

Ключевые слова: языковая картина мира, эскимосы, науканский, центрально-юпикский, концепт цвета.

COMPARISON OF LINGUISTIC UNITS OF COLOR AND LINGUISTIC PICTURES OF THE WORLD IN THE LANGUAGES OF NAUKAN AND CENTRAL-YUPI'K ESKIMOS
Research article

Mirzakhanyan N.V. *
Far Eastern Federal University, Vladivostok, Russia

* Corresponding author (nelly0287[at]gmail.com)

Abstract

The significance of the theme is conditioned by the importance in the preservation of languages and cultures of minor ethnic groups. Because of lack of material and research in this area, there is particular need and prerequisite of further observation through interdisciplinary analyses. The aim of the paper is to elicit recent database and research on the cultural and language pictures of the world in two related Eskimos languages which are Naukan and Central Yup'ik. For the complete study of conceptual patterns of such language units as colours, interdisciplinary methods, as ethnolinguistic and cognitive analyses as well as comparative and contrastive, have been applied.

As a result of above mentioned methods the language units of colours were compared, initially having attempted to find out significant similarities and differences between them. The outcome of this study shows remarkable linguistic resemblance between two groups of language units. However, the cognitive processes within the comprehension and perception of "color" identification vary in those relative languages, demonstrating completely diverse cultural images of the world.

Keywords: linguistic pictures of the world, Eskimos, Naukan, Central-Yupi'k, concept of color.

Introduction

The study of color perception is widely researched by such scientific disciplines as anthropology, psychology, cognitive linguistics, etc. Particularly, in cognitive studies of linguistics the term "color" is a concept having definite cultural and language background, reflecting ideas and cognition of the environment. Based on these concepts a human or an ethnic group forms linguistic conceptual world/space through which they perceive and comprehend the surrounding world. In the present paper there has been made an attempt to elicit the connection between the world and color perception as well as generation of conceptual space of color in Naukan and Central Yupi'k languages. In theoretical part the general terms and concepts and previous studies of color perception have been defined which is followed by the experimental part where the linguistic units of both languages have been compared and analysed.

Primary studies of cognitive linguistics on the concept of "color" have been done by such pioneers as Shemiakin F. N. in his work "To the issue of relations between a word and clearness of an image" (1960), Korsunksaya T. G., Fridman H.H., Cheremisina M. P. "About the system of color symbols in Russian, English and German languages (1963). Later studies on the issue were implemented by B. Berlin (1969), P. Kay, Hayian Gao (1999), T. U. Svetlichnaya (2003), V. G. Kul'pina, F. A. Tugusheva (2003), A. Timofeeva (2005) and etc.

As defined in the dictionary of cognitive terms by E.S. Kubryakova "concept" is a term explaining the units of mental and psychic resources of the conscience as well as informative structures which convey knowledge and experience of the human. In other words, it is an informatory operative unit of the memory, mental lexicon, conceptual systems and the whole world image reflected in the person's psyche [2]. U. S. Stepanov approaches this issue of analysis of "concept" from the perspective of cultural phenomenon pointing out that "concept" is a basic core of the culture in the mental world of people. Concepts aid and allow people to reserve knowledge about the world being as a constructive element in the conceptual system and assisting the processing of individual experience through the concluded information of determined categories and classifications drawn by the society [5: P. 58].

Therefore if the concept is a unit, including a group of specific features, thus conceptual system is the totality of several concepts whose boundaries can be precisely determined. Regarding the studies of conceptual system of color it could be summed up that, as any concept from the conceptual system, it can be observed through the semantic studies but not only from the perspective of studies of linguistic units: studying the semantics of phraseological or linguistic units bring out those conceptual contrastive measurements of conceptual system of color which cannot be defined through the consideration of linguistic units [4: P. 104]. The concept of color is a complex mental unit existing in a person's conscience and consolidating all previous experiences by means of comparison and match as well as association of the color with the surrounding world.

J. Locke stated that there should be two overlooks on color: firstly, color given to us in our senses and color as a trait of objects. Nowadays we could assert that color does not exist without the observer [11: P. 146].

J. Lackoff and M. Johnson in their coauthored work "Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought" write, "given our bodies and brains have evolved to create color". They assume that our experience in color cognition is based on four factors: the length of waves of the reflected light, lighting conditions and two aspects of our organism: firstly, three types of color retorts of eye retina which absorb light waves with various length and secondly, complex nerve chain connected with those retorts [10].

The objective physical features of color have respective linguistic embodiment; color shade is delivered through semantic amalgamation of adjective-colour -concept names meaning basic chromatic colours which reflect in their word definitions [9].

The further study of color perception was conducted by B. Berlin and in the future by P. Kay, emeritus professors of anthropology and linguistics respectively. According to B. Berlin's work "Basic color terms" he came up with the universal system

Table 1 – Linguistic units/terms of colours (Naukan and Central Yup'ik)

Central Yup'ik	Translation into English	Naukan
Cungag(liq)	Green	кыйуӽқақ
Kavir(liq)	Red	Қавилге (қавик — красный камень)
Qater(tuq)	White	Қыхсулге
Qiug(liq)	Blue	Қыйоқыӽтак
Tungu	Black	тангық
Nunapingalnguq	Brown	—
—	Ginger	Кавигрулнук
—	Pink	Камсигнилнук

of color cognition [8]. Initially, having put forward the primary colors which are perceived by one: those are black, white, red, green, yellow and blue (fundamental neural responses (FNR)), he categorised two types of non-primary color categories: composite and derived. The main distinction between these two categories is that composite categories are the fuzzy union of two fundamental neural responses, whereas derived categories are fuzzy intersection of two FNRs [6]. Nevertheless P. Kay later claimed that some languages can have only two, three or more lexical terms for determining colour units. The idea of having limited lexical terms for colours was preconditioned with small populations without technological advancement [10]. The second feasible factor through lexical color term or color perception which can be formed is the physiological dependant upon optimum conditions for color naming existing at peak chromaticity and are increasingly disguised as monochromaticity of the light reflected from the sample decreases [7: P. 58].Along with physiological feature of vision and technological precondition there is the third factor forming this kind of color variety which is cultural or environmental.

A. Vezhbitskaya states that color perception cannot be expressed by words and that we could speak about it as we are capable to link our optic categories with definite universal available models. As an example, A. Vezhbitskaya suggests including such objects as fire, sun, flora and sky as available models. Thus, these elements contain basic points of references connected with the experience of the person [1].

Studying the color perception of Eskimos languages, particularly, Naukan (Chukotka) and Central Yupi'k (Alaska) dialects which are in the process of their development, we can elicit the connection between above-mentioned universal elements and linguistic terms of colours where these associations are united and interconnected. The linguistic analysis of those terms can be divided into two parts: the first one is comparison of the terms of colours in these languages with each other, and the second one is revelation of their derivations and comparison of the associations with the objective world.

As a result it is apparent that there are similarities of some linguistic terms [Table 1]. For instance, in Central Yupi'k language the term of the color red is **Kavirliq**, and in Naukan language it is **Қавилге** (**Kavilgae**). The term for black color is **Tungu** and **тангық** (**tangyk**) respectively. In Naukan language the term for the color brown does not exist, probably replaced with the term ginger — Кавигрулнук (**Kavigrulnuk**) which is missing in Central Yupi'k language. However, in the latter there is no term for the color pink which exists in Naukan language — Камсигнилнук (**Kamsignilnuk**).

Carrying on analysing the linguistic terms of colours in both languages, it is crucial to do study on derivations in which vital elements of language mind are concealed.

Thus, in Central Yupi'k language color initially has verb (action) or noun (object) origin. In the dictionary of Central Yupi'k language by St. Jacobson the following colours have noun origins: **Cungagliq** — green, **Kavirliq** — red, **Qiugliq** — blue, but black and white colours have verb (action) origins; (**tungu** — to be black, water — to be white) [9: P. 253]. The origins of these terms are associated with the objects (which have the suffix -liq), i.e. using these colours, the native speakers of Central Yupi'k language signify some specific object. The linguistic terms are formed with these colours. For instance, the linguistic terms of the objects **kavirun** (ochre, red soft rock), **kavlak** — bearberry, **kavlakuaraq** — crowberry, **kavirliyagaq**

— willow with red bark [13: P. 336] stem from the linguistic term of red color (at least stems of the terms are the same). Furthermore, all mentioned objects have red color.

The terms, associated with the color **cungagliq** — green, are **cungagpaguaq** wild green grass, **cungak** — gall; bile [13: P. 228]; with **qater**(**tuq**) — white color are **qaterli**, **qaterliq** — white thing; arctic fox; **qaternin** — white parka used for hunting in snow and ice; **qaterqurpagtaq** — sclera; white of the eye [13: P. 541]; **Qiugliq** — blue color is assimilated with the following linguistic terms — **qiurqe** — to make bluish; to bruise; **qiuryaq**, **qiuryak** — northern lights; aurora [14: P. 574]. Nunapingalnguq — brown color which originates from the word nunapik is defined as authentic soil/ground [13: P. 462]. Regarding white and black colours as they are described and originated as verbs describing day and night it can be assumed that as lightening and darkening are actions and movements of day and night, that is the reason why they are of verb (action) origins. With respect to Naukan language concurrence of adjectives of colours and lexical terms of surrounding objects occur rarely due to lack of material and vocabulary [3] which are following: in Naukan language the lexical terms for stone **Кавик** (**kavik**) (probably red color) and red color **Кавилге** (**kavilge**) are similar, as well as the lexical term for the fox derives from the same stem of red color: **Кавилнук** (**kavilnuk**). The lexical terms for the colour green and grass are identical as well: **Кыйухкакук** — the ground is becoming green, the man is getting blue, **қыйук** (**kiyuk**) — grass and кыйуҳқақ (**kiyukhkak**) — green [3: P. 438, 439].

Conclusion

Thus, having analysed the linguistic units of color terms we could reach the following outcomes of the study:

— Through comparison there has been found apparent resemblance of linguistic units of colour in Naukan and Central Yupi'k dialects.

— The derivation of those units is linked to the objects existing in the particular environment. Moreover, these objects have the same lexical stems with the lexical units of colours.

— However, language units, describing colours are significantly limited, having formants of verbs and nouns (action and object) which proves the hypothesis that these dialects, having environmental restrictions and boundaries, are in the process of their lexicographical expansion.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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СЛОЖНОСТИ ПЕРЕВОДА КОРЕЙСКОГО ЛИТЕРАТУРНОГО ТЕКСТА (ЭКСТРАЛИНГВИСТИЧЕСКИЙ И ЛИНГВО-КУЛЬТУРНЫЙ АСПЕКТЫ)
Научная статья

Ким Х.Р. *

Национальный исследовательский университет «Высшая школа экономики», Москва, Россия

* Корреспондирующий автор (kimconthe[at]mail.ru)

Аннотация

Статья посвящена анализу трудностей перевода корейского литературного текста, в частности лингвистическому, лингво-культурному и экстралингвистическому аспектам. В статье рассмотрены история перевода литературного корейского текста и основные направления современной теории литературного перевода, которые тесно связаны с корейской культурой. Особое внимание уделено 2 корейским стихам, написанным в 1920 и 1957 годах. В этих стихах отражена уникальная корейская культура, что выражается в использовании специфических для культуры терминов, в частности, неэквивалентного словаря.

Ключевые слова: перевод корейского художественного текста, лингвистические исследования, культура, Чо Бек Ам.

DIFFICULTIES IN TRANSLATION OF KOREAN LITERARY TEXTS (EXTRALINGUISTIC AND LINGUISTIC-CULTURAL ASPECTS)
Research article

Kim H.R. *

National Research University Higher School of Economics, Moscow, Russia

* Corresponding author (kimconthe[at]mail.ru)

Abstract

This article is devoted to the analysis of the difficulties in translating Korean literary texts regarding linguistic, linguistic-cultural and extralinguistic aspects. The essay discusses the history of the translation of literary Korean texts and the main trends in the modern theory of literary translation, which are closely related to the Korean culture. Particular attention is paid to two Korean poems that were written in 1920 and 1957, respectively. The unique Korean culture is reflected in these poems, which is expressed through the use of culture-specific terms, in particular, nonequivalent vocabulary.

Keywords: translation of Korean art text, linguistic studies, culture, Cho Bek Am.

Introduction

This article analyzes the difficulties in translating Korean literary texts regarding linguistic, linguistic-cultural and extralinguistic aspects.

The problems of translating literary works are studied within the frame of a special linguistic science, including linguistic-cultural and extralinguistic aspects. The theoretical base we use had been developed by A.M. Gorky, who founded the publishing house World Literature. In 1919, the first translation manual was published — a brochure entitled "Principles of Artistic Translation", which included articles by K.I. Chukovsky, A.M. Gorky, N.S. Gumilev [2].

Special Linguistic Science, as well as Theory of Literary Translation, specialize in the problems that arise while translating literary texts. They focus on linguistic and extra-linguistic aspects, among others.

In Russia, for the first time, Korean literary texts were translated by Kim Byung-Ok (김병옥), who translated works such as ChunHyanZong (춘향전) and ToSengJon (토생전). In 1896, at St. Petersburg University, he began teaching Korean, Korean classical literature, Korean geography, and translating Korean literary texts for textbooks. He also investigated the issue of the murder of Empress MengSong (명성황후).

Chunhyangjong's work was translated and published in Russia in the 19th century. The Korean teacher Kim Byung-Ok rewrote the text that had been originally written in Chinese characters, which made it too complicated for use in teaching. He edited the book so that it would be easier to read and understand. This edited version was also published in Russia in the 19th century.

In 1947, after the liberation from Japanese colonialism, a specialist in Japanese language, Alexander Kholodovich, began to actively teach Korean and to compile his first dictionary of the Korean language. Hence, he created a dictionary of the Korean language in 1956, which allowed to translate from Korean into Russian and to publish the books KoRyoGaYo (고려가요), CheYongGa (처용가), Chonsanbyolgok(청산별곡), "Literature of Korean Classical Poetry." After that, some of his capable students, such as Adelaide Trochevich and Marianna Nikitina continued the research. They translated Korean classical literature, including SamGukSa Gi (삼국사기), Hyang Ga (향가), Korean classical poetry [3].

The most popular works, such as GuUnMong (구운몽), sold over 50,000 copies. Monograph by M. I. Nikitina 《Korean poetry in the Sijo genre of the 16th-19th centuries》 was a great contribution to the study of the poetic genre. The researcher paid attention to the semantic aspects of the study of texts. The work examined the art space and time in a picture of the world presented in Sijo, the figurative meaning of celestial bodies and the realities of nature.

Ni Natalya [6] considered that Sijo is one of the most perfect poetic forms in the literary tradition countries of the Far East, along with Chinese "Shi" and Japanese tanka and "Hoku".

In Russian, Korean studies of the Soviet period, L.R. Kontsevich (Л.Р.Концевич) and M.I. Nikitina (М.И.Никитина) dealt with problems of Sijo, that is, of the poetic genre. The Russian readers are familiar with the poetic translations of A. A. Akhmatova and A. A. Kholodovich, A. L. Zhovtis and L.R. Kontsevich, P.A. Pak-Ira [6].

In addition, in 1959 a wonderful Russian poet of the Silver Age, Anna Akhmatova (Анна Ахматова), translated some of the poems from the most famous Korean classical poets of the 15-18th centuries, the so-called collection of "unfading words of the country of green mountains". In the preface to the collection A. Kholodovich (Холодович) says that classical Korean poetry is being translated into Russian for the first time. The collection consists of four parts. The first part includes works of the early Middle Ages, written in the form inherent to folk poetry and the works of the late Middle Ages, from the 15th century; the second part consists of works written in the form of Ga Sa (가사) of the 16th century; the third part — verses in the form of Schi-Zo (시조) of the 15-18th centuries; the fourth part — verses in the form of Chyang Ga (향가) of the 15-18 centuries [8].

In accordance with the aforementioned, it can be said that in Russia the active practice of translating Korean literary texts for teaching the Korean language had been started and, in 1950, Korean literary texts sijo were translated. The texts translated from Korean into Russian became popular among the Russians as a prototype of the Korean wave in Russia. Proof of this is the sales of the work "GuUnMong 구운몽" at that time. It can also be assumed that the translator, Kim Byeng Ok 김병옥, knew not only the Korean culture, but also mastered the Russian language to translate from Korean into Russian.

In the modern Theory of Literary Translation, such main trends are distinguished as replacing the evaluative approach with a descriptive one. The theory goes to the function of translation as part of the culture of the translated language. It becomes important for the translator to transmit to the readers the culture reflected in the literary texts. Markaryan (Маркарян) [5] considers culture as "a specific way of activity for people and the result of this activity objectified in various products". D.S. Likhachev (Д.С.Лихачев) [4] says that "The language of the nation is in itself a concise, algebraic expression of the entire culture of the nation".

At the same time, we can agree that culture as a social phenomenon is a combination of material and spiritual values that are accumulated by a certain community of people. Culture is a product of the social activity of human groups, it has a historical genesis and plays a decisive role in the formation of a separate human personality.

Thus, linguistic and regional studies research the language in order to identify the national-cultural semantics in it, therefore, it is linguistic (sociolinguistic) in nature. Especially in the literary text, linguistic and regional studies cannot be understood as a simple, mechanical union of language. The fact is that the analysis of national-cultural semantics in the translation of a literary text plays a large role for semantic transmission to readers. [1].

Considering two modern Korean poems from an extralinguistic point of view, it is worth noting that, if the translator does not understand the historical and cultural features of the translated texts, does not take into account extralinguistic and linguistic-cultural factors, it would be difficult for him or her to convey the meaning expressed in the texts that correlates with Korean culture.

Below are given the translated verses "The Hymn of Death 《사의 찬미》 (死 의美)", created by the first Korean soprano singer Yun Shim Duk in 1926, during the Japanese colonization of Korea. The song on these verses was performed by her to the melody of the song "Danube Ruffle"(by Joseph Ivanovich).

In particular, Yun Shim-dok, who sang this song as a death anthem, contributed to the fact that the theme of death ceased to be taboo in society. When she decided to throw herself into the Hyun-he-than (현해탄) Sea with her lover Kim Woo Jin on her way home to Korea-Joseon, this topic was not hushed up in society. The song became popular after the tragic suicide of Yoon Shimduk and Kim Woo Jin, symbolizing the love of freedom. Kim Wu Jin (수산 김우진) is a brilliant playwright who became a pioneer of contemporary art in Korea. His name was not well known to the world of Yun Shim Deok (윤심덕), who was famous at that time.

Judging by the lyrics, it is clear that young intelligent Koreans, who have lost their homeland and lived under the prohibition of freedom of love in a feudal social system, feel bitterness in 1920 in Joseon, Korea. Usually, the word 'anthem' or 'ode' expresses the greatness of someone or something, but here, the expression 'anthem of death' create and convey to readers a dull and tragic feeling of a person who has lost his or her homeland. The translator is faced with the difficulty of choosing a word, in particular, the words 'life' and 'motherland' in the text are associated with the use of the word "you".

사 찬미	Anthem of death
광막한 광야에 달리는 인생아	My life running through an empty boundless expanse
너의 가는 곳 그 어데이냐	Are you going somewhere?
쓸쓸한 세상 험악한 고해에	In a sad world filled with misery
너는 무엇을 찾으려 하느냐	Are you looking for something there?
눈물로 된 이세상에 나 죽으면 그만일까	In this world filled with tears, if I die, will everything be all right?
행복 찾는 인생들아 너 찾는 것 설움.	Life is seeking happiness, only you will be sad.

The next poem is called "Scarlet Balsam", written by the Korean poet Cho Bok Am, in 1957, in Mongolia.

Cho Bek Am 조벽암 is the nephew of the great Korean writer Posok Cho Myung Hee 포석 조명희, who first emigrated to Russia during the period of Japanese colonization.

The poems were written by Cho Bek Am during the Japanese colonial period, and are filled with national sadness and sorrow, with love for his native country. He published a collection of poems called "Ji Yol 지열", in South Korea in 1947, but it was banned by the US military government[11].

After emigrating to North Korea in June 1949, Cho Bek Am traveled to Mongolia on his first trip abroad at the invitation of the Party of People's Revolutionary Mongolian Socialism, in 1957. The work written during this journey presents verses called "Scarlet Balsam" [9].

The merit of this verse is that it naturally reaches a poetic form and its aesthetic value without political ideology.

Looking at the scarlet balsam found in the meadows of Mongolia, the poet presents the image of the girl Koryo, who was brought to northern Mongolia during the past Koryo dynasty.

The literary texts reflect ethnic and linguistic-cultural characteristics. For the translator, interpreting equivalent words is certainly the greatest difficulty.

봉선화(鳳仙花)

아연히 낯선 초원에
홀로 붉은 봉선화야
너도 참 멀리 왔구나
예서 보니 더욱 아름답구나

그윽히 풍기는 고국 풀향기

빨갛게 타는 심정
너 님이 그리워 예 왔느냐,
너 자랑하려 예까지 왔느냐,

그 옛날 어느 시악시

조국의 장'독 모습이 차마 못 잊혀

네 꽃'잎 손톱에 물들이고 왔단다.

네 씨앗 가슴에 꼭 품고 왔단다.

옛전설의 줄거리야 아무려면 어떠냐
이 고장 시악시들의 손톱끝에도
네 붉은 마음 타고 있는 데야
네 사랑스런 심정 꽃피고 있는 데야.

구지 손톱에 물들이지 않고 돌아 간들

내 어찌 잊으랴 이 정겨운 사연을.....

<사랑의 꽃>, <무지개의 꽃>이란 애칭 속에

너 조선의 슬기로움을 사랑하고 있는 데야.

Scarlet Balsam

I am amazed to see in the steppe in a foreign land
Lone red balsam flower!
You, like me, come from far away!
Here you are even more beautiful than home
Gentle, painfully familiar aroma of herbs of the native land
The fire of nostalgia kindled in my heart.
Have you come from afar in longing for your beloved?
Did you come to boast of beauty?
With sadness about the past days remembering,
I can't forget the young bride,
Clay Pot Forms
of my motherland …..
Painting your nails with your petals,
Holding your seeds to your chest,
I went home
Which of our old stories is important
At the tips of the nails of the brides of this region?
Your scarlet heart burns with bright fire
Your innocent soul blooms with flowers.
Let your petals
I didn't stain my nails
But how can I forget
Our touching meeting?
I love all your Korean wisdom and glory
In your affectionate name:
"Flower of love", "flower of the rainbow".

King Koryo Chungson (고려 충선왕) loved Chovi (조비), daughter of an official translator of the Mogholian language, more than the princess from Mongolia, and that is why the Mongol ruler hated him. The King was ousted and came to live in the capital of Mongolia. One day, the king dreamed of a girl who played the gayageum, and blood dripped from her finger.

After awakening, the king was so impressed that he wanted to see every woman in the palace. When the king saw the girl, whose nails were painted with balsam, he asked her where was she from. She said she was from Koryo.

Then the King praised a girl who, living in a faraway country, followed the custom of his country. He found out that her father was a supporter of King Chung-son., and for this reason her father was fired from his post, and she was brought to Mongolia. She said that she would play the gayageum for King Chung-son of Koryo.

This song and the sound of the Gayageum brought the wish of the king to return home, to Koryo, safely. The king returned to his homeland Koryo and, with the help of the Yuan dynasty, came to the throne.

After the King returned to the throne again, he tried to call the little girl he had met in Mongolia, but by that time, she had died. The king planted a lot of balsam in the courtyard in honor of the girl [10].

It is not known how and when exactly balsam came to Korea, but it is a friendly flower that can nowadays be found anywhere in Korea. It was also a symbol of sadness when Korea was colonized by Japan. Korean ancestors sang a song in which the balsam flower symbolized the suffering of the soul — Khan, for the lost homeland. When the balsam blooms in summer, the girls use balm's petals, mash them with a small amount of alum or salt, and put it on their nails to color them, wrapping the nails with a cloth to secure the color.

As stated above, a simple balsam flower is very closely associated with Korean culture. If there is no information about extra-linguistic factors, and equivalent vocabulary, the author's intention cannot be revealed and transmitted in translated texts. There is also a hard-to-translate cultural-specific terms 조선의 장 '독 in this verse. There is a custom in Korea: every family keeps soya paste and pepper soya paste all year long. And it is also important to use a clay pot to store soybean paste. Traditionally, Korean women put clay pots in the corner of the courtyard, in the place where they pray for the wellbeing of the family. In this verse, the poet Cho Bek-Am uses the clay pot metaphor as an image of a Korean woman and his homeland.

This verse reflected the poet's sad feelings, he used the image of a Korean flower as a symbol of his homeland reflecting typical Korean customs.

Conclusion

It can be emphasized that the history of the translation of Korean literary texts in Russia. was started by Kim Byung-Ok. After liberation from Japanese colonialism in 1947, Alexander Kholodovich began to teach the Korean language and compiled the first dictionary of the Korean language. In 1956, many of the works of Korean literature were translated, especially classical Korean poetry was translated into Russian by Anna Akhmatova for the first time.

Considering the main trends in the modern Theory of Literary Translation, two modern Korean poems were analyzed from the point of view of the influence of extralinguistic factors. Without an understanding of the cultural background of translated texts, extralinguistic and linguistic cultural factors, it is difficult to convey the meanings expressed in the texts closely related to Korean culture. The poems of Cho Beck Am prove that, in a lean text, linguistic and regional studies cannot be understood as a simple, mechanical manipulation of the words. The analysis of national-cultural semantics in the translation of a literary text plays a paramount role.

| **Конфликт интересов** | **Conflict of Interest** |
| Не указан. | None declared. |

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PHONETICS. PHONOLOGY (UDC 81`34)

ПРОБЛЕМА ФОНЕТИЧЕСКИХ И ФОНОЛОГИЧЕСКИХ ОШИБОК В МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ
Научная статья

Волошина Т.Г.[1] *, **Зуева Е.А.[2]**, **Нерубенко Н.В.[3]**, **Мельник П.В.[4]**
[1, 2, 3, 4] Белгородский государственный национальный исследовательский университет, Белгород, Россия

* Корреспондирующий автор (tatianavoloshina[at]rambler.ru)

Аннотация

В статье рассматриваются особенности фонетических и фонологических ошибок, возникающих в процессе межкультурной коммуникации. Авторы выявляют наиболее распространенные ошибки, анализируют причины их возникновения и делают вывод о взаимосвязи лингвокульутрологических особенностей родного языка и отражения такой специфики на фонетическом строе изучаемого языка.

Ключевые слова: межкультурная коммуникация, фонетические и фонологические ошибки, интерференция, родной язык, иностранный язык.

THE PROBLEM OF PHONETIC AND PHONOLOGICAL MISTAKES IN INTERCULTURAL COMMUNICATION
Research article

Voloshina T.G.[1] *, **Zuieva E.A.[2]**, **Nerubenko N.V.[3]**, **Melnik P.V.[4]**
[1, 2, 3, 4] Belgorod State University, Belgorod, Russia

* Corresponding author (tatianavoloshina[at]rambler.ru)

Abstract

The article deals with the peculiarities of phonetic and phonological mistakes based on the process of intercultural communication. The authors reveal the most common mistakes, analyze the reasons of making mistakes and conclude the interconnection of linguistic and cultural features of cross-cultural phonetic and phonological spheres of different countries.

Keywords: cross cultural communication, phonetic and phonological mistakes, interference, native language, foreign language.

Phonetic and phonological mistakes are the criteria that linguists, teachers of foreign languages and translators often pay attention to. These errors interfere with the perception of speech and come to misunderstanding. This is especially true for intercultural communication, when two languages collide and there is a need for high-quality translation, considering the intercultural specificity of a certain linguistic culture.

In our study, special attention is paid to the identification and analysis of phonetic and phonological mistakes in the process of intercultural communication and ways to overcome such mistakes.

In order to determine the impact of phonetic and phonological mistakes, it is necessary to consider their characteristics and determine the nature of their occurrence.

