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**ПРИМЕНИМОСТЬ МАШИННОГО ПЕРЕВОДА К ПЕРЕВОДУ ТЕКСТОВ**

Научная статья

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**Аннотация**

В исследовании оценивается использование показателей сложности текста в качестве метрики его пригодности для машинного перевода (МТ). Эксперимент проводился на корпусе текстов научных статей, переведенных в паре Ru-En как профессиональными переводчиками, так и системой МТ DeepL. Показано, что существующие метрики сложности текста непригодны для прогнозирования качества МТ, так как оно оказывается недопустимо низким даже при обработке исходных текстов малой сложности. Кроме того, показано, что МТ непригоден для перевода практически 50% представленного корпуса текстов.

**Ключевые слова:** качество машинного перевода, показатели сложности текста, расстояние редактирования, CAT-инструменты, применимость машинного перевода.

**INVESTIGATION OF MACHINE TRANSLATION APPLICABILITY**

Research article

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**Abstract**

The study evaluates the text complexity metrics applicability in assessing text fitness for machine translation (MT). Possible approaches to such assessments are discussed. The experiment used a corpus of research papers translated from Russian into English by both a professional translator and the DeepL MT engine. It is shown that the existing metrics cannot be used to forecast the MT quality since the MT output may be unusable even for low-complexity source texts. It is also proved that MT is unsuitable for almost 50% of the specialized text to be translated.

**Keywords:** machine translation quality, text complexity metrics, editing distance, CAT tools, machine translation applicability.

**Introduction**

Widespread adoption of machine translation (MT) engines has been a controversial issue [5]. There have been numerous cases [6] of MT overuse resulting in gross translation errors. In such sensitive fields as engineering, medicine, etc., MT errors may have tragic consequences. Unfortunately, the public often perceives MT as a “one-fits-all” solution without making any reservations for the MT deficiencies. There is an urgent need for a tool to estimate whether MT can be applied to a specific text to be translated.

The paper is structured as follows: first we introduce the problem statement and review the available publications on the subject matter; then we cover the experimental research methodology, present and visualize its results; in the end, we discuss the results and show that in most the MT applicability is greatly overestimated.

**Problem Statement**

The study objective is improving translation quality by analyzing whether there are any correlations between available text complexity metrics and the PEMT editing distance. To achieve this goal, we analyzed large parallel Ru-En texts translated by professional translators and by the best available free MT engine, estimated the complexity metrics, compared the translation results, and checked if any correlations exist.

**Literature Review**

The MT quality problem has been extensively discussed in available references [1], [2], [3]. The researchers proposed to use various quality metrics [1], [2] and neural networks [4] to assess MT output quality. The common drawback of these solutions is that they are retroactive, not proactive: the assessment is applied after the MT output is generated, not before it. A better strategy would be evaluating the source text for its fitness for MT before translating. With such a metric, a potential LSP customer would determine whether MT can be used at all to translate the specific content. Such an approach is closely associated with the source text quality issues [7]. Unfortunately, the defective source text problem is not sufficiently studied so far.

**Methodology**

The study intended to identify common features of texts poorly translated by MT engines and to suggest a way to predict whether a certain text is suitable for MT or not. So far the only feasible MT quality strategy is comparing MT output to a professional translator output. The commonly used metric is the Levenshtein distance [8]. In [9], a similar methodology known as referential translation is used: “we introduce referential translation machines (RTM) for quality estimation of translation outputs, which is a computational model for identifying the acts of translation for translating between any given two data sets with respect to a reference corpus selected in the same domain.” We propose a slightly different strategy: to apply the text string matching algorithm available in any computer-aided translation (CAT) tool. It is commonly known that a CAT tool

looks up the translation memory (TM) for fuzzy matches. In most systems, the match value is indicated (usually in %). Suppose we have three text arrays: source S, human-translated HS, and machine-translated MT. Now, MT is uploaded into a TM as the source text. MT is saved as a source text in a bilingual file. Now, the bilingual file is pre-translated. The CAT tool would match each HT segment stored in the TM to each MT segment stored in the bilingual file. As a result, for each segment the match value MV would be indicated. It is a reverse metric of the editing distance (ED): the higher the match, the lower the distance:  $ED=100-MV$ . Most CAT tools do not indicate matches lower than 40%, which is acceptable for our research. After that, the MV values are assigned to the source text segments to identify any similarities between the segments poorly translated by MT ( $ED>40\%$ .) One option is to check the correlation with the source segment length.

The experimental dataset was a corpus of research papers translated by highly reputable professional translators from Russian into English. The dataset included 19,038 words after filtration. The source segments were filtered to remove numbers, empty entries, tags, and duplicates. The segment sequence was preserved to keep the context intact. The corpus was analyzed for several text complexity metrics. The average number of words per sentence was 14.6 while the average word length was 6.7 characters (shorter than the average 7.2-word length for Russian). The results were as follows:

Flesch-Kincaid level	4.81
Automated Readability Index	3.5
Coleman-Liau index	4.27
Gunning fog index	7.17

Surprisingly for research papers, the general original text readability metrics (language-agnostic) were high. The resulting dataset was translated by DeepL, arguably the best MT engine available today. It should be noted that the entire papers were uploaded for translation, so the MT engine could use all the context available. Then the texts were uploaded to SDL Trados Studio 2019 as indicated above, and the match values for each segment were obtained. The results were processed in an electronic spreadsheet.

### Results

The first result was the distribution of the editing distances vs. the number of words (Fig. 1). The distances are normalized to the 0...100 range.

The diagram clearly shows that the MT engine failed to properly translate an overwhelming majority of words. Only 26.29% of the words were translated with up to 20% editing distance, while for 40.09% the editing distance exceeded 50%. Such a poor performance clearly shows the MT deficiency further enhanced by the language pair (inflected to analytic language) and the subject matter (complicated research texts in engineering, biology, neural networks, simulation, etc.).

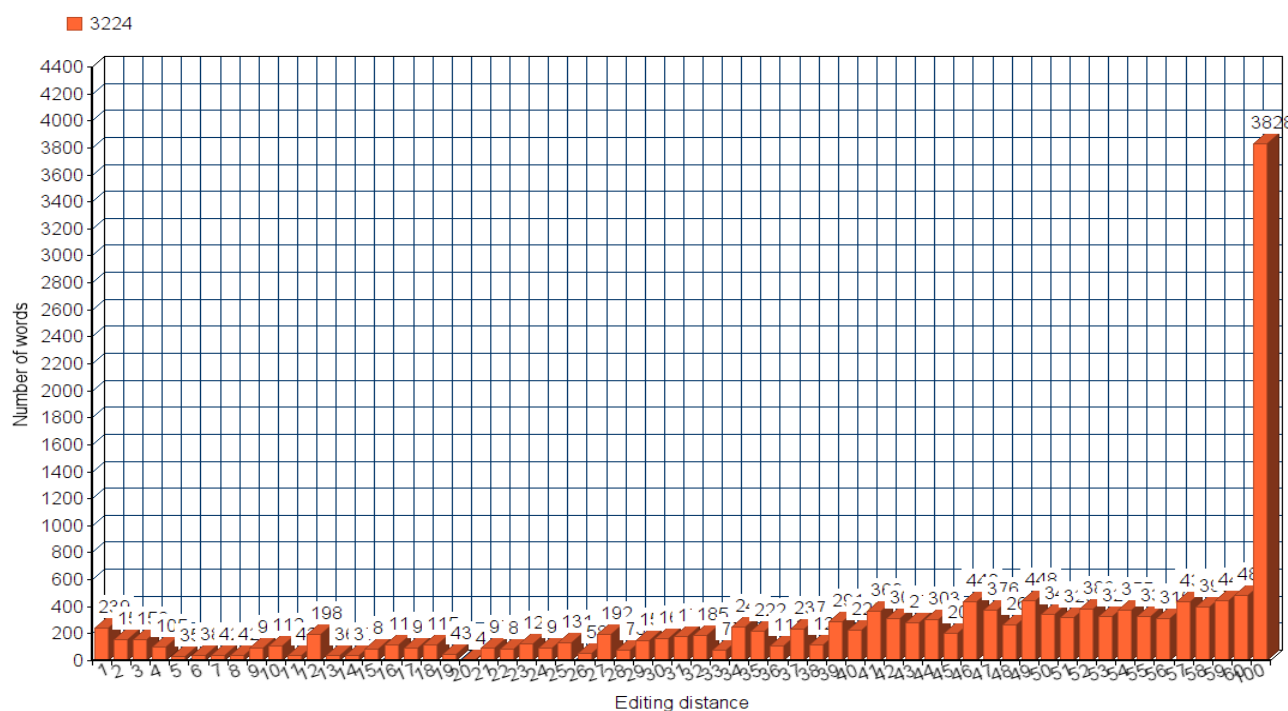


Figure 1 – Distribution of editing distances

One hypothesis to be verified is that MT poorly handles long, complicated text segments. We checked the correlation between the sentence length in words and the editing distance (Fig. 2).

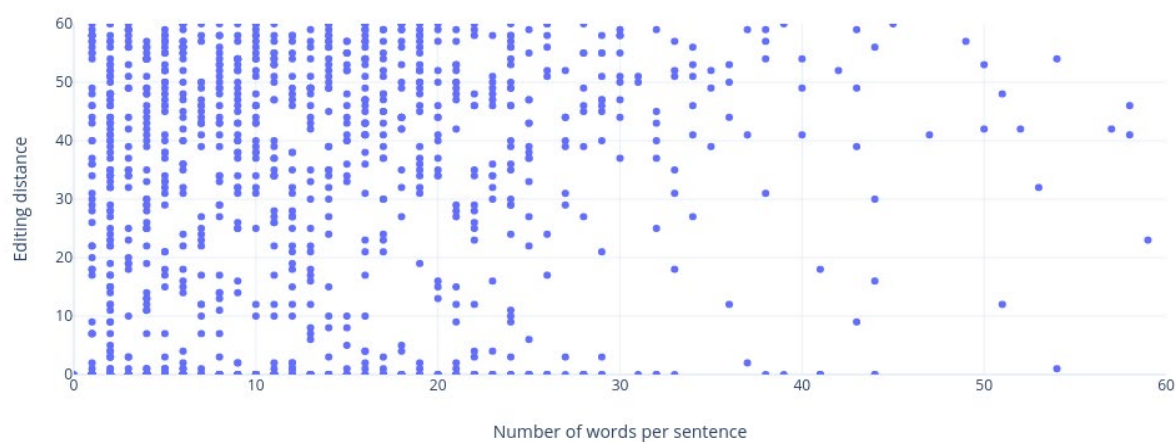


Figure 2 – Editing distance vs. number of words per sentence scattering graph

### Discussion

The texts in Russian that were presented for MT translations were not too complicated in terms of grammar, sentence length, etc. Still, about half of the MT output happened to be unusable as the editing distances over 60% mean the translator has to re-write the entire sentence. Using MT+PEMT is not worth the effort since the regular translation by a human translator would take less time. Our study showed that the commonly used language-agnostic text complexity metrics cannot be used as an indicator of the source text fitness for MT since MT makes gross errors regardless of the source text complexity. Another point is that the MT value/usability seems to be greatly exaggerated since it fails to translate 40...50% the texts with at least acceptable quality.

### Conclusion

The experimental results showed that MT is unsuitable for about half of the text segments presented. It confirms the hypothesis about a rather limited MT applicability to specialized (scientific, technical) texts. Another result is that text complexity metrics cannot be used to identify what text is more suitable for MT translation. Further research will be aimed at developing a new metric to assess text suitability for machine translation. One option is to use neural networks to find possible similarities between text/segments that MT is unable to handle properly. A metric estimating the share of specialized terms would also be inefficient since the text corpus used in this research has a rather low Flesch-Kincaid level. Since segment length/complexity is also irrelevant, more in-depth text analysis is required.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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Обзор

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**Аннотация**

В статье рассматривается визуализация политической коммуникации в свете теории мультимодальности. Выделяются типы используемых в политических кампаниях мультимодальных текстов на основе статичности или динамичности представленных в них визуальных образов. К группе визуально статичных текстов принадлежат политические плакаты, значки и наклейки, визуально динамичными являются теледебаты, политическая телереклама и др. Визуально динамичные тексты представляются более сложными в семиотическом плане. В них выделяются вербальный, цветовой, иконический и музыкальный коды, искусное сочетание которых делает текст экспрессивным и содержательно емким.

**Ключевые слова:** мультимодальность, визуализация, код, политическая коммуникация.

**MULTIMODAL TEXTS IN VISUAL POLITICAL COMMUNICATION**

Review

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**Abstract**

The article explores visualization of political communication assuming a multimodal perspective on it. The types of multimodal texts used in political campaign are established. They include still and moving visuals. The research analyses a repertoire of modes employed in shaping politically important information in well established still visuals encompassing campaign poster, buttons and stickers. Moving visuals such as TV political ads and televised debates have a more complex semiotic structure than still ones. Their persuasive power is amplified due to the interaction of verbal, colour, iconic and musical modes, which are carefully orchestrated to reach the voters.

**Keywords:** multimodality, visualization, mode, political communication.

**Introduction**

Recent decades are characterized by a visual turn in communication. Visuals have become key elements of political landscape since they shape meanings in an impressive way, attracting the recipients' attention and transmitting politically relevant information. Their persuasive power stems from the interaction of different modes involved in meaning making. It is evident that the natural language is only one of a diverse range of modes employed in creating and delivering messages. The meaning is constructed in ensembles that draw on and consist of different modes that include speech, body language, images, objects, gaze and other thing that contribute to meaning. Each of these elements is characterized by some potential for communication. [Bezemer, 2012].

Describing the present day tendencies in communication, scholars postulate that it is marked by the increase in complex ways of information presentation, when the texts become semiotically heterogeneous and visual in nature [Jewitt, 2009; O'Halloran, 2011]. Building on it, Kress assumes that visual information has a greater pragmatic potential than verbal one since the interaction of semiotically divergent components produces a more potent meaning [Kress, 2010]. It also explains the rise in multimodal texts usage in political landscape as the rhetorical potential of a verbal element is enhanced by vivid pictorial components bound to affect the viewers.

The importance of visual aspects of political communication can be explained by a rapid pace of life, when recipients have limited time to consume information. Long reads are no longer popular and people have just enough time to grasp the title and a picture. It brings to focus the employment of bright, attractive visual images capable of riveting and retrieving the recipients' attention. Researchers report a visual turn in print media and digital communication, stipulating that multimodality has acquired a particular power in an epoch of profound social, economic and technological transformations where developments have redesigned the communicative landscape, in particular with the fast growth of digital media [Muller, 2007].

Multimodality provides a new broad framework to understand the way messages are shaped in all types of communication, including the political one, and to investigate the diversity of modes that are used for meaning-making.

**Multimodal perspective on text analysis**

The reigning paradigm in modern linguistics presupposes a broad treatment of the term *text*. It is no longer seen as a linear construct containing only signs of a natural language. Printed texts are presented graphically; they rely on their layout, font and colour – the elements that belong to different semiotic modes. Speech contains not only purely linguistic elements but also some acoustic components, such as pitch, intonation, volume, etc. So it is possible to conclude that texts tend to be heterogenic so it allows for a multimodal perspective on their analysis.

The term multimodality describes a set of diverse semiotic resources or modes used in different discourses which include written texts, speeches, gestures, pictorial elements, etc. In a nutshell, they are composed of signs belonging to various semiotic systems.

An important property of multimodal resources is their connection with a broad cultural context. They are treated as meaning making tools that articulate the socially relevant meaning in conformity with the requirements of different communities [Bezemer, 2012]. Multimodal texts are embedded in a certain culture at a specific period of time; so each of the modes makes references to social, political and cultural contexts to shape the meaning relevant for the recipients that share this cultural knowledge.

Another attribute of multimodality is its inter-semiotic character. Meanings made in one mode can contribute to meanings built in other modes, which results in a text that is not just a set of senses mechanically added to each other but an amalgam of meanings, different by nature, which are re-used, reshaped and played upon to bring about an impressive whole.

Modes within a multimodal text assume a position which can differ from the standpoint of dominance. With the advent of digital communication speech started to lose its functional load, the pictorial mode is assuming a more prominent role in interactions. It allows Adami to conclude that these changes in the semiotic landscape contribute in an important way to the visibility of multimodality as an inherent part of modern communication [Adami, 2015].

From the political communication perspective multimodal texts can be viewed as a powerful tool to transmit values and shape ideologies. Their capacity to stimulate the voters to make the necessary political decisions can hardly be overestimated.

### **Visuals in British and American political communication**

Multimodal texts perceived through a visual channel belong to two classes: still visuals and moving visuals. Still visuals encompass campaign posters, buttons, stickers, leaflets, banners and billboards, while moving visuals include TV political interviews, televised debates, political TV advertising.

Still visuals enjoy a broad popular appeal because they can be placed in public space and attract attention of a great number of voters. In the US political posters have been in use since Lincoln's time, in the UK they became a hallmark of political landscape at the end of the XIX century. Stickers and campaign buttons are signs of political activism with a long tradition. Political still visuals express the intended message in a laconic and expressive manner. They shape the public opinion in two ways, either creating a positive image of a candidate or a party or criticizing the political opponents. This allows for establishing two main functions of still visuals: attack and acclaim [Benoit, 2019]. The content examination shows that American campaign poster, button, stickers and billboards focus on politicians' personal qualities, their background and political stance, while British still visuals tend to either promote or criticize party ideology. It is quite understandable since during US elections they chose the president, whereas Parliamentary elections in the UK can be viewed as contests between parties rather than individual leaders. The critical content analysis of still visuals reveals that modes employed in meaning making include verbal and non-verbal. The layout and font belong to the graphical mode, pictorial components and photographs make the iconic mode and one more non-verbal mode is colour. All the modes are interdependent, linguistic and pictorial elements are always arranged graphically and chromatically. Each of the modes can assume a dominant position in the text.

Apart from traditional still visuals some emerging forms of political communication deserve consideration. Political advertising has gone digital and in the 2016 presidential campaign its ability to reach individual voters was used extensively. Digital political advertising targeted at individuals changes the basic characteristics of political communication, to be more specific the usage of a collective addressee of politically relevant messages. Since targeted political advertising is not transparent, it opens the floodgates for manipulation, which meets some opposition in society.

Moving visuals employ two media to transmit information: the visual channel and the audio one. TV interviews and televised debates rely on the verbal content of communication. However, the public opinion is also shaped by non-verbal elements, such as posture, gestures, facial expressions that are perceived visually. Moreover, some acoustic properties of speech can have a bearing on the ultimate impression politicians produce on the viewers. Intonation, volume, voice timbre – things that are paraverbal by nature – can be as potent as the speech content.

The most complex structure of all multimodal texts functioning in visual political communication is found with TV political advertising. The first political TV ad was used in the 1952 presidential campaign in support of Dwight D. Eisenhower. Walt Disney's brother Roy produced a commercial in a cartoon style, turning the existing slogan "I like Ike" into a catchy song. This type of moving visuals, incorporating verbal, colour, graphical, iconic and musical modes, is rich in symbols. The usage of music alongside moving images enhances the effect of the ad calling to bring the candidate to the White House.

### **Conclusion**

The tendency to visualization of political communication is on the rise, which can be explained by a great persuasive power of visual images used along with linguistic elements. The texts combining verbal and non-verbal components express the intended message in a laconic way. To shape and transmit politically relevant information an ensemble of modes is employed, apart from the verbal mode it includes graphical, colour, iconic and musical ones. In political communication they use two groups of visuals: still and moving ones. The former type includes campaign posters, pins and stickers. The emerging form of visual communication is digital political ads. Moving visuals have a more complex structure than still ones, as they are perceived through visual and audio channels. The persuasive power of such moving visuals as televised debates and TV political ads is amplified due to the interaction of modes, which are carefully orchestrated to reach the voters.

### **Конфликт интересов**

Не указан.

### **Conflict of Interest**

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.29>**ФРАЗЕОЛОГИЧЕСКОЕ ПРОСТРАНСТВО СПОРТИВНОГО ДИСКУРСА В РЕГИОНАЛЬНЫХ СМИ (НА ПРИМЕРЕ ТЕЛЕКАНАЛА «ЮГРА»)**

Научная статья

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**Аннотация**

В статье анализируются семантические особенности фразеологических единиц спортивного дискурса. Цель работы - исследование фразеологического пространства конкретной области употребления. Задачи проведённого исследования: выделение тематических групп фразеологизмов и определение их прагматической цели в жанре спортивного репортажа как разновидности спонтанной публичной речи. Привлечённый материал может быть использован при лингвистическом и стилистическом анализе текстов самой различной стилистической и жанровой принадлежности.

**Ключевые слова:** семантика, спортивный репортаж, фразеологическая единица.

**PHRASEOLOGICAL SPACE OF SPORTS DISCOURSE IN REGIONAL MEDIA (CASE STUDY OF THE UGRA TV CHANNEL)**

Research article

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**Abstract**

The article analyses the semantic features of phraseological units of sports discourse. The purpose of the work is to study the phraseological space of a particular area of use. The objectives of the study are as follows: identifying thematic groups of phraseological units and defining their pragmatic goals in the genre of sports journalism as a kind of spontaneous public speech. Collected material can be used in linguistic and stylistic analysis of texts of various styles and genres.

**Keywords:** semantics, sports journalism, phraseological unit.

**Introduction**

Back in the early 90s, Russian television began to show competitions in the kinds of sports not yet known in Russia. New sports brought many new concepts and terms into the vocabulary of the Russian language.

In addition to the federal media, regional ones also started covering sporting events, both local and national. The vocabulary of the regional media is somewhat different, as the features of a particular subject of the Russian Federation are taken into account.

Sports commentators try to do everything possible so that the viewer (or listener) becomes not only interested in the report but also experiences emotional stress [4, pp. 111-116]. This emotional background is characteristic of sports broadcasts. In order to ensure a high level of emotionality, commentators use phraseological units (hereinafter – PU) in their speech. The use of phraseological units enables excluding excessive formality and monotony of sports reports [3, pp. 78-83]. Sports presenters on television use the phraseological diversity of the Russian language in their speech as a source of expression and emotional involvement, which is almost obligatory for sports reports.

Phraseology is a well-studied linguistic discipline. The theoretical and methodological basis of the paper is comprised of the works of A.N. Baranov, V.V. Vinogradov, D.O. Dobrovolsky, V.P. Zhukov, V.M. Mokienko, V.N. Telia, A.I. Fedorov et al. We will rely on the narrow understanding of phraseological units, which defines them as units that are characterized by "idiomaticity, expressiveness, stability, reproducibility, imagery, nominative function" [9, P. 413].

The existence of various approaches, wide and narrow understanding of a set expression as a linguistic unit, makes the use of set combinations in a particular type of speech and in texts of a certain genre especially important and relevant [6, P. 456].

The article analyses a number of television broadcasts of hockey matches on the regional television channel Ugra. During the study, we will determine which categories of phraseological units are used by commentators in sports television broadcasts, and what role they play. It should be noted right away that the use of phraseological units is a characteristic feature of the sports journalists' speech [10, P. 119]. Some researchers believe that sports discourse becomes an object of attraction and use of the idioms that are not suitable for other types of discourse or are applied in a different meaning. In this regard, O. A. Kazennova expresses the opinion that in this case, the semantics of the use of the corresponding idioms are changing. This is also confirmed by the fact that when moving from one type of discourse to another, phraseology keeps its sound form. However, at the same time, its meaning may differ significantly from the original [1, pp. 60-64]. For example, in this aspect, you can analyse such a phraseological unit as **run the show**. In the traditional sense, this phraseological unit means the presence of a subject of power [7, P. 790]. However, in sports reports, the use of this phraseology is based on the achievements

of the sports team in the standings. This can be clearly seen in the following example: “*Today, the defenders of both teams run the show (Lokomotiv — Donbas in Donetsk)*” [5, pp. 60-68].

Before moving on directly to the research, a few words should be said about the conceptual apparatus of the article. The work uses the Thesaurus of Modern Russian Idiom edited by A.N. Baranov and D.O. Dobrovolsky. The subject of the study is idioms, defined as “super-word formations that are characterized by a high degree of idiomaticity and stability” by the authors of the dictionary [11, P. 43].

### Results

We selected the most significant sports TV broadcasts of hockey matches at the regional and federal levels broadcast on the Ugra channel (more than 50 reports were recorded and transcribed). It should be noted that commentator S. Kuritsyn uses phraseological units and idioms of various thematic groups, mainly in their direct use. Interesting are the specific semantics and a distinctive area of use of phraseological combinations. The commentator’s task is to highlight the game. Therefore, he uses different expressions, including the ones that are quite contradictory.

Collected material enabled us to distinguish four semantic (thematic) groups of phraseological units.

I. The concept of “success, victory” can be realized in reports with the help of several phraseological units. For example, sports commentator S. Kuritsyn uses such phrases as **rest on one’s laurels**, **run the show**, **be on a roll**, etc. (14.5% of phraseological units). Here are some examples.

1) “*Lokomotiv*” *cannot rest on its laurels now (with the tied score of 3:3) (“Lokomotiv” Yaroslavl — “Donbass” Donetsk)*” [5, pp. 60-68];

2) “*Today, the defenders of both teams run the show (“Lokomotiv” Yaroslavl — “Donbass” Donetsk)*” [5, pp. 60-68].

The above examples of phraseological units in sports journalism were used by commentators not only to add emotionality to the commentary (though an emotional tone is one of the necessary conditions for this kind of reporting). In this case, they are also used to emphasize the importance of an event, the significance of the game for a particular team.

Based on the obtained observation results, it can be concluded that the main part of the studied idioms and collocations used in sports discourse are elements of the opposite semantic group: LOSS, FAILURE, and LACK OF SUCCESS. Analysing the sports comments of the television reporter, the following phraseological units from the analysed thematic group were noted: **be in tatters**, **give beans**, **be lame in both legs/be lame in one leg**, **close up shop**, **spoil somebody’s game**, etc. (24.2% of phraseological units). Here are some examples:

1) “*At the end of the second period we are staved in (score 2:1 — the goal is scored to the Yaroslavl team) (Lokomotiv — Dynamo Riga)*” [8];

2) “*Lokomotiv’s game has been spoiled a little by this removal of Cornwall (Lokomotiv — Slovan)*” [8];

3) “*Lokomotiv has received a flick on the nose from the young guys*” (score 2: 4) (“*Lokomotiv*” — “*Metallurg*,” *Magnitogorsk*)” [8].

II. The analysis of sports television reports of the Ugra channel enabled us to prove that set expressions from the semantic field of RISK, DANGER, THREAT are used in the semantic category of CAUTION, DANGER, and namely: **play with fire**, **it’s getting really tough**, **go for broke**, **have a gut feeling**, **tempt fate**, **lay down at stake**, **hit a nerve**, **bite back**, etc. (11.3% PU). It should be noted that the phraseological units included in this category are the most common in the discourse of sports journalism. Examples given below confirm this.

1) “*Well, dear friends, on the eve of February 23, Lokomotiv hit everyone’s nerves, but still managed to make our day to celebrate the occasion (HC Lokomotiv — HC of the Russian Navy) (score 3:2)*” [8];

2) “*You need to have a gut feeling to know where the puck is. We play in our own Arena (Lokomotiv — SKA St. Petersburg)*” [8].

III. According to the results of the analysis, phraseological units that belong to the semantic category HEAT OF THE GAME, MATCH TENSION are actively used in sports journalism: **breathe fire and brimstone**, **stick to something tooth and nail**, **bloodbath**, **hang on with one’s teeth for dear life**, **be at loggerheads**, **suck the blood of somebody** (9.7% of phraseological units). The resulting conclusion is confirmed by the following examples:

1) “*They must stick to it tooth and nail! (“Lokomotiv” — SKA SPb)*” [8];

2) “*We got out of a heavy meeting with the 2:1 score. On Sunday there will be a battle at loggerheads against Moscow CSKA (HC Lokomotiv — HC Leo Prague)*” [8];

3) “*The majority factor can now come through. If we score one, it will be good; if we score two, we will breathe fire and brimstone (score 0:3 in favor of SKA)*” [8].

The sports commentator depicts a possible prospect of a successful game for the Lokomotiv team with the help of the phraseological unit **breathe fire and brimstone** — “to be in the state of indignation, irritation, frenzy, rampage” [7, p. 785].

IV. Analysis of individual sports reports often indicates that when it comes to the age of an athlete or their physical parameters, commentators use idioms from the semantic group AGE: **new blood**, **in full vigour**, **green blood**, etc.) (6.4 % PU). For instance:

1) “*Our up-and-comers, our hot links — Aleksandr Polunin, Egor Korshkov, Pavel Kraskovsky (4th link) (Lokomotiv — SKA St. Petersburg)*” [8].

Often, in connection with this, a television commentator focuses on PROFESSIONALISM and EXPERIENCE of various athletes: **go through fire and water**, **know something in and out**, **old stager**, etc.).

Sergey Kuritsyn often opposes YOUTH and HOTNESS of novice hockey players and the EXPERIENCE and PROFESSIONALISM of the others. For example:

2) “*New blood introduced into the team did its job. Buchnevich and Barabanov scored a goal at halves (Lokomotiv — SKA St. Petersburg)*” [8].

A colloquial and expressive phraseological unit **up-and-comers** is used when talking about a person “experienced beyond one’s years, clever, someone, who, despite their young age, has already managed to show their worth” [7, p. 792].

According to the results of the researchers' observation, we can conclude that when creating sports reports in most semantic categories, only one or two directions are distinguished and used most often [2, P. 60-64].

After considering the use of phraseological units in sports television journalism, we can conclude that phraseological units have a dual function. On the one hand, they make the report more emotional. On the other, they play an informative function. The task of the sports commentator is not just to talk on air for a set period of time, but to engage the viewer, to prevent the audience from switching to another channel. Moreover, the use of phraseological phrases makes the report more informative, but at the same time more emotional. While watching the broadcast of a sports game, the viewer wants to experience emotions, not simply to hear official statistics. The implementation of this particular function is performed by phraseological units in the speech of sports commentators.

### Conclusions

Based on the analysis of sports television broadcasts, a number of conclusions can be drawn.

1. Phraseological units in the speech of television presenters of sports reports are actually compulsory phrases, since they make the report more emotional.