The most common and most general definition of Phonetics is given by the domestic researcher Skripnik Y. N., according to which Phonetics is the science of "the sound side of language, studying the ways of formation of speech sounds, their distinctive features, their change in the speech flow, their role in the functioning of language as a means of communication of people" [1].

Speaking of Phonology, we can note its functional relationship with Phonetics. Phonology is "a branch of linguistics that studies the structural and functional laws of the sound system" [2].

Nevertheless, it is necessary to indicate its difference with Phonetics, which is since Phonology studies phonemes, but not the phonemes and sounds as a physical given, but their functional definition and characteristics. In other words, Phonology considers the functions that sounds perform as part of words, syllables, etc.

Phonetics is usually considered as a more objective reality, which is a more objective concept and is transmitted in the form of auditory sensations, while it does not depend on the object to which speech is directed. Canadian linguist Henriette Gesundai defines Phonetics as a branch of language that studies the sounds of spoken words, which we call phonemes. [4] When considering a phoneme (the main phonological unit), the primary task is to consider its meaning-distinguishing function. Thus, the sounds that are the subject of Phonetics research have a large number of acoustic and articulatory characteristics. But for the phonologists, most of the signs are completely irrelevant, since they do not function as distinguishing features of words. The phonologists must consider only the fact that it is in the composition of sound that it performs a certain function in the system of language. Since sounds have the function of distinction and have significance, they should be considered as an organized system, which in the ordering of the structure can be compared with the grammatical system.

Phonetic mistakes include incorrect articulation of sounds such as insufficient closeness, openness of sound, vowel lengthening, which leads to a change in the meaning of the word, for example, in French, very often mistakes are made in the words: jaune – "yellow" and jeune — "young". In this example, the lack of closeness of the sound leads to a change in the meaning of the word. In turn, in Spanish, the lexeme caro — "dear" and cara — "face" due to incorrect articulation of the final vowel changes the meaning of the word.

Phonological mistakes include sound substitutions both within one sound system and between systems. Erroneous stress transfer in a word also refers to phonological mistakes. Thus, phonological mistakes can be sound and accent.

When teaching any foreign language, it is very important to understand the nature of phonetic and phonological mistakes, namely what psychological characteristics precede their appearance.

Phonetic mistakes show that there were some violations in the pronunciation of sounds, words, phrases. Among phonetic mistakes, the most productive type of making mistakes is mispronouncing a particular letter.

An important factor leading to the commission of phonetic mistakes in the process of communication, are recognize by many scientists as the specific accent of the communicant, arising as an unconscious transfer of pronouncing skills of native speech or is based on previous experience. The concept of accent absorbs various components, negative effects of accent can be observed both in grammar and in word formation.

The complex nature of sound units causes the emergence of contradictions accompanying the process of contacting different phonetic systems in the study of a foreign language, which undoubtedly provokes the appearance of phonetic mistakes in the speech of communicants.

At the present stage of development of linguistics, there are the following groups of factors that provoke phonetic mistakes in speech:

1) insufficient activity of thinking, i.e. the choice of the spoken construction occurs without considering the relevant rules or features of the designation by letters of the sounds entering this word. This case is observed when the speaker studied the rule of writing a particular word and the rule of reading it, but the relationship between the sound of the word and its letter designation is not automated and is necessarily controlled by consciousness;

2) the speaker thinks of the native language models. "When a Russian student makes a mistake in a foreign language "by analogy" with his native language, he does it for the most part not because he consciously creates an analogy with the Russian language or follows a language habit, but because he thinks in the system of the Russian language»;

3) the summing up of a linguistic phenomenon under a previously learned rule or its erroneous use with a previously learned rule. Sometimes these mistakes are explained by ignorance of the language meaning of the word or misunderstanding of the semantic content of the phrase. Most often these mistakes occur at the initial stage of training. Moreover, when reading, there is a mechanical substitution of an unfamiliar word for another word known to the student;

4) failure to apply language-specific rules;

5) reading excess letters, their omission or permutation. [3]

For interlingual communication, such type of mistakes as substitutions associated with the desire to simplify a difficult or incomprehensible word are also characteristic. It is important to stress, in this case it is possible to distort the meaning of the phrase. Mistakes such as substitution, in short, at this stage are very rare. Sometimes there are errors of omission and addition of a letter, which once again indicates the careful self-control of students for their own perception of the text. [3]

If we consider the phonological side, the following mistakes can be found in this area.

The first is stress transfer, they are very rare in this area in languages with fixed stress, such as French, in which the stress is always placed on the last syllable. However, when teaching Spanish and English, there are numerous mistakes associated with the location of the stress in the word. This type of mistakes occurs due to the characteristics of the characteristics of the Russian language and the foreign language being studied. For example, in the English word "economy "the stress falls on the second syllable, while in its Russian "economy" the third syllable is stressed. In the process of imposing Russian phonetics on English, mistakes occur. Often, such cases characterize those who learn several languages, in this case, the influence on one language being studied imposes another language being studied. For example, in the process of teaching several languages, the Spanish word permitir and the French permettre must be pronounced differently, which does not always happen in students.

Thus, phonetic and phonological mistakes are a consequence of many psychological processes and require clear and careful proofreading, otherwise they may later manifest themselves in oral or written communication. In order to better understand and identify how phonetic and phonological mistakes manifest themselves in intercultural communication, it is necessary to determine the characteristics of this type of communication and to analyze all manifestations of these mistakes on concrete examples.

If we talk about phonetic mistakes, they are presented: incorrect articulation of sounds, for example, insufficient closeness, openness of sound, vowel lengthening, which leads to a change in the meaning of the word. In this case, it is necessary to separate the General phonetics and the phonetics of a particular language. By general phonetics we mean the phonetic system of any language, in other words, those characteristics that are directly relevant to any language: that is, the component composition, the principles of perception of sounds, etc. The phonetics of a particular language is the phonetics that refers only to one language, has its own characteristics, as well as sounds: the principle of pronunciation of a number of sounds, the position of the speech organs in their pronunciation, the characteristic of syntagmatic separation, etc. [5]. Phonological mistakes include sound substitutions both within one sound system and between systems. Erroneous stress transfer in a word also refers to phonological mistakes.

The occurrence of phonetic and phonological mistakes is influenced by many factors. The reasons for the appearance of phonetic mistakes are rapid pronunciation, indistinctness of the pronunciation skill, insufficient activity of thinking, perception of information in the native language, the replacement of sound in favor of simplification.

If we consider the phonological sphere, then in this area you can find the following mistakes: changing the location of the stress in the word, the transfer of pronunciation from the native language to a foreign language, the transfer of pronunciation from one foreign language to another foreign language.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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THEORY OF SIGNS. THEORY OF TRANSLATION. STANDARDIZATION. USAGE. GEOGRAPHICAL LINGUISTICS (UDC 81`2)

ПРАГМАТИЧЕСКАЯ И СОЦИОКУЛЬТУРНАЯ АДАПТАЦИЯ В ПЕРЕВОДЕ: К ВОПРОСУ О СТАТУСЕ ПЕРЕВОДЧИКА
Научная статья

Куракина Н.А.[1] *, Харитонова Е.В.[2]
[1] ORCID: 0000-0001-6696-2227;
[2] ORCID: 0000-0002-2607-7028;
[1, 2] Балтийский федеральный университет им. И. Канта, Калининград, Россия

* Корреспондирующий автор (eharitonova[at]yandex.ru)

Аннотация

Социологический поворот в переводоведении в начале 2000-х сопровождался возросшим интересом к посреднической деятельности переводчика, с одной стороны, а также к переводу как виду социальной деятельности в рамках определенного социального контекста, с другой. В статье представлен теоретический обзор современных подходов к определению статуса переводчика и обсуждаются прагматические и социокультурные критерии, влияющие на процесс перевода и роль его автора. В работе также рассмотрены прагматические и социокультурные критерии исходного текста (региональные, возрастные, статусные, гендерные компоненты), которые препятствуют процессу перевода и вызывают необходимость социокультурной адаптации.

Ключевые слова: перевод, адаптация, статус переводчика.

PRAGMATIC AND SOCIOCULTURAL ADJUSTMENTS IN TRANSLATION: RETHINKING TRANSLATOR'S STATUS
Research article

Kurakina N.A.[1] *, Kharitonova E.V.[2]
[1] ORCID: 0000-0001-6696-2227;
[2] ORCID: 0000-0002-2607-7028;
[1, 2] Immanuel Kant Baltic Federal University, Kaliningrad, Russia

* Corresponding author (eharitonova[at]yandex.ru)

Abstract

The sociological turn in Translation Studies at the beginning of the XXI century has been accompanied by growing attention to inter/intra-social agency of translators, on the one hand, and to the mechanisms underlying the translation activity in its societal context, on the other. This article gives a theoretical overview of contemporary approaches to defining the status of the translator and discusses pragmatic and sociocultural criteria, affecting the translation process and the role of its agent. Pragmatic and sociocultural source text criteria, such as regional, age-related, status-marked, gender components, hindering the process of translation and triggering sociocultural adaptation are defined.

Keywords: translation, adaptation, translator's status.

Introduction

Translation has traditionally been considered within the realm of linguistics. The attention of the researchers was focused almost exclusively on the translation equivalence and on the evaluation of the authenticity and faithfulness of a translated text to the original. Translation was perceived as the act of substitution between source and target languages, or as defined by J. Catford [4, P. 20], as 'the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)'. Though the notion of equivalence has been a part of contentious debates since ancient times, Catford's approach to equivalence as the central problem of translation practice 'unleashed' further fierce discussion. Consequently, there was an enormous increase in publications on equivalence in translation and gradually the translation process began to be seen not as a mere interlingual transformation, but as a more complex phenomenon. As M. Snell-Hornby [20, P.166] has rightly pointed out 'in attempting to understand and make sense of the source text, the translator tunes in to the other side… and in creating the target text, s/he formulates a message for the target audience which should be coherent with the target culture'.

In the 1960s, there was an increase in the number of recipient-specific translations studies. Their main aim was to analyze the pragmatic effect of the translation on its readers. The publication in 1968 of Neubert's work *Pragmatische Aspekte der Übersetzung* [14] marked the pragmatic turn in Translation Studies. Pragmatic adequacy of translation assumed semantic equivalence of texts in the source language and in the target language from communication perspective, not from the formal one, resulting in translated texts being evaluated primarily in terms of communicative efficacy. The pragmatic turn was subsequently followed by the cultural turn [3], [13], [9], and the sociological turn (e.g. [5], [20], [1]).

Paradigm shifts in Translation Studies naturally resulted in a change of general assumptions about the role of translators: from historical invisibility and neutrality of translators to a more interculturally and socially aware perspective of 'cultural mediators' and even 'social agents' (e.g., *Habitus and the "activist turn"* by M. Wolf 2014 [28]). Even though the recent sociological turn has been accompanied by increasing attention to translators and their role in the translation process, the term 'translator's status' remains fuzzy. A. Chestrman [6, P. 13] believes that the need to focus on the translator has currently

gained momentum and now we are witnessing the development of a new branch, which the author suggested to call 'TranslaTOR Studies'. This article offers an overview of the approaches to defining the translator's status and an analysis of pragmatic and sociocultural criteria, affecting the translation process and the role of its agent.

Research method

In order to shed light on the 'evolution' of the translator's image, it is necessary to reveal the criteria that have led to the transition from linguistics-oriented research to socio-cultural approach to translation. At the same time our perspective aims not at opposing these approaches, but at integrating them as complementary facets, each contributing to a better understanding of the relations between source and target texts, as well as of the 'outside' factors, influencing the translation procedure. Thus, methodology applied in the research centers rounds the textual factors, discourse and communication analysis.

Theoretical Framework

Even a cursory glance at the research material suggests that translations have traditionally been evaluated from two mutually exclusive perspectives, which resonate with the well-known] 'paradoxes of translation' suggested by T. Savori [18, P. 52]: a translation may add to or omit from the original vs. a translation may never add or omit to the original. The parallel existence in the theory of literary translation of two dialectically contradictory principles brought the general assumption that the translator is to choose between the two alternatives: either, as F. Stratford [23, P. 16], metaphorically described it, to walk together with the author, 'not just side by side, but stride matching stride… adjusting his gait, *le rythme de sa démarche*, to match perfectly the gait of the other writer' or to bring his or her own creativity into play and to become a co-author himself/herself. In this regard, the definitions of the translator's personality presented in N. Garbovsky's *Theory of Translation* [8, P.18] are quite indicative: 'a slavish translator, submissively following the author vs. an outstanding writer, a rival to the author only; a traitor, distorting the source text out of sheer incompetence vs. an intellectual with deep knowledge of Linguistics, Ethnography, Philosophy, Psychology and History; an arrogant creator of 'beautiful infidels', improving and correcting the source text to please and conform to the taste and decorum of the time vs. a master aiming at conveying the original to people of another culture as accurately and fully as possible'.

Casting the translator in one of the roles assigned to him or her can hardly be justified. Any rivalry between the translator and the author is out of the question, as translation cannot surpass the original, because when it happens, we are not dealing with translation as such, but with a different type of text (reminiscent translation, imitation, etc.). The translator does not intend to deceive the author or the reader by taking a deliberate gamble (see more about translation as 'a game/gamble': [11, P. 15]). Instead, the translator 'wants to force the two sides, force his language so that it is filled with incongruity, force the other language so that it is interned [*se dé-porter*] in his mother tongue' [16, P. 8]. This translator's 'ambivalence' is one of the reasons that cause certain adjustments in the translation process, generally referred to as adaptation.

Even though adaptation in translation has been the subject of extensive research there is still considerable controversy about its role in the translation process. The relationship between adaptation and translation still 'seems to be uneasy' [25, P. 89]. The degree of 'freedom' at which the translator is allowed to work with the source text, adapting it to the needs of the recipients, reflects the theoretical approach underpinning it. In classical translation theory, adaptation was severely criticized and defined as 'an abusive form of translation' [25, P. 89]. Paradigm shift in Translation Studies brought a new vision, outlining translation not as a mechanical act of linguistic 'substitution', but as a far more complex phenomenon of interaction between two cultures. It was finally agreed that translation entailed 'a process of cultural de-coding, re-coding and en-coding [10], an approach, underlining the crucial role of adaptation. To stop this endless discussion on the interrelations between translation and adaptation, Y. Gambier [7, P. 178] suggested in November 2003 in the special issue of *The Translator*, dealing with screen translation, the term 'Transadaptation' (in English) and 'Tradaptation' (in French), to stress the idea that there is always adaptation, to a certain extent, in translation and it is a question of degree, and not a difference of nature.

Sociological turn changed the role of the translator as well, who turned from a mediator of cultures who is expected to be both bilingual and bicultural, to a social agent, 'a link in the communication chain', meaning that translators 'have to be grounded in many social networks' within the source and target cultures [17, P. 169]. The aim of the present study is to analyze the issues related to the status of the translator within the latest paradigm, as well as to study sociocultural and pragmatic factors that permeate the translation process.

Discussion

Within the frameworks of cultural paradigm in translation, one of the main insights was the assumption that in order to be an effective mediator, the translator necessarily must be bicultural to some extent. However, as S. Bassnett [2] rightly states, this reduces culture to a homogeneous concept that does not take into account the vast differences between the individuals who claim to belong to a certain culture, differences of age, class, gender, race, religion, education, and so forth. The sociological perspective, on the contrary, approaches translation as an activity deeply affected by social factors. Further on we intend to illustrate the way how these 'outside' factors influence the translation procedure.

In the process of communication, the speaker acts as an individual who reveals one or more of his or her social functions and psychological characteristics which depend on the specific conditions of communication.

According to the sign theory any object is indicated not by the sign itself, but by the person who uses this sign. Thus, interaction in verbal communication corresponds to social interaction [12]. Interlocutors take communicative actions considering their social roles. In other words, verbal communication finds its embodiment in the social communication process [15, P. 14-15]. Consequently, an utterance is not so much a lexical or grammatical phenomenon as a pragmatic one. It bears a certain communicative intention of the author and the task of the translator is to reveal this intention of the author, or as S. Bassnett [2] metaphorically described it, the translator 'is expected to go far beyond what is actually expressed and has to endeavour to second-guess the unexpressed'.

It goes without saying, that interpreting 'the intentions, perceptions, and expectations' is much more problematic. This task requires considerable ingenuity on behalf of the translator. Taking into consideration certain pragmatic parameters of the

source text may, to a certain degree, facilitate the translation process. Further on we intend to show the importance of giving attention to the source text pragmatic potential using examples from modern English fiction and their translations into Russian.

T. Volkova and M. Zubenina [25, P. 96-97] provide a deep analysis of lexical, semantic, grammatical, stylistic and extratextual factors which may cause pragmatic adaptation in translation. Thus, we will concentrate more on such social parameters, implicitly expressed in a text, as regional identity, age, gender, social status and the situation of communication. Let us consider the following examples:

– *Skeeter, those poplin pants are just the cutest thing, why haven't I seen those before? Carroll Ringer says a few chairs away and I look up at her and smile, thinking Because I wouldn't dare wear old clothes to a meeting and neither would you…»* [21, P. 207].

In this example it is important to focus attention on the use of the word 'pants' in the communication between the Americans, NOT the British. In American English 'pants' is used to refer to trousers, a bifurcated outer garment covering the body and each leg from waist to ankle [24]. The translator successfully adapted translation of the word 'pants' in accordance with character's regional identity: «…*эти поплиновые брюки просто очаровательны*» [22].

Another example from Stockett's novel [21, P. 185] '*This Sarah Ross. I like her stories. She likes to kvetch without complaining too much*' illustrates the importance of the status-marked identity study as one more constituent part of pragmatic adaptation. The author used the word 'kvetch', which was deliberately italicized to express the identity of the character who belonged to a lower social class in the official situation of asymmetrical communication. *Kvetch* (Yiddish) is a lesser form of complaining, never done with that well-known whiny voice of complaint [24]. The translator resorted to the transliteration, though it was possible to find an equivalent of the American slang word «kvetch» in Russian meaning 'to complain (informal)'. So, the sentence 'She likes to kvetch without complaining too much' can be translated the following way: 'Она, конечно, нытик, но не действует на нервы' instead of the alternative 'Она, конечно, любит кветч, но не бьет на жалость' [22].

In the next example taken from a historical novel by S. Waters *Tipping the Velvet* [26, P. 276] '*At length she laughed and moved again against my hip*.

– *Oh, you exquisite little tart! she said*' the author uses the word *'tart'* in an exclamatory sentence. A tart is a female who is attractive and has the air of being promiscuous, even if she isn't. A tart is a girl likely to get disapproving looks from old people. In short, a tart is more of a tease and a flirt than, say, a whore, skank, or slut [24]. This slang word is frequently used by the representatives of female homosexual identity that should be considered by the translator as a specific gender marker, triggering pragmatic adaptation. L. Brilova attempted to translate the phrase «*exquisite little tart*» as «*мой чудный шлюшонок*» [27]. However, the usage of a taboo word in the translation seems rather unreasonable. The translator might have adapted the translation to the situation of communication: the informal situation of flirtation between the characters belonging to the homosexual identity. Besides, the author intended to show these characters as prone to use standard vocabulary with lots of stylistic devices. Therefore, it would be more reasonable to translate the phrase '*exquisite little tart*' as '*прелестная распутница*'.

Let us consider one more example from a novel by British author Z. Smith *NW* [19, P. 118] '*Your man's got his feet on her seat, blud*'. The word 'blud' is used in the expression, identifying character's age-related identity. 'Blud' is mainly used in the UK, comes from 'bredrin' (brother) or 'blood brother'. In communication between the young 'blud' doesn't have to mean a brother, perceived more like a friend [24]. Apparently, age-related aspect of pragmatic criterion in adaptation is either essential. The London slang word 'blud' may be translated as «братан» with due consideration of the identity of teenagers and informal symmetrical situation of communication.

Consequently, the translator should attend to both pragmatic and sociocultural criteria, including regional, age-related, status-marked and gender aspects, since each of these aspects demonstrates the specific features of a character that reflect his or her identity and should not be overlooked in order to convey the correct illocutionary force of the utterance.

Interpreting 'the intentions, perceptions, and expectations' requires from the translator taking into account the specific social contexts in which that text is embedded and illustrates the fact that translators have acquired the status of social agents, besides the role of 'cultural mediators' assigned to them within the frameworks of cultural turn. An increasing number of current studies point to the interdisciplinarity of Translation Studies, which has become more evident today than ever before. Both the process and the result of the translation are viewed not in a simple linguistic framework for the assessment of errors through inter-textual comparison but in a more complex milieu, considering the issues related to Cultural Studies, Sociolinguistics, Cognitive Sciences, etc. Versatility of tasks confronting translators in their work undermine the notion of 'supposed neutrality and invisibility" and compel them "to assume responsibility for their cultural and social practice' [28, P. 14].

Conclusion

Throughout its short history the discipline of Translation Studies has witnessed several paradigm shifts/turns. Each consecutive turn implied a certain change in the basic assumptions about the translation process in general, and about the role of its main agent, the translator. Within the frameworks of the latest sociological turn the primary focus of research gradually has moved to translators, rather than for example translations or translating. The growing number of recent research tendencies show that the status of the translator is being currently reconsidered within the frameworks of 'social agency' and 'sociocultural mediation', contesting the traditional view of the translator as invisible and neutral intermediary who strives to make the ultimate reader unaware of his/her presence. The task of mediating between different cultures and subcultures requires from the translator the skills of inter/intra-social agency which calls for further profound research.

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РЕАЛИЗАЦИЯ ДЕЙКСИСА ЛИЧНОСТИ В РАЗГОВОРНОМ АЛБАНСКОМ ЯЗЫКЕ
Научная статья

Бинай К.[1], Бериша А.[2] *
[1] ORCID: 0000-0002-6711-8033;
[2] ORCID: 0000-0001-6620-8849;
[1, 2] Приштинский университет «Хасан Приштина», Приштина, Косово

* Корреспондирующий автор (ardita.berisha[at]uni-pr.edu)

Аннотация

Цель настоящего исследования состоит в описании и анализе дейксиса личности на албанском языке и подразумевает анализ формы и способов выражения дейксиса личности. Интерпретация дейктических выражений зависит от характеристик ситуации высказывания или акта высказывания. Каждое лингвистическое выражение произносится в определенном месте и в определенное время. Оно принадлежит конкретному лицу (говорящему) и адресовано другому лицу (адресату). Выражения, являющиеся основной референцией участников коммуникации, говорящего и адресата, маркируют дейксис личности. Именно через дейксис личности определяется роль участников коммуникации и их разделение на говорящего или адресата. Для анализа был отобран корпус, состоящий из телевизионных интервью, целью которого является определение выражений дейксиса личности на албанском языке. Настоящее исследование позволяет выявить характерные черты дейксиса личности на албанском языке, а также его использование в различных ситуациях. Также будут проанализированы случаи, когда один и тот же формальный маркер может служить как дейктическим элементом, так и анафорой. В зависимости от контекстуальной и контекстной референции маркеры могут быть отнесены к той или иной группе. Однако часто бывает так, что конкретный маркер играет двойную роль, например, анафора, относящаяся к элементу, упомянутому ранее в тексте (или позже в тексте, в случае катафоры), или используется как дейксис личности, обозначающий участника (участников) коммуникации. Анализ различных возможностей выражения дейксиса личности демонстрирует, как часто дейктические выражения встречаются в выбранном корпусе и какова их роль. Также будет установлено, насколько они влияют на отношения между участниками общения или отражают их.

Ключевые слова: дейксис личности, реализация, референция, анафора, албанский язык.

THE REALIZATION OF PERSON DEIXIS IN SPOKEN ALBANIAN
Research article

Binaj K.[1], Berisha A.[2] *
[1] ORCID: 0000-0002-6711-8033;
[2] ORCID: 0000-0001-6620-8849;
[1, 2] University of Prishtina "Hasan Prishtina", Prishtina, Kosovo

* Corresponding author (ardita.berisha[at]uni-pr.edu)

Abstract

The purpose of this research is to describe and analyze person deixis in the Albanian language, that is, to analyze the forms and ways of expressing person deixis. The interpretation of deictic expressions depends on certain characteristics of the situation of utterance or the utterance-act. Every linguistic expression is uttered in a specific place and at a specific time. It is made by a particular person (the speaker) and addressed to another person (the addressee). Such expressions, which have as their primary reference the communication participants, the speaker and the addressee, mark the person deixis. Thus, it is through the person deixis that the role of participants in communication, as speaker or addressee, are identified. A corpus consisting of a television interview was selected to analyze how person deixis is expressed in Albanian. This research will identify the characteristic markers of person deixis in the Albanian language and their use in various situations. It will also analyze cases where the same formal marker can serve as a deictic element or as anaphor. Their categorization in one group or the other depends on their contextual and cotextual reference. However, it is often the case that a particular marker plays a dual role, as anaphor – referring to an element mentioned earlier in the text (or later, in the case of cataphora), and as a person deixis – signifying participant(s) in communication situation. By analyzing the various possibilities of expressing person deixis, one will see how frequently deictic expressions occur in the selected corpus and what their role is. It will also be found how much they can influence or even reflect the relationship between the participants in communication.

Keywords: person deixis, realization, reference, anaphora, Albanian.

Introduction

Person deixis, together with temporal and locative deixis, constitute three traditional deictic categories. To these three types, scholars such as Fillmore [3, P. 39-40], Levinson [5, P. 62], Lyons [7, P. 259-264], etc., add text or discourse deixis and social deixis. Social deixis is closely related to person deixis. Such close relation between them will also be evident when analyzing corpus examples.

Some linguistic expressions can be interpreted properly only if the sentences they are part of are put within a social context that is defined in such a way as to identify the participants in the communication act, the location of the communication participants in space, and the time when this act of communication occurs [3, P. 38], [4, P. 1451]. Such phenomenon when

linguistic expressions are interpreted with reference to the contextual features of the utterance-act is known as deixis and the expressions concerned are known as deictic expressions.

Every linguistic expression takes place in a specific place and at a specific time. It is made by a particular person (the speaker) and addressed to another person (the addressee). Such expressions, which have as their primary reference the communication participants, the speaker and the addressee, belong to the group of person deixis. Thus, the roles of participants in communication, as speaker or as addressee, are identified through person deixis. In addition to the speaker and the addressee, Charles Fillmore [3, P. 40] treats as a third category of person deixis the intended audience, which implies people who may be considered part of the communication group but who are neither in the role of the speaker nor of the addressee.

The speaker and the addressee express themselves linguistically through the category of person. The first person refers to the speaker (or speakers), whereas the second person refers to the addressee (or addresses). Unlike the first person and the second person, the third person is not a deictic category because it does not refer to the communication participants but only to those who are spoken of and who are not present in the communication situation. According to Lyons [7, P. 262], the third person, singular or plural, as opposed to the first and second person, not only is missing in the communication situation, but may also remain unidentified. On the relation between three persons, Benveniste (in L. Tahiri) [10, P. 89] states that the meaning of the person belongs only to the first and second: the pragmatic aspect distinguishes them from other words: "I" and "you" are products of the reality of discourse and can only be identified by the discourse that contains them, whereas *he/she* are outside the discourse; it is as a "non-person" whom is spoken of. The relation between the third person as compared to the first two, David Kaplan (in Sarah Zobel [13, P. 1] views from a different perspective. According to him the third person is freer with respect to its possible referents.

1. A to B: I like sushi – A likes shushi.
2. A to B: You like sushi – B likes sushi.
3. A to B: He/ she likes sushi- X (whoever A intends to refer to) likes sushi.
Scheme according to David Kaplan (Ibid).

Given that person is the typical marker of person deixis, communication participants can be identified through personal pronouns, possessive pronouns (when referring to the speaker or the addressee), and through personal endings of verbs. Also, other markers that refer to the addressee are vocatives and the titles of address assigned for this function.

Certain expressions are interpreted from a ground zero or origo otherwise known as a deictic center. The deictic center is usually speaker-oriented, that is, interpretation is seen from the speaker's perspective. Deictic expressions are, according to Levinson [6, P. 64], generally organized in an egocentric way. He states that the central person refers to the speaker; the central time is the time at which the speaker speaks or acts; the central place is the location where the utterance takes place; the discourse center is the point at which the speaker is located; and the social center is the speaker's social status to which the status of address is relative.

Egocentricity is also apparent in the exchange of roles in communication. Once the speaker's role in a conversation switches from one participant to another, so does the center of the deictic system (where *I* is used by each speaker to refer to himself, and *you* to signify the addressee). Benveniste [1, P. 226], describing this report says that *I* has only momentary reference, since anyone can say *I*, and that the reality to which it refers is the reality of discourse, and as such it can be identified only by the instance of discourse that contains it. The speaker is always at the center, as it were, of the situation of utterance, states Lyons [7, P. 259].

E.g: 1. *Nuk mund të shkoj në qytet, sepse është shumë larg.*
"I can't get to town because it's too far." – larg "far" is interpreted as being far from the speaker (I)
2. *Këtë libër e kam filluar para pesë vjetësh.*
"I started writing this book five years ago." – *para pesë vjetësh* "five years ago" is calculated as the time interval from the time the book started to be written to the time this sentence was written, which is the speaker's time, namely the time when the speaker was writing. The addressee's time, that is, the time when this message is read, is irrelevant in this case. The deictic center, however, may switch from one speaker to another in conversation:
A: *Mua po më pëlqen kjo këmishë.* B. *Mua më shumë po më pëlqen kjo këmishë.*
A: "*I like this shirt.*" B. "*I like this shirt more.*"
Kjo "this" in the first sentence is interpreted in relation to speaker A and his/her closeness, whereas *kjo* "this" in the second sentence is interpreted in relation to speaker B and his/her closeness. *Kjo* "this" of A is *ajo* "that" for B, and vice versa.

In addition to the deictic center being speaker-oriented, there are cases where the deictic center is addressee-oriented, for example, in a note: *Tani laji duart* "Now wash your hands" (as a written message) – *tani* "now" does not mean the time the message was written, but the time it is read, which is the time when the addressee sees the message.

Results

In order to analyze the expression of person deixis in Albanian, a corpus was selected, which consists of a television interview on Adriatik Kelmendi's *Rubicon* show, in which Albin Kurti was invited. The interview conducted on 19 and 20 November 2014 (in two parts) contains a total of 14,796 words. Of this total number of words, 917 words, or 6.19%, mark person deixis. Only two interlocutors were present in the interview and in general there is no switch of roles from speaker to addressee, since even when the reporter is the speaker, the sentences are directed/addressed towards the addressee, in this case the interviewee. Thus, in such cases it is not the speaker who constitutes the deictic center but the addressee.

Forms of expressing person deixis in the selected corpus
1. First person
1.1 Singular
a. *Por, kur* <u>unë</u> <u>insistova</u> *nja dy tri herë, atëherë e panë se askush nuk e thotë një datë të tillë nëse njëmend nuk e ka dhe në këtë rast* **më** *kishte rastisur mua.*

"But when I underlined a couple of times, then they realized that no one would say such a date unless it was true and in this case it had happened to **me**."

b. *Natyrisht se zemërimi i tyre vazhdoi, por ky ishte ai mini-episodi i parë, i cili e bëri të rëndësishme datëlindjen **time***.

"Of course their anger continued, but this was the first mini-episode that made **my** birthday important."

In both of the above sentences, the first person directly refers to the speaker of utterance. In the first sentence the speaker is expressed through the personal pronoun (*unë* "I", *mua* "me", dative clitic "*më*") and the personal endings of verbs (*insistova* "insisted"), whereas in the second sentence the speaker is identified through the possessive pronoun (*time* "my"). The deictic center is speaker-oriented because all data is interpreted from the speaker's perspective.

But in the example below, the first-person singular does not signify the speaker of utterance (which is Albin Kurti), but the words of a third person at an earlier time:

a. *...Ejup Statovci ... dhe ka qenë një nga madhështitë e tij, i cili ishte gjyshi ynë dhe jo prindi dhe thotë se **unë dal** i fundit dhe jo **të dal** para dikujt tjetër*.

"… Ejup Statovci… and it was one of his great acts, who was our grandfather not our parent and says that **I come** out last and not **come** before anyone else."

Here we have the direct speech mixed up with the reported speech. The verb *thotë* "says" is followed by the subordinator se "that", after which the speaker is expected to use the reported speech, namely to make the shift in person and time, but in the present case that does not occur. The speaker directly quotes the words as said by a third person (the source) at an earlier time, but does not use the typical structural elements of a direct speech.

1.2 First-person plural – Ne "we"

The first-person plural refers to a set of two or more people, including the speaker. Therefore, it means *I and one or more other people*. Other people may or may not include the addressee. Depending on whether or not the addressee is included in the first-person plural, there are two distinct uses of the first-person plural: inclusive and exclusive use [7, P. 261], [4, P. 1465], etc.

a. *Arsyeja pse **ne vazhdonim të punonim** edhe pse ata kishin shkuar në Rambouillet, ishte për shkak se pikërisht Thaçi i thoshte bacës Adem se nuk do ta nënshkruajë*.

"The reason why **we continued to work** despite their going to Rambouillet was because Thaçi himself kept telling baca Adem that he would not sign it."

The first-person plural in this case includes the speaker and others. It is exclusive in relation to the hearer (the addressee).

b. *E para është ajo e 2 korrikut 1990 si politikë për rezistencë, për shkak të këtij pushteti që **kishim** pas pavarësisë, republika e dytë doli si republikë për shitje, qoftë për privatizim, qoftë për negociata dhe tash po na nevojitet një republikë për zhvillim*.

The first is that of July 2, 1990 as a policy of resistance, because of this power we **had** after the independence, the second republic came as a republic for sale, either for privatization or for negotiations, and now we needed a republic for development.

In this case, the first person, in addition to including the speaker and others, also includes the hearer (addressee). Therefore, in this case we have: *I + you + others*.

c. *Ju e përsëritni se nuk duhet të bëni fare parti politike për disa pasoja, por për këtë **do të flasim** më vonë*.

You keep saying that you should not establish political parties at all due to some consequences, but we **will talk** about that later.

In this case we ne (**do të flasim**) "we (will talk)" includes the speaker and the hearer (the addressee), but not others, because in an interview where only one person is invited, he can only talk to him, and not others. Whereas in the case: *Mos të **harrojmë** se gjatë kohës sa ju nuk donit të dilnit në zgjedhje, thoshit se gjithë ata që nuk kanë dalë në zgjedhje mund të jenë përkrahësit tuaj*., "**Let us not forget** that while you refused to vote in the elections, you said that all those who refused to vote could be your supporters", first person can, in addition to the speaker and the herarer, include *others*, *inviting* them to be *witnesses* or *some sort of support* for what was said by the speaker.

The first-person plural can often be interpreted in two ways simultaneously: as deictic and as anaphoric. The difference between deixis and anaphora is that deixis refers to the communication participants, in the role of the speaker or the addressee, whereas anaphora refers to the antecedent mentioned earlier in the text (anaphora) or later, as cataphora [4, P. 1455].

d. *U takuat atëherë me Ibrahim Rugovën? Po, **u patëm takuar** dy herë*.. "Did you then meet with Ibrahim Rugova? Yes, we **met** twice.." – *u patëm takuar* (*ne*) "(we) met" includes a set of two people, the speaker and Ibrahim Rugova, and may also be interpreted as deictic, including the speaker in this group (*I*) and as anaphoric, referring to an antecedent previously mentioned in the text — *Ibrahim Rugova*.

The following case can be interpreted both as deixis and cataphora: *e. Mirë **jena**. Arën po e punoj me fëmijët*. "We are fine. I am working the field with my children." – where the verb *jena* "are", the first-peron plural is interpreted as deictic, since it includes the speaker in that group, and as cataphoric, as it refers to *fëmijët* "children".

2.2. Second person
2.2.1. Second-person singular
The second person singular refers to or signifies the addressee in the utterance-act.
a. *… si e **arrite** këtë vendim?*
… how did you **reach** that decision?

The second-person singular is addressed to the recipient, or the addressee. In this text, this is the only case where the journalist addresses the guest with *ti* "you". Since in all other cases he uses the pronoun *ju* "you" to address the guest, making the conversation more formal and at the same time expressing respect for the guest, we do not think that through a single occasion the journalist wanted to change attitudes; therefore, it might have simply been a mistake.

On the other hand, the guest often uses the **second-person singular as non-referential pronoun**, thus marking a general reference, rather than a single recipient.

b. *…njerëzit që kanë qenë aty e dinë se prej torturave nuk **të** hahet buka, por **të** pihet uji dhe ne nuk kishim ujë aty.* "… people who have been there know that torture does not make you hungry, it makes you thirsty, and we had no water there." – dative clitic **të** (**ty**, **të**) is not a reference to a single recipient, in this case the journalist present in the conversation, but it is a general reference to all those who would be in such a situation.

2.2.2. Second-person plural

The second-person plural denotes a set of people (two or more) with whom we speak, namely interlocutors. But not all people who can be referred to as *you* are present in the utterance-act. Thus, in this respect, Lyons [7, P. 261] distinguishes the *inclusive* and *exclusive* uses of the second-person plural. In the *inclusive* use he includes hearers present, while the pronoun *you*, he says, has exclusive use if it relates to one or more hearers, or to one or more other persons. Since in the analyzed text the guest is only one guest, there is no inclusive use of the plural pronoun. However, we have encountered two other uses of this pronoun: as exclusive and as a form of respect or formality:

a. *I fusnin edhe ata në dhoma me **ju**?*

"Did they bring them in rooms with **you**?" (+ addressee, + others)

b. *Zakonisht, bisedat i nisim nga aktivitetet, por me **ju** zotëri Kurti, dua ta nis nga data **juaj** e lindjes…*

"Usually, we start conversations with activities, but with **you** Mr. Kurti, I want to start with your date of birth …" (+ addressee, — others)

In the first case, *ju* "you" is used to refer not only to one hearer but to a hearer present and to others who have been together in the situation being discussed. In this case, *ju* "you" refers to Mr. Kurti, but also to other Albanian prisoners, while in the second sentence the pronoun *ju* "you" refers only to Mr. Kurti, who is a participant in the conversation. In the latter case, *ju* "you"is no longer about the role of the participants in the language situation but about social status. Through this reference, the speaker expresses the social relation with the recipient, a relation of respect.

The linguistic expressions through which the social relation between the interlocutors can be expressed fall within the framework of social deixis. According to Levinson [6, P. 119], this report can be expressed as a direct or indirect reference to the social status of participants in communication. L. Rugova [9, P. 5], referring to the division made by Levinson, says that there are two types of social deixis that can be distinguished in the Albanian language: absolute social deixis and relative social deixis. The former refers to some social characteristics of the referent, irrespective of the relation between the speakers; it may be a reference to an absolute social status of the addressee, such as Mr. Chairman, etc. Relative social deixis, on the other hand, refers to the social relation between the speaker and the addressee, the audience, the referent, etc., in an extralinguistic context. In these terms, in the above case, we are dealing with a case of relative social deixis. Throughout the conversation the speaker addresses the addressee with *ju* "you", expressing respect and at the same time making the situation formal. Only once does the speaker address the addressee with *Mr. Kurti*, which constitutes an expression of relative social deixis, since by choosing this way of addressing the interlocutor (and not any other, such as Albin), the speaker also determines the social relation between them and the formality of the situation.

Frequency of person deixis use in interview

Table 1 – Forms of expression of person deixis and their frequency of use

1ST PERSON	Singular	Personal pronouns and personal endings 35.98%
		Possessive pronouns 1.85%
	Plural	inclusive (+ addressee) 1.52%
		I + others 0.54%
		I + you + others 1.52%
		exclusive (- addressee) 35.98%
		possessive pronouns 2.18%
		we (one speaker) objective 0.54 %
2ND PERSON	Singular	personal pronouns and personal endings 1.74%
		Non-referential ti "you" for the addressee (general reference) 2.72%
	Plural	Courtesy ju "you" 10.79%
		ju "you" for plural reference (+anaphoric) 3.27%
		possessive pronouns 0.76%
		possessive pronouns in plural to denote respect 0.43%

Conclusion

This paper describes and analyzes the category of person deixis in the corpus consisting of a television interview. According to the findings from the corpus we have seen that it is through person deictic expressions that the participants' role in communication is identified as speaker or as addressee, as well as the social relation between them. The speaker and the addressee express linguistically through the category of person. The first person refers to the speaker (or speakers), whereas the second person refers to the addressee (or addresses). Unlike the first person and the second person, the third person is not a deictic category because it does not refer to the communication participants, but to those who are spoken of and who are not present in the communication situation. Since person is the typical marker for person deixis, participants in communication in the Albanian language are identified through personal pronouns, possessive pronouns (when referring to the speaker or addressee) and through the personal endings of verbs. Furthermore, as we have seen from the analyzed corpus, other markers referring to the addressee are vocatives and the titles of address assigned for this function.

In the analyzed corpus, 6.19% of the text consists of deictic expressions that mark the participants' role in the communication situation. The participants in the communication situation, in the role of the speaker or the addressee, are most often identified through the personal endings of verbs, since due to the verb inflection, the subject may be left unexpressed in Albanian. Therefore, Albanian, just like Italian, Spanish, etc., is part of the pro-drop language group.

In the interview, where we deal with a formal communication situation, we find that the interlocutors use the plural number more, either when dealing with speaker-oriented deictic expressions or when the addressee constitutes the deictic center. The interviewee, in the role of the speaker, in 35.98% of the cases uses the first-person plural. This can also be interpreted as an attempt to avoid subjectivity, thus including in *ne* "we" himself+others, but it may also be that the inclusion of others in this group is done to avoid any personal responsibility by making it group responsibility.

On the other hand, the interviewer, when using *ne* "we", does so in an inclusive sense, including the addressee. The second person plural, (courtesy *ju* "you", respect) used only by the interviewer is indicative of the formal situation and the avoidance of subjectivity. Only once does the interviewer address the interviewee with *ti* "you", which may be interpreted as a mistake rather than a change of approach. Consequently, the formal situation in which the interview is conducted, implicates certain deictic references and eliminates some others. It is also observed that the deictic center is also determined by the situation of utterance and the relationship between participants in communication.

<table>
<tr><td>**Конфликт интересов**</td><td>**Conflict of Interest**</td></tr>
<tr><td>Не указан.</td><td>None declared.</td></tr>
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ОБЗОР МАТЕМАТИЧЕСКИХ, ФИЗИЧЕСКИХ И ГЕОМЕТРИЧЕСКИХ ТЕРМИНОЛОГИЙ В КАЧЕСТВЕ ОСОБОЙ ТЕРМИНОЛОГИИ ТЕОРЕТИЧЕСКОЙ МЕХАНИКИ

Научная статья

Плана Г.[1] *, Плана С.[2]
[1, 2] Приштинский университет «Хасан Приштина», Приштина, Косово

* Корреспондирующий автор (gani.pllana[at]uni-pr.edu)

Аннотация

Как известно, албанская терминология в специальных областях является более проблематичной, чем терминологии общих теоретических наук, таких как математика, физика, химия и.т.д. Общие терминологии являются более систематическими, стандартизированными и интегрированными в албанский язык. Безусловно, такое положение влияет на значимость данных терминов. Некоторые албанские понятия присутствуют почти во всех технических терминологиях. Изучение данных терминов дает понять их важность и для теоретической механики. Так, некоторые общие термины стали использоваться в теоретической механике: **baraspeshë** (равновесие), **ndryshore** (переменная), **dallor** (дискриминант) и.т.д. В некоторой степени следующие термины уже нашли свое применения в теоретической механике: **zhvendosje** (смещение) вместо **spostim**, или **mbështetje** (стойкость) вместо **stojkë** (термин, введенный из русского). В иных случаях наблюдаются колебания или паралельное использование «иностранного» и «албанского» термина, **distancë** и **largësi** (расстояние), **uniform** и **i njëtrajtshëm** (равномерность), **translativ** и **tejmbartës** (конвейер). Мы также можем наблюдать попытки ввести албанские термины: **tejçim** (передача/трансмиссия) вместо **transmetim**, **ndemje** (напряжения) вместо **sforcim**. Здесь необходимо сказать, что в некоторых случаях ряд албанских терминов не прижился, особенно в учебниках для старших классов: так вместо **trysni** (давление) используется presion, **ekuilibër** (равновесие) используется чаще чем **barazpeshë** и т. д.

Ключевые слова: термины, математика, физика, геометрия, теоретическая механика, прикладная механика.

OVERVIEW OF TERMS FROM MATHEMATICS, PHYSICS AND GEOMETRY AS A SPECIAL SUB-FIELD OF THEORETICAL MECHANICS

Research article

Pllana G.[1] *, Pllana S.[2]
[1, 2] University of Prishtina "Hasan Prishtina", Prishtina, Kosovo

* Corresponding author (gani.pllana[at]uni-pr.edu)

Abstract

As it has been accepted so far, Albanian terminology in particular fields is more problematic than general terminology, such as mathematics, physics, chemistry, etc. The last one up to nowadays is even more systematized, standardized and adjusted in Albanian language (Albanized), which relates to the value of these basic fields of knowledge to all other fields, some of those terms are used in almost all technical terminologies. However, although the work conducted with these terminologies is also reflected in this one, it is worthwhile to see how these results are also taken into account in the terminology of theoretical mechanics, since some terminology of general theoretical fields have been borrowed from mechanics, for instance: baraspeshë (equilibrium; balance), ndryshore (variable), dallor/**diskrimimant** (distinctive), etc. Three cases can be observed: to some extent these Albanized terms are included in this field, which is reflected in the choice between the secondary terms of the Albanian terms, for instance: **zhvendosje** (**displacement**) instead of **spostim**; **mbështetje** (support) instead of **stojkë** (vertical, support tool; a term introduced from Russian). In some cases, oscillations are observed, such as the use of the foreign term and Albanian in parallel: **distancë** and **largësi** (distance), **uniform** and **i njëtrajtshëm** (uniform), **translativ** and **tejbartës** (**conveyor, conveyer**). In other occurrences, no attempts were done regarding the introduction of the Albanized terms, which function as such in the areas where they come from, such as: **tejçim** (**drive, transmission**) (for transmission), **ndemje** (**stress**) (for tension/strain). Here, can be mentioned that, in certain cases, a number of Albanized terms are not taken into account, which are found especially in some high school textbooks and are also reflected in dictionaries, such as: **trysni** (pressure)(for presion), **barazpeshë** (**equilibrium; balance**)(for ekuilibër), etc.

Keywords: terms, mathematics, physics, geometry, theoretical mechanics, applied mechanics.

Introduction

The work in the field of terminology of mechanics in the Albanian language has been characterized by some features that are common to the terminology of other fields. Firstly, the main feature can be emphasized by the undertaking of an extensive monograph work, but within the Albanian language, without comparing it with any foreign language. With respect to this, it is worth mentioning the monograph work defended as a dissertation topic by V. Dervishi [4, P. 12].

The terminology of this field has become object of observation mainly in the synchronous plane, although here and there have been attempts to address some practices, especially word formation in terminology in their historical development. During the study of this terminology in the historical context, an attempt has been made to identify some cases of the evolution of terms to this day, where it has been observed, the adaptation of the form of terms to their content, which has led to the modification of the form of the terms, replacement of existing forms with new forms, etc. The creation of new forms in many cases has led to the phenomenon of absolute synonymy, which has been studied extensively. Thus, for example, some significant examples can be cited as, for concepts "*bosht motori*" (*crankshaft*) and "*rrotë me dhembë*" (*tooth wheel*), in the course of the development of mechanics terminology for the first one as synonyms have been used: *kolodok* (from Ital. *collo*

d'oca) – *punëtore* (used before the year 1944 as Albanized term) – *bosht me bërryla, bosht bërrylor* (as calque from Russian)– *bosht motori*; while for the second: *ingranazh, rrotë me dhëmbë, rrotë e dhëmbëzuar* up to *dhëmbëzor*. In English terminology, for the first instance, the standard term is encountered: *crankshaft*, whereas; for the second on, fluctuations are still observed nowadays: *gear, tooth wheel, dentate wheel* [25. P. 83-84].

Sources of formation (composition from sources)

The basic terms of mechanics, identified mainly in the two given subfields in TM-Theory of Mechanics and AM-Applied Mechanics are in large part not formations within the field, *but they originate from different sources*. In the process of their functioning in use, such as in the language of a text, they are introduced to their original form, coming from their original domain (system), but are further developed, expanding in form, depending on the new concepts they express. The element added at their end further specifies them, specializing in the field they serve, for instance terms such as: *rreth, kënd, lartësi* (Engl. *circle, angle, height*), originate from **geometry** and into these fields, they are either used as such or by forming other terms, which serve as units of word-combination to mark the concepts of the relevant, like in AM: *rreth i bazës (së dhëmbit), kënd i trysnisë, lartësi e kokës* (Engl. *base circle, pressure angle, addendum height*). Likewise, the term, *ekuacion* (Engl. *equation*) from **mathematics** is used in TM as an integral part of the term *ekuacion i lëvizjes* (Engl. *motion equation*). It can be readily observed that the constituent parts of the word-combination may also appear as combinations of two terms from two different fields, appearing as sources as *ekuacion i lëvizjes* (**mat. + fiz.**; Physics + Mathematics) (Engl. *motion equation* (Mathematics + Physics).

Given their entirety, a classification can be made of the fields, which serve as the source base from which the terms of these subfields come from. In the course of their further development, in combination with other non-terminological terms and units, constitute the terminology of the two basic subfields of mechanics [25, P. 54-55].

1. Mathematics terms:

a) with the existing form: *ekuacion, baraspeshim, probabilitet/gjasë, rreth, varg, vijë* (Engl.: *equation, balancing, probability/set, circle, line*).

b) with further expansion: *ekuacion i lidhjes, ekuacion i gjendjes, rreth i rrojullisjes (së rrotës dhëmbëzore), rreth i referimit (të rrotës dhëmbëzore), varg planetar, varg rrotash dhëmbëzore, vijë e ngërthimit (e rrotës dhëmbëzore; e ingranimit), vijë e forces, vijë helikoidore, vijë përmasore* (Engl.: *coupling equation, state equation, pitch circle, reference circle, planetary gear train, train of gears, line of action, line of force; field line, helical line; helix, dimension line*).

2. Physics terms:

a) with the existing form*: bobinë, lavjerrës, lëvizje, zhvendosje, shkallë, shpejtësi, shpejtim (përshpejtim) (Engl:. coil, pendulum, motion, displacement, scale, speed; velocity, acceleration*).

b) with further expansion: *bobinë induktive, forcë gjatësore, forcë hidrodinamike, forcë kritike, lëvizje lëkundëse, lëvizje relative, lëvizje shkarrëse, zhvendosje aksore, shkallë ashpërsie, shkallë e mbinxehjes, shkallë fortësie, shpejtësi e kristalizimit, shpejtësi e nxehjes, përshpejtim këndor, përshpejtim qendërsynues, përshpejtim tangjencial* (Engl.: *induction coil, longitudinal force, hydrodynamic force, critical force, wobbling motion, jigging motion, creeping motion, axial displacement, roughness number, degree of superheat, degree of hardness, rate of crystallization, rate of heating, angular acceleration, centripetal acceleration, tangential acceleration*).

3. Geometry terms:

a) with the existing form: *kënd, hipotenuzë, trekëndësh, rreth, pikë, vijë* (Engl.: *angle, triangle, hypotenuse, circle, point, line*).

b) with further expansion: *kënd i drejtë, kënd i fërkimit, kënd i gërshetimit, kënd i kthimit, kënd i lakesës, kënd i mprehjes, rreth rrote, rreth i rrokullisjes, pikë arbitrare, pikë rrotullimi, pikë ndërprerjeje, vijë e lakuar, vijë e ndërprerë, vijë e pjerrët* (Engl.: *right angle, angle of friction, shear angle, steering angle, angle of curvature, wedge angle, wheel rim, pitch circle, arbitrary point, rotation point, intersection point, curved line, dotted line, oblique line*).

4. Terms from special subfields of mechanics:

a) mainly with the existing form: *bigël (kopilje), bosht, bulon, burmë, dado, disk, sustë, pulexhë, automobil, timon (aut.), rotor, helikë (term. tek.)* (Engl.: *cotter pin (splint pin), shaft, bolt, worm, nut, disk, spring, pulley, automobile, handle, bar, rotor, helix*).

b) with further expansion: *bosht bërrylor, bosht gungor, bosht kardanik, bosht kryesor, bosht pinion, bosht ushqimi, bulon çengel, bulon balestre, bulon mbërthyes, dado bllokuese, dado e shlizuar, dado fiksimi, dado kësulë, disk freni, disk gungor, disk mbrojtës, sustë cilindrike, sustë fikatëse, pulexhë freni, pulexhë udhëzuese* [Engl.: *crankshaft, camshaft, cardan shaft, main shaft, pinion shaft, feed shaft, eyelet bolt, check nut; locking nut, slotted nut, adjusting nut, collar nut, brake disk, came plate; cam disk, plant blocker disk, spring bolt, fastening bolt, cylindrical spring, cushioning spring, brake pulley, guide pulley*].

5. Terms based on the meanings of common words, which constitute the terminology of subfields mainly with the existing form: *ijë (dhëmbi), kokë (dhëmbi), shpatull, kreshtë (ashpërsie), lodhje (detali)* (Engl.: *flank, tip, lug, fatigue*). They are used in the present form, but also in the composition of word-combinations, which emerge as expressions of concepts such as: *ijë* and *ijë dhëmbi*, *kokë* and *kokë buloni* and, as such, they are seen also in English language, like: *flank* and *tooth flank*, *head* and *bolt head*.

When used with existing forms, their conceptual content is revealed by context, for instance: "*…ija që paraqitet në vizatim*" (=e dhëmbit), *koka që përbën pjesën kryesore të bulonit*, and the same phenomenon is observed in English: "*flank that is shown on the drawing*", "*the head which is main part of the bolt*".

State and problems of further development

The situation and fundamental problems of the further development of the terminology of mechanics are largely conditioned by the use of its basic terms. They are of particular importance because, as a basis, they determine the values of the

entire terminology. On the other hand, they have a high degree of frequency, and serve as the basis for formation of numerous terminological word-combinations.

The basic terms layer is important to be viewed in two ways: how is the real situation of the field terms by the terms of the degree of systematization, Albanization and standardization, hence how qualitative they are and how they respond to the realization of language communication. This is important to be noted, because the quality of the whole lexical system of the field concerned also depends on the quality of this layer. Nonetheless, their real state must be analyzed in terms of a layer that is not completely formed within the field. As has been noted above, some of them source from other fields, so this layer should be viewed from the standpoint of the state, located in the fields of origin.

For the reasons of this state of affairs, it is often written in linguistic literature and terminology in question, in which there are shortcomings which are especially related to the Albanianization [25, P. 232] of this terminology. The causes here are numerous, both subjective and objective. This problem will be addressed in the last chapter of this essay, which will specifically address the problem of systematization, Albanization and standardization in this terminology.

In terms of English terminology regarding this layer of terms, from the observations we have made in some texts of the fields in question, a more stabilized state is observed, especially in the absence of synonyms, although they are present in some occasions, for example: *pully* and *sheave*, *joint* and *hinge*, *pair* and *couple*. [19, P.44-68]. The stabilized state of this terminology is related to two factors: as has been argued above, the terminology of this field is already a consolidated terminology which has gone through the stages of zigzag developments still observed in Albanian. On the other hand, it should be mentioned that the terminology of this field in the English language, like all other terminologies, serving as a standardization condition internationally, serves as a basis for verification for other languages during their processing, systematization and standardization process.