2. With the help of phraseological units, sports commentators add additional argumentation to their reports, which is mostly emotional, but at the same time is quite objective regarding the description of the personality of certain players.

3. There are four thematic groups of phraseological units used in sports reporting. The analysis of individual broadcasts showed that the most frequent ones are used within the concepts of "victory," "luck" (14.5%), "danger" (11.3%).

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.28>ТЕРМИН *DIGITAL* В ЦИФРОВОМ МИРЕ

Научная статья

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## Аннотация

Основная цель статьи - изучение когнитивного значения термина 'digital' как лингвистического феномена в эпоху цифровых технологий. Теоретический анализ показывает, что этимологически термин прошел определенные этапы эволюции. В результате различные значения исследуемого термина разделились на две категории: описание процесса не электронного расчета чего-либо и электронного, многоступенчатого процесса хранения данных в виде цифровых сигналов. На основе классификации терминов по распространенности их значений в различных сферах деятельности изучен семантический объем термина 'digital' в таких областях, как надстройка, наука и экономика. В статье представлены эмпирические данные употребления различных словосочетаний с термином 'digital' (*digital skills, digital supermodel, digital education, digital health, digital transformation, digital future* и т.д.). Полученные результаты позволяют не только описать сферы, в которых используется термин, но и изучить степень влияния современного цифрового процесса на формирование социальных ценностей, поведения и культуры. В этих условиях термин 'digital' значительно расширяет сферу своего применения, обозначая, тем самым, формирование нового лингвокультурного типа «цифровой человек».

**Ключевые слова:** термин, 'digital', этимология, семантический объем термина, когнитивное значение.

THE TERM *DIGITAL* IN DIGITAL ENVIRONMENT

Research article

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## Abstract

The paper is devoted to the study of the cognitive meaning of digital in the age of digital technology. Theoretical research shows that etymologically the term has its own stages of evolution. Analysis demonstrates various meanings of the term that can be divided into two categories: description of non-electronic process (calculation) and electronic one (multistage process of storing data in the form of digital signals). Based on the terminological classification scheme the study reveals the scope of digital in some of these areas: superstructure, science and economics. The article presents empirical evidence of different word combinations with the word 'digital' (*digital skills, digital supermodel, digital education, digital health, digital transformation, digital future* etc.) They describe not only the spheres they are used in, but also the influence of the modern digital process on the formation of social values, behaviour and culture. It shows that the term has expanded its scope and denotes the formation of a new lingvo-cultural type 'digital man'.

**Keywords:** digital, term, etymology, scope of the term, cognitive meaning.

## 1. Introduction

In the digital age, the use of the term "digital" has become widespread. As practice shows, there is a huge number of terminological phrases to describe phenomena in the technical sphere of communication. In recent years the term has expanded its scope and has denoted new concepts. It can be observed that there are many multi-word expressions, i.e. *digital economy, digital marketing, digital wellbeing, digital literacy* [1] etc. WhatIs.com, TechTarget's IT encyclopedia gives more than one hundred terms related to the word "digital" [1].

In this regard, the study of this term has become particularly relevant. The analysis shows that researchers pay special attention to the study of terminology [2], [3], [4]. Concerning computer terms they focus on metaphors used in computer science [5], [6], computer terms classifications [7], [8] and semantic changes of information technology terms [9].

We found only one research devoted to the study of the term "digital". Tore Brattli makes the research where he reveals the semantic change of the term classifying it into metaphor, metonymy, synecdoche, folk etymology, ellipsis, and broadening or narrowing [10]. Also, the author emphasizes the term's usage in a new context due to prestige and fashion: "*Digital students attend to digital classes at digital schools with digital classrooms and digital exams*" [10, P. 14].

However, the conceptual structure of the term "digital" is still under study but we will try to make an attempt of studying it in different areas of digital environment to understand how widely the term might be used.

## 2. The term "digital" as a concept

## 2.1. Etymology

To study the concept of the phenomenon "digital" it is necessary to examine its etymology. Online Etymology Dictionary gives us the following: "mid-15c., "pertaining to numbers below ten;"(appeared in 1950s) "pertaining to fingers," from Latin digitalis, from digitus "finger or toe". The numerical sense is because numerals under 10 were counted on fingers. Meaning "using numerical digits" appeared in 1938, especially of computers which run on data in the form of digits (opposed to analogue) after 1945. In reference to recording or broadcasting, became popular in 1960" [11].



As it is stated above, the term “digital” was derived from Latin (*digitus, digitalis*). Initially the term had the meaning independent of computers. It pertained to the use of computers only in the 40s. It implied a specific type of electrical pulse in the first “computer-supported” air defense systems during World War II [10]. At the last stage of its evolution, the term denoted the meaning of recording or broadcasting.

Summarizing all above mentioned, it can be concluded that the term has its own historical development and has undergone certain changes. The analysis of its definitions at present is represented in the subsequent section.

## 2.2. The definitions of the term

Contemporary dictionaries have detailed and similar definitions. Webster’s New World Dictionary gives the following definitions of the term:

- 1: of or relating to the fingers or toes
- 2: done with a finger
- 3: of, relating to, or using calculation by numerical methods or by discrete units
- 4: composed of data in the form of especially binary digits
- 5: providing a readout in numerical digits
- 6: relating to an audio recording method in which sound waves are represented digitally (as on magnetic tape) so that in the recording wow and flutter are eliminated and background noise is reduced
- 7: characterized by electronic and especially computerized technology [12].

The first two meanings relate to finger work. The third definition describes the calculation process, the fourth one relates to binary numbers. The fifth and sixth meanings denote information recording or broadcasting. The last definition serves to describe electronic technology.

Similar definitions can be observed in Lexico.com, a new collaboration between Dictionary.com and Oxford University Press. It defines the term as ‘involving or relating to the use of computer technology’ and ‘relating to, using, or storing data or information in the form of digital signals’ [13].

The most appropriate definition can be found in WhatIs.com [1]: “Digital describes electronic technology that generates, stores, and processes data in terms of two states: positive and non-positive. Positive is expressed or represented by the number 1 and non-positive by number 0. Thus, data transmitted or stored with digital technology is expressed as a string of 0's and 1's. Each of these state digits is referred to as a bit (and a string of bits that a computer can address individually as a group is a byte)”. Thus, the term is defined as a description of a multi-stage electronic process associated with data working.

To sum up, the term “digital” has various meanings describing non-electronic as well as electronic process of work.

The following discussion focuses on the analysis of the term “digital” scope.

## 3. The scope of the term

### 3.1. Classification as the base of empirical research

Traditionally classifications play a significant role in terminological research allowing revealing and demonstrating the logical and conceptual structure of the subject area in all its diversity. The terminological classification scheme described by V. I. Litovchenko is used in the article to define the scope of the term. It is a content-based classification whose purpose is the distribution of terms according to the following areas: science, technology, economic basis, and superstructure. Science covers as many classes as there are sciences at a certain stage of scientific and technological progress. In turn, each class of terms is allocated as many term systems as various independent theories describing physical, chemical, and other objects and patterns exist. Technology includes units of the language denoting machines, mechanisms, tools and operations process. The economic basis implies the terms of the language of political economy as well as the terms of the language of service economy. The superstructure includes the administrative and political sphere (defense, legal system, external relations, etc.) and the socio-cultural sphere (health, culture, education, etc.) [14].

Nowadays there appear the combinations of words with the certain cognitive meaning with ‘digital’: ‘digital man’, ‘digital idea’, ‘digital future’, ‘digital generation’ and so on. The cognitive meaning of the term “digital” in contemporary society is viewed according to the described classification.

### 3.2. The analysis of the practical usage of the term ‘digital’

After studying the examples of the term ‘digital’ used in different sources (newspapers, the Corpus of Contemporary American English) we found out that except the mentioned above combinations of words there appear absolutely new and rather unexpected in the areas of superstructure, science and economics.

**Superstructure and Science.** The first combination which seems to be rather popular and widely used in this group is the ‘digital world’. It might be viewed as a general and basic term for other definitions:

*It has been 25 years since the invention of the world wide web and more than 2 billion people are now connected. How does this information revolution affect us personally, socially and morally? Jon Ronson, Bill Bailey, Billy Bragg, Josie Long and others reveal their sinful online behaviour. Find out what pride, lust, greed, gluttony, envy, wrath and sloth mean in the digital world...* [15].

*“The digital world is a fantastic place for people to learn and share, but we know many young people struggle to find a healthy online balance, especially when they get their first phones,” said Alice Webb, director of BBC Children’s, in a statement* [16].

Life in the digital world forms the definite values in society which make people follow them and meet their demands. In the analyzed examples we come across the word combination ‘digital skills’ which are required in ‘digital newsroom’ and ‘digital sector’:

*News Corp staff will be hit by a widespread round of targeted redundancies, including 55 journalists, within day. The executive chairman, Michael Miller, has warned publicly that long-term employees who lack digital skills would be leaving the company. Management held meetings across departments on Monday and told staff “big cuts” would be coming. The*

redundancies in editorial were not voluntary and would be based on a new assessment of the skills needed in a **digital newsroom** [15].

A technology firm has created a networking hub for a town in a bid to grow the sector locally and attract young people into the industry. Founder Shane Griffiths said: "It felt like Taunton was very much falling behind the regional **digital sector** and entrepreneurship with young people" [16].

Taking into consideration the following examples, we understand the influence of digital culture on modern society:

We want to grow a community of **digital professionals** and entrepreneurs who can work with the wider business community [16].

Balmain has used computer-generated 3D models in its latest fashion campaign. Among them is Shudu, who has been dubbed the world's first **digital supermodel**, and has previously been used to advertise other brands [16].

Two Utah schools participated in the original program; Lincoln Academy is the only Utah school in the **digital pilot** [17].

The convergence of digital technologies touches even such spheres as health, healthcare, living to enhance the efficiency of healthcare delivery and make medicine more personalized and precise:

Having more integrated care through **digital medicine** and other transformations will be key to having accountable care organizations that can compete with traditional insurance companies [18].

**Digital health** is a fast-growing market, with one study tracking more than \$8 billion in venture investment in 2018. The market could bust open once a federal Department of Health and Human Services initiative to give patients better control over their electronic health data becomes a reality [16].

In the information era digital changes have had a great impact on education. Today "Digital education" is the innovative use of digital tools and technologies during teaching and learning, and is often referred to as Technology Enhanced Learning (TEL) or e-Learning. It is considered that the use of digital technologies gives educators the opportunity to design engaging learning opportunities in the course they teach.

I think networked learning and the work of researchers like Peter Goodyear, Vivien Hodgson, and David McConnell has been valuable, because it was one of the first strands of academic work which took **digital education** seriously as a research domain [18].

The problem of digitization has made many scientists and especially managers think about its influence onto the career development. The Forbes magazine conducted a survey on the importance of being digital, asking the employees three basic questions: would it be good for their careers, what must they need to know, would they be a good fit [19]. The query has showed that being a digital person requires a set of behaviors. The employees numerated eight of them:

Curious – digital people ask questions rather than answer them: 'Digital people however let the question breathe; they mull over it, debate it, see possibility, and importantly, experiment with it'.

Experiment – not to wait for the answer, but try to find it, using different gadgets: 'I had a beta of a Facebook chatbot and could manage the app from there myself. Futzing, creating, doing helped teach me. Now I don't just understand the idea of bots, I get them'.

Playful – be always troublemaking person: 'You can be an expert, you can be serious, but if you're not a bit playful and troublemaking, I'm not sure if you're my kind of digital'.

Opportunistic — digital folk are opportunistic, acting on their curious and experimental instincts: 'Whether it's cyber squatting a URL you think might be valuable someday or finding a niche for a t-shirt business because of an active thread in Reddit, digital people jump at opportunity'.

Sharing — share code, share templates, share ideas, share laughs.

Detail-oriented – digital people don't worry about having everything all figured out before starting an endeavor. They worry about minutiae in the information architecture, file naming and code, but 'with tools like Monday.com they can keep things moving and figure things out as they go'.

Speed – digital means go go go..., because these people are 'working on their side hustle'.

Wandering – is a part of curious, playful and sharing, because these people spend 'hours on a sub-thread or NASA feed because a) we're obsessed with the topic; b) we're bored; c) FOMO, and d) we can't help it' [19].

The studied examples allow us to make a suggestion that the process of forming the digital culture is going on around us:

We no longer use phrases such as "**digital natives**", because now we simply live in a **digital culture**. All the eye-rolling over teenagers having an umbilical attachment to their phones is somewhat pointless, isn't it? [15]

George Westerman, a research scientist with the MIT Sloan Initiative on the Digital Economy, an award-winning author of three books and dozens of other contributions, who helps senior executives drive new competitive advantage through technology expressed his attitude towards the digital technology leadership in a very interesting simile:

'When **digital transformation** is done right, it's like a caterpillar turning into a butterfly, but when done wrong, all you have is a really fast caterpillar' [20].

The comparison clearly illustrates the rapid development of technology and machines which has already formed the whole era of the environment where everything is connected with the values, based on the use of digital gadgets. It becomes quite obvious that everybody is surrounded with the digital environment and some people find it difficult:

Americans feel overwhelmed in **the digital era** by the power of the tech giants [18].

**Economics.** Digital culture goes beyond the day-to-day acts of doing digital work – it describes something broader and subtler than that. It involves the appreciation, the exploration and the shared enjoyment of the various digital tools, environments and artefacts which inform and facilitate our work. Nowadays we more often speak about 'digital business', 'digital economy':

Plans to create a dedicated "digital quarter" next to Edinburgh Airport have been unveiled. A company has been set up to take forward the development of a 150-acre site in and around the airport's disused second runway. Those behind the Crosswind project aim to attract global technology companies and help develop home-grown **digital businesses** [16].

*We know that almost all Americans are avid consumers of technology, but many lack the opportunity to do the creative work that fuels our **digital economy**... Economists keep telling those left out of our **digital future** to move to the tech hubs [21].*

Many digital innovations were caused by the desire to fasten the daily routines of a modern person in a crazy rushing world. This desire was taken into account by many technicians and marketers and nowadays nobody asks what 'digital purchase' or 'digital shopping age' is:

*The world's largest HMV store has opened its doors to shoppers just months after the chain announced dozens of branch closures. Spanning 25,000 sq ft across one floor — almost the size of 12 tennis courts — HMV Vault in Birmingham promises to become a “nirvana for music and film fans” with dedicated spaces for vinyl, CDs and DVDs as well as a performance area for bands to take to the stage. But less than a year since the company called in administrators for the second time in a decade, and closed a raft of existing stores, can this ambitious new site help restore its fortunes in an age when **digital purchases** apparently rule? [16]*

*The announcements came as M&S reported falling sales and profits in the six months to the end of September. Mr Rowe said of the UK store closures: “This is about building a sustainable, more profitable business that’s relevant for our customers in a **digital shopping age**” [16].*

Thus, the examples found in different sources show that there is a process of 'digitization' going on in the modern world and it affects different spheres of human activities. We may suggest that it is changing the cultural values of the society and starts forming a new human being – 'digital man'.

#### 4. Conclusion

The conducted research on the cognitive meaning of 'digital' and the analysis of the empirical material have made us pay special attention to cultural and linguistic ongoing changes in the contemporary world. We are witnessing a new culture phenomenon – 'digital culture' – which starts forming its own values and rules of behavior. It allows us to suggest that it might be possible to implement the theory, worked out by the Volgograd linguistic school under the leadership of Professor Vladimir Karasik [23] and start studying the lingvo-cultural type 'digital man' in the future. The above discussion makes us hypothesize that there is such a mental unit as 'digital man'. The further scientific research may cause the description of the definitions of the concept on the basis of the most important concept's names in the systematic links, including gender and opposite relations, revealing the motivation of identification, and included into the modeling concept. Finally, on the basis of the analysis of the speech of the 'digital man' the determination of language consciousness might be considered. All this underlines the urgency of the material and gives the source for future scientific research.

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.27>**КОММУНИКАТИВНО-ПРАГМАТИЧЕСКИЕ ОСОБЕННОСТИ ТЕКСТОВ ТЕСТА НА ЗНАНИЕ ЯЗЫКА (НА МАТЕРИАЛЕ ТРКИ И CAMBRIDGE ESOL)**

Научная статья

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**Аннотация**

Статья посвящена анализу прагматических компонентов коммуникативного уровня тестов на знание русского и английского языков. Материалом для исследования послужили тексты тестовых систем ТРКИ и кэмбриджских экзаменов Cambridge ESOL, принятых CEFR. Выявлено, что тексты системы ТРКИ более склонны к проверке лексико-грамматических компетенций. В текстах кэмбриджских экзаменов преимущественно оцениваются коммуникативные навыки. Доказано, что структура запроса информации и вопросо-ответные единства в текстах ТРКИ носят псевдо-диалогический характер в отличие от тестов экзаменов Cambridge ESOL.

**Ключевые слова:** коммуникативный уровень текста, прагматические компоненты высказываний, ТРКИ, кэмбриджский экзамен, вопросо-ответные единства.

**COMMUNICATIVE AND PRAGMATIC FEATURES OF TEXTS FOR LANGUAGE PROFICIENCY TEST (A CASE STUDY OF TORFL AND CAMBRIDGE ESOL)**

Research article

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**Abstract**

The article analyzes the pragmatic components of the communicative level of Russian and English language proficiency tests. The research material is based on the texts of the TORFL and Cambridge ESOL test systems, adopted by the CEFR. It is revealed that the texts of the TORFL test system are more intent to checking lexical and grammatical competence. In the texts of the Cambridge Exams communication skills are primarily assessed. It is proved that the structure of information query and question-answer consistency in the texts of TORFL tests are pseudo-dialogical nature in contrast to the Cambridge Exams tests.

**Keywords:** communicative level of text, pragmatic components of utterances, TORFL, Cambridge ESOL, question-answer consistency.

**Introduction**

The Russian system of tests for Russian as a foreign language (hereinafter TORFL) appeared in the late XX – early XXI century. In its provisions, the TORFL system should be guided by the Common European Framework of Reference for Languages (CEFR) [1], which was formed two decades earlier [2]. According to A.V. Sazonova, «the functioning of the state testing system for Russian as a foreign language was recognized as successful at international level» [3, P. 127-134] in 2002.

Consequently, the final formation of the structure of tests and their lexical and grammatical content arised about 20 years ago. In accordance with the concept of the CEFR, one of the tasks of the TORFL system is to postulate the compliance assessment of communication competencies and language skills. However, the communicative level of the TORFL texts particularly differs from the communicative level of texts, for example, Cambridge ESOL. The texts of TORFL by their internal nature are more focused on checking lexical and grammatical skills, in contrast to the texts on the English language proficiency tests, in which the communicative and pragmatic approach is objectively prevailing. The purpose of the article is a comparative analysis of the communicative and pragmatic components in the texts and procedures of the TORFL and the Cambridge English Exams. For this purpose the structural features of the lexical expression of information query and question-answer consistency features are revealed, [4, P. 58] which are presented in the texts of and the texts of TORFL and Cambridge ESOL tests.

**Pragmatic components**

In the considered test systems, the addressee most often acts as the primary initiator or hearer of the oral activity in the process of perception or production of speech. However, many communication acts, such as dialogues, are two-way and the conditions in which communication takes place must necessarily be taken into account. Non-verbal components of communication play paramount importance in this process. In the TORFL and Cambridge English Exams texts, interrogative constructions and responses form non-breakable fixed unities. Despite the fact that the main purpose of TORFL tests is to assess the General language and speech competence of the addressee, the freedom to choose communication tools is constantly limited. This restriction is imposed not only by the lack of certain language and speech competencies, but also by the hierarchy of communicative situations that mutually occur. On the one hand, the addressee is constantly asked to perform language and speech tasks from the everyday sphere of communication, in which the conversational functional style prevails. On the other hand, this requirement is complied with the situation of official communication on the exam. In addition, the addressee must constantly be at the level of the metalanguage and evaluate in advance what he says in terms of lexical and grammatical norms

of the language. In the case of TORFL, these difficulties are aggravated by the fact that the dialogue looks like an interchange with the replicas of the tester only, sometimes performed as a recording on computer media. In addition to this affectation, an instruction is given before completing the task, which indicates the need for a mandatory «pause for response: 10 seconds» [5, P. 20-29]. In the Cambridge English Exams, test participants perform the functions of speech production and perception in turn within the scope of mutual polylogue with the tester or among themselves. There is neither presentation of replicas nor recording of the conversation by using the electronic medium. Consequently, the TORFL procedure is characterized by a greater artificiality of the communication situation, while the Cambridge English Exams procedure is proposed to have natural conditions for speech perception and production [6].

### Research material

#### Information query

All interrogative constructions of tests are interrogative sentence with standard semantics. In other words, all questions are aimed at getting information from the addressee. Here, following E. V. Paducheva, we foreground the «semantic category of a question as a statement that is information query» [7, P. 236.]. O. Jespersen divides utterances according to their communicative purpose into utterances that express information query and utterances that have interrogative elements in their structure, but do not necessarily express a request for information [8, P. 297-300] (*Well, isn't he stupid?*). There are two types of elements in the text of the TORFL tests in the General structure of the information query. The first one is formed by clichéd instruction for the task, without any interrogative constituents. The second is formed by questions of various types within the tasks. Regardless of the element type, the semantic information query is always presented. In the texts of Cambridge English Exams, on the contrary, interrogative constructions are contained in the instructions for the task as in the oral (KET, PET, FCE) (for example, in the examiner's utterances in the oral part of PET and FCE «*Can I have your report card, please?*» or «*What's your name? Where do you live/where do you come from?*») [9, P. 75], and in the written part of the tests (KET, PET) (for example, in the task instruction of the listening part: «*You will hear Simon talking to Maria about the party. What will each person bring to the party?*») [10, P.32].

The syntax of instructional information query can be expressed differently in both test systems, depending on the test level and the specific goals of specific tasks. The addressee is expected to provide an extremely complete logical response that does not cause ambiguous understanding. For this purpose, the information query in the instructions for the task is extremely logical: «*Listen to the dialogues and complete the tasks. You need to understand the topic of dialogues*» [11, P.16], «*You will hear people speak in eight different situations. For questions 1-8, choose the best answer (A, B, or C)*» [9, P. 55] and others.

The type of questions within the tasks of the analyzed testing systems are more often related to special questions [12] from the everyday sphere of communication aimed at assessing of the addressee's language competence: «*How do stores work in your city?*» [11, P.16], «*What job do you do? What subject do you study?*» [10, P.42]. The completeness and logic of the response is already contained in the structure of the instructional information query and special question. For the addressee, the question components related to the instructional part become more important than the special questions within the task. Moreover, at the lower test levels, there is no direct production of the utterance. You only need to specify the correct answer from the list of alternatives. As a result, the success of communication depends primarily on understanding the task instruction. The summarized information query turns into an alternative multiple-choice question [7, P.236]. Within the tasks, the addressee must put the corresponding noun word or noun group in place of the interrogative pronoun. As pointed out by E. V. Rachilina, «to get a complete answer, the question word must be replaced with a language expression from a certain syntactic class, in such way that this replacement would result in a grammatically correct sentence» [13, P.14]. Alternative type of questions with one correct answer is more typical for the official or scientific language style and is rarely found in the conversational style, which mainly serves everyday speech communication. However, TORFL texts of test, like Cambridge English Exams, at the lower levels are designed to assess communicative competence in everyday speech communication, and at the higher levels assess communicative competence both in official and professional communication. It is stated that direct speech communication is primarily evaluated.

The test systems under consideration have fundamental differences in the procedure of managing the speaking part of the exam. Cambridge English Exams are taken by two experts, one of whom acts as an interlocutor and observer (interlocutor and assessor), the other does not participate in the dialogue and only monitors the progress of testing (assessor). The test is taken immediately from two candidates, who in some tasks have to enter into a dialogue with each other. The TORFL procedure involves one test-taker. The results of the response, as mentioned above, are recorded on tape. The number of experts and their functions are not specified in the standard TORFL test.

The main difference is that speaking part of the test in the Cambridge English Exams takes much less time (10-12 minutes for two candidates) than in the TORFL test procedure, where each candidate has 60 minutes of testing. Such a detailed and continuous dialogue with the test-taker leads to the display of negative factors (fatigue, anxiety, distraction, etc.).

Significant differences are also observed in the number of tasks for the subjects. In contrast to the Cambridge ESOL, TORFL tasks do not have strongly marked specialization. The elements of monologue, dialogue, conversation and discussion are spread through different tasks. While performing a number of tasks, TORFL test-takers are allowed to use a dictionary, which is not anticipated in more natural procedure of Cambridge English Exams.

#### Question-answer consistency

N. Belnap and T. Steele, considering the problem of question-answer consistency, describe this structure as follows: «a question offers a set of «alternatives» together with some suggestions or indications as to what kind of choice or selection among them should be made. The proposed account of the logical structure of interrogatives reflects this idea» [14, P. 282-283]. Test producers specify such alternatives-answers at any level. The structure of TORFL tests pre-determines in advance possible answers not only in relation to their grammatical or semantic-logical structure, but sometimes even in relation to their axiological attitudes. For example, the test-taker is asked to give a recommendation for «*Your friend/son, daughter of Your friend to get any of the specialties*» [5, P.20]. The recommendation should be based on five short advertisements about various

courses of secondary vocational education (locksmith, mechanic, driver, secretary, cook, salesman-cashier, model). There are no other options that take into account personal experience. In the texts of Cambridge English Exams, tasks of this type contain only the problem situation, the solution of which must be proposed based on a purely personal position and experience, or a jointly developed opinion in the course of a dialogue «*The task gives candidates the opportunity to show their range of language and their ability to invite the opinions and ideas of their partner*» [9, P. 72] or «*the candidates discuss their ideas together, making and responding to suggestions, discuss alternatives, making recommendations and negotiating agreement*» [10, P. 55].

The methodological task of TORFL prevails over the communicative and pragmatic one. The addressee must give grammatically correct detailed answers, otherwise his statement will be evaluated as inaccurate, incomplete, unsatisfactory, or incorrect. The test questions, in accordance with the aim of the test, needs to be a situational aspect of communication for the addressee similar to the purposes of Cambridge English Exams: «*Imagine that you and your friend have visited an exhibition of paintings of a young artist*» [15, P. 21]. However, the main attention of addressee is paid not to the fictional situation of the task, but to the situation of the exam with its speech norms. He should be guided by the instructive requirement to give a response within the framework of official communication style. Then it is necessary for him to evaluate the future utterance for compliance with various language and speech norms, i.e. to get up to the level of metalanguage. Only after these mental operations he can enter into a dialogue from the in everyday speech or official communication spheres. In the Cambridge English Exams, there is no time for a number of these preparatory operations. The situation and question are signified accumulatively and simultaneously. The request-instruction form used in the text of TORFL tests is more strict, since it is important for the inquirer «how he learns what he wants to know: it should be about a verbal response, and not about any arbitrary way to get the information he is interested in» [13, P. 18].

The Cambridge ESOL tests do not have special sections dedicated to checking only grammar, while in tests for Russian as a foreign language, one of the subtests of each certification level includes tasks on vocabulary and grammar. The position of Russian developers is that the structural integrity of the language is based on grammatical and lexical patterns. Our British colleagues, the test compilers, are aware that checking the level of structural language level can only be carried out adequately in the course of testing communication skills, i.e. actualized linguistic usage.

### Conclusion

The standards of the TORFL and Cambridge ESOL test systems include the description of levels, the description of communicative and language competence. The classification of candidates' language competencies is based on models of communicative and speech acts that have developed in the world practice of teaching foreign languages over the past decades. The description of language competencies in these models is based on communication and speech skills, in terms of producing, comprehension, perception, interaction and mediation. In addition, it is important that a number of features of tests, both TORFL and Cambridge ESOL, reflect the tendency to test general competence in the process of testing communicative competence.

The principal differences between the two test systems concern both some forms of testing and internal aspects of the content of tests.

For example, in the Cambridge English test, none of the levels has a separate section dedicated to grammar and morphology, while in TORFL, one of the subtests of all certification levels presents tasks on vocabulary and grammar. The internal structure of the TORFL sections dedicated to assessing communication skills shows their pseudo-dialogical nature at the level of information query and question-answer consistency. Non-verbal communication in tasks of this type is minimized and forces the test-taker to focus on the lexical and grammatical aspects of the utterance. Apparently, the position of Russian authors is resolved into understanding the structural integrity of the language, in the bases of which they see primarily grammatical and lexical patterns. Our British colleagues prioritize checking the structural language level, which requires testing first of all communication skills and implemented language practices.

In terms of the question-answer consistency in the text of TORFL test the pragmatic component becomes more essential related to the situation of passing the exam. The addressee must first consider the information query in the instructional part related to the official style. Only then an answer can be given related to the conversational style of language and speech. The addressee is constantly restricted in response. Restrictions deal not only with the addressee's language and speech competence, but, moreover, they are imposed by various grammatical, lexical, communicative and stylistic clichéd frames set by the TORFL texts. In requests-instructions, despite the fact that they relate to the everyday sphere of communication, arbitrary responses are not allowed. The modal framework for information queries is overly voluntative. The addressee of the utterance in the TORFL texts is extremely impersonal, in contrast to the Cambridge ESOL. Communicative tasks that have to be solved by the candidates, using language within the level; areas, topics, situations of communication must demonstrate the degree of not only linguistic, but also extralinguistic competence. This is the essence of the communicative approach to language proficiency assessment.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.26>**ЗНАКИ И СИМВОЛЫ ТОПОНИМИЧЕСКОГО ПРОСТРАНСТВА РУССКОГО СЕВЕРА**

Научная статья

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**Аннотация**

В данной статье исследован процесс перехода имен в знаки и символы, которые описывают Валаамские и Соловецкие острова, характеризуют духовную и хозяйственную сферы деятельности северных монастырей. Исследование топонимического пространства Русского Севера проводилось на основе изучения топонимии островов Валаамского и Соловецкого архипелагов, которая состоит из названий, как русского, так и прибалтийско-финского происхождения. Актуальность исследования связана с возрастающим интересом к истории, культурной и духовной жизни вновь возродившихся на Валааме и Соловках монастырей. Целью данной статьи является изучение топонимии Соловков и Валаама. Задачи исследования – выявить топонимы из архивных и других источников, классифицировать, определить топонимы, переходящие в знаки и символы.