In the context of the work that continues to be done even nowadays it can be argued that deficiencies in polysemy (homonymy) are also observed in English terminology *filetë*$_{1,2}$ = *thread*$_{1,2}$, *makinë*$_{1,2}$ = *machine*$_{1,2}$, *zinxhir*$_{1,2}$ = *chain*$_{1,2}$. At the level of absolute synonymy, fewer synonymous pairs are observed, whereas in the Albanian language this rises to the level of secondary pairs. However, in English, even when secondary pairs are met, one of the couple's elements is definitely more embedded; whereas in Albanian, the priority of one element over the other is indefinable. Thus, for instance, in English, we have gear before tooth gear, whereas in Albanian they are met in indefinitely manner: *rrotë me dhëmbë – rrotë e dhëmbëzuar – ingranazh – dhëmbëzor* (*gear wheel*). This is also due to the tendency to Albanize foreign terms from time to time and consequently, the addition of Albanian secondary pairs beside the foreign ones is met. This further complicates the situation, which also leads to confusion in scientific-technical communication. Looking at the situation from this point of view in both languages, it can be argued that in English it can be observed the tendency to preserve the advantage of preserving one element of the couple to move towards its embodiment (e.g. *gear before tooth gear*); whereas in Albanian, it is set as task directly selecting the most appropriate secondary pair and removing whole secondary in pairs or ranges. This is important to note, because in recent times in Albanian there is a shifting towards reusing terms that once were out of language use, which complicates the situation more. Thus, for example, foreign terms are predominantly used before the ones settled in Albanian. This is also observed in the basic terms of mechanics, like *presion* before *trysni (preasure), distancë* before *largësi (distance), ingranazh* before *rrotë e dhëmbëzuar (tooth wheel)*.

The value of studying basic terms

The basic terms are units of relatively broad conceptual content and some of them have a dual relation to the lexicon of the language; because of their specific conceptual content they can also be used in other terminologies, close to the terminology in question or even more distant, for instance, naming of medical device parts such as: *bulon, vidhë, kapak, kuti, rrotë* (Engl. *bolt, screw, cover, box, wheel*), as well as in general language, in ordinary discourse, when using objects, their elements in the field of mechanics in everyday life, such as: *kushinetë, sustë, valvol* (Engl. *bearing, spring, valve*) (on a device for ordinary home use, on a device manual, etc.). This means that, in terms of the functional value of language use, they approach this function with the usual words. As well as names of common objects, they fall into competence activity in the common language of the Albanian speaker and, as such, find their place in the explanatory dictionaries of the language [7] besides the common words. Their study according to their functional value in language is important in order to determine the limit to which should go their involvement in an explanatory dictionary. This makes necessary, in many cases, the collaboration of lexicographers with terminologists, even specialists of the field, to determine the range of terms used in the general language that should be included in an explanatory dictionary. The biggest problem here may be the limit of their use in a medium-type dictionary. However, it must be said that as the bigger the dictionary is, the greater must be the degree of their representation in them. In their introduction, especially in middle-class dictionaries (e.g., Dictionary 1980 and 2006), the proportion and symmetry of their representation are not always maintained. In some cases there are less commonly used terms that are included in the Dictionary and vice versa: more commonly used terms are missing. Likewise, problems also arise in their definition, mixing borders with common words, etc… Thus, e.g. as mentioned before, in the dictionary 1980, the term *kushinetë* (*bearing*) [7, P. 928] is rendered deficient by definition, where features not characteristic of it are introduced: *rreth, saçme* (*circle, shot*) etc., while the conceptual content for the term *zinxhir* (*chain*) is missing, when it is known that this term has widespread use in common language: *chain* (of bicycle), *chain* (of tractor) [7, P. 2243] etc. Likewise, what is meant with *dado-feed screw* (as a basic term in mechanics) in the Dictionary [7, P. 283] is given by definition in *kundërvidhë*, which, as a term, is not known at all in the terminology of this field.

Remarks can also be made on some basic terms of mechanics, which in the explanatory dictionaries of English (middle type) are treated indefinitely in their definitions of dictionaries like: *spring, chain, machine, mechanism, bearing*, etc. In some cases, it might be difficult to relate the meaning of the word with the term.

Without being able to address separately the representation of terms in the field of mechanics in English explanatory dictionaries, in regard to their inclusion in Albanian dictionaries, it can be argued that there are significant deficiencies in this respect. Without adding more values than the terminology lexicon of mechanics needs, we support the idea that terms

introduced from this field, as a relatively broad field, should deserve identification through the symbol **mek.** (*mekanikë-mechanics*) and not to be replaced by **tek.** (*teknikë-technical*). This symbol either should be omitted because is too broad (and includes many other fields that have their symbols) or it should be applied for broader fields. Here, some terms can be identified as terms of mechanics, when presented as a stand-alone unit or when they take first place in the semantic structure of the word (of the term), e.g. *mekanikë (mek.), mekanizëm (mek.), manivelë (mek.), makara (mek.)* [9, P. 346-363], *kushinetë (mek.)*; likewise, we would advocate for the relevant terms in English, like: *mechanics (mech.), mechanism (mech.), crank (mech.), block (mech.) bearing (mech.)*. In cases where the general meaning is mixed with the special (mechanical) solutions may be subjective, but also dependent on the size of the dictionary. Thus, they can be branded as terms of mechanics Alb. *bosht* and Eng. *shaft*, Alb. *hallkë* and Eng. *link*. There could also be identified *bashkësi (jonit), lidhje (linkage), zinxhir (chain)*. Here, we have in mind those units that have value as terms even in their use in the general language.

In addition, once again we are returning to the function of basic terms, not only as denominational units used in the basic fields, but also in the special fields. It can be asserted that their value is extremely high, since they serve as basic building materials for creating word-combination on these two levels. Thus, for instance: *hallkë* (Engl.: *link; member*) can build word-combination into two levels: as a lexicon in the base field, as in AM: *hallkë* (Engl.: *link*) and *hallkë e udhëzuar* (Engl.: *driving link (member)*), *hallkë udhëzuese*, (Engl.: *driving link (member) hallkë e lëvizshme* (Engl.: *movable link (member)*), *hallkë e palëvizshme* (Engl.: *stationary link (member)*), *hallkë e çernieruar (nyjëtesuar)* (Engl.: *hinge (joint) link (member)*) and as a lexicon in a special field as in the field of auto-tractors: *hallkë* (*chain*)and *hallkë traktori* (*track chain*), *hallkë pllakëzore* (*plate track*), etc.. The same phenomenon is observed in English. Basic terms serve for multiple construction of word-combination on these two levels, as well, such as *pair* in (AM): *driving pair, driven pair, moving pair, non-moving pair, hinged pair,* and in the special field, as in aut.: *track chain, plate track* etc..

Conclusion

In this paper, what has become the treatment object as one of the most important layers of the vocabulary of terminology in the field of Mechanics is its base terminology vocabulary, viewed on the comparison level of both languages, Albanian and English.

By appearing as one worded units, on their own, as well as in wider compounded units (word group), these units serve as compound elements of around 70-80% of the whole Mechanics vocabulary, as they are in Albanian and respectively in English*: mekanizëm – mechanism, makinë – machine, hallkë – link, zinxhir – chain, zhvendosje – displacement, lëvizje – motion, rrotullim – rotation, rrotulloj – rotate, rrotullues-e – rotary, kinematik-e – kinematic, kinematikisht – kinametically* etc.

All of this base vocabulary appears mainly in the basic subfields of Mechanics, like in the Theory of Mechanics, as well as in the Applied Mechanics, in the special subfields, and in the subfield of Mechanical Technology, of Automobiles, of heat technology etc., but it connects also with the base fields of knowledge which stands at the foundation of Mechanics, as with mathematics, geometry, physics, chemistry etc.

Precisely this circumstance motivates the focus of study on the base glossary of the field of Mechanics, seen from the comparison's point of view in both languages, resting mainly on two of its ground subfields, on the *Theory of Mechanics* (TM) and on the *Applied Mechanics* (AP).

The base terms of this terminology have been viewed from the level of both languages, Albanian and English, taken one by one, as well as compared with one another. It is important to emphasize that the English Language has been seen with precedence as a language with an international extend, whereas the terminology of Mechanics, as a special glossary, serves as a standardization sample not only for the Albanian language, but for other languages as well.

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СИСТЕМА ЭКОНОМИЧЕСКОЙ ТЕРМИНОЛОГИИ АЛБАНИЗИРОВАННЫХ ТЕРМИНОВ В СОПОСТАВЛЕНИИ С АНГЛИЙСКИМИ ТЕРМИНАМИ

Научная статья

Плана С.[1] *, Плана Е.[2], Плана З.[3]

[1, 3] Приштинский университет «Хасан Приштина», Приштина, Косово;
[2] Юго-восточный европейский университет, Тетово, Республика Северная Македония

* Корреспондирующий автор (sadete.pllana[at]uni-pr.edu)

Аннотация

Реализация цели исследования в этой статье стала возможной благодаря поддержке прочной, обоснованной и современной теоретической основы, которая имеет отправную точку для рассмотрения терминологии как системы идентифицированной и автономной области знаний, которая соответствует системе, концептуальной в соответствующей области.

Опора на эту идею, которая основана на связи между концепциями, породила ряд проблем, связанных с экономической терминологией.

Первый шаг в решении задачи систематизации рассматриваемой терминологии состоит в том, чтобы изучить ее как положение дел, и в контексте этого положения дел необходимо увидеть ряд недостатков в построении терминов и их функционировании в акте коммуникации. В частности, здесь могут быть решены две важные проблемы: во-первых, проблема перегрузки терминологии дублирующимися терминами (два термина о каждом термине - дублетами), то есть при работе с избыточными единицами, и во-вторых, проблема неполноты системы, то есть когда мы имеем дело с недостатками единиц.

Поддержка области знаний позволяет полностью (однозначно) определить концептуально-терминологические отношения эквивалентности и наоборот, а также облегчить обнаружение связей между концепциями в целом, отраженные в соответствующих терминах, что имеет особую ценность в терминологической практике, особенно в работе по обработке терминологии и ее отражению в соответствующих словарях.

Ключевые слова: терминология, экономическая терминология, систематизация терминологии, подход, албанские термины, английские термины.

SYSTEMATIZATION OF THE ECONOMIC TERMINOLOGY OF ALBANIZED TERMS COMPARED TO ENGLISH TERMS

Research article

Pllana S.[1] *, Pllana E.[2], Pllana Z.[3]

[1, 3] University of Prishtina "Hasan Prishtina", Prishtina, Kosovo;
[2] South East European University, Tetovo, Republic of Northern Macedonia

* Corresponding author (sadete.pllana[at]uni-pr.edu)

Abstract

The accomplishment of the aim of the study in this paper has become possible through relying on a sound theoretical base, argued and contemporary approach; which has got as a starting point the observation of terminology as a system of a field that is an identified and independent knowledge, which responds to the conceptual system of the respective field. The reliance on this idea, which on its base has got the relationship between concepts, has created the possibility to raise and to resolve a range of problems that are related to the economics terminology.

As a first step to solve the tasks for systematization of the terminology in question is to study as a state of affairs and in the context of this state of affairs a number of deficiencies in the construction of terms and their functioning in the act of communication must be seen. Specifically, two important problems can be solved here: firstly, the problem of overloading terminology with doublets, i.e., when dealing with excessive units and the problem of system incompleteness, i.e., when dealing with unit deficiencies. Relaying on a field of knowledge provides the opportunity to fully (unambiguously) identify equivalence of relationships concept-term and vice versa, as well as more easily to detected connections between concepts in general, reflected in appropriate terms, which are of particular value in terminological practice, especially in the work processing of terminology and its reflection in the respective dictionaries.

Keywords: terminology, economics terminology, systematization of terminology, approach, Albanian terms, English terms.

Introduction

The separation of terminology as an autonomous field of the study of linguistics (lexicology) and as a special lexicon (organized into a system of a particular field of knowledge) in the languages of technologically advanced countries has been accepted since the mid-20th century.

In Albania and Kosovo, terminology-organized work began decades later (after World War II) compared to other Western European countries, to some extent even with Eastern Europe countries. This work is mainly focused on the development of terminology dictionaries, based on terminologies created in different areas of knowledge in Albanian language under the influence of contacts with foreign languages (mainly Russian language), as well as due to the introduction in Albania of modern technologies and the connection with the scientific-technical revolution in almost all spheres of human activity, as in every country in the world.

The idea of relying on an area of knowledge as the basis of the terminology system has also been developed by Albanian terminologists [Dodbiba, Leka, Duro, Pasho, Pllana, Susuri] as well as foreigners [Wüster, Lotte, Felber, Picht] both in extensive works and in special articles. This gives them the opportunity to settle and solve a number of problems related to the systematization of terminology, its standardization in the inter-terminological (within a language) and inter-terminological (inter-linguistic) field.

Basic lexicon and comprehensive lexicon of economics

As it is known, the terminology of each field of knowledge, as a system of autonomy, as well as the terminology of economics, consists of one-word terms and word-combinations, among which the latter terms occupy almost 70-80% of the total terminological vocabulary. From this point of view, we would accept all one-word terms as the basic lexicon of the terminology of economics. This can be justified more so by the fact that almost every term shall serve as the foundation for the construction of numerous phrase terms, which mark the breakdown concepts in multiple branching, being introduced in relationships of all kinds, like: *whole/section*, *gender/type*, etc. Thus from a quick glimpse of a terminology dictionary, though not of a narrow but broad field [26, P. 315-316], it can be observed, that for example in *Albanian auditim* (Eng. *Audit*) are met 30 word-combinations terms, in both languages, like: *auditim i brendshëm* (internal auditing), *auditim i kontraktuar* (contract auditing), *auditim i vazhdueshëm* (continuous audit), *auditim i jashtëm* (external auditor), *audit kryesor* (principal auditor), *auditim i bankës (bank audit)*, etc. Likewise can be said about the budget, accounting, credit, etc.; about *buxhet* (*budget*) there are 24 word-combinations [26, P. 325-326], about *kontabilitet* (*accounting*) 33 [26, P. 403], about *kredi* (*spring*)-14, about kredi (*credit*) 39 [26, P. 415], while in the Dictionary [7, P. 6-7] about term *auditim* (Eng. *Audit*) there are 12 word-combinations terms observed, while for the term *kontabilitet* (*accounting*) 22 [7, P. 26-27].

On the other hand, in the capacity of base vocabulary there will be also included components of word-combinations terms, when from word formation (term formation) point of view are linked in the system with word terms, as well as in itself indicate specific concepts related to the field (subfield) concerned. They express the specific character of the conceptual content, as well as the connection to the system with the one-word terms that motivate them; these are two basic features that motivate their separation as a lexicon of basic terminology.

Working methods

In order to illustrate and argue the ideas in the paper we have relied on the subject extracted from the literature of the two relevant subfields, as well as basic textbooks of economics, accounting, management and finance, and basic works in both languages. [Jakupi, A., Kume, V., Luboteni, G, Lessard, R. D., Shapiro, C. A. etc.].

The lexical material extracted from the various terminology dictionaries (in the field of economics) has also served in particular, [Rexha, N., Gorani, H.] and non-terminological (explanatory, bilingual) ["*The Chambers Dictionary*",1993; "*Fjalor i gjuhës së sotme shqipe*",1980], in which the terms of the respective field are met.

Inductive support (from examples to arguments and conclusions) and deductive (from preconditions taken from concrete arguments and examples), prevails throughout the paper. This is particularly noticeable in the analysis of phenomena, where confrontation serves as a basis for reaching a conclusion, such as for e.g. *fletëpune* (in Alb.), consisting of one element responds in English to a two-element unit *work sheet* (Engl.) or vice versa, a two-element unit in Albanian (*obligacion i garantuar*), corresponds to a one-element unit in English (*debenture*).

Systematization of the economics terminology

One of the basic problems of standardization of any terminology and in particular, of a field of knowledge is the arrangement of terms, i.e., their arrangement and placement in the system, aiming at the realization of equivalence one term – one concept. The realization of this process is related to the construction of a terminology as a system of forms and contents, where the system of forms (terms) corresponds adequately to the system of contents (concepts). As it is known the creation of this system is affected by the two semantic phenomena observed in it, such as the absolute synonymy, which causes the terminology to be overloaded with signs, and the polysemy (homonymy), which leads to its incompleteness with sufficient signs, which does not correspond to each respective concept. Therefore, the primary task of terminology during processing, to set it up in the system, is, on the one hand, to eliminate synonymy and, on the other hand, to regulate polysemy by differentiating forms for each concept. So, systematization comes out as the main task when processing terminology, which is done on a more equitable basis when approaching language serves as a standardization language, such as English.

Looking at the problem historically, it can be easily observed that in some cases the systematization of the terminology in question also has been done in unorganized manner through interventions made especially by authors of economics textbooks, to introduce standard terms, but this also has been done on organized form by introducing terms created by relevant committees into terminology dictionaries [4, P. 3-176], [26, P. 3-604].

As we have noted above, the problem of systematizing terminology, where standardization work takes first place, stands out in particular the economics terminology of Albanian language, as the language of a developing country. However, the comparison of terminology in this field, in the light of English terminology of the respective field, serves to highlight some problems of standardization of Albanian language related to standardization, in order to find solutions for specific issues that can arise from encountering terminologies of both languages [4], [7], [12].

Albanization of general terminology and economics terminology

The work on Albanization of terminology in general has been carried out in the context of an organized activity for purification and enrichment of the literary-standard Albanian language, as two processes that are always linked together (Kostallari, A). For Albanization of terms, the criteria that to be "Albanized non-international scientific terms" is maintained [4, P. 3-474]. However, along with efforts to Albanization of non-international terms, it has been intended, where possible, to Albanize some in terminology of banking, finance and accounting, management and computing, as well as marketing (*banka, financa dhe kontabiltet, manxhment dhe informatikë, si edhe marketing*), where we come across a number of foreign terms that have been declining and from this point of view, the tendency to use Albanian terms is noticeable. This phenomenon is an

obvious indicator of the gradual work on defining the terminology of the economics and its construction with Albanian terms, as these areas form the basis of the economy.

Issues of Albanization of this terminology have been long observed and continue to be observed even nowadays. The paths through which this terminology has passed are presented with zigzagging and contradictions. This is particularly reflected in the contradiction between the work done by terminology practitioners to systematize, integrate and translate it (mainly reflected in dictionaries and coding works) and the work (effort) to put it into use (especially in Kosovo, in textbooks and lecturing practice).

The work on Albanization of economics terminology is related to the state of lexicon in two main directions:

1) Non-terminological and terminological lexicon are not directly related to this field,

2) Terminology lexicon of the relevant field.

While the lexicon of the first group is readily available from other fields, thus inheriting more or less its good or bad aspects, regarding the degree of Albanization and unity, the lexicon of the second group generally reflects the work done in the goals of this field.

The good sides of the second group of lexicon also testify for the work of the authors of the texts for new creations and dealing with some familiar terms that are already widely used, such as: *baraspesh/ë-a (equilibrium), dytësor (secondary), udhëheqës / drejtues (leader), lëkundje (oscillation), luhatje (fluctuation), qëndrueshmëri (stability), for the foreign term: ekuilibër (equilibrium), sekondar (secondary), lider (leader), oscilim (oscillation), fluktuacion (fluctuation), stabilitet (stability)* etc.

From the standpoint of the possibility of foreign terms to be Albanianized or not, three solutions are given:

1) The foreign term used often and for a long time is difficult to be removed from the language: *ekuilib/ër-ri (balansing), gravitet-i (gravity), kompensim (compensation), lider (leader), primar (primary)*;

2) Terms with very specific meanings, like: *audit (audit), auditor (auditor), certifikatë (certificate)*, also can be removed with difficulties from the language;

3) Terms of the broad and more general meaning can be removed more easily than the terms narrower meaning, like: *asimilim (përvetim)*/assimilation, *dekompozim (shpërbërje)*/ decomposition, *disimilim (shpërvetim)* /dissimulation, *seleksionim* (përzgjedhje)/selection, *transpirim (djersitje)* transpiration, etc.

Unlike other vocabulary layers of the field, whose lexical units are borrowed readily from the respective fields, the particular lexicon is for the most part the object of the work of relevant specialists and textbook authors. They create new terms from the Albanian sources or raise in level of terms common word both for naming new concepts and for the replacement of foreign terms, such as: *vërtetesë (certificate), shtys/ë-a (impulse, pulse), lakor/e-ja (curve)*, etc.

It is not a rare case that textbook authors or specialists in the field of economics, creating new terms independently, burden this terminology with double terms, in most cases in Albanian: *degradim-i – zhgradim-i (degradation), dispersion-i – shpërhapj/e-a (dispersion), bankënot/ë – kartëmonedhë (banknote), rigjenerim-i – ripërftim-i (regeneration), benefit – përfitim (benefit), alokoj – përndaj (allocate)*, etc.

This situation, on the one hand, burdens the terminology but, on the other hand, creates the opportunity to select the most appropriate terms between these pairs. However, the task of integrating terminology should not be viewed as the activity of authors or specialists in choosing and defining one term or another. This work must be carried out based on scientific terminological principles and criteria of accuracy, clarity, motivation, systematization, etc.

By addressing the problem of Albanization we are given the opportunity to make a more or less complete presentation of all foreign terms with Albanized equivalents. Here are included both those Albanized terms that are actually embedded alone, and have been put into use in the economics literature, by meeting along with them, as appropriate with foreign equivalents or terms reflected in terminological dictionaries [4, P. 3-176]; [7, P. 3-70]; [26, P. 1-297], but which have not yet been applied in textbooks, in lecturing practice etc. Giving alongside their English equivalents gives them the opportunity to make some reassessments of the Albanized terms in the Albanian language, since, as we have stated several times, English terminology serves as a standardization model. On the other hand, the introduction of Albanized terms in line with the English equivalent terms gives the possibility to draw some conclusions about the further work with the use of foreign terms in the Albanian terminology of economics.

Foreign terms in Albanian	Albanian terms	English terms
absorbim-i	përthithj/e-ja	absorption
alokoj	përndaj	allocate
audit	rishqyrtim	audit
auditor	rishqyrtues	auditor
bajpas-i	anëkales/ë-a	by-pass
balancim-i	baraspeshim-i	balancing
bankënot/ë	kartëmonedhë	banknote
benefit	përfitim	benefit
blank	bardh	blank
bos	shef (superior)	boss
broker	ndërmjetës	broker
centrim-i	qendërzim-i	centring
certifikatë	vërtetesë	certificate
deformim-i	shformim-i	deformation
degradim-i	zhgradim-i	degradation
densitet-i	dendësi-a	density

dimension-i	përmas/ë-a	dimension
disbalanc/ë-a	pabaraspesh/ë-a	disbalance, unbalance
dislokim-i	shpërvendosj/e-a	dislocation
dispersion-i	shpërhapj/e-a	dispersion
distributor-i	shpërndarës-i	distributor
diversifikim	shumëllojshmëri (ndryshmim)	diversity
draft	paraprojekt	draft
efort	përpjekje	effort
eksitim-i	ngacmim-i	excitation
eksplozion-i	plasj/e-a	explosion
ekuilib/ër-ri	baraspesh/ë-a	equilibrium, balance
ekuilibrim-i	baraspeshim-i	balancing
erozion-i/ erodim-i	gërryerj/e-a	erosion
fidbek	përgjigje (për një rezultat)	feedback
finicion-i	përmbarim-i	finishing
fleksibël	(kurs) i epshëm	flexible
fleksibilitet	epshmëri	flexibility
fluktuacion	luhatje	fluctuation
fluktuacion-i	luhatj/e-a	fluctuation
fulltajm	me orar të plotë	full-time
gravitet-i	rëndes/ë-a	gravity
illiquid	(i,e) paaftë të shlyej	illiquid
impuls-i	shtys/ë-a	impulse, pulse
indikator-i	dëftor-i	indicator
informal	joformal	informal
kolaps bankar	rrënim bankar	banking collapse
kolateral	garanci-shtesë	collateral
kompensim	përplotësim	compensation
koncentrim-i	përqendrim-i	concentration
konvertibilitet	kthyeshmëri	convertibillity
kredi e konfirmuar	kredi e pohuar	confirmed credit
kurb/ë-a	lakor/e-ja	curve
leasing	qira(dhënie)	financiare leasing
lider	udhëheqës (drejtues)	leader
likuiditet	aftësi shlyerjeje	liquidity
lizingjet	qiramarrjet, qiradhënie	leases
market	treg	market
nominal-e	(vlerë) emërore	nominal
opsion	zgjedhje (mundësi)	option
oshilacion-i	lëkundje	oscillation
overdraft banke	tejtërheqje bankare	bank overdraft
overdraft	mbitërheqje (tejtërheqje)	overdraft
presion-i	trysni-a	pressure
primar	parësor	primary
regjistri i pagave	lista e pagave	payroll register
relaks	çlodhem (shtendosem)	relax
resurs	burim (pasuri)	resource
revizion	rishikim	revision
rigjenerim-i	ripërftim-i	regeneration
rikuperim	riaftësim	ricovery
rimbursim	thesim	reimbursement
sekondar	dytësor	secondary
sens-i	kah-u	sense
skonto	zbritje, ulje	discount
stabël	(i) qëndrueshëm	stable
stabilitet	qëndrueshmëri	stability
tender	ofertë sipërmarrjeje	tender
term	afat, periudhë	term
transmetim-i	tejçim-i	transfering, transmission
volatilitet	fluturakësi	volatility
yield	dhënshmëri	yield

From the examples above, especially looking at the Albanian terms, since they comprise a considerable amount of diverse formations, it would be necessary, if only briefly we analyze their structural-semantic way of construction. In both languages

the majority of these examples are met as illustrative subjects, then here we could only give a brief glimpse of the ways of constructing these formations in general Albanian language.

- By the semantic manner, i.e., by re-comprehension of ordinary words, by which a relatively significant number of units are created: *pajime (equipment), shpatull (shoulder), grykëz (neck), plasje (burst), kllapë (parenthesis)*, etc.

- With the word-formation way by which units are created with affixes, but having as a production topic words that are met in Albanian. Here, in particular, the formations in composition, which appear as calque or loan translation should be mentioned: *urdhërakëtim* – (collection order), *urdhërtransferim-i* (transfer order), *mbitërheqje (tejtërheqje) (overdraft), tejtërheqje bankare (bank overdraft), përplotësim (compensation), shpërvendosj/e-a (dislocation), teletransferim – i (wire transfer)*, etc.

- With the word-combinations forming path, by which units are created in large numbers, since these constructions are more preferable for Albanization of foreign terms, like: *aftësi pagimi (solvency), aftësi shlyerjeje (liquidity), paaftësi shlyerjeje (illiquidity)*, etc.

It should be noted that the English language foreign terms equivalents that are used in the Albanian language prove that the adaptation of economics terminology in English is a negligible phenomenon, since it is generally consolidated and standardized terminology. New formations may largely belong to the very narrow subfields of economics terminology. Based on the construction aspect they are mainly English based or with elements that have international reach.

Conclusions

The base terms of economics terminology have been viewed from the level of both languages, the Albanian language and the English language, taken one by one, as well as compared with one another. It is important to emphasize that the English Language has been seen with precedence as a Language with an International extend, whereas the terminology of economy in it as a special glossary that serves as a standardization sample not only for the Albanian language, but for other languages as well.

On the other hand, the relying on the inductive way (from the examples of the arguments and conclusions) and on the deductive one (from the accepted preconditions on the arguments and concrete examples) has led to the facing of the problems in both languages, in their appearance and solution. Thus, a one-worded structure in Albanian *urdhëarkëtim-i, urdhërpagim-i, urdhërtrasnferim-i* is challenged which responds to a two-worded structure in English – *collection order, order of payment (payment order), transfer order*, or, the other way round, a unit with two elements in Albanian – *paaftësi pagimi, marrëveshje midis sipërmarrësve (bashkim interesi), detyrimet e zotuara* that responds to a unit with one element in English – *insolvency, pool, commitments*.

Therefore, the joint work of Specialists and Linguists for the overcoming this situation, through its evidencing, undertakings of joint action through boards of examiners, panels, advertisements, in the press etc., for the setting into circulation the standard terms, mainly those with an Albanian base, but by leaving also foreign terms according to the occasion, in particular those with International expansion, is of exceptional importance.

In the English language, the process of inclusion in it the autochthon (English) terms in this field, is by now surmounted, and this terminology generally appears standardized. Although here, as well, the appearance of new concepts makes the inclusion of foreign terms necessary, particularly when they are with a Greek-Latin base. Nevertheless, the English language in this case serves the Albanian language as a reference base, particularly, as not to fall into extremist purist actions, when, by the keenness to make everything Albanian, an attempt is made to albanize, as such terms as are albanized, when in English Greek-Latin formats are preserved.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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ИЗУЧЕНИЕ ГРАММАТИКИ АЛБАНСКОГО ЯЗЫКА В РЕСПУБЛИКЕ КОСОВО
Научная статья

Хасимиа-Паша А. *

Приштинский университет «Хасан Приштина», Приштина, Косово;

* Корреспондирующий автор (agnesa.hasimja[at]uni-pr.edu)

Аннотация

Согласно учебному плану, так же, как и в прошлом, современная область знаний «Языки и коммуникация» направлена на содействие развитию способностей к общению у учащихся. Основные направления этой области знаний включают: функциональное и эффективное использование языка, углубление навыков чтения и письма, обогащение словарного запаса, развитие языковых способностей, понимание на слух, а также говорение с целью предоставления либо получения информации, написание текста по заданным моделям, знакомство с различными формами лингвистических систем (фонетика, морфология, синтаксис) и т. д. Цель настоящей работы – выяснить, соответствует ли грамматика, применяемая в школьных учебниках албанского языка, поставленным в учебных планах целям. Нашей задачей было определение того, насколько это влияет на усвоение грамматических знаний учениками. Мы также использовали опросы для получения данных о грамматических знаниях учеников в Косово.

Ключевые слова: грамматика, прикладная грамматика, коммуникативные навыки, учебники.

LEARNING THE GRAMMAR OF ALBANIAN LANGUAGE IN KOSOVO
Research article

Hasimja-Pasha A. *

University of Prishtina "Hasan Prishtina", Prishtina, Kosovo;

* Corresponding author (agnesa.hasimja[at]uni-pr.edu)

Abstract

In today's and previous curricula, according to Nucleus Curriculum, in the field Languages and Communication, it is aimed at furthering the development of the pupils' communication capacities. The areas of focus include functional and effective use of language, deepening of reading-writing capacities, enrichment of vocabulary, development of linguistic capacities, understanding through listening, speaking in the function of giving and receiving the information, writing according to the given models, getting to know and broadening the forms of linguistic systems (phonetics, morphology, syntax), etc. The aim of this paperwork is to see if the grammar applied in the pre-university textbooks of the Albanian language is in harmony with other components for fulfilling the desired objectives in the curricula of this field. These objectives include determining how much it influences the mastery of grammatical knowledge by the pupils, as well as using polls to produce data about the grammatical knowledge of pupils in Kosovo.

Keywords: grammar, applied grammar, communication skills, textbooks.

Introduction

As time goes by, the opinions of people change, and they will continue to do so uninterruptedly. These opinions have been expressed through different components — a word, its meaning, its part of speech, its concept of time, space, number, etc.; a phrase (text later as an approach); etc. A language depends on and is born from human opinion and from the capacity to understand. The concept of normative grammar, which differentiates what is exact from what is not exact, has been preserved during the last three centuries, until the second half of the 20th century. Latin grammarians considered the grammar of a language as given and unchangeable. This approach towards grammar is supported by the normatives, but it is opposed by the scholars who think that the use of a language changes with time. These scholars consequently believe that grammatical systems also change and that they are continuously in the process of evolution.

The concept of the term "grammar" experienced a deep review both from the theoretical side and from its practical side during the middle of the last century. This word no longer represents only the morphosyntactic rules of a language, but it is considered to be a comprehensive set of rules that allow the speaker to understand and reproduce coherent phrases to exhibit linguistic competence.

In 1971, the American sociolinguist, Dell Hymes, reacted against the concept of Chomsky [14, P. 3], according to which every individual is born equipped with a grammatical competence to produce sayings unheard of before. Hymes' critical view against Chomsky is related to the fact that the latter does not take into consideration concrete communication situations where the rules of language use are appliedand that these rules change in different situations. In order to point out this sociolinguistic perspective, Hymes [10, P. 273] suggested the concept of communicative competence, including true grammatical knowledge, as well as the cognition of the rules of language use, which the speakers of each language understand.

Grammar is already distinguished for its communicative character to be used more as a means for language use. This concept refers to various fields of language, such as phonological, morphosyntactic, pragmatic, sociolinguistic, lexical, and text field. Therefore, today, the concept of grammar is quite broad. It is seemingly a relatively complete system, but at the same time, it is almost difficult to be presented and completely understood during the teaching process. Grammar must include everything that has to do with the description of language function, such as the rules that arise out of different communication situations or customs, which are obtained or absorbed by people. It must also include everything that has to do with habits or declarations having pragmatic values. Thus, it can be said that the command of grammar is equal to the absorbance or acquisition of language competence an individual obtains.

In the second half of the 20th century, a subdiscipline of linguistics was developed, known as applied linguistics.This term started being used to refer to each field of study that is linked with language. Widdowson [15, P. 1] specifies that applied linguistics is a spectrum of research that is spread from theoretical studies of language to the practices in the classroom. Davies [8, P. 1], however, expresses that applied linguistics includes what we know about language, how it is learned, and how it is used. With a slightly different view, McCarthy [12, P. 9] expressed that applied linguistics has to do with the relationship between learning, theory, and practice in the field of language. The main issue with applied linguistics is the application of language theories, methods, and findings about the explanation and clarification of linguistic problems that have been raised in other fields. Wilkins [16, P. 3] thinks that the value of linguistics is found in increasing the the teacher's consciousness of language, making him more competent anda better teacher of language.

Recent developments in this field show that the term also represents research in the use of language in education, in the strategies of learning a mother tongue (native language), as well as in lexicography, translation, and stylistics. Furthermore, it represents research in the use of language by different genres, in the social stratification of the language and its varieties, in neurological factors, in linguistic nonfunctioning, and in linguistic analyses of language disorders.

According to Grabe's viewpoint, applied linguistics initially developed more from the problems of the real world rather than from theoretical explorations.He suggests that applied linguistics is designed to deal with the following problems: language acquisition (rules, use, context, etc.); language teaching (practice, interaction, meaning, use, context, motivation, etc.); reading-writing (issues of learning and issues of language); language contact (language and culture); language irregularities (ethnicity, class, gender, age); language planning and policy; language evaluation; language use (dialect, registers); technology and language (learning, evaluation, and use); interpretation and translation problems (technology); and pathological language problems (aphasia, dyslexia, physical incapability) [9, P. 38].

Because there are different definitions of applied linguistics, in the pre-university textbooks of the Albanian language, it can be observed that the knowledge of languageis not satisfactorily integrated. The textbooks are predominantly theoretical in nature, withinsufficient training regarding speaking and writing, language exercises, or creation of written or spoken texts. There should be a more natural intertwining of these two concepts in order for the material to be richer and more diversified. This will better allow the pupils to create their experiences and communicate freely and meaningfully for different purposes and in different situations.

It is vitally important that the material chosen for pre-university textbooks is expressed in a manner that allows the teacher to transfer knowledge to the pupils successfully. This material should further develop the pupils' language capacities, as well as meet the learning goals that were stated above.Plangarica [13, P. 375] sees the current situation regarding school textbooks as incomplete in two aspects.According to him, these areas of incompletion must be completed with the concepts, categories, units, and elements of knowledge that come from the interpretation of cognitive and pragmatic linguistic nature of language use and, in didactic viewpoint, from its appropriation in the process of interaction with others. He emphasizes that, in the teaching of the Albanian language, the methods of traditional grammar analysis have occupied considerable space, even to the detriment of today's methods of text analysis and in contradiction with the new objectives that are to be reached. The attraction that the traditional attitude exercises in relation to text and text analysis has not yet been avoided. This is an attraction from which experiences of language teaching in other countries are spared. Therefore, he encourages presenting "school grammar" in a pedagogic plan, outlining it in a contemporary pedagogic principle.According to this principle, learning and knowledge would be selected, adapted, and formed in accordance with the three prevailing forms of knowledge formation with a didactic function. These three forms include descriptivism, constructivism, and pragmatism. These three forms represent the achievements of classical and logical positivism, of constructivism and presenting mental methods of cognition, and of pragmatism, where cognition is obtained as an interaction of entities [13, P. 368). Also, Carson [4, P. 14] states that language and speech should not be tackled only in morphosyntactic aspects, which is to be observed only as a formal object that is isolated from the other part of mental activity. Instead, he states that language and speech should be closely related to the semantic aspects and extralingual knowledge of entities. To form the linguistic/discursive competence of a pupil as completely as possible, Tamine stresses (in T. Plangarica) [13, P. 374] that attention must be paid to the teaching of grammatical knowledge, which will be disciplined and classified in today's time in discourse grammar. The first concept relates to the study of the types of phrases and their component units.The second deals with the coherence and progression of texts, as well as the methods of their outlining and their genres.The third one, the enunciative aim of the speaker, relates to the connection with fellow speakers and the situation in which and through which the speaker expresses themself.

The goal is the appropriation of grammatical and textual notions in the function of social use of language through a direct work with notions with which the grammatical and textual notions are linked and interdependent [3, P. 52].

In these texts, grammatical knowledge, lexical or spelling knowledge, and central axial and linear expansion should all be in harmony.Therefore, these communicative abilities and habits are not considered a goal in and of themselves, but they serve to further develop the communicative abilities of pupils and to increase the awareness of pupils for practical applications.

Methods

In order to support the hypothesis presented in this paper, we have conducted a poll with pupils in the 12th grade in Kosovo. In addition to the theoretical concepts presented in this paper, we will present quantitative results based on polls conducted to determine how well pupils master grammatical knowledge of the Albanian language. These results represent all 12thgrade pupils in Kosovo for the academic year 2019/2020. Therefore, for the accomplishment of this research, we were forced to choose a sample in prior. A sample of this research consists of 500 pupils of some secondary schools in several municipalities in Kosovo. The poll consists of grammar-related questions and problems. The questions are presented in multiple choice form, with one correct answer out of four possible options.

By conducting this poll , we intend to determine the following:
— What is the level of grammatical knowledge of12th-grade pupils in Kosovo?
— What are the factors that could have influenced the results of the poll?

— Are the results of the poll consistent with the objectives expected to be mastered by the pupils after having completed this level of education?

Results

The poll includes tasks from the noun and verb systems of the Albanian language, as well as word formation. More concretely, this aspect was related to the formation of a word.

Question 1: The word "*hekurudhë*" ("*railway*") is formed by means of:

15% of pupils answered a) *derivation*. 47% answered b) *agglutination*. 36% answered c) *composition*. No pupils answered d) *conversion*. 2% abstained from answering the question.

Question 2: In the sentence: "*Poezinë që do ta dëgjoni në vazhdim e ka shkruar Ismail Kadareja*" (*The poetry you will listen to in the following was written by Ismail Kadare*), the "*e*" is:

23% of pupils answered a) *prepositive article*. 16% answered b) *particle*. 44% answered c) *conjunction* 16% answered d) *a shortened form*. 1% abstained from answering the question.

Question 3: What features does *an ending* give?

35% of pupils answered a) *the grammatical features of a word*. 21% answered b) *the grammatical features of a syllable*. 13% answered c) *the sound features of a phoneme*. 29% answered d) *the root*. 2% abstained from answering the question.

Question 4: What word group is "*libri i një nxënësi*" ("*the book of a pupil*")?

18% of pupils answered a) *noun + adjective*. 41% answered b) *noun + definite noun*. 36% answered c) *noun + indefinite noun*. 4% answered d) *noun + infinitive*. 1% abstained from answering the question.

Question 5: Identify the pronouns in the sentence, "*Konstandin, biri im, ti po flet kështu?*" (*Constandin, my son, you are speaking like that?*)

41% of pupils answered a) *possessive pronoun, first person and personal pronoun, second person*. 29% answered b) *personal pronoun, first person and possessive pronoun, second person*. 17% answered c) *possessive pronoun, first person and personal pronoun, first person*. 5% answered d) *possessive pronoun, third person and personal pronoun, first person*. 1% abstained from answering the question. ****THESE FIGURES ONLY ADD UP TO 93%**PLEASE CORRECT FIGURES TO EQUAL A TOTAL OF 100%****

Question 6: In what mood is the verb in the sentence, "*Mësuesi ua dëshironte të mirën nxënësve.*"("*The teacher wished good luck to the pupils.*")?

65% of pupils answered a) *optative mood*. 32% answered b) *indicative mood*. 2% answered c) *admirative mood*. No pupil answered d) *imperative mood*.. 1% abstained from answering the question.

Question 7: *The verb has the grammatical category*:

35% of pupils answered a) *of tense, of person, of case, of voice, and of mood*. 31% answered b) *of person, of number, of voice, of mood, of time*. 21% answered c) *of number, of person, of definite form, of mood, of tense*. 11% answered d) *of voice, of person, of number, of gender, of tense*. 2% abstained from answering the question.

Question 8: The sentence, "*Mbasi ka ra nana me fjetë, kam marrë Dilocën n'odë teme.*" ("*After mother went to bed, I took Diloca to my room.*") is:

18% of pupils answered a) *grammatical*. 81% answered b) *not grammatical*. 1% abstained from answering the question.

Question 9: For the sentence: "*Unë jam nxënës shembullor.*" ("*I am an exemplary pupil.*"), which option uses the subject in the plural form while expressing the predicate with a verb in simple past tense?

9% of pupils answered a) *Unë qeshë nxënës shembullor* (*I was an exemplary pupil*). 23% answered b) *Unë isha nxënës shembullor* (*I used to be an exemplary pupil*). 15% answered c) *Ne qemë nxënës shembullorë* (*We were exemplary pupils*). 53% answered d) *Ne ishim nxënës shembullorë* (*We used to be exemplary pupils*).

Question 10: In the sentence "*Më vonë Artanit ia kishin treguar të vërtetën.*"("*Later, they told the truth to Artan.*"), the verb is in:

33% of pupils answered a) *the simple past tense*. 25% answered b) *present perfect tense*. 22% answered c) *pluperfect*. 20% answered d) *past perfect*.

This interpretation proves to us that the grammatical knowledge of pupils in the 12th grade in Kosovo is at a low level.

Conclusions

After a critical consideration of pre-university textbooks of the Albanian language in Kosovo, and after drawing results from the polling conducted in the field, we have come to the following conclusions:

— An organic harmony between the knowledge of the systems of language, grammar, and the act of speech has not been achieved

— Grammatical knowledge of pupils is at a low level;

— The extension of grammatical issues is not uniform in the twelve-year school cycle of the subject of the Albanian language. Some new grammatical knowledge is being introduced in the 12th grade without being included in the previous grades;

— There is a lack of detailed explanations about the distinction of two phenomena that pupils may perceive as similar;

— At the end of the teaching units, the part that includes exercises for the pupils, which is meant to help them be more active in the learning process, includes activities such as answering the questions. Thus, these grammatical textbooks do not enable the pupils to understand and apply with difficulty their grammatical knowledge, consequently resulting in the pupils having a limited use of the language;

There are only a few units for the development of oral and written communication abilities (skills). Depending on the communication situation, the language structure should also change.

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МОТИВ ВОСКРЕСЕНИЯ И ИНТЕРТЕКСТУАЛЬНОСТЬ
Научная статья

Лайчи С. *
Приштинский университет «Хасан Приштина», Приштина, Косово

* Корреспондирующий автор (serafina.lajci[at]uni-pr.edu)

Аннотация

Цель этой статьи – изучить миф о воскресении и интертекстуальность путем тщательного анализа таких литературных произведений, как «*IlMantello*», «*Lenore*», «*Случай в Сокольниках*» и «*Konstandini dhe Doruntina*». Длительное существование этого мифа в человеческой культуре и коммуникации доказывает, что его повторение в литературе обязательно указывает на интертекстуальные отношения.

«*The Cloak*» Бузатти, «*Lenore*» Бюргера, «*Случай в Сокольниках*» Петрушевской, и популярная сказка «*Konstandini dhe Doruntina*» коммуницируют друг с другом по одному и тому же мотиву, то есть с помощью мифа о воскресении, создавая тем самым особые интертекстуальные нити. Таким образом, эти произведения, которые относятся к различным национальным литературам (итальянская, немецкая, русская, албанская), превращаются в модели, которые используют для акцентирования проникновения мифа о воскресении из одной культуры в другую, создавая особые коммуникативные системы, которые имеют ключевое значение для современного сравнительного исследования.

В этой статье мотив воскресения станет еще одним аргументом в пользу неразрывной связи между литературой и мифом.

Ключевые слова: миф, интертекстуальность, культура, коммуникация.

THE MOTIF OF RESURRECTION AND INTERTEXTUALITY
Research article

Lajçi S. *
University of Prishtina "Hasan Prishtina", Prishtina, Kosovo;

* Corresponding author (serafina.lajci[at]uni-pr.edu)

Abstract

This article aims at investigating the myth of resurrection as well as the intertext by a close analysis of literary works such as *IlMantello, Lenore, Incident at Sokolniki* and *Konstandini e Doruntina*. The long-term existence of this myth in human culture and communication proves that the reiteration of this myth in literature necessarily indicates intertextual relations.

Buzzati's *The Cloak*, Bürger's *Lenore*, Petrushevskaya's *Incident at Sokolniki and Konstandin and Doruntina* as a popular ballad, communicate with one-another through the same motif, i.e. the myth of resurrection, thus creating special intertextual threads. These works that pertain to various national literatures (Italian, German, Russian, Albanian), thus turn into models used for the emphasis of the permeation of the resurrection myth from one culture to the next, creating special communicative systems of pivotal importance to contemporary comparative research.

In this paper, the resurrection motif will provide yet another argument of the continuous communication between literature and myth.

Keywords: myth, intertextuality, culture, communication.

Introduction

Mythology gives the best evidence of its interconnections to literature, which *is the most suitable territory for keeping myth alive* [1, P. 58]. According to Hermann Broch, the precedent of every narrative expression is myth, and this conclusion also relates to Barthes' statement that myth is the very Word itself. In this context, we can refer to many prominent literary works that are created upon many myths and ballads.Thematic research is one of the most productive when it comes to comparative analyses as great universal themes such as death, love, freedom, etc. can be noted in different literatures and the thematic and conceptual meeting point is of interest to a comparatist of literature.

Among the various comparative approaches to literature, the arguments of the Russian school are of importance to this paper. In its method of comparison, the Russian School has put great emphasis on the study of folklore, by dismissing the theory of the migration of myths and motifs, and by focusing on what they evaluated as typological analogy. Based on this postulate, myths in folklore did not manage to migrate due to the impossibility of communication between various communities existing in the world, but they created similar motifs that are related to the common sociologic and psychological background of these communities.

The perception of myth based on every culture is of particular importance when it comes to the myth of resurrection as it is this myth that shows the various degrees of sociologic and psychologic similarities among various cultures. Hence, Buzzati's *The Cloak*, Bürger's *Lenore*, Petrushevskaya's *Incident at Sokolniki*–Petrushevskaya and '*Konstandini e Doruntina*' as a popular ballad, although each one pertains to a different nationality (Italian, German, Russian, Albanian), all display a special communicative system, oftentimes closely related to one-another, especially due to the permeation of the myth of resurrection which is of importance to contemporary comparative studies.

Methodology

This paper employs the comparative method, being one of the most special and attractive methods of interpretation.

Discussion

According to the French researcher Natali Pige-Gros, *intertextuality is the movement through which a text rewrites another text (the previous text writes the current text),and intertextuality rewrites all literary texts* [2, P. 15].Buzzati is one of the authors that seems to employ Pige-Gros' idea, by making use of the fantastic, the surreal, the mystic, thus making his texts take on the model of an intertext. At the same time, we can refer to the statement by the American researcher, Jonathan Culler, who says that *intertextuality is less a name for a work's relation to particular prior texts than an assertion of a work's participation in a discursive space and its relation to the codes which are the potential formalizations of that space* [3, P. 2].

In order to argument the previous statements, this paper will discussBuzzati's *The Cloak* which is an interrelation between the mystic and the fantastic that are present in the work as a premodel or archetype. The clear and concise style of this story is supportive argument to Buzzati's style, the idea that the more fantastic the subject, the simpler and concise the style.

The story begins with Giovanni's return home, which initially seems to be a physical return. Through concrete sign such as the sword and the beret, the reader can perceive that Giovanni is a soldier who is returning back home. Here, the reader can clearly form his first vision: the return of the soldier. Yet the story takes a turn when the mystical element suffuses the protagonist. All pale and determined not to remove his military coat, Giovanni manages to embody the cult of the mysterious and the unexpected, both of which become part of the plot: *He made a quick and involuntary movement to defend himself, grasping his coat, as if scared of it being taken away* [4, P. 49-50]. This description in *The Cloakis* delineated through two reflexes, as happiness and longing felt by the mother, the brother and the sister, but as dread and pain felt by Giovanni. It is exactly this contrast which puts this situation into question which then expands and deepens as we read on. The black silhouette lingering outside and waiting for Giovanni is another segment added to this contrast. What can this black silhouette be? The reader, who is now unified with the plotline and on the same position as Giovanni's mother, cannot seem to understand this clearly.

The unexpected revelation of Giovanni's wound will become a turning point for clarification and explanation. The black silhouette, the buttoned coat, Giovanni's dread, the pain expressed in his eyes, all turn from a mysterious aspect into a mystic and fantastic aspect. The resolution and the ending of the story both signify death, an inevitable sign. Death is also discovered as a pact with the man who is in search of the final farewell.

- Man's bargain with death

Haruki Murakami says that death is not the opposite of life – rather, it is a part of it. In literature, this theme is present everywhere. As such, its relation to myth is quite powerful. Being a story that places at its center man and death, connected through a mystic-fantastic relation which makes use of a possible mythic foundation, *The Cloak's* path towards communication with other works of this nature is wide clear. This is due to the source which it uses, which in fact is the source for many themes that deal with resurrection. In Jonathan Culler's view, *reading a poem as literature means relating it to other poems, i.e. comparing and emphasizing the method which relates it to the method of other poems* [5, P. 43]. Here, Culler is addressing the aspect of intertextuality.

As the resurrection motif is quite an early one and is directly related to the early cultural creation of man, its presence can be observed in many works, depending on authorial concepts and purposes.Thus, the famous poem *Lenore* (variations: *Leonore, Ellenore*) by the German author Bürger, similar to Buzzati's *The Cloak*, deals with the fantastic and the horror, as two main elements that constitute the concept of death. *Lenore* has had a clear and evident influence on ballads written after it, thus creating an intertextual thread. It has powerfully spread from Scotland to Poland and Russia, from Scandinavian countries to Italy. A knight on a black horse, accompanied by his lover, has later turned into a new poetic power, producing various differing variants of the original story.

The story follows the end of the Battle of Prague, the protagonists being Lenore and her fiancé, William. When soldiers start returning to their homes, Lenore is not able to find a possible reason for her lover's absence, and blames God for this injustice. The story becomes more complex as it starts using the element of horror. At midnight, a stranger that looks like William, knocks on her door and asks Lenore to send her to their marriage bed. The authorial description in this section is horrific: Lenore, horrified, asks William why his horse is moving at such a fast pace and the gloomy answer is that "*the dead travel fast*"[6, P. 38].The ending follows the contrast between sunrise and the couple that arrives at their marriage bed, which is nothing but a great graveyard. Sunrise, symbolizing life, and the grave, symbolizing death, in harmony reflect the law of nature, i.e. the process of life and the process of death.

This motif has also been used by the prominent Russian author, Lyudmila Petrushevskaya, in the story *Incident at Sokolniki*. The subject resembles that of Lenore, especially the initial section, which is as mysterious and horrific as its ending. A young man is killed at war in Russia, but is not properly buried, and thus appears to his wife. In a particular moment, he asks her to go to the woods in order to take the clothes that he had buried during the war. Soon after the process of digging is over, Lida cannot find her husband in the woods and she goes back home terrorized. The ending is grotesque. *And in her dream her husband came to her and said, "Thank you, Lida, for burying me"* [7, P. 32]. In *The Cloak*, the wound is a sign by which we identify death; in Lenore this sign becomes the grave, the eternal residence of death, whereas in Petrushevskaya's story death is dictated by a dream in the form of an illusion, in order to reveal the author's view that life itself is an illusion.

Meanwhile, in Albanian literature, the ballad of *Konstandin and Doruntina*, known in other variants as *Kënga e Dhoqinës, Konstandini e Garentina, Kënga e HalilGarris*ë, etc. is a renowned motif of the resurrection of the brother in order to bring back the sister who has married far away from home. This ballad celebrates the cult *besa* (Alb.), i.e. of the given word, to the sanctity of promised words of which the curse can follow you in this life as well as the next one. According to literary critics, the reiteration of this motif in the novel "Kush e solli Doruntinën" by Kadare denotes the beginning of a new historical epoch.

Results

The function of the code

Konstandini e Doruntina, an Albanian ballad, and *Lenore*, a German ballad, both express the message that a man gives to other men. The former initiates the cult of the given word, as an ethical unwritten agreement, whereas the latter denotes the

cult of faith in God, the concept of blasphemy, as well as its consequences. Both ballads indicate ideas that pertain to the early development of Man firstly as individual consciousness and then as social and cultural consciousness. The promise given in the Albanian ballad is defined at the very beginning of the work: *I promise you, mother, that whenever you wish to see Doruntina, either for mirth or for mourning, I myself will bring her to you* [8, P. 32]. Thus, the code for a given promise as well as the acceptance and its application must be in accordance to one-another, or else the final act with which the story is accomplished, the ethics of the work, will be absent.

On the other hand, *Lenore* makes use of an element that is missing in *Konstandini*: punishment.

If in the Albanian ballad, the given promise embodies the culture of national pride of the character, in *Lenore*, this turns into a punishing aspect. Conforming to the functional code of the ballad, the character (i.e. Lenore) gets what she deserves – punishment, death:

Half dead, half living, the soul of Lenore
Fought as it never had fought before[9, P. 13].

Therefore, in both cases, the ballad has the code which either functions as a definite, unchangeable code, or else as punishment.

Buzzati's *The Cloak* and Petrushevskaya's *Incident at Sokolniki* make use of the relation of these codes, not in their first variant but as ideas that promote authorial concepts. It is the cult of resurrection that manifests in both stories, as a sort of an intertext that employs a previous model. This model in such a theme is mainly in the form of the ballad, as is *Konstandin* and *Lenore*. Thus, both stories are subject to a plot that is well-known and acceptable for the reader, yet, as they are incorporated by authorial perspectives, they are recontextualized and thus equipped with new expressive powers.

Conclusion

If *The Cloak, Lenore, Incident at Sokolniki* and *Konstandin* are to be placed within a framework, certain joint conclusions may be reached:

• In all cases, death is the motif that delineates all plots. This motif is surrounded by mystic-fantastic elements that reflect the foundation of another previous model.

• In four cases, the protagonist is in a hurry: Giovanni at the shadow that personifies death, William at the grave, Petrushevskaya's character at the grave, and Konstandin and his sister hurry back home, so that he can rest in peace afterwards.

• All protagonists in these fantastic journeys successfully complete their missions. Thus, William takes Lenore to make her his eternal wife, Konstandin returns Doruntina home to keep his promise, Petrushevskaya's character manages to get a proper burial, and Giovannii manages to give his farewell to the family in order to go back to death.

• The horse, presented in these works as a mysterious animal, brings all characters to their destinations and then takes them away, always in a great speed (in three cases, except for Petrushevskaya's story)

• The vividness of the colors of nature out of which the color black dominates; resembling the night which forewarns the unexpected and the dreadful is another amalgam that unites the narration of these works which, although distinct in form (short story, poem, popular ballad), are also close when it comes to content and ideas; all merge the previous (popular) model with the authorial one.