**Ключевые слова:** Валаам, Соловки, Русский Север, знак, символ, монастыри, топонимы, классификация.

**SIGNS AND SYMBOLS OF RUSSIAN NORTH TOPONYMY SPACE**

Research article

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**Abstract**

This article explores the process of transitioning names into signs and symbols that describe the landscapes of the Valaam and Solovki islands, characterizing the spiritual and economic fields of the northern monasteries' activity. The research of Russian North toponymy space was based on the study of toponymy of the Valaam and Solovetsky archipelagos islands, which consists of place names of both Russian and Baltic-Finnish origin. The research is connected to the growing interest in the historical, cultural, and spiritual life of the newly reborn monasteries on Valaam and Solovki. The aim of this article is to study the place names of Solovki and Valaam. The research tasks are meant to identify place names from archival and other sources, to classify, to identify the place names that are removing into signs and symbols.

**Keywords:** Valaam, Solovki, Russian North, sign, symbol, monasteries, toponyms, classification.

**Introduction**

In this article is researched the process of transitioning toponyms into signs and symbols. The study of the Russian North toponymy space was based on the study of the toponymy of the Valaam and Solovetsky archipelagos islands. The relevance of the study is connected to the growing interest in the historical, cultural, and spiritual life of the newly reborn monasteries on Valaam and Solovki. The architectural and landscape ensembles of these monasteries make up the spiritual and cultural heritage of the Russian North. The purpose of this article is to study the place names of Solovki and Valaam. The objectives of the study are to identify place names from archival and other sources, to classify the names, and to identify place names that turn into signs and symbols.

The Valaam archipelago islands are located in the northwest part of Lake Ladoga, while the Solovetsky archipelago is in the middle of the White Sea Onega Bay entrance. Toponyms have been preserved in the names of roads, lakes, bays, islands, as well as the memory of the monasteries' coenobites who once lived here, their occupations, their workshops, their factories, and the monasteries' economy. Landscape place names introduce us to the amazing nature of the islands, both harsh and beautiful.

In the formation of Solovki and Valaam toponymy can be distinguished several periods: 1. Mythological. This is a time when the islands of the Valaam and Solovetsky archipelagos did not have a permanent population, but they were visited by residents of the coast of Lake Ladoga and the White Sea. They named the surrounding natural objects with mainly landscape place names. 2. The second period is associated with the founding and activity of the monasteries and is characterized by the active naming of objects located on the islands of the archipelagos in connection with the development of various trades, the skete monasteries' construction, the building of a monastery complex: temples, living and household buildings, hotels, chapels, roads. 3. The new period is associated with the monasteries' closure. New populations developed on the islands, military and, as a result, appear new names. 4. The newest period in the Solovki and Valaam history is characterized by the monasteries' revival, the skete's restoration, the increase in the number of monks, and active visits to the islands by tourists and pilgrims. Toponyms help determine the places where hermit monks lived in the past, to identify historical places, etc.

An important section of the study of place names is also field materials collected by the author on the islands of the Valaam and Solovetsky archipelagos from 2000-2018.

The results of the study are partially published in the monograph "The Transfiguration of the Russian North" [4].

**Research methods**

The study is based on the use of information collection methods, linguistic analysis identified in field studies, various sources of the names of geographical objects located on the Valaam and Solovetsky archipelagos islands, and the classification

method. The results of the empirical study of the cultural landscape of Solovki and Valaam, which were conducted by the author from 2000–2018, are the basis of our work.

### Text of article

The research of the Solovki and Valaam sign systems is based on the study of the islands' toponymy, which consists of name signs. According to B. A. Uspensky, "the semiotics of the sign considers semantics, syntactics, pragmatism, the structure of the sign, the semiotics of the language, in his opinion, is connected with the mechanism of transmission of content, which uses a certain set of elementary signs" [7, P. 273]. Names are part of the Valaam and Solovetsky archipelago islands toponymy space. Y. M. Lotman defines «such a closed space within the boundaries of culture as a continuum, filled with different types of and at different levels of organization semiotic formations, which he, similar to the 'noosphere' and 'biosphere' of V.I. Vernadsky calls the semiosphere, the space of which is abstract» [2, P. 191].

Toponyms differ in semantics. They can determine the boundaries of toponymy space, indicate direction, and characterize landscape objects. Thus, in the toponymy space of Valaam and Solovki culture can be distinguished the following groups of name signs:

1. Border signs. This group includes the names of the extreme points of the islands in the north, south, east, and west: Valaam — Petrovsky (cape), Black (cape), Winter (cape), Cross (cape); Solovki — Ovsyannikov (cape), Pechak (cape), Rebalda (cape), Beluga (cape). Border signs may also be the names of the archipelagos islands surrounding Valaam and Solovki: Valaam archipelago — Extreme (island), Dubrovsky (island), Porfiryevsky (island), Egg (island); Solovetsky archipelago — Tops (islands), Zayatsky (islands), Anzersky (island).

2. Landmark signs. This group includes the names of roads, bridges, canals: Valaam — Monastery (road), Tihvinsky (bridge), Brick (channel); Solovki — Isakovskaya (road), Drinking (channel). Landmarks are also the names of outstanding elements of the landscape. It can be, for example, high mountains, alleys, groves of artificial plantings, streets, monuments: Valaam archipelago — Theodorovskaya (mountain, 42 m), Alley of the Lonely Monk (fir alley), Oak (grove); Solovetsky archipelago — Larch Alley (alley), Primorskaya (street).

3. Signs-metaphors. Such names are, along with border, the most ancient signs. According to A. N. Veselovsky, "the metaphors reflected the naive syncretic representation of nature, which is based on the transfer of the trait characteristic of one member of the parallel, in another: the root – the leg of a tree; grass, forest – the hair of the earth" [1, P. 126,]. By O. M. Freudenberg's definition, naming the objects of the surrounding world through metaphors denoting the body parts of a mythological being was characteristic of many languages of the world [8, P. 93]. On Valaam and Solovki, there are also metaphor signs: Valaam archipelago — Monasterin Guba (bay), Black Nose (island); Solovetsky archipelago — Humpback (lake).

4. Microtoponym signs. The place names of this group are signs of modernity, as they form the newest layer in the place names of Solovki and Valaam. According to A. V. Pravdikova, "Microtoponymiya consist of the objects names surrounding a person in everyday life" [5]. Microtoponyms, used mainly by Solovki and Valaam's local inhabitants, appeared in the 20th century due to the arrival of a new population on the islands. This new population did not know the historical names and instead used Pike (Nikonovskoye, lake), Red (Resurrection, skete), and Yellow (Gethsemane, skete) [3] (Valaam). There was a ban placed on the use of these former names: Red (White, lake), Kremlin (Holy, lake) (Solovki).

5. Symbols. Some of the names of objects located on the islands of the Valaam and Solovetsky archipelagos are examples of the transition of the sign into a symbol. K. G. Jung believes that the meaning of the symbol is wider and may include a sign. The symbol can be both a name and an image that has any additional meaning [10, P. 49]. According to O. Spengler's definition, «symbols are sensual signs, recent, indivisible, and most importantly, involuntary impressions of a certain meaning. The symbol is a certain trait of reality, with immediate internal authenticity denoting for sensually awake people something that cannot be communicated in a reasonable way» [9, P. 324].

Let's consider examples of the transition of toponymy — sign into symbol in the names of Valaam and Solovki objects.

1. A sign is a symbol of ancient culture. Thus, the sign-microtoponym of Babylon, the name of the stone structures on the Great Zaatsky Island, is transferred to other ancient places of worship located on the islands of the Solovetsky archipelago, such as labyrinths, seidas, and stone heaps, becoming a symbol of paganism. On Valaam, the symbol of paganism is the sign-microtoponym Bald Mountain, the name of the forestless top of the Black Nose Mountain.

2. Sign is a symbol of Orthodoxy. The symbol of Orthodoxy, both on Valaam and on Solovki, becomes the place name of the Saint: Valaam archipelago — Holy (island); Great Solovetsky Island — Holy (lake).

3. A sign is a symbol of a new story. The Finnish sign-microtoponym for "outpost" and "village" appeared in the 1920s and 1940s of the 20th century and are symbols of the new time in the history of the Valaam island and the Valaam Monastery. Such semantics of names have survived to this day. The New Valaam, a sign marking the location of the monastery in Finland, became a symbol of Valaam's farewell for the Valaam Monastery coenobites. The toponym Old Valaam, the sign of the first settlement of monks on the island of Saint, acquired the meaning of the symbol denoting the Valaam Monastery before its evacuation to Finland in 1940.

4. Commemorative signs and symbols. An example of the transition of a commemorative sign into a symbol is the name of the pine tree, known as Shishkina (Pine Shishkina). It grows on the island of Skitsky near the road to the skete in the name of All Saints. Initially, the pine was a familiar model, which was depicted in the drawings and paintings of famous Russian artist I. Shishkin. It has now become a symbol of the Valaam period in Shishkin's work.

Mount Calvary — a sign pointing to the construction site of the church in honor of the Crucifixion of the Lord and the device of the Calvary-Raspyatsky skete on the island of Anzer [6] (Solovetsky archipelago) — turned into a symbol of crucifixion and the destruction of prisoners of the Solovetsky prison special (STON).

### Conclusion

Research of toponymy space of the Russian North was conducted on the example of formation and development of the Solovki and Valaam toponymy systems. Signs-names also contain information about the natural landscape of the Solovki and

Valaam archipelagos islands. They characterize the Solovki and Valaam ancient culture. In certain situations, signs can turn into symbols, having wider value than signs. On the islands are saved orthodoxy, new history symbols, and memorable signs.

Therefore, we can conclude that Solovki and Valaam place names, consisting of both ancient and modern signs and symbols, are part of the toponymy space of the Russian North.

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.25>**АНТРОПОНИМЫ В ИНОЯЗЫЧНОМ СОЦИОКУЛЬТУРНОМ КОНТЕКСТЕ**

Научная статья

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**Аннотация**

Статья посвящена функционированию антропонимов и способам их ассимиляции в иноязычном социокультурном контексте. Выявляется основная социальная функция антропонимов: идентификация личности, ее социального статуса, этничности в поликультурном обществе, культурной основы, национальности, религиозной принадлежности и хронотопа. Рассматривается функционирование иноязычных и инокультурных имен, интеграция имен мигрантов в новой культуре и социуме, изменение имен в тоталитарных государствах, бытование имен миноритарных языков в культуре мажоритарного. Делается вывод, что антропоним важный инструмент самоидентификации, манипуляции, ассимиляции и коммуникации в социокультурном контексте.

**Ключевые слова:** антропоним, социокультурный, этнический, ассимиляция, идентичность.

**ANTHROPONYMS IN A FOREIGN SOCIOCULTURAL CONTEXT**

Research article

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**Abstract**

The paper deals with the ways foreign anthroponyms function and are assimilated in a different linguistic and sociocultural context. It discusses the main social function of anthroponyms: identification of an individual, their social status, ethnicity in a multicultural society, cultural background, nationality, religious affiliation, and a space-time identifier. The article considers how foreign language and foreign culture personal names function, how migrants' names integrate into a new culture and a new society, how names are changed in totalitarian states, how minority language names function in a majority language culture. The conclusion is that anthroponyms are a powerful tool of self-identification, manipulation, assimilation and communication in a sociocultural context.

**Keywords:** anthroponym, sociocultural, ethnic, assimilation, identity.

**Introduction**

The paper deals with the ways foreign anthroponyms or personal names (forenames, surnames, bynames etc.) function and are assimilated in a different linguistic and cultural context.

Anthroponyms being part and parcel of every culture form a socially specific word group in the lexis. They do not just name or describe a person but linguistically identify an individual or a personality, which constitutes the main function of the anthroponym and makes it a sociolinguistic phenomenon. Another identificatory function of the anthroponym is evidence of ethnicity in a multicultural society: a possible ethnicity of the individual or his/her parents' statement of their cultural links with the ethnos [6, P. 404]. The anthroponym is also a sign of cultural and national identity. Moreover, the anthroponym is a specific chronotopos functioning as a spacetime identifier referring the individual to a particular place and time, as well as a social and cultural reminder [3, P. 43]. As a linguistic and cultural sign, the anthroponym contributes to resolving the "friend-foe" dichotomy [1, P. 21].

The anthroponym also performs economic, political, cultural, social and religious functions. The social function is evident when we refer a *Smith* to a certain social group, a family called *the Smiths*. The Russian family surname *Semeiskie* is associated with a religious group of Old Believers living in the Transbaikalia since the XVIII century. The sociopolitical climate in Bosnia-Herzegovina forces parents to choose names to express their Bosniak Muslim identity or an identity without a nomination [12, P. 166].

Nowadays, the specific position of the anthroponym in language and society is conditioned by its multifaceted nature and value in language, history and culture. On the one hand it is an object of linguistic analysis, on the other hand it is a phenomenon of a specific national, ethnical, social and cultural value [5, P. 9].

**Methodology**

This paper employs the sociolinguistic method to describe the functioning of anthroponyms in the speech communities and analyze the relationship between language variables and sociolinguistic variables.

**Discussion**

In modern society the personal name has lost its magic or protective power, which was typical in ancient communities, and has become a legal and bureaucratic phenomenon. The official name appears to be the basis of the name system, whose elements are used in relevance to the status of the person in society and group, age, type, and formality of the situation etc. These elements like diminutive names or "domestic" names fail to be standardized, which raises the question: are official names in identification documents always standardized?

Personal names present a problem for standardization. Non-standardized names are cases of atavism or archaism, especially if they belong to dead or dying languages and cultures [10, P. 2217]. Therefore, names must be assimilated to fit into the native anthroponomic system of the society. So do minority language names in the culture of the majority language.

In a bilingual society the individual can be identified by two names, not always equivalent to each other. In most cases they are genetic equivalents (religious, cultural), which are similar in both languages to a certain degree in the graphic, word-building and phonetic aspects. Thus, two names or their variants are used parallel to each other.

There are several problems in intercultural communication relevant to transmitting anthroponyms: 1) absence of fixed correlation between writing systems which results in variations: *Larisa* – *Larissa*, *Elena* – *Yelena*, 2) discordance of the name in the target language, like some Chinese names in Russian, 3) problems with recognizing personal names and surnames in some cultures [4, P. 26], for example, Maksim is a personal name in Russian, but a surname in Kazakh.

We consider how foreign language and foreign culture personal names function in three sociolinguistic situations: how migrants' personal names integrate into a new culture and a new society, how names are changed in totalitarian states, how minority language names function in a majority language culture.

A lot of research papers are devoted to the value of migrants' anthroponyms as elements of cultural heritage. The first generation of migrants have ethnic personal names, which are alien in another country, but migrants try to preserve them. *Zlatina*, a Bulgarian immigrant in England writes in Facebook that although her name is difficult for English people (unlike her friend *Alex*'s) she thinks it right that Bulgarians keep their ethnic names in emigration [14, P. 106]. This is a method to keep identity, cultural and ethnic background. Other migrants decide upon modifying their names for different reasons – phonetic (difficult to pronounce) or semantic (discordance) – or try to bury their cultural background. The Russian name *Galina* has a strong association with a hen (*Gallina* in Spanish). *Ilya* become *Elijah*, because his name sounds like a feminine one in the USA [14, P. 106]. After 1918 Russian immigrants in Finland changed their children's names to make them more Finnish-like: *Pauli*, *Paavo*, *Yrjö*.

Migrants of the second generation get names both integrated with the new environment and following their ethnic and cultural traditions: *Anthony* – *Антон*, *Mark* – *Марк*, *Robert* – *Роберт*, *Eric* – *Эрик* etc. At the same time while trying to preserve the ethnic name parents must take into account how euphonic the new name is in the new culture. The Russian name *Nastya* is reminiscent of the word with the negative connotation "nasty". On the whole Russian migrants choose names, which are part of European, mostly Christian culture.

The personal name is the focus of attention in a totalitarian state. There are two opposite tendencies, according to which people are forced to change their names: assimilation to the majority and identifying the minority. In the period between WWI and WWII Greece pursued the policy of assimilating the Macedonian minority and hellenising Macedonian territories in Northern Greece. Thus, in 1926, Slavic place names were replaced with Greek ones by Decree 332. The attack on the Macedonian language, which culminated at the time of Ioannis Metaxas resulted in forcing all the Macedonians to change their names and surnames, the latter having to end in *-is*, *-os* or *-poulos*.

Another example is from Bulgaria, where in 1989 more than 300.000 Turkish people had to leave the country because of the Revival process, a campaign of ethnic and cultural assimilation of Turkish Muslims and Romani population by way of a forcible name change [7, P. 50]. The personal name also functioned as an identifier during the genocide in Rwanda, Bosnia and holocaust in Europe.

The example opposite to name assimilation also refers to a totalitarian state. Beginning in 1938 Jews, living in Germany with non-Jewish names had to add *Israel* (males) and *Sarah* (females) to their first names to be identified as non-Arians [13, P. 33].

Being bilingual for centuries, Scottish and Irish people use a double system of personal names. Some English and Celtic names are equivalent as part of European culture: *Catriona* – *Katherine*, *Alasdair* – *Alexander*. Without equivalents they correspond to graphically or phonetically similar names: *Diorbhal* – *Dorothy* or *Oighrig* – *Effie*. In everyday communication the dominant name is the one preferred by its owner or the one the surrounding people are accustomed to. The choice of the name depends on the sociolinguistic factors. The dominant factor is the language of communication, which is usual practice

For example, the Celtic name *Gordon* has two variants – English *Gordon* [gɔrdɪn] and Gaelic *Gòrdan* [gɔːɾd̪ən]: «*I have a great respect for Father Macalister*», the Minister said. *I remember I once said to him «Ah well, A Mhaighstir Seumas» – for of course we were talking in the Gaelic to one another»* [8, P. 72].

The Celtic variant can be used in English language communication as preferred by the owner of the name or the speakers because it is more euphonic, more intimate, more Celtic with the use of the Vocative case: «*What's Fred done, Lieutenant Macroon?*» Duncan laughed. «*That's one to you, a Fhred*». «*A red?*» the Sergeant-major exclaimed. «*I'm giving it to you in the Gaelic. You always aspirate in the vocative, and the F becomes mute; but if you want to speak to Peggy, you'd say «a Pheigi»*» [8, P. 202].

The use of Celtic names can be explained by situational factors, mostly emotional. A user from the website forum *Unilang* writes about an Irish-speaking teacher of English, who used the Vocative case when the school students misbehaved: *A Shéain! Listen up! And you, a Mháiri, you better stop chattering like some derailed monkey?* [11].

The tradition to use the two forms of names goes back to English bureaucratic institutions. If a person is a public figure, English language media use the English name, Celtic language media prefer the Celtic one, for example, *Mary McAleese* and *Máire Mhic Ghiolla Íosa* for the 8<sup>th</sup> President of Ireland. Some Gaelic authors use two forms of their names: *Brian O'Nolan* (Irish *Brian Ó Nualláin*) uses the pen name *Flann O'Brien* for his English novel and *Myles Na Gcopaleen* for his Irish novel «*An Béal Bocht*». The world-famous singer *Eithne Ní Bhraonáin* is known as *Enya Brennan* or *Enya* because her original name would be difficult for English speaker to pronounce. So *Enya* is an approximate transliteration of the original pronunciation of her Celtic name.

Both the name and the language are social phenomena, which reflect cultural and social values. So it would be inappropriate to translate names into another language as was the practice with the Gaelic language BBC programs when the

names of British politicians were translated into Gaelic according to the rules of Gaelic word-building: *Iain Mac a' Mhaidseir* (*John Major*) and *Mairead Nic an Tuaghadair* (*Margaret Thatcher*).

Nowadays Gaelic names are still not as popular as English names of European origin but there is a tendency to use more Celtic origin names. Before the 1960-s *General Register Office* did not register the names which sounded Gaelic, consequently, parents had their babies registered by English names to be used in formal and legal situations (*Margaret*) but they used the Gaelic form for informal communication (*Mairead*).

In 2003 *Austin Boyle* attempted to register his daughter's name *Aoife NicBhaoille* (*Eve «daughter of Boyle»*) in Gaelic with the prefix *Nic* for females, which was previously removed in the process of anglicizing Gaelic names. He was prevented from doing so but following protests by language groups and threats by the family that they would risk prosecution the Registry have agreed that the registration should proceed accordingly [9, P. 3]. The choice of the name in this case is a deliberate statement about ethnic identity and a linguistic reaction to bureaucracy.

### Results

The main social function of the anthroponym is identification in society. It identifies an individual or a personality, their social status, ethnicity in a multicultural society, cultural background, nationality, religious affiliation, and functions as a space-time identifier.

In modern society the personal name is not only a language unit and a sign of identity, but also a legal and bureaucratic phenomenon. The attempts to standardize personal names are doomed to fail because the personal name is a sociolinguistic variable and it depends on a situation: everyday situation, a period of life, a political situation in the state etc.

The first generation of migrants have ethnic personal names, which they try to preserve to keep identity, cultural and ethnic background or decide upon modifying their names for different reasons – phonetic or semantic – or try to bury their cultural background. Migrants of the second generation get names both integrated with the new environment and following their ethnic and cultural traditions.

In a totalitarian state there are two opposite tendencies, according to which people are forced to change their names: assimilation to the majority and identifying the minority.

Scottish and Irish people implement a double system of personal names, which are used according to the situation or the language context.

### Conclusion

So, the anthroponym is a specific language element with a strong sociolinguistic potential and a number of socially-oriented connotations. The Russian-Soviet Sociolinguist V.D. Bondaletov argued that anthroponyms present ample material for sociolinguistic research because they are most closely connected with people and social relations in human society [Bondaletov, 18]. From practical perspective anthroponyms are a tool of self-identification, manipulation, assimilation and communication in a sociocultural context.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.24>**БИНАРНАЯ ОППОЗИЦИЯ «СВОЙ – ЧУЖОЙ» КАК КРИТЕРИЙ ИДЕНТИФИКАЦИИ ЭТНИЧЕСКИ ЧУЖОГО В ФОЛЬКЛОРНОЙ МОДЕЛИ МИРА (НА МАТЕРИАЛЕ СЛАВЯНСКИХ ЯЗЫКОВ)**

Научная статья

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**Аннотация**

Статья посвящена особенностям экспликации дихотомии «свой – чужой» в языке и народной культуре восточных, западных и южных славян. Авторы приходят к выводу, что восприятие иностранца как этнически чужого может рассматриваться в контексте противопоставления «человек – не-человек» как частного случая полярной оппозиции «свой – чужой», которое в наивных представлениях пронизывает все уровни бытия от этиологических легенд до бытовой прагматики. Все славянские языки демонстрируют наиболее универсальные мотивы, характерные для «не-человеческого» образа представителей иной этнической общности. Прежде всего, это верования об их звериной или звероподобной сущности, тесной связи с потусторонним миром, отсутствии речи и нарушении этических норм.

**Ключевые слова:** бинарная оппозиция, своя этническая общность, этнически чужой, фольклорная модель мира, славянские языки, этноним.

**THE "IN-GROUP – OUT-GROUP" BINARY OPPOSITION AS THE CRITERION FOR IDENTIFYING THE OUT-GROUP MEMBERS IN THE FOLK MODEL OF THE WORLD (BASED ON SLAVIC LANGUAGES)**

Research article

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**Abstract**

The paper discusses the peculiarities of explicating the dichotomy "in-group – out-group" in the languages and folklore of the Eastern, Western and Southern Slavs. The authors conclude that the traditional attitudes to foreigners as out-group members can be considered in the context of the opposition "human – non-human" as a special case of the "in-group – out-group" polarity, which permeates all levels of being from etiological legends to everyday routines. All Slavic languages demonstrate the most universal motives that characterize the "non-human" image of an out-group member. First of all, these are beliefs about their bestial or animal-like nature, close connection with the devil, lack of speech, and violation of ethical norms.

**Keywords:** binary opposition, in-group, out-group, folk model of the world, Slavic languages, ethnonym.

**Introduction**

Each human being as a linguistic personality generates his own unique vision of the world shaped by the language he speaks. However, Petrenko & Mitina [3, P. 179] do not exclude the presence of common structures to categorize the surrounding reality. Indeed, the world is structured in terms of opposites. Such oppositions can be associated with space: top – bottom, east – west, time span: day – night, winter – summer, color: white – black, division of society: rich – poor, etc. Moreover, the binary opposition is the base on which we build more sophisticated concepts: good – evil, right – wrong, male – female, and the like. Klages points out that it has become the basic «unit» of our thought, both as individuals and as a culture [12, P. 206]. Foucault writes that dissimilarity has become the combat of one form against another [8, P. 23].

In 1906, an American social scientist William Graham Sumner presented the binary concepts of in-group and out-group. In-group is a special class of membership groups characterized by a potent internal cohesiveness among its members [18, P. 218] for whom people feel concerned and are willing to cooperate [22] with a strong and deep commitment [14] and unquestioned loyalty [11]. In contrast, out-group is a group of individuals that people see as separate and different from them [21] who can be led to stereotyping and prejudice [13] while being perceived as a source of threat [18]; communicating with them may cause uncertainty and anxiety [9].

Previous researchers have explored in-group and out-group identity mainly from the perspectives of social identity theory [15], intergroup contact theory [19], and expectancy-violation theory [6]. However, not many works have examined this issue in terms of linguistic and folklore studies.

This paper is focused on in-group and out-group categorization in the Slavic folk model of the world. We address the folk model of the world since it is a cognitive schema that is intersubjectively shared by a particular ethnic group [7]. It appeared that the binary notion «in-group – out-group member» pervades all levels of the folk picture of the world. It can be found in naïve cosmology, mythology, beliefs, omens, and everyday routine [2]. As a rule, the out-group members are viewed as beasts, sinful creatures, evil forces, and inhabitants of the otherworld.

**Discussion & Results**

The "human – non-human" opposition accounts for the anthropocentric nature of language [20, P 40]. Deeply rooted in the strong belief that human beings are the most important entity in the universe anthropocentric approach is profoundly embedded in the majority of cultures. In traditional culture, anthropocentrism is connected with the concept of ethnocentrism, which

explicitly states that each group of people tends to regard as true the idea it had always occupied the highest point among contemporaneous ethnic groups and nations, as well as among the nations of the historical past. The viewpoint that one's own language, religion, customs, culture, etc. are superior [16, P. 109] resulted in acts of judging another ethnic group and its culture. According to Adorno, ethnocentrism is a combination of a positive attitude toward own ethnic group (the in-group) with a negative attitude toward the other one (the out-group) [17]. Both of these juxtaposing attitudes are reflected and realized on several linguistic levels: semantics, discourse structure, and idiomatic expressions.

In the Slavic folk model of the world, the out-group members are treated as non-humans. The legends tell about foreigners who are characterized by zoomorphic features. The most frequently attributed zoomorphic feature is the tail. In the Western Slavic medieval folklore, it was widely believed that Jews have small tails, horns, and cloven hoofs. According to Serbian and Montenegrin myths, Turks are born tailed. Besides, there is a strong belief that, like animals, out-group members are born blind with their eyes closed and their eyelids fused together, and it takes a certain time for a baby to open his eyes. Thus, Poles gave credence to the blood libel and accused Jews of using Christian blood to open the eyes of their newborns. Western Ukrainians called the Poles *лях—девятиденник* (a nine-day-old *Lyakh*), due to the belief that the Poles were born blind and open their eyes only on the ninth day after birth, while in Western Belarus the similar belief was attributed to Masurians, a Lechitic ethnic group resided in Masovia – *ślepy Mazur*. In the Russian lore, the inhabitants of Vyatka region and Poshekhonye were nicknamed *слепороды* (blind-born). The moniker originated in the 1421 battle of Khlynov fought by Russian troops against Tartar Army. When the latter besieged the town of Khlynov, the troops from Ustyug hastened to help its residents, who mistook them in the dark for attacking Tartars. Many people were killed during the course of the battle [1, P. 20-21].

Zoomorphism of out-group members is also observed on the level of lexis: Rus. *баран* (ram), *верблюд* (camel) – a native of Central Asia, *енот* (raccoon) – Japanese; Ukr. *звір* (beast) – Caucasian; Czech. *pšon(e)k* < *pes* (dog) – Pole, *skopec* (a castrated ram) – German.

In addition, the out-group members were credited with the presence of anomalous signs, indicating their non-human nature or origin. A large scope of ethnic lore serves to demonize foreigners, presenting them as violent monsters of tremendous size and strength, evoking terror. In Russian legends giants called *чудь* (*chud*), *паны* (*pans*), *мамаи* (*mamais*) and *мапи* (*mari*) inhabited certain parts of Russia before they were colonized and Christianized. A wide array of Slavic names of giants as mythological creatures apparently goes back to the ancient ethnonyms. For instance, the etymology of Anc. Rus. *исполь*, Pol. *stolim*, Kashub. *stolem*, Bulg. *ispolin* is tied to Spali, a name for the Goth defeated tribe inhabiting the Don region in the 2nd century BC [5, P. 141-142]. Rus. dial. *велет*, *волот*, Ukr. *велет*, *велемень* are associated with Wilsen, a Polaba tribal union, dwelling between the Oder and the Elbe in the 6 – 12th centuries. Eastern Slavic dialects contain many other examples: Kursk *дулен* originated in the Dulebs, the name for the tribal unions of Early Slavs, inhabited Western Volhynia and Middle Danube between the 6th and the 10th centuries; in Olonets dialects *поляк* is a person endowed with remarkable strength; in Polesie dialects *варяг* means a healthy and extremely strong man.

The Pannonian Avars known as *обре* in chronicles of Rus in modern West Slavic languages also stand for a giant: Pol. *olbrzym*, Upper Lusatian *hober*, Czech. *obr*, Slovak. *obor*, *obrun*, Sloven. *yber*. Besides, giants are known under a large number of alternative names, depending on the country: Bulg. *елини* (*Hellenes*), *латини* (*Latins*), *жидове*, *жидавици* (*Jews*), North Maced. *елими* (*Hellenes*); Croat. *pasoglavci Turci* (*dog-headed Turks*), *Tartari pasoglavni* (*dog-headed Tartars*).