Such similarities between these myths are interesting approaches to the idea of the movement of the motif of a myth throughout different geographical spaces and its ability to provide elements which then become main characteristics of these spaces. This paper exemplifies cases that deal with the same motif; as that motif expands in various geographic spaces, it also gains specific characteristics and meaning. Burger's *Lenore* manifests its power of the given word, the power of desire and waiting as a punishing concept which becomes a moral message which states that blasphemy brings terrible consequences that in turn give a fatal punishment to the protagonist, Lenore. It must be observed that German myths are various, but they are also quite contradictory. This contradiction or this transformation of the myth of the given word, as expressed in this ballad, occurs specifically due to a general existing event. Yet, what characterizes these three works is the meaning of *unresolved issues*. Giovanni returns home because he cannot die without giving his farewell to his mother. The situation of unresolved issues is what makes all protagonist go back to finish their missions: mission of farewell in *The Cloak*, mission of punishment in Lenore, mission of the given word in *Konstandini and Doruntina*, and the revelation of the truth towards a peaceful death in *Incident at Sokolniki*.

Based on Thomas Mann's statement that *myth is the foundation of life; it is the eternal scheme, the devoted formula in which life flows as it reproduces its characteristics out of the subconscious* [10, P. 371], we may conclude that myth and literature are old comrades and that their presence inevitably denoted reciprocal concepts and interrelations. *The connection between myth and literature is reciprocal. Myths offer transcendental characteristics and literature helps in keeping myths alive by explaining particular aspects of life to the younger generations* [11, P.45].

Further contemplation of these statements leads to the assumption that the relation of this motif to other cultures comes as a result of the communication of myth with that which is natural for mankind. The attempt at understanding the concerns of all men becomes the subject of literature's broader horizon, which then helps in creating newer paths for mankind.

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ОБЩЕМИРОВЫЕ МИФОЛОГИЧЕСКИЕ ОБРАЗЫ И СЮЖЕТЫ В ТВОРЧЕСТВЕ А.С.ПУШКИНА
Научная статья

Юровицкая Л.Н.[1], Загриценко С.А.[2] *
[1, 2] Самарский государственный технический университет, Самара, Россия

* Корреспондирующий автор (zagritsenkosofia[at]gmail.com)

Аннотация

Творчество А.С.Пушкина является культурным достоянием не только национального, но и мирового значения. Воспитанный на блестящих образцах мирового художественного наследия, А.С.Пушкин в своем творчестве неоднократно обращался к образам и сюжетным ходам европейской художественной литературы и мировой мифологии. Через творчество Пушкина носители русской культуры выходят за рамки узко национального сознания и разделяют со всем человечеством культурные и эстетические ценности, что обеспечивает единство культурных традиций в условиях современного информационного общества.

Ключевые слова: миф, культура, культурное сознание, мировоззрение, мотив, мифологические сюжеты и образы, национальная литература.

MOTIFS OF WORLD MYTHOLOGY IN THE WORKS OF A.S. PUSHKIN
Research article

Yurovitskaya L.N.[1], Zagritsenko S.A.[2] *
[1, 2] Samara Technical University, Samara, Russia

* Corresponding author (zagritsenkosofia[at]gmail.com)

Abstract

The work of A.S. Pushkin is a cultural asset not only of national but also of global importance. Brought up on brilliant examples of world artistic heritage, A.S. Pushkin in his work repeatedly turned to the images and plot moves of European fiction and world mythology. Through Pushkin's work, Russian cultural community members go beyond the framework of a narrowly national consciousness and share cultural and aesthetic values with all of humanity, which ensures the unity of cultural traditions in the modern information society.

Keywords: myth, culture, cultural consciousness, worldview, motif, mythological plots and images, national literature.

Introduction

The formation of a person's worldview and mindset is largely determined by the type of culture and literature that his consciousness assimilates at the earliest stages of their formation. For a Russian-speaking person, the main factor determining the axiological, artistic and worldview position is the heritage of A.S. Pushkin, which is an uncontestable and universally recognized paragon of Russian and world literature. With all the seemingly exhausted topics of Pushkin's heritage, numerous and detailed studies of each of his works, his legacy will never enter the purely historical sphere, since it reflects the essence of the Russian language and culture. Modern era is marked by simplification of language forms, which causes the inevitable simplification of thought forms, hence — simplification and vulgar understanding of culture as a phenomenon of everyday life. The inevitable consequence of the objective globalization of culture is its subjective nationalization, which will necessarily result in a lack of understanding of the common roots of European civilization. Therefore, the appeal to the phenomenon that reflects the internal cultural unity of people of different nationalities, and a common style of thinking, will always be relevant. The legacy of A.S.Pushkin presents such a phenomenon, despite all its conventional national color, since it shares common features of Indo-European mythology. Since the Russian literary language created by A. S. Pushkin is perceived by modern people as an unquestionable cultural norm of the Russian-speaking consciousness, there is often a vulgar understanding of his heritage as a purely national phenomenon. Meanwhile, Russian literature is certainly part of the world's artistic process. As a result, along with the unique features peculiar only to it, Russian literature in general, and the legacy of A. S. Pushkin in particular, reflects the dynamics of the entire world of literary creativity. It is our task to show this by the analysis of a number of plot moves and images in Pushkin's fairy tales. Despite the fact that Pushkin's studies have existed for a long time, attempts to go into the general mythological context of his works have not been made yet.

Fiction in general is a form of symbolic representation of a subject, a form of expression of worldview. In this regard, the dynamics of literature is always a consequence of the formation and complication of the worldview of mankind as a whole.

Methods

A.S. Pushkin was one of the first to understand the multi-ethnic nature and significance of folklore. He dwells with particular interest on subjects that were known to him from both Russian and Western European sources. Even a cursory glance at his work shows that A.S. Pushkin was well acquainted with Slavic and world mythology in general. Therefore, his tales are characterized by a certain mixture of mythological images that the poet creatively reinterprets in the style of his modern era. This is definitely noticeable in his widely known fairy tales "The Tale of the Dead Princess and the Seven Knights", "The Tale of Tsar Saltan", "The Tale of the Golden Cockerel", the poem "Ruslan and Lyudmila".

A key role in the formation of modern European peoples' artistic thinking played, along with the Germanic, Celtic tribal group. And, as a result, Germanic and Celtic mythology received maximum reflection in the literary work of Europe. In connection with the socio-political processes of the first half of the 19th century, Russian educated class showed interest in European culture and, therefore, German and Celtic mythology. This interest is most fully represented in the creative heritage of A.S. Pushkin.

In what follows, we will focus on some of the most obvious motifs and images of world mythology in Pushkin's creative work. Here we mostly focus our research on "The Tale of Tsar Saltan" and "Ruslan and Ludmila", as far as these two poetic fairy tales are most relevant to the purpose of our investigation and contain the brightest plots and images coherent with Indo-European basic mythological landmarks. Sad enough the frame of a journal article doesn't suppose a wider range of plots and images to be engaged in the research. It seems appropriate to consider the images of the Swan Princess, the oak (World Tree), the island of Buyan, the Living Head of the Hero, and the story of Guidon's voyage in a barrel, as the most typical plot-figurative constructions of Indo-European mythology.

In this research we employed the following methods: the method of literary, contextual and comparative analysis, the method of diachronic continuality.

Discussion

In "The Tale of Tsar Saltan…" one of the central places is occupied by the image of the Swan Princess. The transformation of a Swan into a human being is described by Pushkin as follows:

"Then she spread her wings, to soar

O'er the waves towards the shore.

There, amid a clump of trees, ,

Folded them with graceful ease,

Shook herself, and then and there

Turned into a maiden fair–" [8]

Pushkin was undoubtedly not the first to exploit the motif for turning an animal into a human and back again. Similar stories can be found in all national mythologies. However, they, in turn, are not the original version of the myth. These motifs are the result of one of the first phases of mythological thinking — totemism. Following naturalism (the worship of the forces of nature, the elements), totemism transferred this worship from the impersonal realm of the natural elements to the real animal world. Already early forms of art in the form of rock paintings or animal statues have a pronounced character of hunting magic and quite clearly demonstrate the magical relationship between animal and human. In mythological thinking, there is no distance between man and animal, and as a result, all subsequent mythologies of the world will to some extent preserve zoomorphic features, and, while maintaining a connection with the animal world, cultivate this motif. This is why in fairy tales, including Russian ones, animals are endowed with the gift of speech, have purely human characteristics of behavior, but, at the same time, as a rule, they are stronger beings than humans. It is no coincidence that in Pushkin's fairy tale all the magic actions performed by the Princess are performed by her only in the image of a Swan. Thus, the very appeal of Pushkin to the motif of the sorceress in the form of an animal goes back to the earliest examples of magical mythology, which has a worldwide distribution area.

Some researchers (R. Graves) believe that the image of the Swan is generally steadily associated with the Northern countries. The Etruscan myth tells of Quicne, a Ligurian king who was transformed into a Swan, and his son Cupavon, upon learning of this, decorated his Royal diadem and battle helmet with Swan feathers [5].

Aeschylus in the tragedy "Prometheus Bound" writes:

"When you have crossed the stream that bounds the two continents, toward the flaming east, where the sun walks, crossing the surging sea until you reach the Gorgonean plains of Cisthene, where the daughters of Phorcys dwell, ancient maids, three in number, shaped like swans, possessing one eye amongst them and a single tooth; neither does the sun with his beams look down upon them, nor ever the nightly moon. And near them are their three winged sisters, the snake-haired Gorgons, loathed of mankind, whom no one of mortal kind shall look upon and still draw breath"[1].

The hero of the tales of King Arthur, the son of Parsifal, Lohengrin, sails from unknown countries in a boat drawn by swans. The image of the Swan is also widely represented in Russian fairy tales, which Pushkin widely relied on. This image is known to have been presented by Pushkin in two forms: as an epithet of a beautiful girl and as an image of a defender (for example, in the famous fairy tale "Geese-Swans"). The image of the Swan Princess from the "Tale of Tsar Saltan" organically combines both of these motifs of Russian folklore, since on the one hand she helps Guidon with her witchcraft, and on the other hand she appears as a beautiful girl.

In Celtic mythology, the image of a Swan also plays a very important and singular role. This is one of the most popular animals that a person turns into. For example, the evil stepmother Aoife turns the children of Lear into swans. In another famous legend, Midhir turns himself and his beloved Etain into swans. However, the most famous myth in Celtic mythology, containing the image of swans, is the myth of the dream of Angus. In this myth, Angus saw the girl he fell in love with. It was Caer Ormaith, who lived one year in human form and one in the form of a Swan. It is noteworthy that in this myth, "disenchantment" does not occur, but, on the contrary, Angus turns into a Swan himself.

From what has been said, it follows that the image of the Swan Princess has many common features with general psychological ideas about the Swan. However, Pushkin puts much more human traits into this image.The image of a Living Head from the poem "Ruslan and Ludmila" has a much narrower specification.

"But now the pale orb born to range

The sleepy skies, lights up the nightly,

Mist-covered plain and mound more brightly,

A sight revealing wondrous strange.

Can pen describe the like?… A Head,

A living Head is there! In slumber

Its eyes are shut, it snores, is dead

To all the world, but every rumble,

Each breath and wheeze that from it comes

The helmet stirs and sends the plumes

That reach the shadowed heights a'swaying" [9]

This image is not of Pushkin's coinage either, but an allusion to Bran the Blessed — a character of the famous Welsh medieval cycle of stories "Mabinogion". Bran, who was, according to Welsh mythology, the British king, orders after death to take his head back to Britain. After Bran's death, his head continues to speak and prophesy. Bran claims that burying his head facing France will serve to protect Britain from invasion. According to the Welsh triads, King Arthur once dug up the head, believing that the best protection for Britain was not the head of Bran, but he himself. It is with this action of Arthur that the "Welsh triads" link the subsequent tragic events, including the death of Arthur himself and the collapse of the Order of the Knights of the Round table. It should be noted that from the moment of Bran's death to his burial, almost 90 years pass, during which the head behaves as if it is not separated from the body. Both in this legend, and in Pushkin's poem some magic force is involved:

"The sword raised. Dastardly attack!-
It sang, a death-blow to me dealing.
Ere I could turn, my poor head was
No longer in its place, alas.
Preserved by some dark, occult force,
It lives (which is no boon, of course),
But all the rest of me, unburied,
Rots in a place to man unknown;
With blackthorn thickly overgrown
My frame is; by the midget carried
I (Just the head) was to this spot
And left to guard-ignoble lot!-
The magic sword" [9].

Of greater prominence and universal significance is the plot of the voyage of the son of Tsar Saltan in a barrel. In the process of swimming across the endless ocean, the child is constantly growing rapidly, and when the wave takes them to the shore, he breaks the barrel, just straightening up in it. This story is very similar to the cosmogonic Indian and Chinese myths. In the Chinese version, the first man Pangu of the myths recorded in the 3rd century AD, matured in a universal egg that floated among the formless chaos. According to the Chinese myth, Pangu separates Yin from Yang, the sky from the earth, from it come the wind, thunder, sun, moon, stars, etc. In other words, the universe was formed from the body of Pangu. In the same way, Guidon, having arrived on the island, begins to create his own kingdom with the help of magic power, which will become the place of his life. A similar story can be found in Hinduism, where the first man Hiranyagarbha is understood as a "Golden germ" that initially floated in the cosmic waters, and subsequently gave rise to all life. This is the version stated in the Rigveda [10]. In later Vedic literature (in the Brahmanas and Upanishads), Brahma himself emerges from the body of Hiranyagarbha, splitting the body shell in two, one half of which becomes heaven and the other half becomes earth. In general, a similar picture is drawn by Pushkin: among the raging waves of the vast and empty ocean, a closed capsule floats, inside which a certain life matures, develops and grows.

It is easy to see that both the mythological Golden egg and the Pushkin barrel are very similar in form and are absolutely identical in content – both contain a sprout – the beginning of life, which this outer shell on the one hand restrains, and on the other – protects from the furious blind external element. As soon as the hero is strong enough, he frees himself from it. In many mythologies, the ocean is perceived as a kind of evil inclination, and therefore overcoming it by the carrier of life will inevitably lead to the development of this very life. In Pushkin's fairy tale, both the surviving Guidon and the merchants who visited him later repeatedly cross the ocean, which is no longer an infinitely frightening force.

In world mythology, the story of a baby swimming on water is generally widespread. Such is, for example, the biblical legend of Noah, which is exactly the same way the Sumerian-Akkadian king Sargon I described his childhood [3]. This story symbolizes the death of a child, but the birth of an adult man. It is no accident that Pushkin's Prince Guidon is put into a barrel as an infant, and he comes out of it as an adult. Such stories are clearly interpreted by the mythological consciousness as a rite of initiation, that is, the initiation of a young man into a full member of the family. It is widely known that in many primitive tribes, during the rite of initiation, the initiated youth had to survive a symbolic death, followed by a rebirth in a new social status. For example, an outstanding ethnographer and anthropologist Julius Lips writes about this in his fundamental work "The Origin of Things"[6]. Therefore, the child who is initially doomed to death in mythological tales of this kind is always reborn as a hero, thus embodying the victory over death and over his childhood past. Another interesting detail should be noted: Guidon from infancy passes into adulthood, skipping the teenage period of life. This kind of denial of the adolescent period in human life is characteristic of most primitive peoples and the entire Paleolithic era of mankind. Julius Lips discusses it in the work mentioned above. Thus, in the tribal consciousness, the idea of gradual maturation of a person does not exist: a child who has passed through the rite of initiation is immediately considered an adult, regardless of their biological age. Therefore, the process of turning a child into an adult man is not natural in such mythological thinking, but magical.

It should be noted that all myths of this type always have a happy ending – the child always survives. This is due not so much to ideas about fate as to a specific vision of death. Mythological consciousness does not consider death as something inevitable, but perceives it as the machinations of forces hostile to man, which he is quite able to defeat [6]. That is why Pushkin's Guidon overcomes all the dangers of swimming in a magical way – by conjuring the sea:

"O, you wanton waves so blue —
Free to come and go are you,
Dashing when and where you please,
Wearing rocks away with ease —
You, who flood the mountains high,

You, who ships raise to the sky —

Hear my prayer, o waves, and spare us —

Safely onto dry land bear us." [8]

M. K. Azadovsky writes: "But the motif of searching for a lover is very common in the Western European tradition, in particular it is to be found in the tales of Brothers Grimm. From their collection, Pushkin borrowed such a detail as an appeal to the sun, the month and the wind. In the fairy tale "Der singende-springende Löweneckerchen", the young Queen finds her husband turned into a white dove. In search of it, she turns to the sun, the month, and the winds: the sun, the month, and the three winds can not help her, and only at last the South wind reveals to her the whereabouts of her husband" [2].

The peculiarity of this plot in Pushkin's creative work is that Guidon does not sail alone, but with his mother. Here Pushkin indirectly refers to the cult of the great Mother, which was formed in the Paleolithic. It is associated with the features of the Paleolithic social structure, which assumed female hierarchical dominance, already reflected in the mythological pantheons of the Middle East and the Greco-Roman world in the cults of such goddesses as Astarte, Isis, Nut, Maat, Gaia, Demeter, Ceres, and many others. It is noteworthy that all goddesses belonging to the cult of the great Mother do not have an equal spouse. This is a consequence of the lack of understanding of the role of men in the birth of life and in the nurturing of the baby, characteristic of that era. It is probably for this reason that Pushkin's Tsar-father Saltan is absent at the birth of the child, condemns the child and his mother to death through ignorance, does not take any part in the difficulties that have befallen them, but treats him as an equal and even the main one, only when Guidon himself becomes a king and ruler.

Curiously, the final transformation of Guidon from a child to a strong ruler takes place on an island endowed with magical properties. This motif easily finds its prototype in the Celtic Avalon, to which the mortally wounded king Arthur is sent for healing. The medieval treatment of Celtic myths about Avalon is clearly represented in the work of Galfrid of Monmouth[4]. Thus, in the Acts of the Briton Kings, he says that it was on Avalon that Arthur's sword was forged, and in the Life of Merlin, he describes Avalon as a magical place–a kind of analogue of the Greek "Islands of the Blessed". The commonality of the story lines of the cycle of legends about Arthur and Pushkin's poem is also proved by the fact that both King Arthur and Guidon arrive on the wonderful island greatly weakened, and upon landing on it, they get rid of all the misfortunes that haunt them and gain magical power. That is, in fact, the island saves them. However, it should be noted that in the second version of the legends about King Arthur, the British hero still dies, and Avalon becomes a sacred place for his burial. This fully corresponds to the representations of Geoffrey of Monmouth about the Avalon as a sacred underworld. In this regard, we can assume that the island of Guidon is also the "Island of the Blessed". Like Avalon, the island of Guidon is difficult to access and has magical powers. Like most mythological representations of the realm of the dead, it is well protected. From all this it follows that the Kingdom of Guidon is described by the same artistic means as the Kingdom of the dead. After the magic transformation Guidon changes his essence. He is not the same as was before. This fully corresponds to the medieval alchemical idea of transformation achieved through transmutation, in which the object is so changed that it can be recognized as the original purely hypothetically. So, after getting acquainted with the world of magic, Guidon only somewhat resembles his former self. And since his Kingdom is located in a kind of Kingdom of the dead, his being alive is rather tentative. However, Guidon is not the source of magic, but only the person undergoing its action. There is only one witch on the island, the Swan Princess, who forces Guidon to change his appearance. Most likely, it is she who is the true ruler of the island. In this case, we meet with an explicit allusion to Circe from the Odyssey, only with a positive connotation. It is characteristic of Greek mythology that magic is a female occupation.

One of the constitutive motifs both in "Ruslan and Ludmila" and in "The Tale of Tsar Saltan" is the image of a tree, which definitely symbolizes the World Tree. It is known in many mythological concepts, the most common of which is considered to be the German-Scandinavian version. Pushkin describes the fir-tree as follows:

"There, beneath a fir- behold! —

Cracking nuts all made of gold,

Emeralds left and right a-flinging,

Sat that wonder-squirrel, singing:

«Through the garden there she goes,

Tripping on her dainty toes.»" [8]

Note that in German- Norse mythology, it is a squirrel named Ratatosk that jumps on the Yggdrasil tree:[7].

In Pushkin's works the image of the World Tree is not limited exclusively to spruce. In the same "Tale of Tsar Saltan", initially upon arrival on the island, Guidon sees an oak tree.

"Son and mother, free again,

Saw a hillock on a plain;

On its crest, an oak tree grew" [8]

The image of the oak tree is also used by Pushkin in the poem "Ruslan and Ludmila". It is noteworthy that the oak plays a key role in the plot in both works – in "Ruslan and Ludmila" the author, by his own admission, only retells a fairy tale he heard from a learned cat walking around the oak, and in the "Tale of Tsar Saltan", Guidon makes a bow from the oak branch, without which it would be impossible to further develop the plot.In traditional Germanic-Scandinavian mythology, the World Tree is an ash tree, which is not mentioned by Pushkin. However, in the mythology of the Celtic and Finno-Ugric peoples, spruce and oak are sacred trees, a sacred element of their cosmos and an indispensable participant in all magical rituals. The image of the World Tree is to be found not only in European mythology. For example, the Australian myth of the end of the world tells about the World Tree — the baobab, in the branches of which sits a possum, embodying the world's good, and under the tree it is guarded by an emu-ostrich, personifying the world's evil. From what has been said, it becomes obvious that the image of the World Tree is one of the main subjects of world mythology in general.

The question is bound to arise if the discussed motifs and images in Pushkin's works were directly borrowed from different mythological and cultural sources, or they were employed by the poet as the so-called "wandering" plots, motifs and

images. In this respect we tend to share the opinion of the most recognized Pushkinologists (Anichkova, Azadovsky, Bondi,Volkova) and others, who unanimously and non-hesitantly affirm Pushkin's superb artistic rendering of the famous world mythological plots and images to the extent, which makes them recognizable, but looking purely national.

The modern fairy-tale consciousness of the Russian-speaking person is largely formed by the tales of A. S. Pushkin, whose work incorporated the main plots and motifs of most mythological complexes in Europe and the world, and since they were presented in a modern literary language, this wealth contributed to their success and a more complete and deep perception. Thus, through Pushkin's fairy tales, the mythological roots of modern Russian-speaking people's thinking go back to the global tradition and its most universal subjects.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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МИГРАЦИОННАЯ ПОЭЗИЯ КАК КУЛЬТУРНАЯ ЦЕННОСТЬ В КОСОВО
Научная статья

Хасани-Пллана М. *
Университет Софии, Св. Климент Охридский, Болгария

* Корреспондирующий автор (hasanimimoza[at]gmail.com)

Аннотация

Исследуя историю албанской литературы, мы можем заметить, что среди самых сильных ее произведений есть работы, созданные в диаспоре, поэтому в этой статье будут рассмотрены литературные исследования албанской поэзии конца 20-го и начала 21-го века, созданные писателями и поэтами, которые жили в различных кругах эмиграции. Цель данного исследования заключается в том, чтобы осветить ключевые аспекты создания албанской литературы в диаспоре, поскольку исследований, посвященных этому вопросу мало, особенно в последние десятилетия 20-го века и в начале 21-го века. При проведении нашего исследования мы установим взаимосвязь общения читателя с поэтическим текстом с помощью феноменологического метода, также мы будем использовать сравнительный и историко-литературный методы.

Ключевые слова: миграция, поэзия, авторы, идеология, мотив.

MIGRATION POETRY AS A CULTURAL VALUE IN KOSOVO
Research article

Hasani-Pllana M. *
University of Sofia, St. Kliment Ohridski, Bullgaria

* Corresponding author (hasanimimoza[at]gmail.com)

Abstract

When researching the history of the Albanian literature we can notice that among its most powerful works are those created in the diaspora, therefore this article will deal with literature research of the Albanian poetry at the end of 20[th] century and beginning of 21[st] century created by writers and poets that lived at various emigration circles. The objective of the research is to highlight key aspects of creation of the Albanian literature in diaspora, as there is lack of research especially for the last decades of 20th century and beginning of 21st century. In carrying out our research we will elaborate the relationship of communication of the reader with the poetic text known as phenomenological method, but also we will use comparative and historical-literary method.

Keywords: migration, poetry, authors, ideology, motive.

Albanian literature in migration

Albanian literature accounts a number of literary authors that created their poetic works in diaspora during the 20th century. This was the case because they faced obstructions in writing and creating at their homeland, their work pieces were even prohibited. Emigration waves of Albanian authors continued throughout the 20th century and they emigrated at various European, American and Asian centres, where they continued building new cultural and literary relationships. The absence of homeland turned into an everlasting motivation for creation of literary pieces, influenced also by homeland traditional and cultural influences. Among the most acknowledged authors of the Albanian literature of the 20th century that lived and created their literary works in migration were: Andon Zako Çajupi, Aleksander Stavre Drenova (Asdreni), Faik Konica, Fan Noli, Ernest Koliqi, Filip Shiroka, Gjergj Fishta, Martin Camaj, Thoma Kaçori etc., up until the authors of recent days that left their country to specific political and societal circumstances (s*uch as the case with Agron Tufa who left Albania in 2019 for security related reasons*) [12].

Specifically, when we carry out research on the evolution of the Albanian literature in the countries of the region, we find out that among the biggest centres where Albanian authors created their literary works outside of their homeland were Romania, Bulgaria and Italy. In Bucharest, the Albanian elites with the support by the Romanian cultural elites through important cultural associations such as *Drita*, *Dituria* and *Shpresa* carried out important cultural and literary events. We will highlight here the work of the renaissance author Naum Veqilharxhi who published his masterpiece while living in Bucharest the first Albanian *Evetari* (*Abetare*) in 1844, and the work of Asdreni, the author of the text of today's Albanian anthem known at first as the anthem of the Bucharest colony [10, P.117-118]. In the realms of the poetry anthology this place is known also for the influence that the Romanian poetry had on the modern Albanian author Lasgush Poradeci who studied literature in Bucharest [7, P.51-54]. The second generation of Albanian migrants in Romania (mainly from Albania) was more focused in translating Albanian literature in Romanian without much personal works. In Sofia, the first literary developments began in the late 19th and early 20th centuries. Active cultural associations were: Deshira, that published literary and cultural works through the Albanian language journal *Kalendari Kombiar*. Another important cultural association was *Mbrothesia* that published the journal called *Drita* which promoted ideas and literary works of Albanian renaissance authors. Following the independence of Albania, in Sofia we could witness the establishment of yet another cultural association called "*Gjergj Kastrioti*". Thoma Kacori, a well known Albanian author that exiled in Sofia from Korca was the one that contributed the most in making it possible to study the Albanian language and literature at the *University of Sofia St.Kliment&Ohridski*. Also, one of the most famous European centres that left an important mark in the history of the Albanian literature abroad is Italy, known as the European centre with the largest number of Albanian language and literature university departments in Europe. One of the biggest contributors in the expansion of the study of Albanian language in Italy was the Albanian exiled author Ernest Koliqi.

In the last part of the 20th century, especially in the last decade, migration destination of the Albanians changes. The years 1990-2000 mark the highest number of migrants, among them writers, poets and other intellectuals. During this decade, life was moving beyond the normal rhythms in most of the countries in the Balkans, and this as a result of political changes in the former Yugoslavia. Poets, unlike the rest of exiled people, during these times turned their emotions and pain into verses, a literary evidence of love and connection with their homelands.

Poetry of Kosovar diaspora at the end of 20th and beginning of 21st century

The literature of the Kosovar diaspora is a continuation of the tradition of the development of the Albanian literature in the diaspora. Exiled writers found themselves in European centres, expanding literary knowledge and never stopped writing. Today, Kosovo Albanian literature acknowledges great poets that left behind marvellous poetic traces, preserved and promoted Kosovo's identity and cultural values. For our research we have selected two representative exiled poets of the period mentioned, *Beqe Cufaj* (*Germany*) with works published at the end of the 20th century, and Anton Marku (*Austria*) with works published in the early 21st century. Selection of authors is based on the objective criteria, but even the subjective element cannot be excluded because it is part of the original character of our study perspective. Regardless of whether the cause is always of literary value, mere human consent is present, which in this case is a distinct literary phenomenon.