It is worth noting the given naming pattern can be found in other European and non-European languages: Germ. *Hüne* (giant, hulk) ultimately comes from the self-designation of the Huns, nomadic people who lived in Central Asia, the Caucasus and Eastern Europe between the 4th and 6th centuries; French *ogre* (a hideous man-like creature, who eats ordinary people) is derived from *Hongrois* (*Hungarian*); the Ossetian name for the seven-headed mythical monster *Rujmon* originated in Rum (Rome); the Avestan term *dahāka* (*demon*) refers to the Dahae, a confederation of three Iranian tribes that lived in the territory of modern Turkmenistan and dissolved some time before the beginning of the 1st century AD.

Further research on folklore perception of out-groups provides evidence that they have unusual lower limbs. The Northwestern Russian and Urals legends reminisce about the destruction of the one-legged Chudes (*чудь одноногая*) when the Slavs were occupying their territories. Polish Catholics believed that Lutherans had six toes on each foot, while Jews had bow legs with half-bent knees. According to the generally accepted Serbian belief, the Turks had no heels on their feet.

Such unusual body features are associated with a violation of the moral rules in the distant past. Primitive people regarded most ethical rules and their violation as merely human, nonreligious affairs that they were able to cope with without aid from the gods; but so urgent was the need of Christian church to prevent incest, bestiality, etc. that the violations were punished by the God [23].

In Bulgarian legends belonging mostly to the long centuries of Ottoman rule, Turks are offspring of a human and an animal – a woman and a dog, or shepherd and a she-snake. According to Galician legend, gypsies are the descendants of a woman and a devil. Serbian etiology legend points out that an old, paralyzed woman was impregnated with the devil and gave birth to twins, the ancestors of gypsies. Other Serbian sources attribute gypsies' origin to siblings of a one-eyed woman and a blind man. Brother and sister married each other and had twins, who succumbed to each other's lust as well, and so on it continued until forty-one gypsy tribes had appeared. As stated by Hutsul folklore, a woman and a devil gave birth to Vlachs. It is worth mentioning that such etiological legends appeared long before the Early Modern period or even Middle Ages. In the 5th century BC, Herodotus considered Scythians to be born from the marriage of Heracles with echidna, a half-maid and half-serpent.

The similar ideas can be found in idioms and sayings: Rus. *Бог создал Адама, а черт – молдавана; Зырянин рыж от бога, татарин рыж от черта; Первого черемиса леший родил; Финляндия – чертова сторонушка*. Ukr. *Бог створив цапа, а чорт кацапа. Чорт родив цапа, а цап – кацапа*.

Actually, the given legends mirror the traditional folklore awareness of any ethnic group as an individual entity separated from the environment and ethnic neighbors. Moreover, interpreting real or imaginary features of a national character, they much contributed to the formation of certain ethnic stereotypes.

Unlike an animal, a human being is initially characterized by a double-fold nature: firstly, he has a body; secondly, a person is able to speak, contemplate, and cognize intellectually the world around him. However, in the folk model of the world out-group members are often dumb or have another speech disorder, which is explicit both in legends and vocabulary: Ant. Rus. *ньмьць* (*Geman*) – a person, whose speech is unintelligible and unclear, Rus. dial. *немчик* (*little German*) – a child, who does not speak yet, *латыш* (*Latvian*) – a person, who cannot speak Russian well.

In Russia, ethnonym *немцы* was employed to designate foreigners since ancient times. The Lavrentievsky Chronicle under 1096 reported that *Югра же людие есть языкъ немъ*, i.e. foreign-speaking (dumb) people [4, P. 107]. The word *ньмьчинъ* meaning both "German" and "any foreigner" is actively used in Ancient Russian chronicles at least from the 12th century.

The parallel *dumb* = *foreigner* / *dumb* = *German* is viewed in other Slavic languages: Bulg. *нѹмец* (*German*) and *нѹмец* (*dumb*), Serbo-Croat. *нијемац* (*German* and *dumb*), Czech. *nemec*, Pol. *niemiec*, Upper and Lower Luzh. *netc*, and *nītc*, respectively. In Arabic, the word *a'ḡam* – *dumb, speechless* also signifies a representative of any non-Arabic ethnic group. Later on, it was borrowed by Kurdish, maintaining both meanings: *ḡam* – dumb and non-Kurd.

As for the legends, the Poles say that it's hard to understand the gypsy's speech since the old gypsy hurt her tongue by a nail, which the Roman soldiers wanted to stick into the crucified Christ's heart. On the report of the Belarusian narrative of the beginning of the world, when fighting with the first Mazur, the devil happened to knock out his incisors that led to the lisping of the entire nation. As specified by the Bulgarian tale, long ago a wise and just king expelled all the robbers and thieves from the country. The exiles settled down south of the Danube, soon their hair and beards were wildly overgrown and they forgot how to speak Bulgarian. By the way, according to naïve etymology, the name *Vlachs* is derived from "shaggy, hairy". A few centuries later, another Bulgarian king decided to forgive them, baptize, and make look like human beings. However, Vlachs have not learned to speak Bulgarian properly yet and still use their "wild" dialect.

Dissimilarity between human (in-group) and non-human (out-group) language and speech is also seen in

a) idioms: Rus. *говорить русским языком* – in clear, straightforward language, but *китайская грамота* – smth incomprehensible, unknown or weird; Ukr. *Це для мене китайська грамота*; Bulg. *Все едно ми говориш на патагонски* (It's like you're talking in Patagonian); Croat. *To su za mene španska sela*; Czech. *To je pro mě španělská vesnice*. Maced. *За мене тоа е шпанско село*; Slov. *To je pre mňa španielska dedina* (This is a Spanish village to me); Pol. *tureckie kazanie* (Turkish tales);

b) adages: Rus. *Как не закаивайся литвин, а дзекнет. Литвин нацокает, что и не разберешь его. Только мертвый литвин не дзекнет. Разве лихо возьмет литвина, чтоб он не дзекнул.* Bel. *Як наша мова: дзе да ідзе, ідзі ды хадзі, а як маскоўская мова: бярэ ды дзярэ, ды чорт іх разбярэ, хто каго дзярэ.*

Again, it reflects the traditional idea that only in-group's mother tongue is a human language in contrast to out-groups' languages that are considered barbaric or animal-like. One's own language is always perceived as the most natural way of communication, while the languages of others are seen with suspicion, humiliation, or contempt. As claimed by Håkansson & Westander [10, P. 48], this practice highlights the fact that language is an in-group phenomenon, based on implicit agreements between the group members since they are the ones that form and maintain the language. Therefore, language works as the glue that holds a group together and keeps outsiders out.

### Conclusion

The evidence from this study points towards the idea that the features attributed to the out-group members in all Slavic languages have a mythological basis. The naïve opinion that out-group members are extremely hostile and dangerous creatures goes back to archaic beliefs that all individuals who do not belong to the in-group much resemble animals, but not humans. In this regard, people believe foreigners to have zoomorphic features – tails, horns, hoofs, hairy skin, absence of speech, etc. Furthermore, the folk model of the world doesn't manifest any dissimilarity between out-groups. All other nations are generalized as inferior, lower in status, non-human, and second-rate regardless of their location, social and economic position, education level, religion, and political preferences.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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## ОТ ПРОПОВЕДИ К ЭПИТАФИИ: ПРАГМАЛИНГВИСТИЧЕСКИЙ АСПЕКТ

Научная статья

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## Аннотация

Статья посвящена описанию прагмалингвистических особенностей церковной проповеди и эпитафии. Материал исследования базируется на анализе стереотипного речевого поведения русскоговорящих адресантов в аспекте скрытой прагмалингвистики. Актуальным является акцент отправителя текста на определенных речевых сигналах, которые можно рассматривать как прагматический фокус высказывания. Метод прагмалингвистического эксперимента позволяет выявить доминирующую линию речевого воздействия на адресата в рамках речевой стратегии акцентирования.

**Ключевые слова:** скрытая прагмалингвистика, церковная проповедь, эпитафия, стереотипное речевое поведение, речевая стратегия, прагматический фокус высказывания, акцентирование.

## FROM CHURCH SERMON TO EPITAPH: PRAGMALINGUISTIC ASPECT

Research article

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## Abstract

The article is devoted to the pragmalinguistic analysis of church preaching and epitaph features. The material of the research is concentrated on the stereotyped speech behavior of Russian-speaking addressees in the aspect of implicit pragmalinguistics. Important in the article is to draw the attention of the addressee to certain speech signals, which are defined as the pragmatic focus of the statement. Using the method of pragmalinguistic experiment, the dominant line of speech influence on the addressee is revealed within the framework of the Accentuation strategy.

**Keywords:** implicit Pragmalinguistics, church sermon, epitaph, stereotyped speech behavior, speech strategy, pragmatic focus of utterance, accentuating.

## Introduction

Church sermon and epitaph encourage people to reflect upon the most serious things. Time has come to consider the revival of moral principles, ethics and spirituality. We should pay much attention to corresponding words and phrases to express people's desire to unite and show examples of noble behavior. Such forms as sermon and epitaph can be of great help in this.

Death is considered by many scholars in different branches of science. The end of one man life is often a crucial moment in the thoughts of many people. They meditate about their own lives, to be more exact, about how much they managed to achieve in it. These thoughts are connected with the problem of service to society, people's memories, dignity, glory, etc. All of these is reflected in sermon and epitaph.

Recently, in the field of religious communication in its discursive manifestations, interest from various linguistic trends has increased. The purpose of the research is identification of the pragmalinguistic specificity of sermon and epitaph as a variety of communication. The relevance of this problem lies in the fact of its importance for people's virtue and not only. It's also of great importance to turn to the speech peculiarities of sermon and epitaph.

The discourse of the matter lies in the consideration a set of texts of sermons and epitaphs. They are regarded as common study by the fact of general conditions of their creation. The participants of the communication, as well as purposes, themes, valuable orientations have specific means of speech influence on the target audience.

The research corps are compiled of Russian-speaking Christian priests' church sermons and epitaph texts. All preachers are authoritative representatives of Orthodox church. Their sermons are widely disclosed in the media. The epitaph examples are taken from literary sources and tombstones. These aspects characterize the research material nature and reflect common features of church sermon and epitaph.

## Research methods

Pragmalinguistic approach to the sermon and epitaph study let us answer the following questions:

1. How can the authors influence the target audience in the given speech situation?
2. What linguistic means must be used to reflect the author's desire to hold the reader's attention?
3. Why must the reader or listener answer to this influence?

The study of the sermon and epitaph essence is based on the speech behavior of religious preachers and epitaph senders in the framework of implicit pragmalinguistics [4], [5], [6].

It's not a secret that man behavior evolves from his ways and habits. It is not very much controlled by his mind. We can call them almost automatical. Speech behavior in pragmalinguistics is understood as "an automated stereotyped speech manifestation, devoid of conscious motivation" [9, P. 28]. We can define them as "the speech experience of the sender of the message, formed as a result of repeated statements in typical situations and updated by the sender instantly and automatically" [6, P. 48].

Speech behavior is developed during all the life period and is an individual speech manifestation. It is formed according to the language rules. In speech the influence of socio-psychological conditions of communication made people use habitual speech patterns. This speech is developed circumstantially. It is influenced by different factors, such as place of birth, education, upbringing, age, gender, situational roles, etc. The speech behavior of an individual contains imprint characteristics of the society, of which he is a part. We can affirm that there are definite stereotyped speech patterns, which can be expressed as a speech manifestation typical to the particular social group under typical conditions of communication. Nevertheless, to identify the features of the stereotyped speech behavior of a particular society, it is necessary to analyze the speech behavior of its individual representatives.

We analyze the authors' speech behavior according to the speech strategy "Accentuation of statement elements". Accentuation, or emphasis is a sharp selection with the help of special means (phonetic, syntactic, morphological, lexical and graphic) of those elements of speech that, in the speaker's opinion, are of particular communicative significance [8, P. 111]. Here the mechanism of the pragmatic «principle of priority» is included [2]. This creates the focus of the statement, which has an impacting potential [3], when not the logical forms in the language come to the fore, but the emotionality and expressiveness of speech [1, P. 36].

### Results

The Accentuation strategy has two planes of expression – accentuated and unaccentuated planes – and is associated with the usual, unconscious choice of speech signals by the addressee, that is, the choice of forms of textual categories that organize the text. This choice is defined by the importance for the sender and reader or listener of the text of certain elements of the statement. You can find out the conativeness of this plan when the author chooses the definite elements of the utterance: forms of imperative mood, interrogative sentence models, inversions, when making the subordinate clause before the main one, etc. [5], [7], [10].

Here are some examples:

1. *Сей камень ставьте над могилой в знак памяти об ней!* (Put this stone over the grave as a sign of memory of her! – authors' translation) [10, P. 45];

2. *Твой кроткий ангельский дух тамо обитает, где добродетели творец определил* (Your meek angelic spirit there dwells where the virtues creator defined. – authors' translation) [10, P. 46];

3. *Тебе воздвигнули мы крест* (For you erected we a cross. – authors' translation) [10, P. 46].

We calculated the speech signals of the accentuated and unaccentuated planes in the statements of the authors. The accentuated plan for the Russian epitaph senders is 60.4% and the unaccentuated plan is 39.6% [10]. These results indicate the usual isolation of elements in the composition of this statement among the epitaphs addressees.

Analysis of absolute speech indicators reflecting the preferences of the authors, on the basis of which an idea of the stereotyped speech behavior of members of the social group of religious preachers is formed, shows that in analysed language group, each sender also has the accentuated plan [7]. Here are some examples from sermon texts.

4. *Смотрите, други мои, как мы с вами счастливы, что принадлежим Православной Церкви!* [Johann Krestyankin]. (Look, my friends, how happy we are that we belong to the Orthodox Church! – authors' translation).

5. *Почему же так жаждали духоносные подвижники благочестия добродетелей?* [Johann Snychev]. (Why did the spirit-bearing ascetics of the piety of virtues so crave? – authors' translation).

The indicators of four of the six Russian-speaking preachers are within the confidence interval: Archimandrite Johann Krestyankin – 73.1%, Metropolitan Johann Snychev – 69.8%, Archpriest Artemiy Vladimirov – 71.4%, Patriarch Kirill Gundyayev – 67.5%. The accentuated plan in the group of Russian priests is 70%, the unaccentuated plan – 30%, respectively [7]. The indicated priests demonstrate stereotypical speech behavior for the social group being studied, which corresponds to the genre norm according to the criterion of accentuation and is standard. From the point of view of the implicit pragmalinguistics, the fact of dominance of emphasis plan markers in speech behavior proves the sender's ability "to interact effectively with readers and listeners, that the author skillfully owns speech means of influencing the addressee and skillfully controls the attention of his interlocutor" [6, P. 239].

### Discussion

The sender's wish to use the emphatic plan is related to the specification of the discursive genre of church preaching as well as to the laconic epitaph words. Thus accentuation is performing pragmatic functions: to arouse interest to the theme of speech; to focus the addressee's attention to the most important elements of the priest's speech and epitaphic text; to define the correctness of the utterance from the religious, dogmatic point of view; to interpret real happenings.

Emphasis is given to the essence of the sermon and epitaph. It helps to create persuasiveness and emotional influence. Clarifying the religious doctrine of "teaching morality" is one of the main task of the church sermon and epitaph. So, receivers are encouraged to do things that are in harmony with the standards of Christian morality. In such a way they influence their mind and feelings. It is for this purpose that the speech emphasis plan is used. The preacher can control the audience attention and perception, highlighting certain elements of the statement. In such a way he can model people behavior in accordance with the Christian doctrine.

It should be mentioned that senders of texts of two speech genres – sermons and epitaphs – choose the accentuated plan. However, the preachers demonstrate it increasingly. We believe that it is connected with the features of public speech. So, we can identify the linguistic and cultural specifics of their speech behavior.

**Conclusion**

To cut it short, the stereotypical speech behavior of Russian religious preachers and epitaph senders research showed that the dominant line of speech influence of the sender on the target audience is the accentuated plan, the pragmatic effect of which is regulation of people's emotions and the text perception.

**Конфликт интересов**

Не указан.

**Conflict of Interest**

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.20>**ФУНКЦИОНИРОВАНИЕ КРЕОЛИЗОВАННОГО ТЕКСТА АНГЛОЯЗЫЧНОЙ СОЦИАЛЬНОЙ РЕКЛАМЫ**

Научная статья

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**Аннотация**

В настоящее время наблюдается возросший интерес к изучению невербальных или паралингвистических средств коммуникации. Всё больше и больше исследователей обращаются к анализу семиотически осложнённого, креолизованного текста. В данной статье представлены результаты исследования функционирования креолизованного текста англоязычной социальной рекламы. Рассматривается феномен креолизованного текста, различные подходы к его изучению, виды креолизованного текста, а также отношения между его компонентами. Цель работы заключается в определении наиболее частотного типа креолизации текста англоязычной социальной рекламы. Материалом для исследования послужили изображения современной социальной рекламы.

**Ключевые слова:** текст, креолизованный текст, поликодовый текст, невербальная коммуникация, паралингвистические средства, реклама.

**FUNCTIONING OF ENGLISH LANGUAGE SOCIAL ADVERTISING CREOLIZED TEXTS**

Research article

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**Abstract**

Nowadays, more attention is paid to the examination of non-verbal or paralinguistic means of communication. More and more researches analyze semiotically complicated, creolized text. The article provides the results of the examination of English language creolized texts functioning. The article discusses the phenomenon of creolized text, different approaches to its study, types of creolized texts and correlation between the components within such texts. The key aim of this work is to identify and examine the most frequent type of English language social advertising creolized text. The material of the research is English language social advertising images.

**Keywords:** text, creolized text, polycode text, non-verbal communication, paralinguistic means, advertising.

**Introduction**

Nowadays, the intensive flow of information and the rapidly growing trend of information and content visualization determine the interest in paralinguistic components of a text, content design, numerous graphic means. In the process of text production various code systems, images, signs, fonts, colors can interact with each other, thus, producing a discursive change through new sets of discourse to achieve goals set in the frames of a communicative strategy [6, P. 182].

O. Mishina states that in the 20th century a visual text component turned from a secondary source into one that can be equivalent to a verbal text [4, P. 105].

Language, being stative and dynamic at the same time, can evolve, therefore, the text, which is “a product” of the language, undergoes similar changes. In modern science and communication, there is a tendency of the text concept broadening [3, P. 57].

Scholars from different fields of linguistics addressed the phenomenon of non-verbal means of communication, their description, nature, structure and peculiarities. An interest to study paralinguistic text components, their correlation and specificity is reflected in a number of works and research results by E.E. Anisimova, V.E. Chernyavskaya, O.V. Mishina, N.V. Petrovskiy, A.G. Sonin, Yu.A. Sorokin, E.F. Tarasov, M.B. Voroshilova, B.A. Uspenskiy and T. Miller.

One of the most significant problems and challenging issues in this segment of linguistics is the elaboration of a holistic and adequate term that can demonstrate the complex structure of semiotic heterogeneous texts.

R.O. Jacobson defines texts that combine both verbal and visual elements as “syncretic messages” that reflect the content of different sign systems. According to the scientist’s theory, it is necessary to differentiate between the search of homogeneous texts and syncretic messages [8, P. 171].

Psycholinguists Yu.A. Sorokin and E.F. Tarasov introduced the notion of “creolized texts”. They define such texts as “those with texture consisting of two inhomogeneous parts: verbal (language) and non-verbal (belonging to other sign systems rather than natural language)” [6, P. 183].

E.E. Anisimova considers such texts as paralinguistic ones. According to the scientist, there is a special group called “creolized texts”, it contains texts with various sign systems, especially verbal and iconic signs. It is stated in the research that creolized text is characterized by obligatory iconic components in its compound structure, which are embedded into a verbal part [2, P. 72].

At the same time, V.E. Chernyakovskaya highlights the fact that the term “creolized text” does not convey the meaning of specific interaction between heterogeneous elements [7, P. 55].

O.V. Poymanova defines these types of texts with the term “video-verbal”, specifying this text as a sequence of signs related to sign systems of natural, verbal languages [5, P. 71].

In Russian linguistics, the term “polycode” came into use relatively recently. Polycode text coherence can be observed in both components of a text and appears in substantial, lingual, compositional levels [9, P. 125]. The term “polycode” reflects the essence of the phenomenon of both visual and language elements within a single text unit more accurately and precisely. This term emphasizes the textual nature of the notion, its substantial semantic integrity. A polycode text is a fixed mental representation of reality, perceived by the author, who sticks to a certain manner of knowledge representation of reality, the main focus is the level of cognitive development of the addressee.

### Material and Methods

The method of the complete sample was used to single out and collect polycode, creolized texts of English outdoor advertising. The focus of the research is examples of social advertising. Overall, more than 200 images of advertising were examined. Advertising units centred on the topic of coronavirus pandemic were taken into account. We used Google and Google Street View to access a selection of real, up-to-date pictures and obtain valuable results. Then, qualitative and quantitative methods of analysis were employed to select the most frequent and popular type of advertising creolized texts and scrutinize peculiarities of such texts.

### Results

Creolized texts have become an essential part, a tool of communication and a way of the expression of the text semantic organization. Creolized texts of advertising immediately attract and keep the attention of the recipient, facilitate the perception of the main idea and concept of any advertising item, increase the effect and impact of a text.

A creolized text can include a verbal and visual part. To determine the nature of verbal and non-verbal components synthesis in creolized text organization, we resort to the classification of A.A. Bernatskaya. The researcher singles out three degrees of creolization:

- 1) weak creolization (typical of paralinguistic means of communication);
- 2) moderate creolization (the emphasis on one element, its domination, and the supporting role of the other);
- 3) strong creolization (both components are equal) [1, P. 34].

Such texts can also contain metagraphemical means that can be divided into several areas: chromographemics (highlighting verbal components with the help of colors); supraphememics (varieties of fonts); topographemics (spatial variations of language content); singraphemics (allocation of the verbal component by means of punctuation marks).

Metagraphemical means in creolized texts tend to be employed for several purposes: technical (to support visual comprehension); informative (to outline semantic aspects); esthetic (to underline the visual, artistic importance); emotive (to affect the emotional state of the addressee); symbolic (to express abstract concepts); illustrative (to support verbal information with the visual one); euphemistic (to deliver information which cannot be verbalized) [2, P. 77].

Moreover, creolized text are usually distinguished between static and dynamic ones. Static creolized texts represent a poster, political cartoon, image, illustration. In dynamic creolized texts visual elements are variable, rich, sometimes more expressive.

Analyzing the examples of social advertising, we will determine, examine the type of creolization and discuss linguistic and paralinguistic means embedded.

The conducted research proved that the overwhelming majority of social advertising examples devoted to the topic of COVID-19 pandemic contain weak creolization (64%). As an example of a text with weak creolization, we provide the one by the World Health Organization (see figure 1) [13].



Figure 1 – Advertising by the World Health Organization

In this advertising unit there is lack of explicit visual components. In the middle of it, we can only observe the verbal text, precautions emphasized by the WHO. At the same time, we can see various metagraphemical means (namely, chromographemical ones). By the color variation, the importance and urgency of the topic is, emphasized. Metagraphemical parts function as technical and informative means. Thus, the reader is not distracted with unnecessary illustrations but concentrated on the topical issues.

Texts with moderate creolization made up 31% of all the examples analyzed (see figure 2) [11].



Figure 2 – Advertising in the town of Hamden

Advertising texts with moderate creolization show a dominant position of one element and subordinate position of the other one. In figure 2, we can see the primacy of the non-verbal component role. The illustrations symbolize family traditions, health matters. The verbal component (“Protect the ones you love”) is important, but not the predominant one. It should be mentioned that the pictures perform mainly esthetic, emotive, symbolic and illustrative functions here.

In texts with strong creolization, both elements tend to be equal. What is interesting, it turns out to be impossible to decode information in case of one of the components omission. Our analysis has proved that this is the least frequent type of creolization in social advertising devoted to the COVID-19 issue. This type was registered only in 5% of all the examples reviewed. In the advertising item under analysis (see figure 3) the verbal element cannot be read and comprehended without the visual one, that is why it appears to be essential to view such texts as one complex synthetic unity [10].



Figure 3 – Social advertising by City Council, Philadelphia

Serving as informative, technical and illustrative means pictures can be regarded to be a part of the verbal text. In such parallel correlation semantics and pragmatic potential of verbal and visual elements coincide.

Speaking about a verbal component, several patterns were registered after the analysis of the advertising units. First of all, imperative and modal constructions are frequently used by authors to spur the addressee to action (“Stop the spread. Stay 6 feet away”, “Wash your hands more often for 20 seconds”, “Stay healthy. Avoid COVID-19”, “We can stop corona”, “Practice social distancing and help save lives”, “We can help stop corona”, “Help prevent the spread of respiratory diseases like covid”, “Stay at home. Stop the spread. Spread the word”).

There are few examples of rhetorical questions and elliptical constructions (“Coronavirus outbreak”, “No socializing anytime”, “No standing anytime”). There are no examples containing any stylistic devices. It signifies the fact that one and the only aim of such texts is recipient awareness of the problem. Such texts can represent a note of caution with no additional information.

### Conclusion

Thus, it is possible to state that creolized texts of social advertising appear to be a complex textual formation, in which verbal and iconic components focus on a complex pragmatic impact on the recipient. The synthesis of verbal and non-verbal elements demonstrates a great diversity. Parts of creolized text are connected at the compositional, content and language levels. The primacy of one certain type of a text is determined by the type of communication and functionality of a creolized text in general. However, the most frequent type of creolized texts in social advertising (devoted to coronavirus issues) is the one of

weak creolization. In the present case, this type of interaction between two different code systems seems to be the most successful for the addressee's interpretation.

Further research of the phenomenon of creolized text is of great interest since such synthetic units encompass much information and can have a sufficient pragmatic effect on the recipient.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.17>**ЯЗЫК ПАНДЕМИИ: ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЕ АСПЕКТЫ**

Научная статья

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**Аннотация**

В статье предлагается сравнительный анализ лексики пандемии COVID-19 в русском и английском языках. Совокупность выделенных слов делится на три группы: непосредственные номинации болезни и связанные с ней термины, реакции и поведение человека, новая организации труда. Каждая из групп в обоих языках содержит идентичные лексемы, а также культурно специфические слова, отличающиеся с точки зрения мотивации и словообразования. В статье делается вывод, что различия лексики COVID-19 в русском и английском языках объясняются: 1) лингвистическими причинами (типологические различия в словообразовании), 2) политическими и идеологическими факторами, 3) различиями в протекании пандемии в сравниваемых странах.

**Ключевые слова:** КОВИД-19, коронавирус, неологизмы, словообразование, культурные различия, оценочная коннотация.

**LANGUAGE OF PANDEMIC: LINGUISTIC AND CULTURAL ASPECTS**

Research article

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**Abstract**

The article offers a comparative analysis of COVID-19 words in Russian and English. The body of the selected words is divided into three groups: the immediate nominations of the disease and disease-related terms, words denoting human reactions and behaviours, nominations of new work life. Each of the groups in both languages features identical items as well as culturally specific words different in terms of motivation and word formation. The article concludes that the differences of COVID-19 words in Russian and English are explained by the following factors: 1) linguistic reasons (typological differences in word-formation), 2) political and ideological factors, 3) differences in the disease spread scenarios in the compared countries.

**Keywords:** COVID-19, coronavirus, neologism, word formation, cultural differences, evaluative connotation.

**Introduction**

Like any global disaster, COVID-19 has impacted each aspect of our life: economy, health, education, human relationships and language. These days the coronavirus pandemic is often compared to 2008 financial crisis that caused a huge influx of new words in the national vocabularies. In this respect, COVID-19 seems to become a good match. New words “watchdogs” have already recorded the number of coinages big enough to start a dictionary [4]. Why is it important to study these new words? Firstly, language does not only reflect the reality – it constructs it. Any new phenomenon is termed, discussed and communicated via language. Secondly, language is of dual nature: on the one hand, it is a universal human ability to produce sounds, build words and sentences; on the other hand, any language is peculiar in the way its speakers produce sounds, build words and sentences. The latter stems from historical, cultural and climate-driven differences in the world categorization. That’s why it is so interesting, when we all confront with the same challenge, to investigate the linguistic and cultural differences in the way we respond to it.

In this article I share preliminary observations about linguistic and cultural differences of English and Russian COVID-19 word-production and rhetoric.

The body of the selected words is divided into three groups: the immediate nominations of the disease and disease-related terms, nominations of human reactions and behaviours, words denoting new work arrangement. Some of the words have long been part of the common vocabulary, remaining in the shadow until claimed by the pandemic discourse. The other items are true coinages, with the prospect of either remaining topical words that disappear with time, or getting institutionalized. It is assumed that “while topicality is characterized by a short-lived frequency related to a specific current event, institutionalization is brought forth by an increasing frequency within a longer period of time” [3, P.16].

First of all, both languages have seen the same basic terms naming the disease jump to the forefront: terms of the Latin origin coronavirus (Eng.) – *коронавирус* (Ru.), acronym COVID-19 (coronavirus disease 2019) – КОВИД-19 (Ru.).

The cultural differences stand out when it comes to adjusting these terms to informal every day communication. The English / American speaker can shorten the name of the disease to *corona*, or even *the Rona* / *Rony* (mostly in Australian English). In Russian, we may occasionally use a similar clipping with the diminutive suffix –“ка”: *коронарка*. The *корона* (*corona*) is hardly possible as a permanent use for its ambiguity: the Russian word *корона* means *crown*. Ironically, this ambiguity can work in the opposite direction: all the words with the base morpheme *корона* become evocative of the pandemic name (for example, *коронный номер* – “the best piece in a performance”). This effect should not be underestimated, as the sad experience of the Mexican brewer of Corona beer shows. On the whole, the contractions of the disease name,



especially when used with diminutive suffixes, implying a sort of defiant familiarity, points to the natural desire of people on either side of the Atlantic to diminish the danger, to ease its menacing sound.

Another way to refer to the pandemic in English is to use a euphemistic acronym *c-word* (where *c* stands for *coronavirus*). This word-formation pattern — hiding an unpleasant word behind its initial letter — is widespread in English while in Russian a similar technique is applied to referring to an obscene word and is restricted to vulgarisms.

Another interesting though grim English coinage for coronavirus is a compound *boomer-remover*. The sarcastic paraphrase was brought about by the sad statistics: the pandemic death toll is the biggest among senior citizens — the boomers generation. In Russian, though technically possible in terms of word-formation, this nonce-word would be irrelevant: as soon as the pandemic crossed Russia's borders it quickly became "younger", hitting those from 18 to 45.

By frequency and immediate impact on every individual's well-being, *stay-at-home* concept is definitely the champion in the pandemic language. It is represented by a number of terms which, having the same denotation, are distinguished by connotations. Imposing a stay-at-home regime, authorities in English-speaking countries apply such terms as *self-isolation*, *quarantine*, *self-quarantine*, *shelter-in-place* (variant *shelter-at-home*), *cocooning*. In Russian, this concept is less broadly verbalized: two terms *самоизоляция* (self-isolation) and *карантин* (quarantine) serve all sorts of contexts. In order to add more urgency, the speaker needs to tap into the terms' syntagmatic relations (for example, intensifying adjectives, emotional words, etc.).

What is peculiar to English is some sort of confusion about the distinct meanings of the above terms. Strictly speaking, *quarantine* is a more technical term designating a restraint upon the activities or communication of persons or the transport of goods designed to prevent the spread of disease or pests." [5]. The meaning of the word may be traced back to the Latin word *quadraginta* — "forty". In Russian the term was borrowed from Italian via French (Fr. *quarantaine*, Ital. *quarante giorni* — "forty days") with the same meaning [2]. *Self-quarantine* obliges the person "to refrain from any contact with other individuals for a period of time (such as two weeks) during the outbreak of a contagious disease usually by remaining in one's home and limiting contact with family members." [5]. The noun *self-quarantine* was already in occasional use in the XXth century while the verb *self-quarantine* is fairly recent, showing evidence of use only within the past 20 years or so [5].

*Isolation* of the infected patient has been known since the biblical times [9, P.951]. The term *self-isolation* was first used in 1834 in *The Metropolitan Magazine* to make reference to being unaware of the events of the world around us [5]. In Russia, *self-isolation* was first introduced in 1940 by S. L. Rubinstein in his book "Основы общей психологии" (The foundations of general psychology) to describe a mode of an individual's behaviour who keeps away from social life [1]. Under the current circumstances, the social emergency language has borrowed the term, which besides the necessity of separating from others, came to imply an individual's voluntary decision driven by awareness of risk and social responsibility. Thus, the new term is a result of developing the opposite (positive) evaluative meaning attached to the same denotation (enathiosemy).

In English official and media rhetoric *quarantine*, *self-quarantine* and *self-isolation* are often used interchangeably to mean absolutely identical sets of rules. This contributes to semantic noise and terminological misuse. Moreover, a similar blurring of meaning pertains to other stay-at-home terms: *stay-at-home* and *shelter-in-place* (*shelter-at-home*). Of the two, *shelter-in-place* is a stricter protocol instructing people to find a place of safety in the location they are occupying until the all clear is sounded; it was devised as an instruction for the public in 1976 in the event of a nuclear or terrorist attack [7]. As the term has a pronounced negative, alarming connotation, it was initially avoided by the authorities who chose a more cautious wording (like New York Governor Andrew Cuomo did trying to calm down the residents [6]). However, with the pandemic situation getting out of control and the number of deaths increasing exponentially, the officials tightened the rhetoric. And yet, the regulations that fit *stay-at-home*, *shelter-in-place* and *self-isolation* regimes are identical, which makes these terms practically indistinct semantically. The Russian respective rhetoric is more unequivocal and rigid. The RF government made a special point of spelling out the few key terms (as was mentioned earlier two basic forms of regime) to the residents. This, coupled with highly centralized power, strict policing and traditional submission of population to the authorities, helped to discipline a huge country.

Apart from the above mentioned nominations, COVID-19 discourse brought to light a number of metaphor-based terms with relevant sense, such as *cocooning*. Built on the similarity to a covering of silk threads insects make to protect themselves before they become adults, the noun is normally used to designate a habit of spending more time at home and less time going out and socializing. Like in the case of *self-isolation*, the word *cocooning* has undergone amelioration of meaning and now is used for a responsible behaviour of self-quarantine strongly recommended, especially to vulnerable groups (elderly people, pregnant women, etc.).

The next set of new words is related to behavior of individuals adapting to the pandemic reality. Whatever the cultural, ideological and economic differences, people tend to demonstrate similar behavioural patterns when put in an extreme situation, and even more so in a globalised world. The most typical modes of behavior get worded in a compact form. That is how the portmanteau nonce word *covidiot* (COVID + idiot) was created to mean an unreasonable behaviour of an individual who is either a scare-monger hoarding food and toilet paper or a light-minded egoist ignoring safety measures.

In Russian, the acronym *covidiot* (*ковидиот*), though quickly and eagerly adopted, is still an exotic borrowing and a rare choice even in media. Instead, the common word with the respective meaning is used — *паникёр* (alarmist, panic-monger). The Russian coinage for those who dismiss the coronavirus pandemic as an artificially inflated threat is a compound *коронадиссидент* (corona dissident). In fact the word-formation model "corona + noun / adjective / verb" turned out the most productive in Russian: *коронаскептики* (coronaskeptics), *коронапроявления* (corona symptoms), *коронакотик* (corona cat). Among other loan words that found their way into Russian from English are *карантин—шейминг* (*quarantine-shaming*, also *spread-shaming* — criticizing someone for spreading a virus or bacteria), *карантину* (*quarantini*, a humorous word with an Italian ending, coined back in 2005 in TV show *Scrubs*, — a strong alcoholic beverage that is made when people are quarantined, or otherwise locked up or trapped in a location for an extended period of time) [10].

In her book *A Paradise Built in Hell: The Extraordinary Communities That Arise in Disaster*, the celebrated nonfiction writer Rebecca Solnit writes that a truly dire situation “drags us into emergencies that require we act, and act altruistically, bravely, and with initiative in order to survive or save our neighbors, no matter how we vote or what we do for a living.” [8, P. 306]. The pandemic of 2019 proved, once again, this is true. Lots of people in different countries volunteered to do shopping and pet-walking for those who found themselves locked down in homes. A new term coined for this, first presumably in Canada, *caremongering*, is a result of minimal but meaningful deformation of the word with the negative connotation *scaremongering*. In Russia, no new word has been invented for this end: people who are eager to help others are called, as before, *волонтеры* (volunteers).

COVID-19 demonstrated all the features of a global disaster of the new millennium. Besides fast spread across the world and sophisticated methods of prevention and treatment, it is characterized by the controversial role of media. On the one hand, they help quickly inform and organize huge masses of people; on the hand, unsubstantiated information abundant in the internet leads to confusion in heads and unreasonable behaviour. The phenomenon was termed *infodemic* (blending of *information* + *pandemic*). Coined in 2003 for the SARS epidemic, the word came into frequent use in all the languages in 2019-2020, due to its high relevance.

Another dramatic change caused by the pandemic is concerned with employment and work. Although the working-from-home format is no news to the modern generation, never ever before has it been a globally prevalent form of work arrangement. And while previously working-from-home was a matter of choice now it has become a matter of survival. Meeting the requirements of the new experience, foregrounded came such terms as *teleworking*, WFH (working-from-home) contrasted to *WFO* (working-from-office), *home office*, *distance learning*.

In Russian every day communication the terms *работать на дому / удалённо* (work from home / from a remote place) and *дистанционное обучение* (distance learning) have boiled down to one common noun «удалёнка». The word is an example of the typical Russian word formation: adjective *удалённый* (remote) + diminutive suffix — *ка*. Normally, the use of words built by this model is restricted to informal style. However, if such word designates a socially important concept of high recurrence, it gets quickly accepted as a common literary word.

### Conclusion

To sum up, COVID-19 has caused similar changes in the English and Russian languages. Firstly, a group of already existing (disease-related) terms became temporarily topical, with some of them developing an opposite evaluative connotation. Secondly, completely new words were coined to give an up-to-date name to old concepts. Most of these neologisms, due to their specificity, will hardly be institutionalized and enter the general vocabulary. The others, however, are likely to remain in language since they designate concepts that are applicable in various situations of social communication.

As far as word formation diversity is concerned, the English language obviously has the edge over Russian. Due to the prevalence of one-morpheme words, on the one hand, and agglutinative and adjunctive mechanisms, on the other hand, English has more flexibility in creating and transforming words. In Russian, derivational possibilities are checked by complex inflectional morphology. It explains why since the pandemic outbreak English has recorded more new words than Russian.

But it is not only the structural properties of the languages that account for the statistical difference — to a great extent word production is directed by the cultural peculiarities, which include: 1) political and ideological factors; 2) an individual scenario of the disease spread and tackle.

The first attempts, like this article, at analyzing COVID-19 language will be certainly followed by further research, as the pandemic lockdown of 2019-20 revealed too many imperfections in all spheres of human life; dealing with them will lead to new changes, and therefore, to new words and new rhetoric.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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## ЛИНГВИСТИЧЕСКИЙ ПОРТРЕТ РУССКОГО И ФРАНЦУЗСКОГО ГОРОДСКОГО ЛАНДШАФТА

Научная статья

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## Аннотация

В статье рассматриваются особенности лексико-семантической организации топонимического пространства города на примере русских (г.Екатеринбург) и французских (г.Ренн) эргонимов. Методом сплошной выборки были проанализированы эргонимы (510 и 228 соответственно), которые впоследствии были классифицированы. Результаты опроса жителей городов показали, что респонденты описывали ассоциации, возникающие в связи с предлагаемыми объектами, и определяли функциональный профиль коммерческого объекта по его названию. На основе статистической обработки были выявлены наиболее продуктивные номинативные модели. Авторы считают, что целевая аудитория должна влиять на выбор названия коммерческого объекта, поскольку социальное самочувствие жителей города является ведущим фактором успешности развития городской территории.

**Ключевые слова:** эргоним, эргонимическое пространство, городской дискурсивный ландшафт, коммерческий объект.

## LINGUISTIC PORTRAIT OF RUSSIAN AND FRENCH URBAN LANDSCAPES

Research article

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## Abstract

The article discusses the features of lexical and semantic organization of the toponymic space of the city on the example of Russian (Ekaterinburg) and French (Rennes) ergonyms. Using the continuous sampling, ergonyms (510 and 228, respectively) were analyzed and classified. The results of a survey of city residents showed that respondents described associations that arise in relation to the proposed items, and determined the functional profile of the commercial enterprise by its name. The subsequent statistical analysis revealed the most productive nominative models. The authors believe that the target audience should influence the choice of the name of a commercial property, since the social well-being of city residents is a leading factor in the success of urban development.

**Keywords:** ergonym, ergonymic space, discursive urban landscape, commercial enterprise.

## Introduction

One of the main strata that form the discursive landscape of the modern city is the proper names of various urban institutions. The authors believe that ergonyms included in the structure of the urban discursive space create, like urbanonyms, “a certain information space, and in it the image of the city is drawn in various semantic modalities” (1).

A distinctive feature of modern onomastics in Russia is the tendency toward active erratic creation of ergonyms, which is due to a number of reasons, including scientific and technological advancements and their penetration into various fields of society. Also, the appearance of new stores, firms and commercial enterprises, due to the construction of new residential buildings with embedded commercial facilities for various purposes, led to liquidation or restructuring of the existing enterprises as a result of the increased market competition. The transformed onomastic space necessitates the development of new terms and names.

The change of political paradigms at the end of the twentieth century led to changes in the life of society; extralinguistic factors contributing to the emergence of ergonyms of the late XX — early XXI centuries in the Russian ergonymic space in many respects determined the specifics of the nomination process (2). In times of planned economy, there was little diversity in ergonyms, and enterprises were mainly named according to the product that they offered (*Garments, Footwear, Sausages, Furniture, Vegetables*) or by supplier (*Armenia, Georgia, Belgrade*). The transition to a market economy has intensified the creation of businesses and joint ventures, and they required titles to promote their market niche.

Some organizations, for example, government agencies, retained their names: *Scientific and Production Complex Iskra, Automobile Plant Ural*. In the case of modern commercial enterprises, names are often randomly chosen without regard to the essence of the nomination. Despite this, ergonyms develop in accordance with linguistic and extralinguistic factors.

The ergonymic space of many modern cities as a whole is quite diverse, but stereotypical, repeating names are no exception. The ergonymic space of many cities reflects the national composition of the population, their attitude to the historical, cultural heritage of the city, as well as to geographical objects (“*Tatar Culinary House*”, “*Sabantuy*” *cafe*,

“Yashen” youth organization, “Tatishchev” cafe, “Ekaterina 2” hotel, souvenir and gift shop “Malachite Box”) and to Russian culture in general (club “Pushkin CentralClub”, “Onegin” hotel).

Changes in society lead to the transformation of traditions and ways of naming urban objects, which affects the information space of the city, and the latter to one degree or another affects the social well-being of the person — a resident of a modern metropolis. The social well-being of city residents is a leading factor in the success of the development of the territory and, accordingly, the quality of life of the population, and probably should be the dominant factor in the formation of discursive landscape in any city. It should be noted that in relation to the assignment and change of the name of “territorial units” of urban space (streets, parks, etc.), Russia has norms enshrined in laws, both at the federal level and regional, while the names of commercial enterprises are not subject to regulation and depend on the intentions of the owner. Today, nominative strategies in the field of ergonymy are rather spontaneous, as a result of which there is an eclecticism of the nominative space of the city.

The impact of a particular ergonymic space on a person has not been studied enough. This article attempts to determine the attitude of city residents to ergonyms already included in the discursive space, because “... language accompanies and controls the activities of man in society” (3, 4).

Therefore, ergonyms, guiding city-dwellers within the framework of a verbalized space and suggesting the trajectory of its development and inclusion in various spheres of city life, have an impact on the residents’ well-being. The results of an express survey, conducted among residents of Ekaterinburg, will determine the most preferred methods of ergonyms formation from the point of view of their perception by the city-dwellers. The study will also reveal the features and the most productive models of nomination of commercial enterprises, taking into account their affiliation to different cultures.

### Research Methods and Principles

A number of methods formed the basis of the study, for example, the continuous sampling in online directories of the names of shops, beauty salons, cafes, etc. In 2016, it was part of the French internship program of one of the authors. Then followed the comparative analysis of the findings, and they were given a linguocultural characteristic. Further, the data were classified in accordance with word formation models and the most productive nominative models (by frequency of use). In total, we analyzed 510 ergonyms of Ekaterinburg and 228 of Rennes. In order to determine how Russian and French urban dwellers perceive the names created in different ways, they were surveyed on 48 names of organizations located in Ekaterinburg and 40 names of enterprises located in Rennes. Respondents (99 and 46 respectively) were to describe their associations arising in relation to the proposed names and determine the functional profile of an institution.

### Discussion

Being part of urban linguistic culture, ergonyms form the linguistic identity of the city and reflect many of the economic and cultural processes taking place in it. According to Snitko, “We define linguistic culture as a special type of interconnection between language and culture, which manifests itself both in the sphere of language and in the sphere of culture ...” (5).

Urban linguistic culture, or discursive urban landscape, has a great influence on the city dwellers, their social well-being and emotional-evaluative attitude to their external environment. In our study, the city acts as a linguistic object (6).

Today, the main goal of any enterprise or organization, seeking to take a strong position in the market, is to attract customers. The stylistic criterion plays an important role in the nomination, as it is both an aesthetic and cultural component: figurative shades of the meaning of the name, which “should involve the emotional mechanism of consumer behavior” (7). Ideally, the gradual effect of the name on the human psyche proceeds as follows: drawing attention to the text, the emergence of interest in the content of information, arousing the desire to have what is offered, prompting for action (bringing to purchase) (8). Based on this model, a number of requirements for the ergonym can be distinguished: it should be memorable, evoke positive emotions and be understandable to all segments of the urban population. According to Werkman, “a poorly chosen name will always be an obstacle, no matter how much money is invested in advertising ... It is necessary to study the impact of not only the word itself, but also its etymology and environment ...” (9).

### Main findings

Seven ways for creating ergonyms were identified, and it was determined that they perform specific functions and differently influence the social well-being of addressees.

The most productive way to form ergonyms in the Russian city is lexical-semantic onymization (39.56%), i.e. metaphorical comparisons or metonymic transfers to create a name for a commercial enterprise are most common; this is also the most productive for the French city (31.54%). For example, the use of metaphorical models indicates the difference between an enterprise and other similar ones, belonging to an elitist quality of service (hairstresser “Lutshy” (best); fitness center “Pervy” (first class); travel agency “Royal Deluxe”, bedding shop “Barkhatny son” (velvet dream); hotel-restaurant “Le Privilège”; clothing store “Ateliers Auguste” (a majestic, royal workshop). The metonymic transfer ensures the information content of the ergonym, accurately pointing to the profile (accessory store “Nitki-Igolki” (threads and needles), cafe “Bolshiye tarelki” (Big Plates), “Vilka Lozhka” (Fork Spoon); restaurant “Le Bocal”, shop of lamps “Soléa”, cafe “La Chope” (beer mug). Analysis of the results of the survey showed that ergonyms formed in this way (45% — Ekaterinburg, 48% — Rennes) are positively perceived by respondents and, with a few exceptions, correctly point to the profile of the nomination object (*Dynasty, MagicSun, Positive, Masters of Smiles, Jasmine, Joy Time, Old Man Hottabych; Le Royal, Miel et Nature, 7 Jours, Impression, CleanFIL, Or et Argent, La Coiffure à Petits Prix, All Nails*).

Another productive way to form ergonyms is lexical-syntactic (21.84% — Ekaterinburg, 33.08% — Rennes), and as a rule, ergonyms are presented in the form of phrases and sentences (10).

The main advantage of such ergonyms is self-descriptiveness and semantic deployment; the disadvantage is that they are inferior in compactness to single-word ergonyms: (dental center “Belaya Ladya”, café “Svoya Kompaniya”, alcoholic beverage store “Staraya Krepost”, beauty parlour “Golden Mask”, goods store “Homemade trifles”, restaurant “Russky Dvor”, café “French Baker”, organic food store “La vie Claire” (bright / clear life), home furnishings store “Formes Nouvelles” (new forms), orthopedic shoe store “Pieds sensible” (sensitive legs). Frequently, Russian and French ergonyms are based on phrases

with the genitive case (café “*Melody of Taste*”, shop of lighting fixtures “*Magic of Light*”. In the French language, the genitive case is transmitted by adding the preposition *de*: café “*La robe de la Girafe*” (giraffe dress), candy store “*La Maison du Bonbon*” (candy house), tea shop “*Rêves de Théés*” (tea dreams). Using numbers for nomination is more productive in Russian than in French (3.75% and 1.53%, respectively): clothing store “*12 months*”, dental clinic “*32 pearls*”, mini-garden for children “*Tenth Kingdom*”). However, using prepositional constructions is more frequent when naming French commercial objects (1.02% — 5.38%): the store for cribs “*At the Baby*”, the store for goods for hunting and fishing “*Fishing with hunting*”, car wash “*At Uncle Vanya*”. The most productive names for French ergonyms are those that are formed using the word *chez* + name, and this design is typical of the French language and is used quite often to say “at someone’s house”. It is rooted in the history of the early commercial enterprises in France, and more often is used to name cafés and restaurants: “*chez Paul*”, “*Chez Meh*”, “*Chez Dédé*”. Other examples of prepositional cases of French ergonyms are: shoe stores “*Outre mesure*” (over the limit), shop goods for girls “*Comme une fée*” (like a fairy). The structures most often used in this group of Russian-speaking ergonyms are in the form of sentences (wedding salon is “*Let’s Get Married!*”, travel agency “*Travelling in summer*”; cooking courses “*Cook and Go*”, optics salon “*Venez Voir*” (come to see).

The survey showed that ergonyms formed in a lexical-syntactic way evoke positive associations at the addressee, and a profile of the enterprise is easily determined.

An appeal to the addressee as a way of creating Russian ergonyms is used quite often (13.31%). This way of naming is relatively new, unusual, but the results of the study show that it can be considered quite effective (*Take Barashka, Assemble yourself, Be Fashion, Lady Charm*). In Rennes, an appeal to the addressee as a way of creating powerful ergonyms is used less often (6.92%), compared to the Russian discursive space: *Le Patron* (owner), *La Diva* (prima donna), *Osez* (dare). The survey revealed that all these names evoke positive emotions in the majority of respondents, and the profiles of organizations are correctly identified.

For Russian nominators it seems productive to use borrowed words and phrases in the names of commercial organizations. Among the ergonyms of Ekaterinburg, 13.31% were created using borrowings: beauty parlours — *Beauty, Beauty style, Healthy Jo*; cafés and restaurants — *Fire Side, Shine, Rosy Jane*; clubs — *Tele-Club, Gold, Bar-Club CITY*). This group is comprised of transliterated and non-transliterated ergonyms (7.85% and 5.46%), as well as ergonyms with mixed graphic design (3.41% — club “*Nirvana life bar*”). In Rennes, 10.76% of borrowings were identified: café “*Cook & Go*”, cell phone store “*The Phone House*”, tobacco shop “*Feeling Smoke*”, fashion accessories boutique “*A piece of chic*”, camera shop “*Yellow Korner*”, including with mixed design (2.30%). First of all, this is due to the different attitude to the use of foreign words in speech in general. In the French ergonomic space, especially in the small cities, such as Rennes, the English names usually belong to the American brand stores and organizations. We can assume that the abundant use of the English words in the French commercial nominations can negatively affect the city-dwellers’ well-being.

Native French institutions are usually referred to using the French lexis. When Russian ergonyms are created using mixed graphic design, there is a combination of styles — Cyrillic and Latin; in the French language, there is a combination of English and French words (fitness club “*Life is Fitness*”, hairdresser “*La Family Coiffure*” (family hairdresser), pawnshop “*Or en cash*”). The relative potency of the use of mixed type ergonyms in the Russian language is due, first of all, to the fact that the language uses the Cyrillic alphabet, and so the use of words or morphemes from European or other languages with a different writing system allows nominators to diversify the external design in Latin. The French language does not provide such an opportunity unless the nominators use the Cyrillic alphabet, hieroglyphs, etc. The language policy of France affects the limitation of graphic design, as well as the potency of borrowings.

In the modern discursive landscape of Ekaterinburg, there are a lot of names of mixed graphic design, but they are not always perceived positively by the urban residents, especially the older generation. However, determining the profile of the organization by mixing the styles and providing that recipients can translate the names of ergonyms, is 90% correct. In this context, we can talk about the prospects of research on ergonyms based on borrowings, on the perception of them and their impact on the well-being of city-dwellers.

In addition, the nominators in Ekaterinburg and Rennes use language game techniques (8.87% and 6.92%) when repeating a part of the word or the whole word (tea “*Nonrandom tea*”, shopping and entertainment center “*FanFan*”; shoe store “*MellowYellow*”, café “*Bagel Bagels*”), a rhyme (bedding store “*Belle Bedel*”, door salon “*Baron Dveron*”), contamination overlay (computer shop “*Computerra*” (“*computer*” and “*terra*” (land)), offering travel to Asian countries “*NostalAsie*” (nostalgie), French hairdresser “*PierRick*” (addition of the names of the founders Pier and Rick (“*perruque*” — wig), spa area “*Terrabienetre*” (land of spa treatments), and others. According to Shatalova, “replacement of one of the components in the word prototype by a new one leads to revitalization of the inner form of the word, updating all sorts of associations and creating the effect of newness” (11, 120).

Other ways of ergonym formation, such as substantivation from adverbs, verbs, interjections, etc., occurs as isolated events in the discursive space of Ekaterinburg and Rennes. Lexical-stylistic onymization (historicisms, jargonisms, colloquial vocabulary) is not used in Rennes’s discursive space: restaurants “*Russky Dvor*” and “*Boyarin*”, club “*Glue Place*”, holiday agency “*Seigneur Prikol*”, grocery stores “*Vkusnyashka*” and “*Obzhorka*”, children’s clothing store “*Balamut*”. The attitude of respondents to such names is ambiguous. Recognition of the organization profile for each ergonym ranges from 40 to 60%.

The results of the survey are shown in Figure 1.

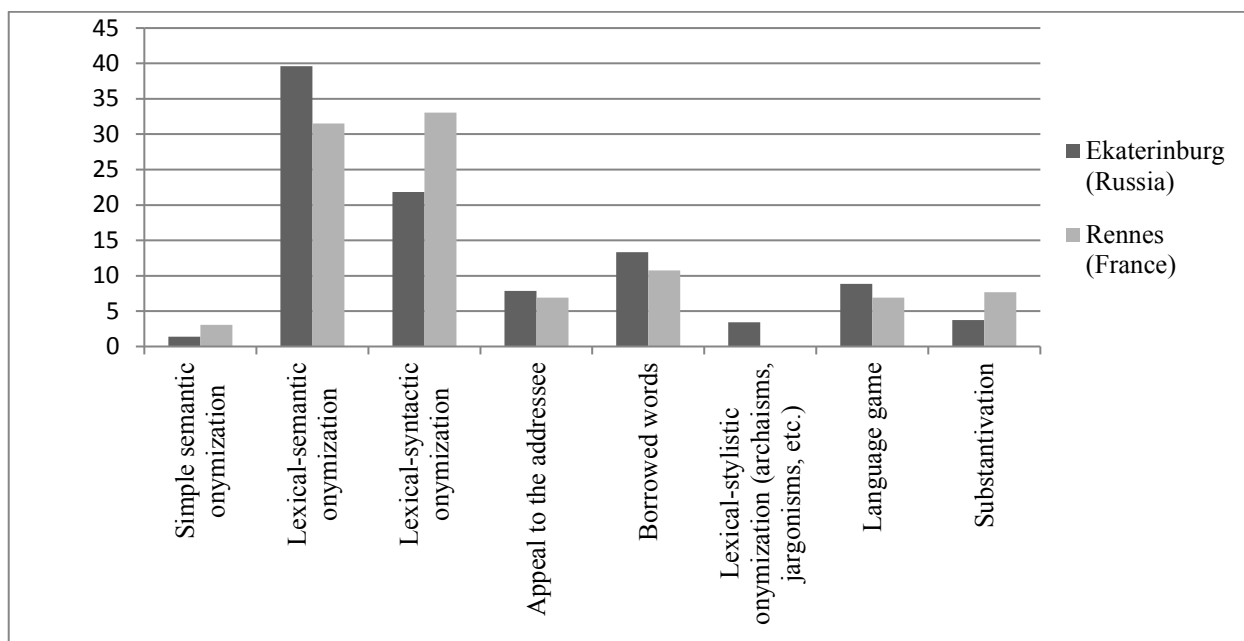


Figure 1 – Ways of ergonym formation in Ekaterinburg and Rennes

### Conclusion

Therefore, we can assume that the discursive landscapes of Ekaterinburg and Rennes are heterogeneous and diverse. In such a variety of names and signs, for a commercial enterprise it is very difficult to stand out and show its unique character, and city-dwellers find it difficult to spot landmarks in the information flow and maintain an emotional status, since some names of commercial institutions can have a negative effect, cause irritation and give an erroneous idea of the purpose of the object. The identified differences in nomination are due to the structural features of languages and partly to the peculiarity of language policy.

At the same time, the productivity of the lexical-semantic and lexical-syntactic models of onymization is clearly traced, and ergonyms obtained as a result of using these ways of formation are most favorably received by respondents and almost unmistakably indicate the profile of a commercial object. However, it should be noted, that the variety of ways of onymization increases the likelihood of a variety and originality of names, and, possibly, more accurate guidance on the profile, taking into account social status, material status, age, and gender. For example, names formed by using foreign words are more appealing to young people. In addition, the presence in the name of any unusual words may indicate a certain elitism of the commercial enterprise. To attract the older generation, nominators try to specify a profile of services or products. In this regard, we believe that a thorough study of how the target audience can influence the choice of name is required.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.13>**РОЛЬ МЕЖДУНАРОДНОЙ ЛЕКСИКИ В РАЗВИТИИ ЭРУДИЦИИ**

Научная статья

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**Аннотация**

В статье представлены результаты исследования функционирования международной лексики в английском и русском языках с точки зрения использования ее в учебном процессе. Проводится сопоставление «новых слов» англоязычного учебного материала с их значениями в русских словарях иностранных слов с целью сравнить новые структуры с уже знакомыми из родного языка для разнообразия заданий, которые позволят обучающимся активно пополнять словарный запас, развивать эрудицию, осмысленно подходить к использованию иноязычной лексики в письменных работах.

**Ключевые слова:** международный, заимствование, язык, лексика, словарь иностранных слов, эрудиция.

**THE ROLE OF INTERNATIONAL WORDS IN DEVELOPMENT OF ERUDITION**

Research article

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**Abstract**

This article presents the results of the study of the international loanwords' functioning both in English and Russian languages as exemplified by their usage in learners' written papers. The comparative analysis of "new words" presented in textbooks of English and their meanings in the Russian dictionaries of foreign words aims at finding similarities in structures of loanwords in both languages and using them in various exercises that will activate and broaden the learners' erudition if applying it to written works.

**Keywords:** international, loanword, language, vocabulary, dictionary of foreign words, erudition.

**Introduction**

In Russian language as well as in any other language the appearance of loanwords is the result of a natural global process of transition of the elements of one of the languages into another language system as the consequence of international political, sociocultural and business contacts. The radical changes in Russian social and economic spheres at the end of the twenties and the beginning of the twenty first century became stimuli for activating new dynamic processes in Russian language. Though the notion of a "loanword" or "word taken from another language" [1, P.506] was listed in dictionaries long ago, it is still a contemporary term in every modern language. Hence, the definition of a loanword as "a word taken over from another language and modified in phonetic shape, spelling, paradigm or meaning according to the standards of the English language" [2, P. 248-256] and the statement that such words have "identical origin that occur in several languages as a result of simultaneous or successive borrowings from one ultimate source" [ibid.] can be regarded as universal for stating precisely the meaning of such vocabulary and its likeness in different languages. Usually, new words or terms appear due to the progress in science, denoting abstract notion in terminological systems like the typical indicators of inventions of the twentieth century: "antenna, antibiotic, atomic, automation, autostrada, betatron, bionics, cybernetics" [ibid.] and many others. Such mutual influences of languages from ancient times to the twentieth century had been deeply researched by Smirnickij in his work on History of English language, in which the relations between languages reveal the historical and linguistic links between languages, like English and Scandinavian words in *son, sun-u, sun-r* and Russian *сын* [3, P. 21], for example. The Latin and Scandinavian influences, the Norman Conquest, and even the appearance of Russian words in English language in XVI – XVII centuries, such as *boyar боярин, Cossack казак, muzhik мужик, voivode воевода, tsar царь, altyn алтын, rouble рубль, sorock konейка, verst верста, poud пуд, telega телега, samovar самовар, kvass квас*, [3, P. 217] led to significant changes in English vocabulary, that now influences other languages through different cross-culture activities. The earlier edition of the Russian authoritative dictionary of foreign words lists 20 000 loanwords and terms [4, P. 5] from different languages with articles including origin, definition, examples of usage. Among the dictionary entries, there are words from different spheres of human activity, like sport, fashion, cinema, entertainment: *football футбол, match матч, out аут; jersey джерси, pullover пуловер; film фильм, club клуб, jazz джаз* [4, P. 86-765]. Additionally, the Russian handbook of spelling and punctuation recommends to keep new foreign words closer to their pronunciation and graphical form in case they are not totally assimilated to Russian language, like *alma mater альма—матер, black and white блэк энд уайт, goodbye гуд—бай, comme il faut комильфо, motto мотто, OK о'кей, five o'clock файв о'clock, all right ол—райт* [5, P. 96-97]. Another dictionary of the newest foreign words lists 3500 words that mostly denote modern trends and "internet" notions: *banner баннер, badge бейдж, gadget гаджет, street racer стритрейсер, usability юзабилити* [6, P. 51, 54, 109, 418, 558]. Even the intention of linguists to use a foreign word only in case when there is no satisfactory substitute for it, cannot displace the flow of internet words that soon will dominate in every language.