Our approach to the chosen literary corpus is based on the theoretical determinations of the study of literature that differs from other sciences in not using fixed study methods to achieve a particular purpose, as literature is not intended to seek scientific truth, but literary truth in function of artistic and unscientific truth [9, P.10]. According to this function, our interpretation necessarily relates to prior experience and knowledge which helps us to perceive phenomena precisely based on the role that individual consciousness has in their understanding tyre [3, P.4-8].

The last decade of the 20th century marks the greatest achievements of Albanian poetry ever created in the Albanian diaspora. The body of work at this time is extensive, created by proven authors who consistently wrote poetry even while living in Kosovo and by young authors, some of whom are renowned authors even today. Whereas, from a comparative perspective, the poetry created during the last years of the 20th century and the beginning of the 21st century is approximated with defining features that underline the new changes and evolutionary orientations of the Albanian poetry in the diaspora. Ideas, figures and themes that accompany the poetry during this decade are shaped taking into account author concerns and concerns of the Kosovar society in general. The phenomena that characterize the time, through the authentic language of the poets were brought to the poetic reality in the Albanian literature and also within the literature of countries where they lived. Therefore, this time is characterized not only for poetry created in the Albanian language, but also for the poetry created in a foreign language. Poetic pieces that we have considered in this article are pieces with thematic and conceptual milestones, developed within a general cultural perspective and produced in two different European centers.

Beqë Cufaj is a Kosovar poet that worked and lived in Germany and published the following two poetic works in the 90-ies: *Balada Budallaqe* (1994) and *205* (1996). In the book *Balada Budallaqe*, Cufaj's poetic discourse builds on a series of discourses related to life, personal experience, social, political life in Kosovo, history, tradition and culture. The poet empowers poetic discourse with recurring symbols, unifying poetry and creating the poet's unique style structured in four chapters: *Tattoo Songs, Elegy for the second person, With….escape and Graffiti*. Throughout the book, the escape trails are figuratively carved in strings, expressed through pain as follows:

Life that separated us without even asking us
For plans children happiness
Sold in the walks of life
Now she cries for me and for herself
We are in captivity how often i have told you
We shouldn't cry for lost love
Betraying the homeland
Ask De Rada my dear he will tell
Without homeland there is no love
The river of live is moving in the Albanian way [1, P.33].

In general, even the second poetry book 205, is portrayed by the rich language of images, as an element that creates and preserves the status of one of its fundamental principles. As such, also in Cufaj's poetry, the role of the figure is not limited to depicting a picture of reality; its role is described as a reproductive power of the poet's intellectual and emotional complexity at the given time [14, P.193]. In order to amplify this poetic thought, the following verses illustrate a serious state of mind told through a series of built-in figures and optics:

O Lord! How i have no dream
Than, with the figure of reticence (silence):
To see your dim eyes….I'm dying!…[2, P.5]

On the whole, the figure as the chosen expression for the creation of poetry, at Cufaj retains the status of one of the fundamental principles for its construction.

Anton Marku, a Kosovar poet who exiled in Austria in 1990-ies, perceives poetry as a way of life through which Albanian authors have brought a new spirit to the Austrian literature, both in the subjects they cover, the style of writing or the approach to the written word, as an aesthetic signage. This is one of the main reasons Albanian literature, not so well known to the Austrian reader, is increasingly valued as an added value. According to Marku, the Albanian literature is being approximated with literatures of other European countries through the harmony of thoughts, variety of narrative, reflective meditation or artistic messages, but also richness of literary stylistic figures, such as metaphor, symbol, comparison etc [4, P.31-35]. As Marku highlights, poetry written in figurative language as well as the one written in ordinary language generates figurative meanings that give to the ordinary an extraordinary meaning in the light reflected in the soul of the poet, in his world.

Therefore, to understand Marku's poetry, one needs to read and re-read its content several times, it needs an allegorical reading to understand its message. Poetry, *On the escape*, gives signs of allegorical communication with melancholy tones:

We didn't have time
To wait for the time
Not even when freedom belonged
To everyone and to none
Over our skies
It is slowly burning
A dream once dreamed
Before the sunset
It will get better
For our cursedly [6, P.45]

Marku's poetry book, *The Blue Version*, is structured in five chapters: the color of peace, sunlight, the metaphor of freedom, the sound of rain and spiritual migration. In addition to the Albanian language, in 2010 it has also been published in German language for the Austrian reader.

Both authors, Cufaj and Marku, have a poetic discourse which encompasses literary communication realized with specific elements that construct poetry as a whole, through which the authors express their views on phenomena and feelings in general. On the other hand, language as the central element of regular literary discourse, as defined by the Kosovar scholar Sabri Hamiti in his book "*Tematologji*", at poetic insights extends beyond the function of simple expression as it assumes new stylistic, semiotic, thematic functions. According to him, the latter functions on several levels starting at the local level to extend to the universal, thus, language becomes the determining power of the poet's style.

Results

The poetry of Kosovar diaspora over the two given decades highlights the tendencies for the continued preservation of literary cultural connection with the homeland. Exiled poets from Kosovo, during this time tried to publish the work written in the European centers where they lived and Kosovo as well as an attempt to identify themselves with the country of origin but within the concept of the other, the foreigner. In the Balkans, where Albanian poets come from, the concept of the other is constantly debated. Bulgarian researcher Maria Todorova, while researching the ontology of the Balkans, the political, cultural and historical challenges that peoples have endured over centuries of coexistence, also published scholarly works on the role of the other in the Balkan [11, P. 163-171] and ongoing debates in the field. Likewise, although they are of recent times, concerns and indifference approaches over the identity of the other in the Balkans, are also observed in our study corpus.

Conclusion

Considering the fact that Albanian literature is a small and little-known literature beyond the Balkan borders, our research showed that migration poetry contributed in particular to the recognition and development of the Albanian language, literary, identity and cultural values of Kosovo, at places where it was created. It also contributed to building cultural bridges with other immigrant and indigenous peoples, and paved the way for the recognition of Kosovo Albanian poetry internationally, presenting a segment of social life to foreign readers. The problems of integrating Albanian poets into the literary life of the locals remained a challenge that slowly has begun to be overcome. However, a challenge for exiled poets is the insufficient recognition of their work by Kosovar readers. Although the poetry of the young Kosovar diaspora is a unique value of Kosovo's Albanian poetry, it still remains undiscovered.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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О СТРУКТУРЕ И ПОЭТИКЕ ПЕРСИДСКОГО ХАЙКУ
Научная статья

Киселёв А.А. *

Санкт-Петербургский государственный университет гражданской авиации, Санкт-Петербург, Россия

* Корреспондирующий автор (kiseliov2a[at]mail.ru)

Аннотация

Статья посвящена обсуждению особенностей персидского хайку, раскрыта тема происхождения данной поэтической формы, названы самые известные иранские авторы этого поэтического жанра, отмечено влияние японских переводов хайку на появление новых стилей. Также здесь обсуждаются свойства хайку, составленных не на японском языке. Введено понятие «хайкуланд», включая хайку на неяпонских языках, показано персидское хайку в виде свободного стиха, противоположного классической персидской поэзии. изучено отклонение слоговой структуры персидского хайку от японского хайку. Отсутствие рифмы распространенное по всему хайкуланду, также рассмотрено в данной работе. Присутствие одного или даже двух сезонных слов с именем «киго» в большинстве персидских хайку подтверждается некоторыми примерами. В статье упоминается концепция китайского происхождения шасей, связанная с живописью. Описана связь понятий природы и любви. Приводится пример персидского хайку, связанного с концепцией буддизма. Рассматриваются следующие поэтические принципы: саби, хосоми, футоми, моно незнающие, представленные как оригинальными японскими, так и персидскими хайку. В статье представлены примеры повторений, включая аллитерацию, анафору, эпистрофу и звукоподражание, которые используются в персидском хайку.

Ключевые слова: Хайку, Метрика, Хайкуланд, Киго, Шасей, Саби, Хосоми, Футоми, Моно-но аварэ.

ON THE STRUCTURE AND POETICS OF THE PERSIAN HAIKU
Research article

Kiselyov A.A. *

The State University of Civil Aviation, Saint-Petersburg, Russia

* Corresponding author (kiseliov2a[at]mail.ru)

Abstract

The article is dedicated to the Persian haiku properties discussion. The poetic form origin is told about. The most famous Iranian authors of this poetic genre are named. The influence of Japanese haiku translations on the new styles appearance is pointed out. The properties of haiku composed in non-Japanese language are discussed. The concept of haikuland including the haiku in non-Japanese languages is introduced. The Persian haiku being composed as free verse in opposite to the classical Persian poetry is shown. The deviation of the Persian haiku syllabic structure from that of the Japanese haiku is studied. The absence of rhyme spread over all the haikuland is also taken into account. The presence of one or even two seasonal words named kigo in most of the Persian haiku is confirmed by some examples. The Chinese origin concept of shasei connected with painting is mentioned. The nature and love concepts connection is described. The example of the Persian haiku connected with the concept of Buddhism is cited. The poetical principles named sabi, hosomi, futomi, mono no aware presented by both original Japanese haiku and Persian ones are considered. The examples of repetitions including alliteration, anaphora, epistrophe and onomatopoeia used in Persian haiku are given.

Keywords: Haiku, Metric, Haikuland, Kigo, Shasei, Sabi, Hosomi, Futomi, Mono-no Aware.

1. Introduction

The article is dedicated to the Persian haiku structure and semantics discussion. Such unusual style formation is connected with Iranian poet and musician Sohrab Sepehri's visit to Japan. His main visit aim was the music study. But having appreciated the beauty of Japanese haiku he began to translate it into Persian. After returning to Iran Sepehri successfully composed haiku in Persian [1]. Later Ahmad Shamloo and Askar Pashai translated the book "*History of Haiku*" by R. H. Blyth into Persian [2]. Due to this book the Iranians got the possibility to read the masterpieces of Japanese poets e.g. Basho, Buson, Issa and many others. As observed [3], "The first translations of Japanese poetry into Persian appeared in literary magazines in the 1950s". These translations became the unusual poems representation. In the 1990s haiku had been transformed to a new poetic form now called Persian haiku. In the 2000s the Persian haiku books composed by Kāva Gowharin [4] and Sayyed 'Ali Şālehi were published. The new poetic genre is told about in the Iranian newspaper [5]. Many Persian haiku are collected by Massih Talebian [6]. This poetic form remains popular in the Internet sources.

2. Haiku in non-Japanese Languages

The first haiku appeared outside Japan were translations of the Japanese original. Despite their brevity the Japanese verses written in Japanese or translated into other languages are not so easy for understanding. One should get to know the language and culture of Japan. But some people enjoying the art of haiku don't only read or discuss their meaning but also try to create similar verses. It should be also mentioned that the greater part of non-Japanese "haijins" (composers of haiku) don't know the Japanese language relying upon only the translations.

The haiku composition has become a new page of versification in many countries. Most of such haiku are written in the national languages (very rarely in Japanese). All the verses tend to conserve the three-line structure and some of them follow the syllabic structure. As to the matter it depends on author's view and creativity so that English haiku, French haiku, Russian haiku and so on now can be considered not as the Japanese haiku imitations but as the independent poetic forms. There exists

the international journal of the modern haiku [7]. The American haiku are observed in [8]. The French association of haiku is very popular among the poetry lovers [9]. The haiku written in different languages including Persian may be considered as a part of *haikuland* whose area is unlimited. Some verses are connected with the national cultural or geographic space. For example one of modern haiku deals with the holiday of Halloween which is very far from both Japanese and Persian cultural traditions [10]:

Halloween night
Terrified
that I'm alone
Alissa Kanturek

3. Metrics and Rhyme
3.1. Metrics

The Japanese haiku is known to possess the three-line syllabic structure 5-7-5 though originally it's written in one line. To precise Japanese syllable in haiku means a light syllable (called *on*, in Japanese 音), but further we calculate the amount of syllables being light or long ones. The Persian haiku following this line composition has an arbitrary syllabic structure but the second line tends to be longer than the other ones. This property seems to be common for haiku composed in non-Japanese languages. The Persian haiku syllabic structure can look like as 9-1-8, 4-7-3, 6-6-10, 2-8-4, 4-3-6, 7-7-5 and so on. The deviation from the 5-7-5 model is obviously great but the statistical calculations based on 24 poems taken from [6] show us that the average line length m_i (where index i marks the line) doesn't rather differ from the Japanese original: $m_1 = m_3 = 5.4$; $m_2 = 6.4$. Such results are to be compared with the experimental data analysing. In this case the obtained meanings deviated from the known average meaning follow the distribution close to the Gaussian form. The Persian haiku may even have more than three lines, 3-2-3-5-7 metrics is proposed by Kiārostami [11]:

این جاده	This road
سالهاست	Has been abandoned
متروک است	For many years
هنوز نمی دانند	Though the wild flowers
گلهای وحشی خودرو.	Do not seem to know.

When uniting the 1-2 rows and 3-4 rows one obtains the 5-8-7 metric far from the Japanese haiku metrics but the syllable sum becomes quite equal.

3.2. Rhyme

All the Japanese poetic forms including haiku aren't rhymed. The translations of original haiku as well as haiku composed in non-Japanese language are known to follow this rule. Nevertheless the rhyme concerning two rows may appear as some poetic complement [12]:

No other sound
the church bell rings out
through the Milky Way.
Verhart

The traditional Persian versification system called *aruz* is usually rhymed. The classical Persian poetry remains the most favourable for the Persians. Some poems like "Shahnama" created by Firduasi are known all over the world. The modernization of the Persian poetry began in the XX century. Of course the main source of new ideas was the culture of West. The western verses translations inspired the Persians to create the new poetic forms. Nima Yushij was one of the first Persian modernist poets [13]. The modern Persian poetry including Persian haiku doesn't keep the rhyme or the metrics. The free verse example can be met among the poems created by the modern Persian poet Ahmad Shamloo:

چراغی در دست چراغی در دلم	A lamp is in my hand, a lamp is in my heart.
زنگار روحم را صیقل می زنم	I polish the rust of my soul.
آئینه ای برابر آئینه ات می گذارم	I pass by a mirror that is your mirror
تا از تو	Till from you
ابدیتی بسازم.	I'll create the eternity.

Besides the modern Persian poetry dealing with many important concepts (economical, ethic, historical and so on) of national life is rather vaster than the classical one.

4. The Concepts of Nature, Love and Buddhism
4.1. Kigo

The Japanese haiku are always connected with nature. The nature description is expressed by the "seasonal indicators" (words or expressions) named *kigo* (in Japanese 季語). The Matsuo Bashō's haiku contains two *kigo* words (*kiri* "mist", *shigure* "autumn rain") [14]:

霧しぐれ	Mist and autumn rain.
富士をみぬ日ぞ	A day when the mountain of Fuji isn't seen,
面白き。	Is really fine.

The most of the Persian haiku also follow this principle. So the Yarta Yaran's haiku has *kigo* word *gondamzār* "wheat field" [6]:

میان گندمزار
زنی نشسته است
سر به زانو ، زار زار

Among the wheat fields
a woman sits, head on her
knees, lamenting.

Moreover some Persian haiku have "double *kigo*" that is two independent seasonal words or expressions. For example the Samaneh Hosseini's haiku contains such construction expressed by the words *bād* "wind" and *behār* "spring" [6]:

کجا رفت
بادی که مرا جاگذاشت
اولین روز بهار؟

Where does it go
the passing by breeze
first day of spring?
Massih Talebian

The "double *kigo*" words found in the Abbas Hossein-Nejad's haiku are *deraxt* "tree" and *zemestān* "winter" [6]:

شکوفه داده درخت
در عمق زمستان
سینه سرخی!

Blooming trees
deep in the winter
a robin.
Massih Talebian

The other *kigo* words used in the Persian haiku are *māh* "moon", *qorub* "sunset", *bārān* "rain", *xuršid* "sun", *nowruz* "New Year", *daryā* "river", *barf* "snow" and so on. Despite of Japan and Iran climate difference the most of season words are identical. But some Persian haiku don't include the *kigo* words [1]:

من نمی دانم که چرا می گویند اسب حیوان نجیبست
کبوتر زیباست
و چرا در قفس هیچ کسی کرگس نیست.

I don't know why they say that the horse is a noble animal.
The pigeon is beautiful.
And why nobody keeps a vulture in his cage?

This very long verse greatly differing from 5-7-5 syllable haiku has some animal words (*asb* "horse", *kabutar* "pigeon", *kargas* "vulture") instead of the seasonal ones.

4.2. Shasei

The style *shasei* (in Japanese 写生) had come to Japan from China. Firstly it meant the painting style but then entered the literature. It looks like a nature sketch composed in verses: "The whole of life is in each moment, not in the past, not in the future - and thus a true haiku is vitally important because it is a moment of total and genuine awareness of the reality of the Now" [15]. The Japanese haiku created by Seishi Yamaguchi describes the moment of swimming off:

かいらんや
亜庭の鯨
浮き出ぬよ。

When we were swimming off
A whale from Naniwa
Appeared.

The Reza Arabi's haiku dedicated to the mountain twilight view rather corresponds to *shasei* [6]:

شامگاه کوهستانی
چراغ های شهری دور
روشن می شوند

Mountain dusk
a distant town's lights
turn on.
Massih Talebian

4.3. Concept of Love

The Persian poetry is famous by its great love poems. One of these poems, "Leila and Majnun", is the dramatic epic story of two beloved persons belonging to the two hostile families. The great Persian poet Rudaki tells us about a beloved person without grudging words for her describing [16]:

اگر گل آرد بار آن رخان او نه شگفت
هر آینه چو همه می خورد گل آرد بار
به زلف کژ ولیکن به قد و قامت راست
به تن درست ولیکن به چشمکان بیمار.

Flowers bloom on her cheeks, it's no wonder:
Flowers always bloom when she drinks wine.
Her hair falls in curls but she stands up straight.
She has a healthy body but feverish eyes.

But the Japanese verses keep the woman's beauty as a hidden category. The beloved person is rather hinted but not evidently mentioned within a poem. The words like "woman", "beauty", "love", "kiss" and so on are not typical for the Japanese haiku or tanka. The example of tanka by Motoyoshi Shinnō included to the anthology "Hyakunin Isshu" (百人一首) tells about the sorrow but even in the case of death the female image remains unexpressed:

わびぬれば
今はた同じ
難波なる
身をつくしても
逢はむとぞ思ふ。

I am very sad,
My banner is now
In Naniwa.
Even if I die (in sea)
I'd like to meet (you).

Only few Persian haiku are dedicated to the love topic. But Ehsan Porsa's haiku excites us by the feelings range [6]:

چشمانت را که می بندی
بوسه را
به خط بریل می نویسم

In Braille . . .
kisses as you close
your eyes.
Massih Talebian

So one may conclude that the Persian haiku are closer to the classical Persian poetry but not to the Japanese haiku relatively to the concept of love.

4.4. Concept of Buddhism

The Japanese culture is known to be influenced by Zen Buddhism. It may be also observed in the Japanese poetry. The classical and modern Persian poetry belongs to the cultural sphere of Islam. As to the Persian haiku they tend to save some important features of the Japanese originals. Among all the Persian haiku I could find there is only one connected with Buddha. But Reza Ashofteh's haiku looking like *shasei* is worth to be mentioned. The Buddha's statue is a symbol of the interior light demonstrating the concept of *satori* [6]:

ردای نارنجی بودا
چه نورانی است
زیر نور ماه

Buddha's orange cloak . . .
How luminous it glitters
Under the moon light.
Massih Talebian

5. The Japanese Poetics Principles
5.1. Mono-no Aware

The concept of *mono-no aware* (in Japanese 物の哀れ) means sensitivity, hidden beauty not to be told clearly. Matsuo Bashō's haiku describes the standard situation when one hears the sound of *geta* (Japanese shoes) in the night but it is full of unseen charm, *aware* [14]:

夏の夜や
木霊に明くる
下駄の音。

A summer night.
Perceived as echo
Sound of *geta*.

Sirus Nozari regards the moon through a pine allowing to a reader to enjoy the nature view [6]:

نظر به صنوبر می کردم
ماه
آن سوی آسمان می گذشت

Looked through the pines
moon
passed beyond the sky.
Massih Talebian

5.2. Sabi

Sabi (in Japanese 寂) is one of the main Japanese poetry principles. It means loneliness or sadness of the surrounding world. It presents in many Japanese verses. So Kiyosuke Ason regarding the fallen leaves thinks about his passed youth:

散る花は
後の春とも
待たれけり
またもくまじき
我が盛りかも。

The fallen flowers
For a next spring
Could wait.
But will again
Return my youth?

The Mr. Ghodsi Ghazi-noor's haiku telling about his far situated beloved person expresses the feeling of *sabi* [6]:

دیدار ما
چون آب و ماه ، چه دور !
چه در هم

Our date,
As the sea and the moon
How far, how hazy.
Massih Talebian

5.3. Hosomi

Hosomi (in Japanese 細身) means compassion to all creatures who are inhabitant on our Earth. Matsuo Bashō in his haiku sympathizes with birds and fish left by spring [14]:

行く春や
鳥啼き魚の
目は涙。

When the spring goes away
The birds cry, the fish's
Eyes are full of tears.

In the Persian haiku created by Majid Jamshidi an ant becomes the object of pity [6]:

نم نم باران
سیلی بود
برای مورچه ها

Spring mist …
a raging flood
for ants.
Massih Talebian

The subject of Sirus Rumi is a suffering woman, *bānu* [6]:

بانو
چه سخت التیام می یابد
زخم دلم

Oh, donna!
How hardness heals
my heart wounds.
Massih Talebian

5.4. Futomi

Futomi (in Japanese 太美) appears as the principle opposite to hosomi. It describes the richness of poetic perception. The Japanese example may be presented by Kobayashi Issa:

うつくしや
障子の穴の
天の川。

How it is beautiful!
Through the hole of *shoji*
Milky Way is seen.

Rezanejad Shirazi in his Persian haiku admires the sunrise and the sunset [6]:

خورشید
در سپیده دم طلوع می کند
لاله عباسی من در غروب

Sunrise . . .
my marvel of Peru blooms
at sunset.
Massih Talebian

6. Repetitions

Alliteration can be found in Japanese haiku though it's unlikely to be called one of its main properties. But the alliteration use in Western haiku can be compared with that of "cutting words" *kireji* [17, p. 203]:

Table 1 – The Japanese and English haiku comparison

Traditional Japanese Haiku (rules)	"Traditional" English Haiku (tendencies)
Formal	Formal
17 "on" in a pattern of 5-7-5	3 metrical lines, shorter, longer, shorter
Kigo (season words)	Seasonal reference word (s)
Kireji (cutting words)	Alliteration

The Persian haiku seems to follow the Western one in this matter. The alliteration isn't frequent but one can find some examples in haiku of Ghodsi Ghazi-noor [3]:

Čun āb o māh, če dur
Če dar ham.

The haiku written by Yarta Yaran has an onomatopoeia reduplication *zār zār* "sounds of cry" (cf. Japanese *shiku shiku*). Analogically Majid Jamshidi uses *nam nam* "sounds of rain" (cf. Japanese *potsu potsu, za za*).

The Persian haiku composed by Mohammad Hoghughi is unique in his repetitions variety: it has anaphora and epistrophe in three lines [6]:

نه او کنار دریا است
نه دریا کنار اوست
او فقط شاعر است

She is neither
by the sea nor the sea by her . . .
she's just a poet.
Massih Talebian

7. Conclusion

The Persian haiku may be clearly considered as an independent genre of the modern Persian poetry. The metrics of the Persian haiku greatly differs from the Japanese one. The free verse form of the Persian haiku contradicts the quantitative syllabic classical Persian poetry. The Persian haiku follows some features of the Japanese ones. Thus the most of them contains the seasonal indicators called *kigo*. The concept of love approaches the Persian haiku to the traditional Persian poetry. The Japanese poetical principles such as *mono-no aware*, *satori, hosomi, sabi, futomi* and some others can also be observed in the Persian haiku. The new poetical style verses contain several types of repetitions. The Persian haiku obviously needs the further investigation. These verses are to be compared not only with Japanese haiku but also with Western ones. This article may be regarded as an introduction to the area being for the most of people like *terra incognita* – the Persian *haikuland*!

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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TEXT LINGUISTICS, DISCOURSE ANALYSIS. TYPOLOGICAL LINGUISTICS (UDC 81`4)

МАКРОСТРУКТУРА НОВОСТНОГО МЕДИАТЕКСТА: ДИСКУРСИВНЫЙ ПОДХОД
Научная статья

Негрышев А.А. *
ORCID: 0000-0002-8251-3605,
Владимирский государственный университет им. А.Г. и Н.Г. Столетовых, Владимир, Россия

* Корреспондирующий автор (negryshev[at]inbox.ru)

Аннотация

В статье обосновывается дискурсивная концепция макроструктуры новостного медиатекста, разработанная в русле понимания дискурса как «речи, погруженной в жизнь» и текста как «продукта дискурса». Изложение концепции предваряется кратким обзором значений термина «макроструктура» в лингвистике текста, стилистике и дискурсологии. Макроструктура текста определяется нами как общая схема его формально-содержательной организации, которая задается дискурсом и воплощается в композиционном и стилистическом оформлении текста. Модель макроструктуры новостного медиатекста представлена в виде совокупности макротекстовых позиций, охватывающих композиционный, логико-семантический и лингвостилистический уровни организации текста.

Ключевые слова: макроструктура текста, новостной медиатекст, дискурс.

THE MACROSTRUCTURE OF NEWS MEDIA TEXT: DISCURSIVE APPROACH
Research article

Negryshev A.A. *
ORCID: 0000-0002-8251-3605,
Vladimir State University named after A. G. and N. G. Stoletov, Vladimir, Russia

* Corresponding author (negryshev[at]inbox.ru)

Abstract

The article substantiates the discursive concept of the macrostructure of news media text, developed within the framework of discourse as "speech dipped into the life" and text as "a product of discourse". The presentation of the concept is preceded by a brief overview of the meanings of the term "macrostructure" in text linguistics, stylistics and discourse studies. We define the macrostructure of the text as a general scheme of its formal-semantic organization, which is determined by discourse and manifested in the compositional and stylistic formation of the text. The model of macrostructure of news media text is presented as an aggregate of macro-textual positions covering the compositional, logical-semantic and linguostylistic levels of text organization.

Keywords: textual macrostructure, news media text, discourse.

Introduction

The concept of textual macrostructure is used today in various meanings. It was introduced by T.A. van Dijk and used by him in relation to the news discourse. This term "makes explicit the overall topics or themes of a text and at the same time defines what we could call the overall coherence of a text as well as its upshot or gist" [4, P. 129].

Later this concept got a broader interpretation. For example A.N. Baranov defines a macrostructure as "a way of designing and at the same time structuring of the content of the text by using both verbal and non-verbal tools (separation of text fragments, or elements of its macrostructure, by means of visually recognizable visual elements – indentation, lines of various thickness and colour, spaces, background etc.)" [2, P. 294].

In German studies the terms *micro- / macrotext* and the corresponding *micro— / macrostructure* are generally accepted, although their understanding by different authors does not coincide. So O.I. Moskalskaya understands by *macrotext* "a whole speech work – a text, i.e. the text in the broad sense of the word" [9, P. 13], while A.E. Goncharova and I.P. Shishkin mean by macrostructures, in fact, such units of the text as, for example, a paragraph [3, P. 73]. Franz Zimmler defines macrostructures as "language formations that lie beyond the sentence and possess a distinctive function in relation to other similar or hierarchically smaller units (for example, types of sentences)" [quoted after 11, P. 270].

Discussion

To substantiate our understanding of the macrostructure let us return to the Van Dijk's concept. He uses the concept of macrostructure as applied to the discursive aspect of the text, differentiating it from compositional and linguo-stylistic text organization (*formal superstructures and rhetorical structures*) [4, P. 130-133]. In our opinion the concept of macrostructure can also be extended to the composition of the text and its stylistic formation. Such an opportunity appears as part of the concept of discourse as "a speech dipped into the life" [1, P. 137]. In the framework of this approach, which considers the contextual factors of speech generation, the text appears as a "projection", or "product" of institutional discourse, "a product of the process of text production" [12, P. 24]. According to E.S. Kubryakova the text "is created in the discourse and is its brainchild" [8], therefore the discursive factors seem to "permeate" the text at all levels of its organization, determining its style and composition.

From there, the **macro-textual structure**, or **macrostructure of the text** can be defined as a general scheme of its formal-semantic organization, which is determined by discourse and manifested in the compositional and stylistic formation of the

text. In other words, the particular linguostylistic features of the text are derived from its macrostructure, which is in its turn derived from the type of discourse within which the text is generated.

In general terms we propose to consider the macrostructure of the text as a combination of **Macro-Textual Positions** (**MTP**), relevant for discursive and linguistic-stylistic aspects of text formation. MTPs are of a potential nature and acquire real "filling" in each particular text. The set and the combination of positions is determined by the type of discourse within which the text is generated. So, for example, for the news discourse of the press three main MTPs can be distinguished, which include a number of subpositions: 1. **Headline↔Text** – the relationship between the semantic structure of the headline and the factual information of the text. 2. **Composition**: a) **compositional-factual relations** – reflection in the text composition of the structure of the event; b) **compositional-logical relations** – organization of intra-textual logical-syntactic relations between factual blocks; c) **compositional-syntagmatic relations** – the sequence of presentation of factual blocks. 3. **Stylistic perspective** – the sort of prevailing stylistic tools, the constancy or variability of the stylistic nuance of the text.

In the following paragraphs we are explaining briefly the determinacy of the exposed positions by the parameters of the press news discourse.

Headline↔Text. The compartment of these relations to the separate position is obvious even by the sketchy knowledge of news discourse. Alone a panorama of news headlines can create either a clear informational "picture of the day", or mislead the recipient through the sensationalism of "pseudo-events" and different kinds of misrepresentations, which are composed by means of special methods of headline constructing. In the first case the informativity of the headlines is provided by the isomorphism of the semantic structure of the heading and the text, and the absence of additional modality tools in the linguistic structure of the headline. In the second case the misrepresentation of information is made by way of various transformations of the main text content during the construction of the headline proposition [10].

Compositional-factual relations directly "connect" the text with the event and the situation of reality, interpreted as news. T. van Dijk identified the following compositional components, or, in his terminology, the "semantic categories" of news: *main event, time, location, causes/reasons, motivation, context, history, conditions, consequences, details, participants, results, reactions* [4, P. 245]. The referential value of these components is different: the representation of general structure of the event (*main event*), specification of the components of the event (*location, time, participants, details*), connecting of the event and its components with the context (*history, causes, reactions*), emphasizing of certain components of the event and its contextual connections (*commentary, related facts* etc.). The pragmatic markedness of the given blocks intensifies in the direction from the first to the last while the intention of informing weakens in this direction and the subjective interpretation intensifies. For example the mentioning of the causes of the event implicitly contains the subjective assessment, since the causes of the same phenomenon can be interpreted differently in different "coordinate systems". The most pragmatically marked is the commentary containing an explicitly expressed assessment of the events and which is actively penetrating today into the news genres of mass media.

While the compositional-factual relations structure the information in the plane of "reality – text", **compositional-logical relations** presuppose the organization of intra-textual logical relations between factual blocks, which, in fact, are "projected" onto the structure of the reference event, forming its mental image by the reader. The use of different types of logical relations (conjunction, disjunction, negation, implication etc. – in terms of symbolic logic) and in some degree corresponding to them syntactic junctions (conjunctions, disjunctions, contrajunctions and subordination [7, P. 67]) enables to structure the factual information variously, placing emphasis on its different components. In the referential-pragmatic sense the relations of conjunction are the least marked, the most marked are causative implications. Between them lie various types of disjunction and negation, the degree of which markedness varies depending on the text content.

Compositional-syntagmatic relations reflect the "distribution" of the communicative value of compositional blocks and logical relations in the linear sequence of text. They provide the compositional strengthening / weakening of the factual components of events through their placing in a strong or weak text position. For a news text the unmarked "standard" of this sequence is the location of the main fact at the beginning of the news item, followed by the details in the subsequent text (the so-called "inverted pyramid"). Moving forward to the strong textual position of other compositional blocks than the main fact provides the focusing of the recipient's attention on the components of event that are pragmatically significant for the sender of news information.

The stylistic perspective is, in fact, what can be described as functional-stylistic or genre features of a text, implying the lexical, syntactic and other level tools of the language [5, P. 75-122], [6]. It is usual to attribute these tools to the "microlevel" of the text, however in their entirety they are able to change the modality of the whole message according to the discursive intentions of the sender of information, therefore this position can be considered as macro-textual one.

Conclusion

The presented model of macrostructure permits to consider the news media text as a "product" of discourse and to analyze it in the aggregate of its compositional, semantic and linguostylistic organization. These aspects constitute the macro-textual positions, the filling of which in each particular text determines its communicative-pragmatic effect.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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ФУНКЦИИ ДИСКУРСИВНОЙ ЕДИНИЦЫ "ДА ИЛИ НЕТ?" В РЕЧИ ВЛЮБЛЕННОГО (НА МАТЕРИАЛЕ ПРОИЗВЕДЕНИЙ А. П. ЧЕХОВА)

Научная статья

Эльстон-Бирон А.В. *

Уральский федеральный университет имени первого Президента России Б. Н. Ельцина, Екатеринбург, Россия

* Корреспондирующий автор (eleston[at]mail.ru)

Аннотация

Статья посвящена анализу функций высказывания "Да или нет?" в речи влюбленного в произведениях А. П. Чехова. Анализ проводится на материале фрагментов произведений А. П. Чехова: "И то и сё" (1881), "Знамение времени" (1883-84), "Медведь" (1888), "Предложение" (1888), "Иванов" (1887). Выявлено, что дискурсивная единица "Да или нет?" обладает рядом функций для автора-повествователя и рядом прагматических функций для субъекта ситуации объяснения в любви. Для автора-повествователя этими функциями являются: функция маркирования дискурса "объяснения в любви", функция маркирования тональности повествования, функция маркирования пересечения ситуации объяснения в любви с ситуацией предложения замужества. Для субъекта ситуации это функция передачи права говорить, функция хезитации, функция концептуальной значимости.

Ключевые слова: дискурсивные единицы, дискурсивные маркеры, прагматемы, функции дискурсивных единиц, дискурс любви, дискурс объяснения в любви, А. П. Чехов.

FUNCTIONS OF THE DISCURSIVE UNIT "YES OR NO?" IN THE SPEECH OF LOVER (BASED ON THE WORKS OF A. P. CHEKHOV)

Research article

Eleston-Biron A.V. *

Ural Federal University named after the first President of Russia B. N. Yeltsin, Ekaterinburg, Russia

* Corresponding author (eleston[at]mail.ru)

Abstract

The article is devoted to the analysis of the functions of the statement "Yes or no?" in the speech of lover in the works of A. P. Chekhov. The analysis is based on fragments of works by A. P. Chekhov: "This and That: Four Vignettes" (1881), "A Sign of the Times" (1883-84), "The Bear" (1888), "A Marriage Proposal" (1888), "Ivanov" (1887). It is revealed that the discursive unit "Yes or no?" has a number of functions for the author-narrator and a number of pragmatic functions for the subject of the situation of declaration of love. For the author-narrator these functions are: the function of marking the "declaration of love "discourse, the function of marking the tonality of the narrative, the function of marking the intersection of the situation of declaration of love with the situation of marriage proposal. For the subject of the situation, these are function transfer of rights to speak, function of hesitation, function of conceptual significance.

Keywords: discursive units, discursive markers, pragmatems, functions of discursive units, discourse of love, declaration of love discourse, A. P. Chekhov.

Introduction

Discursive units (hereinafter — DU) are a relatively new concept in linguistics. The first research in this area appeared in the 1970s due to the increased interest in the functioning of spontaneous oral speech and its manifestations. Linguists (Y. V. Daragan, E. A. Zemskaya, O. B. Sirotinina, etc.) attempted to describe and classify this phenomenon. In modern linguistic literature, there is no consensus about the functions of DU and their classification. According to E. V. Nikolaeva, it occurs in connection with "their lexical abstractness, grammatical multidimensionality and communicative multi-functionality" [1, P. 123]. It is difficult to define the rigid boundaries for the meaning of grammatical, lexical-semantic and syntactic paradigms of DU. The traditional terminological system of grammar in written Russian cannot cope with the huge number of pragmatic meanings of DU, which actualized in speech. As a result, DU are designated as particles, conjunctions, introductory words, interjections, cliched utterances, etc., which are interpreted differently: «non-indicative vocabulary», «extra words» [2, P. 71-73], «empty particles» [3, P. 36], «parasite words» [4, 2002], «discursive words» [5, P. 7],» discursive units» [6]. No clear terminological uniformity can also be found in foreign literature. This phenomenon is considered in various aspects and is designated as «discourse connections» [7, P. 136-142], «pragmatic connections» [8, P. 447], «semantic conjuncts» [9], etc. The most commonly used term is «discourse markers» (DMs), the development of which is discussed in detail in the research work «What are discourse markers?» by B. Fraser [10, P. 931-952]. As seen, there is a very extensive terminology palette for this language phenomenon. However, in the works devoted to the problem of DU, it is possible to distinguish functions that are noted by most researchers. The function of pragmatic semantic connection between parts of a statement [8, P. 447-456] and the function of marking discourse [10, P. 931-952], the function of highlighting significant parts of the speech process [11], the function of hesitation [6]. Our paper is dedicated to identification and analyzes the functions of the DU "Yes or no?" both for the author-narrator and for the subject of the declaration of love situation in the speech of Chekhov's characters.

Discursive unit "Yes or no?"

The choice of the term DU is motivated by the desire for a common terminology. The studied DU "Yes or no?" is an alternative issue on the formal side. It cannot be designated as a "discursive word" or "discursive marker" (within the meaning of B. Fraser) [10], because it is at a higher stage of the language structure. We do not intend to introduce a new term to describe already known phenomenon, but guided by the works of N. V. Bogdanova on creating a dictionary of the Russian

language. Distinctive feature of this dictionary from other publications (pl. refer to «Guide-book of Russian discursive words» [11], «Discursive words of the Russian language: experience of contextual and semantic description» [12], «Dictionary of Russian particles» [13], «Defining dictionary of auxiliary parts of speech in Russian language» [14]) is the use of materials of oral and audio subcorpuses of Russian National Corpus (hereinafter referred to as RNC).

N. V. Bogdanova writes that "one of the striking features of speech in conditions of temporary deficit are whole hesitation constructions that can be systematized in terms of the functions performed by them <…> Such hesitation constructions are called <…> discursive units" [6, P.3]. In addition, N. V. Bogdanova points out that not only individual lexemes, but also whole constructions in some cases «pass to the communicative and pragmatic level of the language and become purely pragmatic units that express different speaker's reactions to the surrounding reality» [15, P.10]. The term DU is more comprehensive in relation to the "Yes or no?" in the speech of Chekhov's lovers.

Research material

Appeal to the literary Chekhov's texts is due to the fact that "Chekhov's dialogue is realistic. There is a live speech in it" [16]. It should be recognized that the interpreter's intonation always prevails in a literary text. However, this interpretation is based not only on personal experience, but also on the direct author's remark (in drama) or indirect indications of the speaker's state (in fictional text). A. P. Chekhov «extremely skillfully uses intonations < ... > of speech» [17], «the manner of pronouncing certain words often reveals <...> the essence of the acting Chekhov's characters» [17]. This indicates the great affinity of Chekhov's dialogues to native speech.

Research study was performed on the material of five text fragments from the humorous stories "This and That: Four Vignettes" (1881), "A Sign of the Times" (1883-84), dramatic jokes in one act "The Bear" (1888), "A Marriage Proposal" (1888) and drama "Ivanov" (1887). Text fragments from these works are utterance statement of the subject of the declaration of love situation about his feelings to the object of love. In semantic terms, whole utterance statement are close to the subject's statement "I love You/you". However, there may be no textual representation of the invariant of this speech formula. DU "Yes or no?" is an integral part of a whole utterance statement about love. In most cases, it can be found at the end of the lover's speech.

1. "*I love you!*" he continues … — *Seeing you for the first time, I understood what I live for, I learned the purpose of my life! Life with you — or absolute non-existence! My dear! Marya Ivanovna!* **Yes or no?** *Manya! Marya Ivanovna… I Love you… Manechka… Answer me, or I will die!* **Yes or no?** " [18, Vol. 1, P. 103]

2. "*I can't live without you, my dear! I swear!*" he gasped. *"Since I saw you, I have lost my peace! My dear, tell me… say… Yes or no?*" [19, Vol. 2, P. 262]

3. Smirnov: "*Mad, about love, like a boy, like a fool!* (He grabs her hand, and she screams in pain.) *I love you!* (Kneels down.) *I love you as I have never loved! I have left twelve women, and nine have left me, but I have never loved any of them as I love you… Got angry, hurried, and broke down… I am on my knees like a fool, and offer a hand… Shame on me! I didn't fall in love for five years, I swear off to myself, and then I fell in love…! I offer my hand.* **Yes or no?** *You don't want to? It is not necessary!* (He gets up and goes quickly to the door)" [20, Vol. 11, P. 310]

4. Natalia Stepanovna: "*Dad, tell me honestly, in good faith: what is the better dog, our Otkataj or his Ugadaj?*"

Lomov: "*Stepan Stepanovich, I beg of you, tell me only one thing: is your Otkataj having the lower jaw slightly shorter than the upper jaw?* **Yes or no?**" [20, Vol. 11, P. 328]

5. Borkin (seriously): "*Enough. Let's talk about business. Let's talk directly, in a commercial way. Answer me directly, without subtleties and without any tricks:* **Yes or no?** *Listen up! (*Points to the Count.*) Here he needs money, at least three thousand a year's income. You need a husband. Do you want to be a Countess?*" [20, Vol. 11, P. 251]

Fragment 4 was selected due to the fact that in the writer's work the situation of declaration of love often includes a proposal of marriage or accompanies it (for more information pl. refer to Eleston-Biron A.V. Declaration of love as a speech genre (based on the material of early stories by A.P. Chekhov) [21]). A.P. Chekhov entitled this dramatic work «A Marriage Proposal (a joke in one act)» [20, Vol.11, P. 313]. In terms of meaning, the entire text of this work is declaration of love and a marriage proposal, despite the fact that the participants most of the time talk about something completely different. In this text fragment, the semantics of "Yes or no?" is close to the meaning of the subject's question "Do you accept marriage proposal or not?" Similar contiguity of different situations is observed in text fragment 5.

Functions of DU "Yes or no?" in mentioned fragments are as follows:

Functions for the author-narrator

Marking the "declaration of love" discourse

T. A. van Dijk considers "the concept of discourse is as vague as the concepts of language, society, ideology" [22, P. 215]. Nevertheless, the researcher gives his vision of discourse as «a communicative event that occurs between the speaker and the listener (observer, etc.) in the process of communicative action in a certain time, space, and other context. This communicative action can be verbal, written, have verbal and non-verbal components» [22, P. 215]. An important point is also to separate the understanding of discourse as text from the understanding of discourse as speech. T. A. van Dijk considers discourse as «a concept concerning actual speech action, whereas 'text' is a concept concerning the system of language. The text is an abstract theoretical construct that is implemented in discourse» [22, P. 215].

According to N. D. Arutyunova, "one side of the discourse is addressed to the pragmatic situation, which is used to determine the coherence of the discourse, its communicative adequacy, to clarify its implications and presuppositions, to interpret it <…> The other side of the discourse is addressed to the mental processes of communication participants: ethnographic, psychological and socio-cultural rules and strategies for generating and understanding speech in certain conditions (discourse processing), which determine the necessary pace of speech, the degree of its coherence, the ratio of the general and specific, new and common, subjective and generally accepted, explicit and implicit content of discourse, the measure of its spontaneity, the choice of means to achieve the goal, fixing the point of view of the speaker, etc." [23].

As for the specific "declaration of love" discourse, R. Barth considered love discourse as the deployment of the lover's speech: "someone speaks about himself (lovingly) in front of the other (beloved), who does not speak" [24].

Based on the mentioned above definitions, applying them to the works of A.P. Chekhov, we understand by the term "declaration of love discourse" a logically complete fragment of text, representing in the form of a monologue (dialogue, polylogue) the situation of declaration of love with a companion author's description of the conditions of its occurrence, relevant for understanding of the whole piece of writing.

In the given text fragments DU "Yes or no?" is an integral part of the subject's direct statement about his (or someone else's —text fragment 5) feeling of love. In turn, the whole statement is part of the declaration of love situation, described by the author. It can be seen by referring to broader contexts. Therefore, DU "Yes or no?" connects a certain type of discourse in the works of A.P. Chekhov. It is a high-frequency element when the author transmits the speech of a lover (subject) in a situation of declaration of love. In addition, the conversation of the participants in the situation is within the author's narrative, indicating the conditions, the physical and mental state of the communicants. Note that the occurrence of the DU "Yes or no?" in "declaration of love" discourse we have recorded in literary texts belonging to various literary genres. The first two text fragments belong to the genre of short humorous stories written by the author at the beginning of his literary activity. The next three are dramatic texts, belonging to the period of early Chekhov's plays (before 1888). The paradigmatic connection of situations declaration of love is shown not only in relation to the genre, but also in the tonality of prose and dramatic forms. Both in the early stories and in the early plays, the author's irony is heard in relation to the characters. Text fragments 3 and 4 are anecdotal situations of declaration of love. The similarity is also found in the brevity of the forms of prose humor and dramatic jokes (as the author himself titled them). These jokes keep within a single act.

Additional proof that DU "Yes or no?" marks the "declaration of love" discourse in the work of the writer of different periods is the result of our study in the RNC. Used as a marker, DU "Yes or no?" revealed in co-variation of literary works of A. P. Chekhov in RNC (280 documents, 810 581 words in total) has four fragments directly relating to the "declaration of love" discourse or a love discourse in general. These fragments belong to the story "The Man in the Case" (1898), the play "Fatherless" (1878), "Uncle Vanya" (1897) and "Cherry orchard" (1904). The interpretation of these text fragments requires separate consideration and is beyond the scope of this article.

Marking the tonality of narration

The tonality of narration of short stories and dramatic sketches is similar. The subjects' speech is often pathetic. At the same time, there is a certain development of the author's attitude to the situation. In broader contexts, it can be seen that in stories A.P. Chekhov is only slightly ironic about the described explanation of love. In the dramatic form, the funny side of the situation increases. It is displayed in the fact that in prose, the subject of declaration of love retains the direction of their thoughts and selects appropriate speech tactics: utters compliments (*Seeing you for the first time, I realized what I live for*), swears loyalty (*I Swear to you!*), speaks of the importance of his feelings (*I can't live without you*). The subject of the situation, presented in dramatic form, is in a state of extreme emotional excitement. This allows the author organically include in the subject's speech a topic that does not correspond to the situation at all. A. D. Stepanov, exploring the problems of communication in works by A. P. Chekhov calls this technique "a strategy for mixing and transforming speech genres" [25], and considers it as one of the main generating mechanisms of the Chekhov's text. In text fragment 4, the character completely forgets the purpose of his speech, and his "Yes or no?" question formally refers to a dispute about the merits of hunting dogs *(<...> tell me only one thing: is your Otkataj having the lower jaw slightly shorter than the upper jaw? Yes or no?)*. However, the answer depends on whether he marries or not. In text fragment 3, the subject's mental tension and confusion reaches such a level that he accepts a duel offer from the object of his love (a young widow). The right of the first shot he gives to the woman and is ready to die by her hand: "*Shoot! You can't understand what a happiness is to die under the gaze of those wonderful eyes, to die by the revolver held by that little velvet hand...*" [20, Vol. 11, P. 310].

Marking of situations overlap

DU "Yes or no?" belongs (in four text fragments out of 5) to the speech of those characters for whom the feeling of love is directly related to the proposal of marriage. These declarations, despite the emotional arousal of speech subjects, are more rational. The explainer does not pay compliments, does not swear of loyalty. On the contrary, he can even say that can be interpreted as a negative argument by the object (*Twelve women I abandoned, nine abandoned me*). He does not describe his feeling in elevate tones. In speech, the subject uses stylistically reduced metaphors (*fell in love, like a "shaft" in someone else's body*) or even indirectly determines their attitude to the future marriage at the level of the lexemes used (*Damn it, is it possible to arrange this abomination for yourself*?) [20 Vol. 11, P. 251]. In this "prosaic" declaration of love, there is a third person who performs various functions. The third communicant can either distract the speaker (*Lily, for a minute! — said the brother*) [19, Vol. 2, P. 262], or called to help him (*If the Count wants, he can*) [20, Vol. 11, P. 251]. This help can be expressed in various ways: from just giving a glass of water *(<...>Shouts. Man, water!*) [20, Vol. 11, 310], to cynical matchmaking (*Well, well, do not overshadow! It's commercial case*) [20, Vol. 11, P. 251]. In text fragment 5, the repeated question "Yes or no?" does not belong to the courting lover, but to his friend, who treats the situation of declaration of love and marriage proposal very pragmatically.

Functions for the subject of the declaration of love situation

The transfer of rights to speak

In all five text fragments, the studied DU "Yes or no?" has the semantic position of the result of the preceding speech. "Yes or no?" is a discursive marker of the end of the speech declaration in love. Before, the subject expresses all possible arguments in order to achieve a positive response to the declaration. Having exhausted his eloquence, being in a state of nervous excitement and lack of time, he searches for help from another participant of communication. DU "Yes or no?" function becomes the transferring of right to speak to the object of love. At the same time, the DU "Yes or no?" serves as a request/imperative register:

• in the case when the subject is more focused on achieving a response (love), the intonation of his speech is softer, corresponds to a request or even a plea (*I beg you*). Replicas of the subject are long, smooth and rhythmic, using verbal participle phrases. The explanation is supported by accompanying compliments and expressions of admiration for the object of love (*Seeing you for the first time, I realized why I live / When I saw you, I lost my peace*). DU "Yes or no?" in this case, is in the absolute final of the utterance. Before it, the subject had already uttered the words of a declaration of love (*I love you! / I can't live without you / I love you!*) and thus expressed the main idea of his explanation. He has nothing more to say, and he is waiting for an answer. He is fairly open. He waits for a decision and asks another participant to speak;

• the imperative component is stronger when the subject is more focused on getting consent to marry. The intonation becomes more rhythmic, which is expressed by the syntactic and punctuation construction of statements (*Went mad, fell in love, like a boy, like a fool / Answer me directly, without subtilties and without any tricks*). The explainer treats the situation more rationally, despite his feeling of love (*I Love as I have never loved!*) he no longer pays compliments. DU "Yes or no?" changes its position in the composition of the entire utterance. It shifts and is no longer in the absolute finale of the speaker's speech. (*I offer my hand. Yes or no? You don't want to? It is not necessary!*) The speaker's tone changes from pleading to demanding. This allows the subject to maintain their dignity. In case of a possible refusal, he considers himself insulted and immediately changes his behavior tactics (*Yes or no? We have no time...*) [20, Vol. 11, P. 251]. The subject of the situation of declaration of love becomes not a petitioner, but a giver of his love as a favor (*Do you want to be a Countess?*) [20, Vol. 11, P. 251].

Hesitation

N. V. Bogdanova considers the function of hesitation as a universal function of DU. "These units are appropriately called also *verbal hesitative*. In the flow of speech, they are used either independently, or arranged in more or less extended hesitation constructions" [15, P. 11]. DU "Yes or no?" in the speech of the one who declares of love, it becomes a verbalization of hesitation. Uttered after the words of declaration (expressed differently), it is intended to fill a gap in the speaker's speech flow. This is because DU "Yes or no?" is the semantic finale not only of the utterance, but also of the communicative message. The communicative goal of the subject is not only to speak out, to declare love, but also to get a response to their declaration (positive or negative). The response of the object of love determines the further emotional disposition of the subject to it. A lacunae, verbalized in DU "Yes or no?" gives the subject time to anticipate further developments based on external, non-speech signs. If the subject's assumptions are negative (or the object of love hesitates), the pause gives time to search for new words to develop the explanation. However, the speaker, in view of the dichotomous "Yes or no?" drives itself into a communication trap. He does not want to think about rejection, but he also does not have the resources (temporary, psychological and verbal) for a new heartfelt declaration of love, which would be more effective than the previous one. As a result, the subject makes inertial speech repetitions (*Yes or no? Manya! Marya Ivanovna... Love... Manechka... Answer me, or I will die! Yes or no?*). Such "doubles" hold the attention from the position of the listener, focus the object of the declaration of love on making a decision, on the need to give a clear answer as soon as possible. From the speaker's position, repetitions become unconscious hypnosis. The requirement to make a decision immediately is important here. As a result, after series of repetitions of DU "Yes or no?" partially loses solid semantic meaning for the listener. The object of the declaration comes under sound hypnotization by the speaker. Phonetically explosive and short "Yes" prosodically brighter than the subsequent "No". "Yes" has structurally stronger position, and repeated several times with semantic emphasis, inclines the object of love to a positive response.

Conceptual significance of "Yes or no?"

R. Barth notes that the lover, speaking about his feeling in the face of Another "all the time puts the same question (will they love me?), and this question is an alternative: all or nothing" [24]. In the text fragments given above, DU "Yes or no?" acts as an important link for the subject of the declaration of love with his understanding of happiness/unhappiness in life. One of the main reasons for excitement at the moment of speech, confusion, and general emotional instability is the fear of possible rejection. Putting before the object of declaration of love the need to give an unambiguous short answer to the question "Yes or no?" the explainer raises the question of his life and death (*Life with you — or absolute non-existence! / I can't live without you, my dear! I swear it!*). In prose form, when irony prevails in the author's narrative, this dilemma can only be perceived as a metaphor. However, in dramatic versions, the semantic component of the inability to live is amplified and verbalized (Smirnov: "*Shoot!*") [20, Vol. 11, P. 310]. In text fragment 4, where we are talking about seemingly completely abstract things, the subject begs (*I beg*) to give him a positive answer, because he is in a state of heart attack (this follows from the broader context). He can be saved only by the acceptance of the other participants in the situation that his dog is better than a dog, belonging to the object of his love (*I beg of you, tell me only one thing: is your Otkataj having the lower jaw slightly shorter than the upper jaw? Yes or no?*). It is on this further proposal of marriage, and therefore his life, depends. The most striking example of this boundary between life and death is the Declaration of love (text fragment 3), which occurs during a duel between the subject and the object of the situation. In a broader context: "Popova (indignant, shakes the revolver): "*Shoot! To the barrier!*" [20, Vol. 11, P. 310]. Summing up what has been said, DU "Yes or no?" acquires a complex (multi-component) lexically expressed cognitive-conceptual significance in the speech of the subject of declaration of love, reflecting the perception of personal happiness.

Conclusion

Alternative question "Yes or no?", which belongs to the speech of the subject in the situation of declaration of love, has a number of functions for both the author-narrator and the enamored subject of the situation. These functions become visible with close look at declaration of love situation, which reveals pragmatic meanings for "Yes or no?". Meaningful as a DU question" Yes or no?" shows that its role is not just to get information from the object of love and to get a response. Functions of DU "Yes or no?" in the speech of the lover in the works of A.P. Chekhov are diverse. In particular, each individual use of DU "Yes or no?" clarifies and supplements the possible list of functions. The analysis of text fragments revealed the function of marking the "declaration of love "discourse, the function of marking the tonality of the narrative, the function of marking the intersection of the situation of declaration of love with the situation of marriage proposal, function of transfer of rights to

speak, function of hesitation, function of conceptual significance. DU "Yes or no?" is a multifunctional language phenomenon in the works of A.P. Chekhov. Grammatical, lexical-semantic, syntactic, communicative and discursive features of the "Yes or no?" become visible only in the comparison of contexts containing this DU. Clarifying the values and functions of DU "Yes or no?" is possible in the analysis of other text fragments of works by Anton Chekhov.

Конфликт интересов	**Conflict of Interest**
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