Obviously, this kind of international vocabulary should be introduced as a studying challenge for the learners of foreign language. Thus, the goal of the research is to examine the various international loanwords through the lens of classroom practice. Agreeing with Arnold, that "the treatment of international words at English lessons would be one-sided if the teacher

did not draw pupils' attention to the spread of the English vocabulary into other languages" [2, P. 256], it would be important to explain the origin of international words in order to find similarities between the words that appear almost concurrently in many languages. The comparative approach in analyzing the issue of loanwords allows to illustrate the high frequency usage of the old and new borrowings in textbooks of English and learners' essays. Such comparison shows that the difference between Russian and English words lay mainly in a visual dissimilarity of Latin and Cyrillic alphabets. However, the tasks on recognizing loanwords could make the process of learning the vocabulary more productive. Already the first pages in the foreign textbook of English contain sentences in which international words might sound familiar to Russian learners of English: *content, unit, tourism, conservation, international, technology, grammar, aspect, subordinate, perfect, cohesion, future, passive, character, radio, brochure, series, iconic, car, quiz, message, innovation, test, stereotypes, criticism, fitness, system, debate, materialism, etc.* [7, P. 2-3]. Quite a few English words, such as *essay, composition, student, text* are alike visually to their "pairs" in Russian language (see table 1).

Table 1 – International words in the English and Russian languages

English	Russian	Dictionary
essay	эссе	<French <i>essai</i> опыт, очерк (научный, исторический, публицистический) [4, p. 822]
composition	композиция	<Latin <i>composition</i> , сочинение, составление, соединение, связь [4, p. 345]
student	студент	<Latin <i>studens</i> усердно работающий, занимающийся <Italian <i>studio</i> старание, изучение [4, p.666]
text	текст	<Latin <i>textum</i> ткань, связь (слов) [4, p. 680]

Notes: table 1 shows the words in both Russian and English languages that have one Latin or French origin.

Such words were borrowed by Russian Language from other languages, French, German, Polish in the eighteen-nineteen centuries. The western European languages were the source for the further borrowings of political, cultural, literary and technical terms: *ballet балет, genre жанр, Roentgen рентген* [8, 132-133]. Some of the words' history could be traced back to significant events that happened at a certain period of time, like the English word *parliament*, which was formed from the French word *parole* in 1265 [9, P.69] when the first political council was organized in England and the English became the national language of this country. Later, the same word was loaned by Russian language and assimilated with the same lexical meaning.

As a rule, the words and phrases that learners use in their written assignment are taken from samples in a textbook, therefore, there are quite a few international words which could be repeated by several students while they are writing their essays. The highlighted English words in students' sentences are listed in Russian dictionaries of foreign words [4], [6] having one origin and similar meaning in both languages:

*A substantial number of released films are based on books.*

*A screen adaptation of a book.*

*Films do not always live up to all the hype around them.*

*A writer and a director have to be contemporaries.*

*Authors can be screenwriters.*

*Cinematography appeared at the end of 19 century.*

*There are a great number of films based on popular books.*

*There is a tendency that most of films are not as good as a book.*

*These films can be based on famous novels that millions of people enjoy.*

*Small budget of films doesn't let directors invite outstanding actors and buy expensive decorations.*

The latest tendency to internationalization in higher education demonstrates the increased flow of foreign words into university textbooks as the reflection of this process in different humanitarian spheres. The highlighted words from the online text illustrate the maximum usage of international vocabulary in describing the notion of *internationalization* of education on a global market:

*"In recent years Internationalization has become of vital concern in Higher Education and all indications are that this will be increasingly the case. Globalization, privatization and mobility of students, seeking internationally accredited qualifications relevant to a globally—mobile workforce, are increasing the pressure on institutions around the world to take action in Internationalizing curricula and professional practice"* [10] (see table 2).

Table 2 – The sameness of English and Russian words in transliteration

English	Russian	Transliteration
internationalization	интернационализация	internacionalizacija
vital	витальный	vital'nyj
concern	концерн	koncern
indication	индикация	indikacija
case	кейс	kejs
globalization	глобализация	globalizacija
privatization	приватизация	privatizacija
mobility	мобильность	mobil'nost'
student	студент	student
accredit	аккредитовать	akkreditovat'
qualification	квалификация	kvalifikacija
relevant	релевантный	relevantnyj
press	пресс	press
institution	институт	institut
action	акция	akcija
curriculum	куррикулум	kurrikulum
program(me)	программа	programma
professional	профессионал	professional
practice	практика	praktika

Notes: table 2 shows similarity of the English and Russian words written in transliteration.

Though, some of the highlighted words from the mentioned text [ibid.] are not completely assimilated phonetically, graphically and grammatically they are recognizable in both English and Russian languages. Furthermore, the articles from Russian dictionaries can add the valuable data regarding origin, meaning and usage of the loan words (see table 3).

Table 3 – The comparison of loan words in a dictionary article

English	Russian	Origin/ Dictionary of Foreign Words
internationalization	интернационализация	<Latin <i>Inter</i> + <i>natio</i> ( <i>nationis</i> ) между + народ Internationalization - интернационализация, международное объединение; международный революционный гимн пролетариата [4, p.281].
vital	витальный	<Latin <i>vitalis</i> , биол. жизненный, прижизненный, имеющий отношение к жизненным явлениям [4, p. 142].
concern	концерн	<English <i>concern</i> один из видов капиталистических монополий [4 p.362].
indication	индикация	<Latin <i>indicator</i> указатель [4, p. 270].
case	кейс	<English <i>case</i> случай [6, p.196].
globalization	глобализация	<Latin <i>globus</i> глобус, шар < French <i>global</i> [4, p.183].
privatization	приватизация	<Latin <i>privatus</i> частный [4, p.562].
mobility	мобильность	<Latin <i>mobilis</i> , подвижный <French подвижной [4, p. 455].
student	студент	<Latin <i>studens</i> усердно работающий, занимающийся [4, p. 666].
accredit	аккредитовать	<Latin <French <i>accréditer</i> уполномочить [4, p. 31].
qualification	квалификация	< Latin <i>qualificatio</i> < quails какой, какого качества; определение качества [4, p. 317].
relevant	релевантный	< Latin <i>relevare</i> < Indo-European <i>le(n)gwh</i> легкий [11].
press	пресс	<Latin <i>pressus</i> давление [4, p. 560].
institution	институт	<Latin <i>institutum</i> учреждение [4 p. 275].
action	акция	<French <i>action</i> – ценная бумага; действие [4, p. 36].
curriculum	куррикулум	< Latin <i>curriculum/la</i> учебный план, перечень учебных дисциплин [11].
program(me)	программа	<Greek <i>programma</i> [объявление, предписание] план намеченной деятельности [4, p. 565].
professional	профессионал	<Latin <i>professio</i> – постоянная специальность [4, p. 573].
practice	практика	<Greek <i>praktikos</i> [деятельный, дельный] целесообразная предметная человеческая деятельность [4, p. 558].

Notes: table 3 shows the Russian Dictionary of foreign words' articles that contain not only the words and origin, but also their meanings and usage in different word combinations.



Since most students find it hard to learn English vocabulary without making comparisons with their native language, it would be more productive to study international words by means of finding out the links between the words in different languages. The most obvious way to explain such close ties between languages is to compare the active vocabulary from a textbook [12] with the words that are listed in Russian dictionaries of foreign words (see table 4).

Table 4 – The textbook's words in Russian dictionaries of foreign words

English	The article in Russian dictionary
creativity [13, p.2]	креативность < English <i>creativity, create</i> - создавать, творить / они обладают потрясающей дисциплиной, за счет чего могут задавить креативность соперника [6, p. 217].
book/reading [13, p. 1-3]	букридер < English <i>book, reader</i> - мобильное устройство в виде планшета для чтения электронных книг/букридер, он же ebook, «читалка»... [6, p. 86].
critical [13, p. 2]	критический – относящийся к критике < Greek <i>kritike</i> - дающий разбор и оценку какого-либо явления, произведения, деятельности...; критическая философия [4, p. 378].
presentation [13, p. 2]	презентация < English <i>presentation</i> - публичная акция представления какой-либо новой работы (кинофильма, книги, новой марки машины и т.п.) / презентация сборника состоится в Русском музее [4, p. 309].
use, user [13, p. 2]	юзер < English <i>user/use</i> -пользоваться, использовать- пользователь ЭВМ; обычно непрограммист, использующий компьютер для решения прикладных задач / не все юзеры указывают страну, в которой живут [6, p. 558].
humour [13, p. 2]	юмор / English <i>humour</i> < Latin <i>humor</i> – влага - изображение смешного... / юмореска – небольшое художественное произведение, проникнутое юмором [4, p. 827].

Notes: table 4 shows that Russian words preserve the form and meaning of the English word in case when they are international words.

Obviously, a textbook of foreign languages introduces vocabulary from different areas of human activity, including international words that are listed in Russian dictionaries of foreign words. This fact proves the possibility to simplify the process of learning the “new” vocabulary, that appears to be not new but international in many aspects. The survey, conducted among thirty students to know whether the *new internet words* are familiar to them prior studying the textbook of English [12, P. 102], shows the positive result (see table 5).

Table 5 – The students' survey data

English words	Number of answers	Number of students, year 2019	The written answers in Russian
selfie	29	30	Селфи
phishing	6	30	Фишинг
crowdfunding	13	30	Краудфандинг
meme	29	30	Мем
photoshop	28	30	Фотошоп
spam	26	30	Спам
blog	26	30	Блог
Cyberbullying	14	30	Кибербуллинг
Offline	25	30	Офлайн
Podcast	28	30	Подкаст
Surf	8	30	Сёрф
Browse	15	30	Браузер
Hotspot	5	30	Хот-спот
Troll	27	30	Троль

Notes: table 5 shows that around 90% of students know the new vocabulary from the advanced level textbook of English prior studying the Unit [ibid.] The Russian words are listed in the dictionary of foreign words [6, p.67- 529].

Additionally, the students were asked to write in their own words the definition of the word *meme* from the given list of *new internet words* [12, p.102]. As a result, the majority of students could write similar definitions in a period of time of two or three minutes (see examples a – i):

- it is a kind of internet joke;
- meme is a funny picture, it is primitive, eye-catching, easy to understand;
- meme is connected with some current affairs or historic events, science, or just some funny things;
- it can contain a picture and some words;
- meme is a very funny picture or phrase;
- usually young people use mems to talk about strange situations;

g) *meme is a funny online picture, photo or video;*

h) *meme – a very amusing funny picture of something with catchy words that make you laugh.*

In the completion of the task to write sentences with the words from table 5, the students reveal the ability to compose short sentences with the new internet words in one-two minutes: *troll makes meme in photoshop, spams in blogs; cyberbullying is common among trolls; there are podcasts, buzzwords and 'pop-culture' memes*, etc. Thus, the tendency is clear: spending more time dealing with the constant stream of messages, students learn new internet words naturally without any effort to memorizing such words. At the same time, the dictionary article on *meme* can deepen the learners' knowledge by explaining the origin of the new word *meme* that came from genetics to media as it was described in a book written by professor R. Dawkins in the twentieth century [6, p. 250].

It is known, that in the twentieth century to develop a good vocabulary and erudition a learner needed to spend years in libraries reading books of distinguished scholars and studying textbooks of foreign languages. According to the author of the twentieth century, Norman Lewis, "in the highly verbal, highly intellectual civilization in which we now live, the man with a better vocabulary has a better chance of success, other things being equal – a better chance of success in his personal life, his business life, his intellectual life" [14, p.10]. Nowadays, the learners of a foreign language absorb the trendy international vocabulary easily on internet, and by the time they open the textbook of English they already know how to compose sentences, using *new internet words*. Though, there are some pessimistic motives in a contemporary guidebook on academic writing that "the internet has made society less efficient, less informed, and less healthy" [15, p.36], it is clear that learners obtain common vocabulary not only from the written samples in the textbooks of foreign language, but from the internet sources.

For a sake of improvement of quality of studies and adjustment to the situation when students are lack of time to read, write and memorize, but across the Globe they are learning more through their digital connections, it is obvious to change the approach to constructing the textbook of a foreign language. For the development of learners' erudition in the time of internationalization in education, it is more productive to compose the textbooks' international vocabulary in a comparative way with the references to origins, definitions, derivatives, pronunciations, examples of usage, showing similarities in languages.

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.11>**НЕОЛОГИЗМЫ КАК ОТРАЖЕНИЕ РАЗВИТИЯ И ЖИЗНЕСПОСОБНОСТИ ЯЗЫКА (НА МАТЕРИАЛЕ АНГЛИЙСКОГО ЯЗЫКА)**

Научная статья

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**Аннотация**

Статья посвящена вопросу пополнения состава английского языка неологизмами, которые отражают изменения и реальные процессы в современном обществе. Цель работы заключается в определении причин возникновения неологизмов и их способа образования. Материалом для исследования послужили словари, а также Интернет-источники (СМИ, публикации, социальные сети).

Практическая значимость работы состоит в возможности использования ее результатов при анализе лексического состава английского языка.

**Ключевые слова:** язык, лексические единицы, неологизмы, способ образования неологизмов.

**NEOLOGISMS AS A REFLECTION OF EVOLUTION AND VITALITY OF LANGUAGE (ILLUSTRATED BY EXAMPLES IN ENGLISH)**

Research article

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**Abstract**

The article is devoted to the issue of English language composition by replenishment of neologisms, which reflect changes and real processes in contemporary society. The primary focus is to determine the reasons of neologisms occurrences and the way of its formation. The material presented in this book comes from a wide range of sources: dictionaries, as well as Internet sources (media, publications, social networks, etc.).

The practical result of this work is in the possibility to use the results of new trends of neologisms in the analysis of the English language lexical composition.

**Keywords:** language, lexical units, neologisms, way of neologisms formation.

**Introduction**

Language as a means of communication is constantly changing to express the sense of the processes taking place in society accurately. Such changes are logical for any active language. However, the intensity of such changes may be different. N.S. Valgina notes that the internal resources of the language, which were not in demand for various reasons, now have been driven by the influence of external social factors [4]. All the changes that take place in the life of a society, first of all, are reflected in language. The language is constantly evolving, being in close connection with the history and culture of the people. "The new language vocabulary reflects developments in modern language culture because of such phenomena as digitalization, computerization, information, globalization, etc." [7, P.18]. In recent decades, many languages have experienced a "neological boom". The activation of social life processes, technological progress, formation of the global information environment have led to the increasing the number of new lexical units.

Words stock is most responsive to all changes in various spheres of society. Thus, the rapid formation of the global information environment, the intensification of human life, leads to the process of replenishing the vocabulary and enriching the language by the formation of neologisms in modern English. The new vocabulary reflects the current changes and realities in the political, economic, social and cultural spheres of society. The emergence of neologisms is proof of the evolution and vitality of language. This is clearly evidenced by the development of modern English vocabulary, characterized by the intensive social advancement in all its spheres. Identifying the criteria of neological character of the word is a topical issue of neology, which touches upon the researchers' attention. In particular, not every new word created by any speaker is enshrined in the language. First, this word is occasionalism, then it gradually assimilated by language and becomes a neologism that can either gain a foothold in the lexical system, or cease to exist [10]. It is necessary to distinguish neologisms from occasionalisms, which are created by individual authors in one particular text and not used in the language community [7]. A.A. Zaiskiy notes that neologisms arise on the basis of existing material, i.e. according to the word-formation system of this existing language [7].

Researchers give different definitions to the concept of "neologism". Thus, V.S. Vinogradov defines neologisms as "new words or meanings that are fixed in language, which call new objects of thought" [5, P. 121]. I.V. Arnold calls words or set phrase as neologisms (or metaphorically – newcomer), which are included in language due to the growth of culture and technology, development or changes by social relations and changes in everyday life of people, living conditions which are perceived by speakers as new [1]. Researchers may even use free language; often it may have an unscientific nature [11]. Having analyzed the various theories, A.E. Belkova comes to the conclusion that at present we are not entitled to adhere to the

only one definition, which states that neologism should be considered only by new words. At the same time, “good” neologism should be unambiguous and motivated [2]. N.Z. Kotelova says that the specifics of the concept of neologism is “historically and comparatively”. It requires concrete parameters, namely 1) time – parameter, that is neologisms are new words of any period in relation to previous periods; 2) language space – parameter (spheres and genres of use), i.e. a) in languages in general; б) in this native language; в) in literary language; г) in sublanguage in question; 3) “novelty” is associated with the definition of a type of: new meaning (semantic neologism), new form (neologism is synonymous with an existing word, both (self-neologism) [9].

In the context of our study, we assume that neologism is a newly formed or borrowed word (phrase), or a formed derivative word from a previously known word created by new realities.

Another criterion for defining language units as neologisms is the scope of their functioning, for example: social and everyday life; computer technology and social media; socio-economic sphere; socio-political vocabulary; anthropocentric characterizing nominations [8].

It should be noted, that neologisms are divided into semantic, lexical and lexical-grammatical by the way of their formation [2]. The semantic way is to change the meaning of the old word. Lexical neologisms are neologisms that have arising from other borrowing languages. Lexico-grammatical neologisms are new words that have arisen on an existing basis by affixing, conversion, word-composition, abbreviation.

Hundreds of neologisms appearing in English language every year are related to social and everyday life recorded in newspapers and magazines, Internet publications, social networks, etc. In our opinion, it is in this sphere of human activity that many neologisms reflect the national specificity of the speaking community. These neologisms reflect the various processes of society (social movements, political “preferences”, anxieties, lifestyle, etc.), serve as a codification of new cultural experience and determine the dynamics of the current processes of modern English-speaking society.

The process of forming an ecological culture, for example in the United States, is closely related to the system of national values, so ecocentric consciousness is formed through the patriotism of Americans [6]. Constant discussion of environmental issues leads to a change in people's thinking and consumer behavior. This is manifested among other things, through the emergence of neologisms.

**Climate emergency** – noun, serious and urgent problems that are being caused or likely to be caused by changes in the world's weather, in particular the world getting warmer as a result of human activity increasing the level of carbon dioxide in the atmosphere [12]. Word-composition (N + N).

**Example:** *In Scotland, a **climate change emergency** had already been declared — and targets are being set to reduce greenhouse gas emissions to net-zero by 2045* (BBC News, May 3, 2019).

**Climate denial** – noun, a refusal to accept the reality of climate change [14]. Word-composition (N + N).

**Example:** *At its heart, **climate change denial** is a conflict between facts and values. People deny the climate crisis because, to them, it just feels wrong* (The Conversation, October 8, 2019).

**Eco-anxiety** – noun, the anxiety associated with fear of harming the environment [16]. Affixation (eco- + anxiety).

**Example:** ***Eco-anxiety** is not the same as a clinical anxiety disorder, though physicians say fears about the climate can worsen or trigger pre-existing mental health problems. In fact, for most people, **eco-anxiety** is a healthy response to the climate crisis, Hickman argues* (Time, November 21, 2019).

**Ecocide** – noun, damage to or destruction of the natural environment, especially as caused by human activity such as pollution or war [14]. Blending (eco + cide). Eco has its roots in the Latin word “oeco” meaning “household” and nowadays it means “environment”, “-cide” comes from the Latin verb “caedere”, meaning “to kill”.

**Example:** *One day, a few years from now, they imagined Brazil's president, Jair Bolsonaro, being hauled to The Hague to stand trial for **ecocide**, a term broadly understood to mean the willful and widespread destruction of the environment, and one that, they hope, will eventually be on par with other crimes against humanity* (The New York Times, September 21, 2019).

**Ecotourism** – noun, the business of providing vacations and related services that are not harmful to the environment of the area [13]. Affixation (eco- + tourism).

**Example:** ***Ecotourism** is about uniting conservation, communities, and sustainable travel. This means that those who implement, participate in and market ecotourism activities should adopt the following ecotourism principles...* (Gaia Discovery, April 4, 2017).

**Flight shame** – noun, feeling bad about flying, leading people to choose other methods of transport [14]. Word-composition (N + N).

**Example:** *The term Flygskam, which translates to “**flight shame**” and encourages individuals to take the train over a plane, has seemingly gained popularity in Thunberg's native Sweden* (Forbs, Jan 13, 2020).

**Plogging** – noun, a recreational activity, originating in Sweden, that combines jogging with pick up litter [13]. Blending (pick up + jogging).

**Example:** *However, **plogging** is an activity for all age groups and abilities. “We try to encourage kids — they don't expect it to be so fun,” Ahlström said. You don't have to be a star athlete, he said, “to be good at **plogging**”* (BuzzFeed.News, January 13, 2019).

**Bioregionalism** – noun, the conviction that environmental and social policies should be determined by the bioregion rather than economics or politics [13]. Affixation (bio- + regional + — ism).

**Example:** *“**Bioregionalism** is a new process of thinking and is one such option. It a way of making a new social construct through territories with different entrances, where we will have to work with concepts like “consciousness of place” and “global archaeology” and formulate new proposals and test them on the ground”* (Down to Earth, October 31, 2018).

It should be noted that recently the trend towards escapist troubles in the society has increased, i.e. escaping from everyday reality, escaping from unnecessary money spending, domestic problems, fear of an imperfect world and increased “self-care”, the emergence of subcultures changes in everyday life.

**Janxiety** – noun, feelings of unhappiness and worry that people often have at the beginning of a new year [12]. Blending (January + anxiety).

**Example:** *Yes, the holidays are well and truly over and the rest you enjoyed seems a distant memory. Like millions of others, you are suffering from **Janxiety** – January anxiety – during the most stressful month of the year* (Friday, January 22, 2016).

**Child-free** – adj., used to describe someone who has decided not to have children [14]. Word-composition (N + Adj.).

**Example:** *"I also examine the social, economic and environmental impact of the **childfree** choice. There have been **childfree** people for much longer than many folks realize, but it is only in recent decades that we've come to see them and talk about the reality that parenthood is and should be a choice rather than an inevitability..."* (Iowa State Daily, March 10, 2020).

**Twodio** – noun, a small apartment with one large room for sleeping and living in, a bathroom, and a kitchen that is shared with another apartment [12]. Blending (two + studio).

**Example:** *So-called '**twodios**', like those just finished in Willesden, offer young professionals a private room and bathroom with a kitchen shared between two people* (MailOnline, April 28, 2016).

**Normcore** – noun, a style of dressing in clothes such as jeans, white T-shirts and trainers, chosen deliberately for being plain and boring and not drawing people's attention [15]. This trend implies freedom from fashion and leads to reasonable savings. Blending (normal + core).

**Example:** *The term **normcore** was coined on October 19, 2013 when the trend-casting group K-hole published "Youth mode: a Report on Freedom" For K-hole the goal of **normcore** was to blend into the crowd, to be unrecognizable from any other person, or as they wrote, "the new world order of blankness"* (Vox, April 16, 2014).

Representatives of Great Britain Royal Family honor the traditions that have been observed by many centuries, and most often put in the form of various ceremonies and events, which is interesting and can serve as an occasion for the creation of new words:

**Megxit** – noun, a group of people who dislike **Meghan Markle** and want her out of the British Royal Family [16]. Blending (Meghan + exit).

**Example:** *"This is a promising start to #MEGXIT," wrote UK journalist Alex Wood, referring to the new term being used to describe the Duke and Duchess of Sussex's bombshell resignation from the British royal family Wednesday* (New York Post, January 9, 2020).

**To Meghan Markle** – verb for ghosting or disposing people once you have no use or benefit from them anymore without any regard to genuine human relationships [16]. Conversion (from noun to verb).

**Example:** *Meghan Markle, a verb, past tense — **Meghan Markled**: to value yourself and your mental health enough to up and leave a room/ situation/ environment in which your authentic self is not welcomed or wanted* (The Guardian, January 24, 2020).

At the height of the COVID-19 epidemic, new neologisms are appeared, which denote both panicking people and dissemination of false information related to the Covid-19 pandemic.

**Covidiot** – noun, someone who ignores the warnings regarding public health or safety [16]. Blending (COVID-19 + idiot).

**Examples:** *"Elon Musk is tech **Covidiot** No. 1 during coronavirus pandemic"* (New York Post, April 18, 2020). *"Covidiot clown exercises in his pants with help of topless friend while more lockdown flouters head to UK parks and beaches"* (MailOnline, April 21, 2020).

**Infodemic** – noun, the spread of incorrect information, especially online [14]. Blending (information + epidemic).

**Example:** *Silicon Valley has responded to the "**infodemic**" with aggressive intervention and an embrace of official sources and traditional media outlets* (The Guardian, April 10, 2020).

## Conclusion

Analyzing neologisms presented here, we can identify several reasons for the occurrence of neologisms: the reflection of moods and concerns of society, the problems that have arisen or accumulated (environmental neologisms, revision of life values, etc.); the activity of the population on social networks and their interest in certain events; the development of information and digital technologies, which takes the community to a new level of communication which leads to a rapid acceleration of language processes in comparison with past periods.

There are a lot of ways of word-formation which are various: affixation, conversion, word-composition, blending, shortening, alphabetism, etc. It should be noted that word-composition and blending are the most productive and dominant ways of new words formation.

## Конфликт интересов

Не указан.

## Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.8>АДАПТАЦИЯ АКТИВНЫХ СЛОВАРНЫХ МЕТОДОВ, НАПРАВЛЕННЫХ НА «ПАССИВНОЕ»  
ЗАКРЕПЛЕНИЕ ЛЕКСИКИ

Научная статья

Нурутдинова А.Р.<sup>1\*</sup>, Епишева К.Д.<sup>2</sup>, Шайдуллина А.Р.<sup>3</sup>, Хусайнова Р.Р.<sup>4</sup><sup>1</sup> ORCID: 0000-0001-5759-0820;<sup>3</sup> ORCID: 0000-0001-5759-0820;<sup>1, 2</sup> Казанский (Приволжский) федеральный университет, Казань, Россия;<sup>3, 4</sup> Альметьевский государственный нефтяной институт, Альметьевск, Россия

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## Аннотация

Изучение словарного запаса является важным процессом в изучении языка. Словарь влияет не только на прогресс обучения, но и восприятие нас другими людьми. В нашей повседневной жизни одной из причин, по которой человек идентифицируется как образованный, является разнообразие слов, используемых в речи. Вышеуказанная закономерность была принята во внимание и нашла отражение в целях современного образования. Центральная компетенция, сформированная в современной школе, является коммуникативной. Таким образом, учебный процесс также претерпел изменения. Кроме того, преподавательская лексика является, безусловно, самой многоаспектной частью обучения языку. Что касается формирования коммуникативных навыков, то словарный запас по активному и пассивному типам выходит на первый план. Проблема значительного беспокойства состоит в том, что большинство исследований и дискуссий изучают расширяющийся словарный запас в целом. В значительной степени они представляют методы обогащения и способы измерения пассивной лексики. Слово проходит несколько этапов, прежде чем перейти к активной части словарного запаса. Методы для усиления пассивных слов должны быть построены, чтобы помочь учителям в их практике. Он подчеркивает актуальность этого исследования. Объектом исследования являются методы пассивного укрепления словарного запаса. Предмет исследования определяется как процесс укрепления пассивной лексики. Цель исследования была двоякой: во-первых, изучить особенности пассивной и активной лексики; во-вторых, рассмотреть пути укрепления пассивной лексики. Рассматриваются следующие методы: 1) изучение теоретического материала о пассивной и активной лексике, включая их отличительные особенности, подтипы и способы измерения; 2) изучить методы активации пассивной лексики; 3) синтезировать новые методы путем преобразования существующих обогащающих словарный запас методов. В исследовании использовались описательное исследование вторичных данных по данной теме, анализ данных и предлагаемые методы, синтез новых способов обучения активной лексике.

**Ключевые слова:** пассивная лексика, активная лексика, коммуникативная компетенция, методы, активация пассивной лексики, способы обучения.

## ACTIVE VOCABULARY METHODS AIMED “PASSIVE VOCABULARY” STRENGTHENING METHODS

Research article

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## Abstract

Learning vocabulary is a significant process in language learning. Vocabulary influences not only the study progress, but also the perception of us by other people. In our daily life one of the reasons why a person is identified as the educated one is the diversity of words used in speech. The aforementioned pattern was taken into account and has reflected in the aim of modern education. The central competence formed in today's school is communicative one. Thus, the teaching process has also undergone changes. In addition, teaching vocabulary is by far the most multi-aspect part of teaching language. With respect to forming communicative skills the vocabulary division on active and passive types comes to the fore. The problem of considerable concern is that most researches and discussions study the expanding vocabulary in general. Largely, they represent methods of enriching and ways of measuring passive lexicon. A word is going through several stages before passing to the active part of vocabulary. Methods for strengthening passive words should be constructed in order to help teachers in their practice. It outlines the relevance of this study. **The research object** is passive vocabulary strengthening methods. **The research subject** is defined as process of strengthening passive vocabulary. **The purpose** of the study was twofold: first, to examine the peculiar characteristics of passive and active vocabulary; second, to consider ways of strengthening passive vocabulary. The following methods are under consideration: 1) to study the theoretical material about passive and active vocabulary, including their distinctive features, subtypes, and ways of measuring; 2) to explore methods of activation passive vocabulary; 3) to synthesize new methods by transformation of the existing enriching vocabulary methods. Descriptive research of secondary data on this topic, analysis of data and suggested methods, synthesis of new ways for teaching active vocabulary were used in the study.

**Keywords:** passive vocabulary, active vocabulary, communicative competence, methods, activation of passive vocabulary, training methods.



Different scholars can offer various definitions of vocabulary, but most of them agreed that a word has several degrees of knowledge. It is stressed that vocabulary knowledge is not “an all-or-nothing phenomenon”. Scrivener pointed that remembering consists of four things: putting into storage, keeping in storage, retrieving, and using. The stages of knowing a word can be understood from the active/ passive distinction of vocabulary. The difference between “knowing a word actively and knowing a word passively is a gradual one, rather than a clear-cut one”.

Active vocabulary includes words “readily used and clearly understood by an individual when speaking and writing” (Nordquist). As it is used while speaking or writing, it is also called ‘productive’. Passive vocabulary is made up of the words that an individual recognizes when reading or listening, but rarely uses when speaking and writing. As the person perceives the vocabulary through sense organs, it is also called ‘receptive’ or ‘recognition vocabulary’. Corson adds that passive vocabulary consists of two parts: active vocabulary and ‘unmotivated vocabulary’. Unmotivated vocabulary is subdividing into two categories. The first is words, the use in speech performance of which is restricted by only partially comprehension. The second is the range of words which one does not need for daily communication. In terms of the study active vocabulary has also the name of ‘motivated’. The distinction between controlled and free active vocabulary was made by Laufer. The types are highlighted due to the will of learners to use infrequent vocabulary when they are not forced to do so: controlled active vocabulary is conditioned by the task, free active items – by the free composition of learner.

One more peculiarity is that active vocabulary takes easily accessing place in the vocabulary network, and assists in following to any parts of the system. Passive vocabulary items stand apart and can be accessed in the case of appropriate external stimulation. The moment of seeing or hearing the word represents the external stimulus, while active vocabulary does not require any stimulus. The connections are viewed in the work of Paul Meara, where he proposes to visualize them with the help of graph theory (Figure 1).

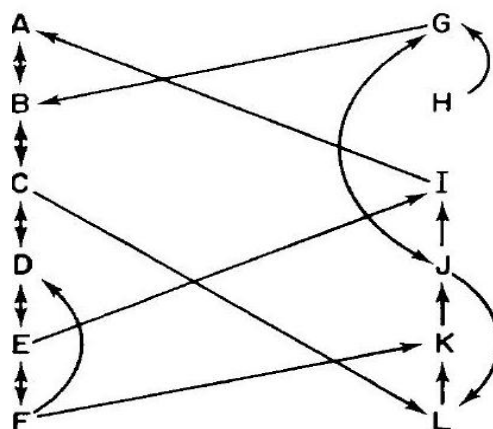


Figure 1

Nodes (words) are linked with arcs (associations), which have directions, because associations not always work in both directions (FLAG can lead to RED, but not vice versa). The node H has an arc that leads away from it, but has no one leading to it. If start is in the node H, it is possible to reach all other nodes. However, starting from other nodes will not lead to the node H. The node H is the passive vocabulary item.

The correlation between two types of vocabularies was also investigated. It was concluded that the development of active (particularly free active) vocabulary is slower than the development of passive vocabulary. At the same time learners' passive vocabulary is larger than their active vocabulary. The receptive vocabulary increasing leads to productive vocabulary enriching. This correlation grows with moving towards higher word levels like 5000 and Academic word levels. Hence, the gap between two types of lexicons has decreased at high language proficiency levels. Azadeh Nemati stated the educational system has a great role in reducing the gap between the two knowledge types. Melka proposed the gap “varies and shifts according to linguistic or pragmatics factors”.

As was mentioned above, tests measuring the vocabulary is usually combined with passive vocabulary. Measuring active lexicon is an onerous task, yet some tests were designed. Laufer and Goldstein found out that one example of testing active vocabulary is asking for the second language (L2) equivalent of a L1 word. Another one is asking to select the correct answer from several options. In regard to the processes used for the tests, the first one is called a recall test, the second one – a recognition test. One more type of test suggests constructing a sentence with the correct use of the word. The ability to make a sentence with the correct use of the word is “the most advanced state of word knowledge” (Laufer, Goldstein)

Carver claims a process of activating the learner's passive vocabulary should be started from the intermediate stage onwards. From our point of view, it should be implemented from the first level of language learning.

Hill proposed a disputable idea that a teacher says what words should be active or passive vocabulary. He also considers that students divide all words into three categories alpha-, beta-, and gamma-words, assuming alpha-cluster to be active, beta- to be passive, gamma- as unnecessary words to remember. There is some sense in his words, but certainly we can point out that teacher's role is of a great importance in the process of passive vocabulary strengthening.

Bintz assumes four factors considering strategies to teach vocabulary: (1) the students they are teaching, (2) the nature of the words they decide to teach, (3) their instructional purposes in teaching each of those words, and (4) the strategies they employ to teach the words.

Traditional methods of teaching vocabulary represent teaching single words, drilling less known ones. In the case passive vocabulary is exercised. However, the new, inward-pointing links to an active word are not being created. Making associations from already known words to new knowledge is a more effective way of activating a passive vocabulary.

Laufer marked “the cued recall” as a method, when a real life situation is offered and a student uses specific words which is more appropriate for the context. Situation should be constructed according to the list of words required to be trained.

Corson provided the idea that vocabulary motivated if one is “regularly contracting relations where maximum possible explicitness is essential”. His idea was implemented by Carver, who designed four-stage method for idioms activating, but it can be tailored to separate words. Initially, students work in their vocabulary notebooks under the teacher's guidance. The teacher tells the student what words to write there. Two or three short sentences incorporating the lexical unit should be produced. Then teacher asks the learner to make, as a regular weekly assignment, further sentences of his/her own, also incorporating the item. Next step is oral presentation, when student retells from memory all or part of the passage, using words where possible. When pupil makes a long pause, the teacher helps him by asking questions or by quoting phrases from the passage. The exercise is not a test of memory; teacher should be ready with the prompts. Further step is blackboard composition. The class thinks over a composition by oral discussion. The teacher co-ordinates the discussion, and records on the blackboard the suggestions, correcting usage of the targeted words. Then pupils copy the blackboard composition into their exercise books. The final stage is to compose a small dialogue with words. It can be made by teacher or by students themselves, then learned by heart and performed.

Wen-Shuenn Wu noticed that students have common mistakes with lexical collocability using their productive skill. He added that lexical collocations are one way to make passive vocabulary active.

Swain proposed the Output Hypothesis that is concerned with the active dimensions of vocabulary knowledge. With regard to output, Fox stated all types of discourse aid in enriching vocabulary. We list those, enlarging active vocabulary: explanation, narration, argumentation, discussion and description. Also he describes a linguistic exploring expedition method, which we can refer to passive vocabulary strengthening methods. Pupils explore the origins of their names, making strong associations with unknown words, because they would be closely connected to them. Furthermore, pupils use their productive skills to share their research with classmates.

Kulikova presented the critical thinking development technology to activate passive vocabulary. She suggests the exercise called “circles on the water”, when pupils write passive word and to each letter of it select other word connected with the passive item. She also examines the method of filmstrips for university students, who experience the difficulties with a great number of terminology in the first semesters. However, we should add that for activation students have to do several exercises for producing the terminology after watching by the help of productive skills.

Bintz studied alphaboxes as the method for enriching vocabulary. With regard to passive vocabulary, we suggest using the organization to make a list of associations to the targeted passive word. The organization proposes writing an association to each letter of the alphabet, connected with the chosen passive item. Further, it can be useful to use word questioning method suggested by the same author. Word questioning method involves critical thinking. Teacher constructs the word questioning paper for teaching the word. It helps students to discuss the word by defining, analyzing, synthesizing, evaluating and application. The sample word questioning paper for the word *ratio* is depicted on the Figure 2.

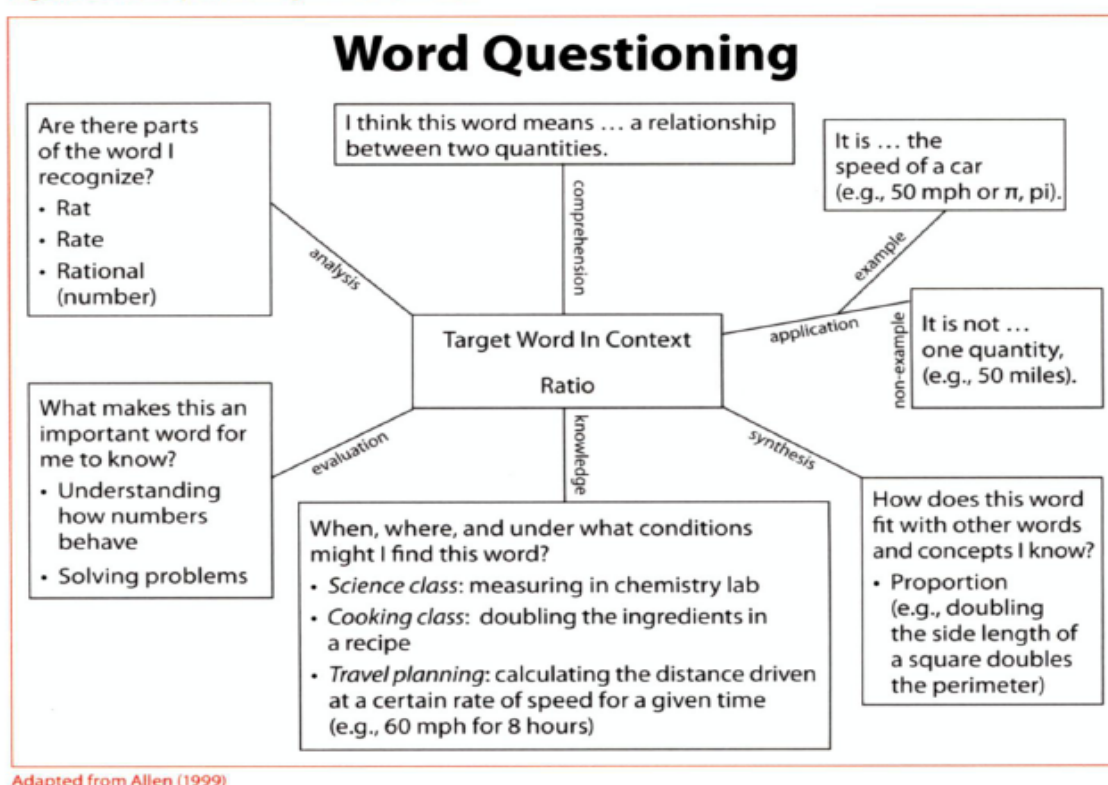


Figure 2

One more our consideration is that selecting synonyms and antonyms to the word will be also the effective way. Taking into consideration the abovementioned graph theory, the central word should be the targeted passive word to make those outward-pointing links to an active word that connect two words and foster active use of the central word.

While teaching real beginners, who are children, methods like miming as a part of Total Physical Response, flashcard games, using of realia and including it into role play games are appropriate ways for developing productive skills and activation passive vocabulary.

Students with higher level of language proficiency require even more practice to strengthen passive lexicon. *How to teach vocabulary like a pro* book describes ways helping students, who build specific academic vocabulary. The students of high level can control themselves, thus the effective technique will be declaring vague words taboo. Professor prepares a list of these words and discuss the options for their substitution. While students' speaking teacher can show a sign, which means a taboo word to understand the need to replace it. In students' writing tasks using academic equivalents instead of taboo words can be rewarded with additional point or competition for the best academic style work can be held.

Based on the results of the study and the related explanations several conclusions can be drawn. First of all, distinctive features of active and passive lexicons were observed, and these two types of vocabulary are different in learning. It is also significant to emphasize that authors of articles and books should mention what type of vocabulary they are discussing. For the moment, a few measuring active vocabulary tests exist; it means the issue has further perspectives for study. Secondly, teaching methods should also vary and be clarified what type of vocabulary they develop, because these two types of vocabulary are formed with either productive or receptive skills.

Active vocabulary enriching methods are focused on oral or written output and are aimed at constructing new connections of passive words with other active ones. Some suggestions for adaptation different vocabulary methods to the activation process were made. The present study does not explore the effectiveness of suggested methods, which can be addressed in future studies.

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.7>**СОПОСТАВИТЕЛЬНОЕ ИССЛЕДОВАНИЕ МОДАЛЬНОЙ КАТЕГОРИИ ТЕКСТОВ ДЕКЛАРАЦИИ ШАНХАЙСКОЙ ОРГАНИЗАЦИИ СОТРУДНИЧЕСТВА НА КИТАЙСКОМ И РУССКОМ ЯЗЫКАХ**

Научная статья

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**Аннотация**

Модальная категория является особой системой выражения политической идеологии, воли и убеждений в политической коммуникации. Данная статья подробно рассматривает модальную систему в текстах Декларации Шанхайской Организации Сотрудничества (далее ШОС) на китайском и русском языках с 2001 по 2017 год на уровнях деонтической модальности и эпистемической модальности, чтобы восполнить пробелы и в исследовании ШОС, где уделяется внимание политическим правам, и в лингвистическом исследовании, где внимания к политическому понятию не хватает, расширить сферу исследования по теории ШОС и углубить теоретическое и практическое исследование политического дискурса.

**Ключевые слова:** деонтическая модальность; эпистемическая модальность; Декларация Шанхайской Организации Сотрудничества; сопоставление китайского и русского языков.

**COMPARATIVE STUDY OF THE MODAL CATEGORY OF TEXTS OF DECLARATION OF THE SHANGHAI COOPERATION ORGANIZATION IN CHINESE AND RUSSIAN**

Research article

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**Abstract**

Modal category is a special system for expressing political ideology, will and belief in political communication. This article presents a detailed examination of the modal system of the texts of the Declaration of the Shanghai Cooperation Organization (hereinafter SCO) in Chinese and Russian from 2001 to 2017 at the levels of deontic modality and epistemic modality in order to fill the gaps in the study of SCO, which focuses on political rights and expand the scope of research on the SCO theory as linguistic studies usually neglect political concepts, as well as deepen the theoretical and practical study of the political discourse.

**Keywords:** deontic modality; epistemic modality; Declaration of the Shanghai Cooperation Organization; comparison of Chinese and Russian languages.

The Shanghai Cooperation Organization (hereinafter referred to as the SCO) is a permanent intergovernmental international organization founded in 2001 in Shanghai by the leaders of the Russian Federation, the People's Republic of China, Kazakhstan, the Kyrgyz Republic, the Republic of Tajikistan, and the Republic of Uzbekistan. The official languages of the SCO are Chinese and Russian. Meetings of the heads of the SCO member states are held annually and declarations are issued, the name of which is derived from the name of the city where the meeting is taking place, for example, the Tashkent Declaration of 2004, the Dushanbe Declaration of 2008, the Astana Declaration of 2011, the Ufa Declaration of 2015, etc.

The author conducts the study of the modal system within the framework of the SCO political texts, tries to reveal the connection between language and politics, and considers the impact of the practical use of the modal components of Chinese and Russian on the expression of political intentions.

Exploring modality enriches the political and analytical groups in the examination of international relations and helps to find new ways to study language practice in the field of international relations.

There are many various means and ways of expressing modality in Chinese and Russian. The Chinese version of the SCO declarations mainly uses modal verbs to express modality, while the Russian version mostly uses modal predicates, including modal verbs and predicative adverbs expressing modal meaning. We have compiled statistics on the occurrence of modal components in Chinese and Russian texts of the SCO declarations from 2001 to 2017. Statistical results are shown in Table 1:

Table 1

	2001	2002	2003	2004	2005	2006	2007	2008
Chinese language	2	6	29	17	18	13	7	13
Russian language	1	8	19	12	12	10	6	6

Continuation of Table 1

	2009	2010	2011	2012	2013	2014	2015	2016	2017
Chinese language	10	10	12	16	12	11	7	8	16
Russian language	11	5	8	11	9	5	4	8	6

Table 1 suggests that, in general, modal components are contained mostly in the Chinese rather than in the Russian texts of SCO declarations. In other words, compared to texts in Russian, Chinese texts embody the imperative and directive nature of the language to a greater extent. The Russian political discourse is not so imperative; it is much softer and more flexible, whereas the Chinese strive for uniqueness and firmness which is probably due to the tradition of power.

Deontic modality is an expression of order, obligation, necessity in the form of permission and obligation. Epistemic modality is an expression of possibility, certainty in the form of knowledge and faith. Deontic modality interprets “modality” as a law from the physical world or the socio-psychological world associated with law, regulation and morality (Langaker, 1991), while epistemic modality interprets “modality” as logic, inference, and common sense. In the next chapter we conduct comparative analysis of the modal components in the Chinese and Russian versions of the SCO declarations from two perspectives: deontic and epistemic modality.

### 1. Components of Deontic Modality

In the text of the SCO declaration in Chinese, words and phrases expressing deontic modality include: 应、有必要、必须、要、应该、应当、须、不应. The text of the SCO declaration in Russian includes such words as *должен, необходимость, необходимо, необходимый, обязательный, следует, нужно, не следует, нельзя, не должен*. The frequency of their occurrence in the texts of declarations is given in tables 2 (Chinese) and 3 (Russian):

Table 2

应	有必要	必须	要	应该	应当	须	不应
97	10	22	9	6	3	1	18

Table 3

должен (must)	необходимо (necessary)	необходимый (necessary)	необходимость (necessity)	обязательный (obligatory)	следует (should)
52	15	8	22	1	4
нужно (need)	необходим (necessary)	не должен (doesn't have to)	не следует (shouldn't)	нельзя (can't)	
1	1	5	2	2	

Tables 2 and 3 show that, first of all, although the number of modal components expressing the importance of necessity is much higher in Chinese texts than in Russian (and namely 166 in Chinese texts and 113 in Russian). The word 不应 (no need) is used in Chinese to express negative connotations, whereas Russian texts contain such words as *не должен* (doesn't have to), *не следует* (shouldn't), *нельзя* (can't).

Secondly, the expression of modal meaning in Russian texts is usually combined with short participles (*подчеркнут* (underlined), *отмечен* (marked)), forming a “subject+predicate” structure or with transitive verbs (*признавать* (recognize), *отмечать* (mark), *подтверждать* (confirm), *обуславливать* (determine), *подчеркивать* (underline)), short adjectives (*убеждён* (convinced)) and phrases (*обращать внимание на* (pay attention to), *исходить из* (proceed from)), forming the structure “predicate+object.” This is due to the lexical and grammatical features of the means of linguistic expression of the official business style in Russian:

(1) В этой связи **подчеркнута необходимость** выстроить систему регионального торгово-экономического сотрудничества... (In this regard, **the necessity** to build a system of regional trade and economic cooperation **was emphasized**...) (2017)

(2) Они **подтверждают необходимость** сохранения единства, суверенитета, территориальной целостности и стабильности в Сирии... (They **confirm the necessity** to maintain unity, sovereignty, territorial integrity and stability in Syria...) (2016)

(3) Главы государств **убеждены в необходимости** ускорения реализации проектов, обеспечивающих расширение транспортно-коммуникационных возможностей региона... (The Heads of States are **convinced of the necessity** to accelerate the implementation of projects that ensure the expansion of transport and communication capabilities of the region...) (2013)

Thirdly, both the Chinese and Russian versions of the SCO declarations, use the third-person plural form as the subject, for example, 成员国重申(Member States confirm), 他们认为(They consider). This contrasts sharply with the declarations of other organizations, such as the declaration of the Conference on Interaction and Confidence Building Measures in Asia (CICA), the Declaration of Heads of States members of the Collective Security Treaty Organization (hereinafter – the CSTO Declaration) and the Declaration of the BRICS Summits, in which the first person of the plural form is used as the subject: 我们支持(We support), 我们强调(We emphasize). The Russian version of the CSTO Declaration also uses a large number of definite-personal sentences without a subject: *Поддерживаем..., Призываем...* In the Russian texts of the SCO declarations,

even along with the usage of predicative adverbs expressing modal meanings: *необходимо, следует, нужно*, the subject in the dative case is omitted, while the object is, as a rule, moved to a position before a predicative adverb, for example:

(4) Связанные с этим проблемы *необходимо* решать при участии всех заинтересованных государств посредством политико-дипломатических усилий. (The problems associated with this, **have to** be addressed with the participation of all interested states through political and diplomatic efforts). (2014)

(5) Особое внимание *следует* уделить предотвращению использования террористами компонентов оружия массового уничтожения и средств его доставки и информационного терроризма. (Particular attention **should** be paid to preventing terrorists from using the components of weapons of mass destruction and their means of delivery as well as information terrorism). (2005)

Fourth, the Chinese version of the SCO declarations maintains a high degree of consistency in the use of modal components when referring to the same or similar topics or contents, while the expression of the same semantics in Russian texts has changed significantly over the years. For example, the SCO declarations use the following expressions when referring to the topic of “UN Security Council Reform”:

(6)有关各方 *应*继续协商,就联合国安理会改革问题找到能够照顾彼此利益和关切的“一揽子”解决方案,达成最广泛一致。为维护联合国会员国团结, *不应*人为预设谈判时限, *不应*过早提交讨论任何在目前阶段尚未得到压倒性多数会员国支持的方案,包括不采取“零散处理”的做法。(2012)

Заинтересованные государства *должны* продолжать консультации для поиска комплексного подхода к решению вопроса о реформировании Совета Безопасности ООН с учётом взаимных интересов и озабоченностей и достижения максимально широкого согласия. В целях сохранения единства членов ООН *не следует* устанавливать искусственные временные ограничения на переговорный процесс, а также преждевременно выносить на обсуждение какие-либо проекты, в том числе вычлняющие отдельные аспекты переговорного процесса, не пользующиеся на данном этапе поддержкой подавляющего большинства стран-членов. (Interested states **must** continue consultations in order to find an integrated approach to resolving the issue of reforming the UN Security Council taking into account mutual interests and concerns and reaching the broadest possible agreement. In order to preserve the unity of the UN members, artificial time limits on the negotiation process **should not** be set, nor should any projects be prematurely brought up for discussion, including highlighting certain aspects of the negotiation process, which at this stage have no backing of the vast majority of the member states).

(7)成员国认为,为就联合国安理会改革达成最广泛的共识, *必须*继续进行磋商,从联合国长远利益和维护会员国团结出发,寻求“一揽子”解决方案, *不应*人为设定改革时限或强行推动尚未得到大多数联合国会员国支持的改革方案。(2014)

Они считают, что для достижения максимально широкого согласия по вопросу о реформировании Совета Безопасности ООН *необходимо* продолжить консультации по поиску комплексного подхода к его решению, исходя из долгосрочных интересов ООН и обеспечения сплоченности ее стран-членов, *не создавая* искусственные временные рамки для проведения реформы и *не форсируя* варианты, не получившие поддержку большинства стран-членов ООН. (They believe that in order to achieve the broadest possible agreement on the reform of the UN Security Council, it is **necessary** to continue consultations on finding an integrated approach to its solution, based on the long-term interests of the UN and ensuring the unity of its member states, **without creating** an artificial time frame for reform and **without forcing** the options that have not received the support of the majority of the UN member states).

(8)成员国认为,联合国安理会改革 *应*增加其代表性和效率,通过最广泛协商,寻求“一揽子”解决方案,以维护会员国团结, *不应*人为设定时间表,强行推动尚未获得会员国广泛支持的方案。(2016)

Они считают, что реформирование Совета Безопасности ООН *должно* сделать его более представительным и действенным путем проведения максимально широких консультаций в рамках поиска «пакетного решения» интересов обеспечения сплоченности стран-членов ООН, *без* установления искусственных временных рамок и форсирования вариантов, не получивших широкой поддержки стран-членов ООН. (They believe that the reform of the UN Security Council **should** make it more representative and effective by means of holding the widest possible consultations within the framework of the search for a “package solution” ensuring the unity of the UN member states and **without** setting artificial time frames or forcing options that have not received broad support from the members of the UN).

In the above declarations of 2012, 2014 and 2016, the “*不应*” modal component in Chinese texts was used consistently, and clearly expressed disagreement with the artificially set UN Security Council reform deadlines or was forcibly promoting reform programs that were not supported by the majority of UN member states. The modal component “*не следует*” (shouldn’t) corresponding to the Chinese text was first used in Russian texts only in the 2012 declaration. In 2014, it was replaced by the participle «*не создавая, не форсируя*» (without creating, without forcing) and in 2016 it was replaced by the preposition «*без (установления и форсирования)*» (without (establishing and forcing)). The modal value of this component gradually weakened with the change of the part of speech. Referring to the important role of speech acts and habits in the international relations Sun Jisheng (2017: 51) indicates that speech habits can create concepts, identities and interests of actors, and then form a long-term and stable model of interaction between the actors. Through their repetition by the actors, speech habits are transformed into facts or truth, creating the identity and interests of actors corresponding to speech habits. In addition, in the process of interaction with other actors, they will form certain speech habits and create stable models of long-term interaction with other actors. The international community has formed various explicit language rules or implicit speech habits in accordance with different thematic areas. There are unique language habits in the international military, political, economic, financial, cultural, humanitarian and other fields. The same actor will consciously or unconsciously use certain speech habits in different thematic areas. Only this way an actor can gain understanding and recognition of other actors. Given the important role of speech habits in international relations, we believe that positive speech habits of Chinese texts on the

same topics contribute to the formation of a “safe community” and the creation of relatively stable expectations in the process of interaction between the actors, thereby facilitating communication and mutual understanding between different actors.

Finally, both in Chinese and Russian texts there is a modal component with the highest frequency of use. In Chinese, it is 应, and in Russian it is the word «должен» (must). 应 occurs 97 times in Chinese texts, accounting for 66% of the total. Based on the high frequency of usage 应 in Chinese texts, we have analyzed the expression forms corresponding to 应 in the Russian texts. The analysis showed that only 54 expressions corresponding to 应 in the Russian texts used modal elements, which is about 56% in Chinese, respectively: должен (must) (37 times), необходимый (necessary) (4 times), необходимость (necessity) (6 times), необходимо (necessary) (5 times) and следует (should) (2 times). The other 43 expressions did not use modal components corresponding to 24 different types of expressions. Among them, words or phrases with a high frequency of use: важно (important) (считать важным, подчеркивать/отмечать/подтверждать важность, исходить из важности, важная роль в), выступать за (advocate), urged (призван), отмечать целесообразность (mark off the expediency) (считать целесообразным), подтверждать приверженность (confirm commitment), считать своевременным (consider it timely), требовать(ся) (demand(s)), etc., as well as the direct use of expressions in the form of an imperfect present or future tense. For instance:

(9) 本组织成员国重申, 应维护联合国在国际反恐斗争中的核心协调作用。(2008)

Государства-члены ШОС *подтверждают приверженность* укреплению центральной координирующей роли ООН в организации международного противодействия террористической угрозе. (The SCO member states **confirm their commitment** to strengthening the central coordinating role of the UN in organizing international response to the terrorist threat).

(10) 成员国表示, 应严格遵守《不扩散核武器条约》。(2011)

Государства-члены ШОС *выступают за* неукоснительное соблюдение положений Договора о нераспространении ядерного оружия. (SCO member states **advocate** strict compliance with the provisions of the Treaty on the Non-Proliferation of Nuclear Weapons).

(11) 本组织成员国认为, 预防冲突应遵守《联合国宪章》、安理会有关决议及国际法基本准则。(2008)

Государства-члены ШОС исходят из того, что легитимной основой предотвращения конфликтов *являются* положения Устава ООН, резолюции Совета Безопасности и нормы международного права. (The SCO member states proceed from the fact that the provisions of the UN Charter, Security Council resolutions and international law **are** the legitimate basis for conflict prevention).

This proves that the majority of Chinese texts use direct and explicit means of expression, the use of modal components is fixed and continuous. However, the modal colouring of Russian texts is relatively weak, such words and phrases as «поддерживать важность» (maintain importance), «выступать за» (advocate), «подтверждать приверженность» (confirm commitment), «считать своевременным» (consider timely), etc. are often used, where the form of the imperfect present tense is replaced by a modal component. It should be noted that from the point of view of tense predicative verbs the present tense is more often used in Russian texts than in Chinese. Lu Fan (1985: 50) calls this phenomenon “obligatory present tense,” that is, the one that helps to express the meaning of orders in the present tense. Compare, «上海合作组织将利用—Шанхайская организация сотрудничества *использует*» (the Shanghai Cooperation Organization *uses*), «上海合作组织各成员国将加强—Государства-участники Шанхайской организации сотрудничества *укрепляют*» (The member states of the Shanghai Cooperation Organization are *strengthening*), «为……制定了明确的法律框架—*создаются* чёткие правовые рамки для...» (a clear legal framework *is being created* for...). Dan Ying (2011: 55) noted that imperfective verbs highlight events that are in the process of implementation, they have the potential meaning of “achieving change.” The imperfect present of Russian verbs may indicate actions both in the past and future. Indicating actions in the past, past events are reflected and continued through a perceived metaphorical present (Shapiro 1964: 157). Indicating actions in the future, an event is realized in the future, but there is intention, psychological preparation, determination and confidence in its occurrence (Bondarko 1971: 111). Due to the function of hidden reference of the imperfect present tense of Russian verbs, it is widely used as a predicate in Russian texts of SCO declarations replacing special modal words or phrases corresponding to Chinese texts.

There is high and low intensity of the “modality force.” Among the Chinese texts of the SCO declarations, 必须 (necessary) has the highest intensity of deontic modality; it occurs a total of 22 times. We examined the topics and contents of component 必须 in the Chinese version of the SCO declarations and found that the most frequently used theme of component 必须 is security, this component occurs a total of 9 times. This includes the creation of an international security system, ending the armed conflict in Syria, ensuring the security of space activities, solving the problem of anti-ballistic systems and combating terrorism. The issues of cooperation are second in popularity; the component occurs 6 times and includes cooperation in the political, economic and security fields. In addition, issues of respect for international law, protection of human rights, the principle of equality, and regard for various civilizations and reform of the Security Council are also addressed. Issues such as maintaining international order, combating terrorism, maintaining a positive peace in Syria, countering the intervention of other countries and the importance of the Security Council, have been key points of cooperation between the SCO member states since its establishment. The main goal of the SCO is the protection of human rights and fundamental freedoms, respect for various civilizations and the pursuit of common development in accordance with its international obligations and domestic legislation. Therefore, the use of high-intensity modal components reflects, on the one hand, the importance attached by the heads of the SCO member states to these issues, and on the other, the relevance of implementing or solving related issues. In Russian texts, the modal components with the highest intensity необходимо, необходимый, необходимость (necessary, necessity) are also used more consistently, corresponding to Chinese texts. For instance:

(12) 在人权领域, 必须严格和始终尊重各国人民历史传统和民族特点, 坚持所有国家主权平等。(2012)



В области прав человека **необходимо** строго и последовательно уважать исторические традиции и национальные особенности каждого народа, суверенное равенство всех государств. (It is **necessary** to strictly and consistently respect the historical traditions and national characteristics of each nation in the field of human rights, the sovereign equality of all states).

(13) 为建立该体系, **必须**在裁军和不扩散领域采取持续有效的措施。(2009)

Для создания такой системы (системы международной безопасности) **необходимы** последовательные и эффективные меры в сфере разоружения и нераспространения. (Consistent and effective measures in the field of disarmament and non-proliferation are **necessary** to create such a system (international security system)).

## 2. Components of Epistemic Modality

Compared with the modal components expressing the values of duty and necessity, the number of modal components expressing the value of probability is rather small in Chinese and Russian texts; however, there are more such components in Chinese than in Russian. In Chinese texts these are the words — 能、可能、有可能、可、能够、会、可以、不能、不可能. In Russian texts, these are the words *мочь* (to be able), *можно* (may), *возможно* (possible), *не мочь* (not to be able), *невозможно* (impossible). The frequency of use of such components in the declarations is given in tables 4 (Chinese) and 5 (Russian).

Table 4

能	可	能够	可能	会	可以	有可能	不能	不可能
15	2	5	3	1	5	2	7	1

Table 5

мочь (be able)	можно (may)	возможно (possible)	не мочь (not to be able)	невозможно (impossible)
14	3	6	2	3

Tables 4 and 5 show that, in contrast to modal components expressing the values of duty and necessity, there is a greater number of modal components expressing opportunity in Chinese texts than in Russian and they are more diverse. The most frequently used component of the epistemic modality in Chinese texts is “能 (be able),” which is usually found in texts in the fixed structure “只有 …… 才能 (only if ... possible).” In Russian texts, the modal component corresponding to “能” is «мочь» (be able) и «возможно» (possible), which, just like the Chinese component, are often found with the words “only” and “exclusively” enhancing the connotation and indicating the uniqueness of the solution to the problem, and also decisive and consistent convictions of the heads of state. For instance,

(14) **只有在**联合国主导下, 并严格遵循《联合国宪章》, **才能**建立有效的全球安全体系。(2007)

Эффективная глобальная система безопасности **может** создаваться **только** под эгидой ООН и при строгом соблюдении ее Устава. (An effective global security system **can only** be created under the auspices of the UN and with the strict observance of its Charter).

(15) 成员国坚信, **只有通过**所有国家和国际组织及论坛的紧密协作, **才能**应对恐怖主义、分裂主义、极端主义……等当今全球挑战和威胁。(2014)

Они твердо убеждены, что противодействие таким глобальным вызовам и угрозам современности, как терроризм, сепаратизм, экстремизм..., **возможно исключительно** путем тесного взаимодействия всех государств, международных организаций и форумов (They firmly believe that countering such global challenges and threats of our time as terrorism, separatism, extremism ... **is possible only** through close interaction of all states, international organizations and forums).

Wang Fengying (2010: 60) argues that the relationship between the sentence expressed by the modal verb “be able” and the infinitive, and a speaker’s propositional attitude can have at least three different model meanings: resolution, assumption, and ability. The first one is the permission of the speakers to perform an action that denotes the infinitive in a certain context; the second type is the speaker’s prediction of whether the action indicated by the infinitive will occur; the third type is the assessment of the speaker concerning the subject of action and its capability to carry out the action indicated by the infinitive. In the texts of the SCO declarations, “能” and “be able” express the third type of modal meaning:

(16) 本组织成员国……视其为跨国危害, 国际社会只有共同努力, **才能**有效应对。(2002)

Государства-члены ШОС... рассматривают эти явления как транснациональные угрозы, эффективное противодействие которым **может** быть организовано только коллективными усилиями международного сообщества. (The SCO member states ... consider these phenomena as transnational threats, the effective counteraction of which can only be organized with the help of collective efforts of the international community).

Tables 4 and 5 show that in Chinese texts there are 33 components of epistemic modality, whereas in Russian – only 23. In Russian texts, unused components of epistemic modality usually correspond to Chinese texts in the form of infinitives, imperfect present tense, perfect future tense, prepositional phrases, nouns and components of the deontic modality. For instance:

(17) 企图单纯依靠武力解决问题是完全行不通的, 这**会**阻碍局部冲突的综合解决…… (2008)

Ставка исключительно на силовое решение не имеет перспективы, **препятствует** комплексному урегулированию локальных конфликтов... (Relying solely on a solution by force has no prospects; it **hinders** the comprehensive settlement of local conflicts).

(18) 元首们……认为各国内部冲突和危机只**能**通过政治对话和平解决。(2011)

Отмечено, что внутренние конфликты и кризисы *должны* урегулироваться исключительно мирными средствами, путем политического диалога. (It is noted that internal conflicts and crises **must** be resolved exclusively by peaceful means, through political dialogue).

There were four cases of the simultaneous use of the components of the deontic and epistemic modality in the Chinese and Russian versions of the SCO declarations in addition to the separate use of the components of the deontic modality and the components of the epistemic modality. Chinese texts use 应该 也能够, 能够 并且 应该, 可以 也 应该, and 能够 并且 应该. In Russian texts they correspond to «можно и нужно» (may and necessary) (once) and «мочь и должен» (be able and must) (3 times). The use of such components covers the topics of UN reform, the SCO's contribution to internal and external security and stability, addressing the threat of nuclear weapons, and responding to complex challenges such as international terrorism, regional conflicts and crises. All of these topics focus on the issue of "security." This is an important issue that Member States have worked hard to address for a long time. The joint use of the components of deontic and epistemic modality, a high degree of unity of the Chinese and Russian texts testify to the identical degree of attention, linearity and confidence of the SCO member states in the implementation of topical cooperation issues.

(22) 本组织成员国坚信, 本组织*能够并且应该*对成员国范围内及整个世界的安全和稳定发展作出显著的贡献。(2003)

Государства-члены ШОС убеждены, что Организация *может и должна* внести заметный вклад в безопасное и стабильное развитие не только на ее пространстве, но и в мире в целом. (The SCO member states are convinced that the Organization **can and must** make a significant contribution to the safe and stable development not only on its territory, but also in the whole world).

(23) 联合国应当首先确保国际政治和安全问题获得有效解决, 同时*应该也能够*根据急剧变化的国际形势进行改革。(2003)

Организацию Объединенных Наций *можно и нужно* реформировать соответственно быстро меняющейся обстановке в мире, с учетом в первую очередь потребностей эффективного решения проблем мировой политики и безопасности. (The United Nations **can and should** be reformed according to the rapidly changing world situation, taking into account, first of all, the necessity of an effective solution to the problems of world politics and security).

### 3. Conclusion

Studying the SCO from the point of view of linguistics is a new perspective that can provide analysis at an empirical level and give deeper understanding and explanation of world politics. The comparison of the modal means of the Chinese and Russian versions of the SCO declarations enables a deeper study of diplomatic strategies and style features of the SCO member states, and reveals trends in the choice of language means due to the current political situations. The analysis of political texts of different periods helps to clarify the discursive characteristics of the Chinese and Russian languages and identify patterns in political thinking.

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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## ТИПЫ РЕЧЕВОЙ СТРУКТУРЫ ГИПЕРТЕКСТА

Научная статья

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## Аннотация

Сетевая коммуникация присутствует в нескольких форматах медиапроизводства. Актуальность предлагаемой статьи заключается в том, что тексты современных сетевых ресурсов недавно стали объектами внимания лингвистов и поэтому недостаточно изучены. Цель исследования состоит в том, чтобы выявить лингвистически релевантные характеристики речевой структуры электронной репрезентации медиафактов, в частности, особенности гипертекстуальности. Под гипертекстом мы понимаем совокупность сообщений, объединенных общей темой и отличающихся источником и временем поступления при техническом обеспечении переходов от одного сообщения к другому, а гипертекстуальность – принадлежность того или иного сетевого текста к гипертексту. В статье также рассматривается феномен кликбейта, стимулирующий пользователей к продвижению по гипертексту. Проведенное исследование выявило три типа гипертекстуальности в речевой структуре сетевого медиафакта: тематически несвязные ссылки, тематически-ориентированные ссылки и проблемно-ориентированные ссылки, из которых последние обладают наибольшим потенциалом развития гипертекста и эффективной интериоризации фактуальности медиадискурса.

**Ключевые слова:** гипертекстуальность, медиафакт, сетевые медиа, речевая структура.

## TYPES OF HYPERTEXT SPEECH STRUCTURE

Research article

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## Abstract

Online communication exists in several formats of media production. The relevance of the proposed article lies in the fact that texts of modern network resources have quite recently become objects of linguistic research and are insufficiently studied. The purpose of the investigation consists in revealing linguistically relevant characteristics of a speech structure of the electronic representation of media facts, in particular, features of hypertextuality. We understand the hypertext as a set of texts that are united by a common topic and differ in source and time of allocating on the Web, with transitions from one text to another being supported technically. The article also pays attention to the clickbait phenomenon that stimulates users to advance in hypertext. The hypertextuality is the affiliation of a network text to a hypertext. The article also discusses the clickbait phenomenon that stimulates users to advance in hypertext. The study has revealed three types of hypertextuality in the speech structure of a network media fact, i.e., topic independent links, topic associated links, and problem associated links. The latter has the greatest potential for the development of the hypertext and effective internalization of facts of the media discourse.

**Keywords:** speech structure, hypertextuality, media fact, network media.

## Introduction

Advanced digital technologies and new multimedia platforms have revolutionized the production of media information that caused changes in its speech representation [9, P. 58]. The creating drivers of informational event dialectics are “not only technologies for promoting media content, but also semantic-identifying resources of discursive media texts—verbal, visual, and hybrid expressive means of imagery” [4]. Communication is developing dynamically in the context of transmedia—a site and social networks. The content of the latter is often generated not by editors, but users.

In modern Russian and Western linguistics, studies of how new technologies are rebuilding the media ecosystem by influencing the audience’s consumption of information and methods of constructing and representing the media reality in digitalization have become relevant [12]. The digital medium is also considered as a qualitatively new type of information interaction. The purpose of the proposed article consists in revealing linguistically relevant characteristics of the speech structure of media electronic representation, in particular, features of hypertextuality.

## Literature review

In media linguistics, hypertext is defined as a set of messages that are united by a common topic and differ in a source and time of allocating on the Web, with transitions from one message to another being supported technically [2, P. 179]. A media fact on the news feed serves as a means of navigation, which consists in the fact’s ability to be a link and take the user to the requested information—a subheading and then a full text. Not only news, but also other Internet materials are equipped with the ability to belong to the textual aggregate and, therefore, have a property of hypertextuality. The field of any text is expanded by hyperlinks to adjacent network texts about mentioned persons, dates, events, institutions, etc.

A hypertext integrates links of various media formats—sites, television channels, radio broadcasts, and social networks. It is also considered to be a method of non-linear presentation of information on web pages linked by mutual links into a single

text [8]. Broadly defined, most of the pages of Internet sites belong to one hypertext that is unreadable. This is one of the reasons that a media man's (homo mediatas) world view is fragmented [1], and the fragments are connected by not cause-and-effect relationships, but associative words. However, despite the unlimited hypertext, the choice of links is not random. For example, in the online discourse of English-speaking media (British and American), links to publications in other languages are extremely rare; in the hypertext of high-quality publications, it is impossible to build a search path that would lead to a tabloid, etc.

In this regard, there has been established correlation between the subjective reality of an individual and "his" hypertext. In other words, a media person is what he consumes online. This fact was adopted by Internet marketing experts. Tracking user requests, they make up a set of advertised target products. By analogy, a conclusion has been drawn about the person's subjective reality that, obviously, corresponds to the content read, listened and viewed, since the person chooses only what he is interested in. So we can talk about the hypertext of a particular individual.

The degree of the recipient's involvement into hypertext depends on his activity that determines the self-developing hyperstructure. Within its frame, the categories of retrospection and prospection provide the necessary degree of linearity of the topic's development [2, P. 180]. The speech representations of these categories are examined in detail by L.R. Duskayeva (2014). As the recipient's interest in the topic fades, his activity is leveled and the development of a hypertext is interrupted. Since media producers have the task of keeping the Internet consumer as long as possible, they use various ways of creating and maintaining intrigue—tension—in a hypertext, primarily due to portioning information in accordance with the hypothetical requests of the audience.

## Results

The most striking example of a recent hypertext is the media event "Coronavirus COVID-19" that received a status of an independent topic along with the news of culture, sports, science, business, health, etc., essentially replacing them, since it had a dramatic impact on every segment of people's lives.

The study of the content of various platforms showed that sites are equipped with different links. News is most often accompanied by topic independent links to other materials in the current issue, or to the most read materials of this platform. However, despite the development of the hypertext, the topic does not expand. This structure of the hypertext is used by information sites that do not set themselves the task of in-depth study of a problem.

More effective, in our opinion, are topic associated links to posts in this or another platform. For example, a text

*Российский космонавт показал «Глаз Сахары»* [11] – [A Russian spaceman showed the "Eye of the Sahara" – N.P.] dwells on

*Олег Кононенко сделал фотографии с помощью обычной камеры на Международной космической станции* [Ibid]. – [Oleg Kononenko who took photographs using an ordinary camera on the International Space Station].

The media fact contains a link to photographs depicting a part of the Sahara desert—a unique geological structure, a large crater with a flat bottom with a diameter of 50 kilometers, resembling a human eye. Further, it is proposed to follow the link and see a gallery of photographs taken by another astronaut, Sergei Ryazansky, who created one of the largest galleries of images of the Earth from space during his staying at the International Space Station. Moreover, at the end of the text, there is a section *Это тоже интересно* – [Here's what you need to know], including clickable links: *How the "Pillars of Creation" look in a new light (photo)*; *Astronauts on Earth: how they train*; and *Roscosmos showed an ice crater on Mars* [Ibid]. The *More about space* section further expands the topic through links to texts in this information platform: *How Russia will "capture" the Moon*; *See what Hubble saw on your birthday. New service from NASA*; and *Astronauts on Earth: rare shots (photo)* [Ibid].

Of greater interest is a problem associated hypertext structure in The New York Times online. We analyzed the feature *How Native Americans Are Fighting a Food Crisis* [15] as an example. Here, the author posed a problem of Coronavirus having restricted access to food and found out, how Native Americans rely on customs, such as seed preservation and canning that helped their ancestors survive in difficult times. In each paragraph of the feature, a word or several are highlighted, indicating a particular phenomenon, worth of clarification, explanation, or additional information that creates an associative background, a more complete picture of what is narrated in the article.

*For the roughly 20,000 members of the Oglala Sioux Tribe living on the Pine Ridge Indian Reservation — a vast, two million-acre expanse in southern South Dakota — social distancing is certainly feasible* [Ibid].

The marked link connects the reader with the *Oglala Sioux Tribe* website that is intended only for Tribal Members, which characterizes it as a closed society that does not welcome strangers. Further in the feature, there are links to sites of other North American tribes of *St. Regis Mohawk Tribe*, *Quapaw Nation*, *San Carlos Apache Indian Reservation* and others. All of them correspond to this characteristic and indirectly indicate a racial problem in the country.

*Getting to food has long been a challenge for Pine Ridge residents. For a lot of people, the nearest grocery store is a two-hour drive away. Many rely on food stamps or the Food Distribution Program on Indian Reservations, a federal initiative that provides boxes of food (historically lacking in healthy options) to low-income families* [Ibid].

The links in this part of the feature lead the reader to an official website of the US government that offers a program for distributing traditional food products on Indian reservations and a feature in another publishing platform about cutting the Assistance Program benefits, replacing half of the benefits with boxes of government-purchased nonperishable foods. The information, available to the reader through the links, puts him/her in the picture of the problem and gives an idea of a difficult environment of the Indians in America that the author does not have to pay attention to.

The Coronavirus worsened the situation with food provision of the tribe. In this regard, there is a link to a feature on infection cases among Indians:

*The coronavirus crisis — one case has been reported on the reservation — has only made access to food harder* [Ibid].

Here the text is interrupted by a thematic section, offering contextual links about the US pandemic: *Latest Updates: Coronavirus Outbreak in the U.S.*; *President Trump halts W.H.O. payments, while governors offer tentative visions for a new*

*normal; Bill Gates joins chorus condemning Trump decision to suspend W.H.O. funding; and More live coverage: Global Markets New York* [Ibid].

The analyzed feature that is a real case study provides a number of links to the websites of various funds aimed at helping Native Americans and youth organizations *Slim Buttes Agricultural Development Program; Superfund sites; Intertribal Agriculture Council; Running Strong for American Indian Youth* [Ibid] and others. These links inform readers who is in need.

*Big-box stores and processed foods have eroded some of the old customs. But now, faced with a disrupted food system, many Native Americans are looking to those traditions for answers* [Ibid].

This media fact contains a link to another feature in the New York Times about the food culture and traditions of the tribe.

*After much of his work dried up, Brian Yazzie, a private chef in St. Paul who is Navajo, decided to volunteer at the Gatherings Café in Minneapolis, which is feeding Native American seniors. He is cooking almost exclusively with traditional Native ingredients, making stew out of tepary beans from Ramona Farms in Sacaton, Ariz., And cooking elderberries into a sauce for barbecue chicken* [Ibid].

The fragment offers a link to the chef's personal website, where he focuses on bringing together hyper-local ingredients from the rivers and forests to revitalize healthy indigenous cuisine, a link to information about a public *Gatherings Café* that encourages healthy living and eating due to ancestral knowledge, and a link to a site of *Ramona Farms* known for producing traditional foods for the Indians.

In addition to the text links, there are links to related features *The Movement to Define Native American Cuisine* and *In Canada, Hunting and Preserving an Indigenous Way of Life* [Ibid] at the end of the page.

Thus, we can see wide branching of the hypertext that is not limited to the links on this page, but extends further in a specific topic or problem intended for the target audience and not for an occasional user. This type of hyperlinks has potential to provide the longest and most branched hypertext path. But the real performance ability should be investigated with non-linguistic methods applied.

### Discussion

In the context of hypertext, the clickbait phenomenon deserves special attention. Linguistic studies showed that headings play a special role here. In network services, they are constructed in accordance with epistemic curiosity and are aimed at making an attractive representation of actuality that performs a meaning-modeling function, for example,

*Why some Nigerians are gloating about Covid-19* [10];

*David Cameron: 'I wanted to believe Andy Coulson over hacking'* [14].

The meaning-making implies the idea that the heading starts the receptive mechanism of curiosity gaps that makes a person seek to understand the understatement or a hint and to calm the "informational urge" [13; 6, P. 356-357].

Psycholinguistics claim, the heading, having compressed the content, activates the receptive mechanism of inter- and intrasensory transfer that allows reconstructing the structure of a large text array [3, P. 158-159]. Appealing to the communicative interests of the recipient, the heading allows him to make a decision on further actions based on the forecast of the subsequent content, i.e., to ignore the extension or go to the text via a hyperlink [6, P. 356]. Consequently, the media fact on the news feed informs, navigates, persuades, and determines the further actions of the Internet user. A similar cognitive mechanism works when any opportunity arises to expand electronic text.

Studies of the audience's interests found that in the context of the Internetization of life, not only news ceases to be a media content. This concept gains everyday meaning and includes any new knowledge—movie trailers, information about actors' lives, a new photo of a friend on a social network, a recipe, advertising, comments by journalists, politicians, businessmen in social networks, etc. [7, P. 19-20; 5]. Therefore, well-functioning information media formats and platforms allow deepening and broadening the audience's involvement in the message issue as well as make the content personalized and media fact more effective and pertinent.

### Conclusion

The conducted study revealed three types of hypertextuality in the speech structure of a network media fact, i.e., topic independent links, topic associated links, and problem associated links. The latter has the greatest potential for the development of a hypertext and effective internalization of facts of the media discourse. The real ability in terms of its performance is investigated with non-linguistic techniques applied.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.4>**ЛИНГВОКРЕАТИВНОСТЬ КАК СООТВЕТСТВИЕ СОЦИОКУЛЬТУРНОМУ КОНТЕКСТУ И ПРЕДСТАВЛЕНИЯМ КОММУНИКАЦИИ**

Научная статья

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**Аннотация**

Данная статья рассматривает понятие «лингвокреативность» как проблему соотношения коммуникативных и лингвистических компонентов. Лингвистические способности позволяют формировать и анализировать структуру предложений для коммуникативных целей. В данной статье мы рассматриваем языковые способности через призму двух подходов: лингвистический и коммуникативный. Лингвистический и коммуникативный подходы оказали глубокое влияние на преподавание, изучение второго иностранного языка; было проведено значительное количество исследований по этим двум подходам, они не были объединены в одном исследовании. Изучение проблемы лингвокреативности может облегчить процесс овладения иностранным языком. В статье рассматривается методология создания лингвокреативной стратегии на основе регионального и лингвистического компонентов: географического, исторического и литературного. Пять сравнительных лингвокультурных моделей представлены в качестве основы для формирования лингвокреативности и коммуникативной стратегии.

**Ключевые слова:** лингвокреативность, лингвокультурная модель, лингвистические и коммуникативные способности, соотношение компонентов, коммуникативная стратегия.

**LINGUISTIC CREATIVITY AS COMPLIANCE WITH THE SOCIO-CULTURAL CONTEXT AND COMMUNICATION REPRESENTATIONS**

Research article

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**Abstract**

This article considers the concept of “linguistic creativity” as a problem of the ratio between communicative and linguistic components. Linguistic ability enables the formation and analysis of the structure of sentences created for communicative purposes. In this article, we consider language abilities through the prism of two approaches: linguistic and communicative. Linguistic and communicative approaches had a profound impact on the teaching and learning of a second foreign language. A significant number of studies were conducted on these two approaches; however, they were not combined into one study. The consideration of the problem of linguistic creativity can facilitate the process of second language acquisition. The article discusses the methodology of creating a linguo-creative strategy based on the regional and linguistic components and namely – geographical, historical, and literary. Five comparative linguistic and cultural models are presented as the basis for the formation of linguistic creativity and a communicative strategy.

**Keywords:** linguistic creativity, linguistic and cultural model, linguistic and communicative abilities, the ratio of components, communicative strategy.

The main goal of education is the development of competencies and knowledge of a foreign language, which is considered personally significant. In the system of language teaching, it is necessary to create certain conditions that contribute to the development of linguistic and creative abilities. Defining this is given quite a lot of attention in modern science. The definition of creativity is interpreted differently. Creativity is defined as a combination of personal and mental characteristics that enables a non-standard solution to the problem. In the humanities, creativity is usually defined as a combination of cognitive and psychological abilities, the development and implementation of new ideas, the creation of new meanings, and their manifestation with the help of new words and texts that previously had no use in the social space.

Creativity is a multidimensional phenomenon and depends on a large number of factors. They include the ability to divergent thinking, luxuriant imagination, aesthetic views, as well as the speed and flexibility of thinking [18, P. 444].

The lack of uniform terms for defining functions indicates a research gap in linguistics and a great prospect for the identification and explication of the categories of language and speech functions.

Functions are interpreted by linguists in a broader context. K. Bühler includes the function of the article, the function of the melodies, the function of the desire expression, grammatical function, the function of the melodies and accent, the pronoun function, the modulation function, the case function, the diacritic function, the appellative function, the indicative function, the reflective function, the function of representation, signaling function, expressive function, educational function [3, P. 473-474].

In their works, K. Bühler [3], J. Guilford [19], A. Galkina [4], H. Gardner [7], R. Jakobson [20] consider the aspect of the realization of creative abilities of a linguistic persona with the help of linguistic means.

Psychologist H. Gardner claims that by their nature, a person does not have a single intelligence; there are several of them, whereas one of the intelligence is the leading one. Among the seven types of intelligence, H. Gardner distinguishes linguistic, which he characterizes as the ability to work with the word [7, P. 311]. Words are used as a means of communication, of

naming, and of artistic expressiveness. In the process of uttering a word, various types of functions are applied – communicative function, a function of the message (conveying logical content), and function of the impact (expression, expression of will, feelings, and emotions).

Main and auxiliary functions of the language, focused on linguistic and human factors, are correlated with the process of thinking and objective (as well as subjective) reality, which depends on the direction of the linguistic school of thought, concepts, tasks, and goals.

Creative properties of linguistic activity are characterized by their ability to choose and use certain stylistic devices. They are related to the individual's ability to use unusual and original linguistic techniques and means of expressing thoughts in a foreign language [2, P. 116]. In other words, linguistic creativity is the structure of knowledge of a particular language, where an individual creates new words and forms and also transforms already existing linguistic means of expression in order to expand their semantic meaning or to achieve a certain effect.

J. Guildford identified certain abilities that determine linguistic creativity [19, P. 454]:

– fluency of terms and contrasts — the ability to express the same information, in other words, using a variety of language techniques;

– expressive fluency — the ability of an individual to easily and instantly compose various expressions in a foreign language;

– spontaneous flexibility — this is the ability of an individual to quickly and easily switch from their native language to a foreign one;

– adaptive flexibility — the ability of an individual to express the meaning of a particular statement in the linguistic form differing from others;

– audiovisual flexibility — the ability of an individual to change the visual form with the features they intended to use.

In his research, E.P. Torrance describes a model of creativity that includes three factors: productivity, flexibility, and originality. The criterion for creativity is a process that stimulates creative activity. However, in terms of linguistics, this approach means the ability to quickly express ideas in a unique and unusual form, using a variety of stylistic techniques [22, P. 56].

A.H. Maslow [16] claims that there are two stages in the development of creativity: primary and secondary. Primary creativity is of foremost importance for our article. A.H. Maslow [16] makes a conclusion that primary creativity is laid down since our birth. Consequently, primary linguistic creativity is based on the individual's abilities; however, attention should be paid to the ability of an individual to improvise in a foreign language.

Linguistic creativity is associated with creative linguistic thinking, aimed at the emergence of new linguistic phenomena through the transformation of already existing ones in the linguistic space. Linguo-creative thinking operates with associations fixed in linguistic meanings.

Linguo-creative thinking stands out against the background of other types of thinking (such as visual, figurative, a verbal (conceptual), practical), whereas linguo-creative thinking maintains the necessary balance between the language and reality.

Linguistic creativity is characterized by the following criteria:

1. Originality. Linguistic creativity involves an original and peculiar solution to the problem, an unusual design of a certain statement.

2. Acceptability. The linguistic diversity of the utterance should be appropriate and fit for the socio-cultural context and ideas of all parties of the communication process.

3. Compliance. Linguistic diversity is related to the fact that an individual uses various extraordinary linguistic techniques in a foreign language; however, this should not impede the understanding of what is expressed.

4. Solving linguistic problems. Linguistic creativity can be considered successful if, as a result of its usage, a practical result is achieved, i.e., an extraordinary expression of thought in terms of linguistics is formed (i.e., in an original, creative way).

All these criteria are in close connection with each other, reflecting the whole essence of linguistic creativity. The acquisition of a foreign language through the formation and development of linguistic and creative abilities is a very promising area of study.

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.2>**КОГНИТИВНЫЙ И ПРОСОДИЧЕСКИЙ АСПЕКТЫ СЕГМЕНТАЦИИ РЕЧИ В ПОВЕЛИТЕЛЬНЫХ  
ВЫСКАЗЫВАНИЯХ ПРИ ЧТЕНИИ ВСЛУХ: С ПАУЗОЙ ИЛИ БЕЗ?**

Научная статья

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**Аннотация**

Статья посвящена исследованию когнитивного и просодического аспектов процессов речевосприятия/речевого производства в чтении вслух. На примере эмпирических данных дистрибуции пауз при чтении вслух автор показывает, что сегментация речи в речевом производстве происходит на нескольких уровнях. В экспериментальном исследовании были применены технологии корпусного и компьютерного акустического анализа.

Членение речи (speech chunking) осуществляется на нижнем уровне кратковременной памяти и может быть реализовано на небольших речевых отрезках без применения воспринимаемой органами слуха паузации. Механизмы обработки информации и принятия решений о распределении и локализации пауз активируются контекстуальными актуализаторами, обеспечивая сегментацию высказывания на более высоком уровне и определяя коммуникативное значение высказывания. Эти механизмы способствуют обработке предложений со сложной синтаксической структурой. Дистрибуция и локализация пауз в высказываниях осуществляется согласно моделям и тенденциям, специфичным для контекста высказывания.

**Ключевые слова:** обработка информации, чтение вслух, просодия, принятие решений, когнитивный аспект, просодический аспект, пауза, дистрибуция пауз, членение речи, корпус.

**COGNITIVE AND PROSODIC ASPECTS OF SPEECH CHUNKING IN READ-ALOUD IMPERATIVES: TO  
PAUSE OR NOT TO PAUSE**

Research article

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**Abstract**

The study is undertaken to look upon cognitive and prosodic aspects of speech segmentation in speech comprehension and production processes in reading. Here we provide empirical evidence that in sentence processing in reading speech segmentation functions at multiple levels of linguistic abstraction as shown by pause placement and distribution. The research comprises corpus-assisted discourse analysis and acoustic analysis.

Speech chunking belongs to the lower short-term memory level, it can be realized without perceived pauses and is performed on smaller units. Information processing and decision making in pause placement and distribution are activated by contextualization cues and function at a higher level of working memory mechanisms, determining the communicative meaning of the utterance. They also facilitate complex sentence processing in regard to its communicative meaning. Pause placement and distribution implement patterns and/or tendencies that are specific to the particular context in which the utterance is produced.

**Keywords:** information processing, prosody, decision making, cognitive and prosodic aspect, pause distribution.

**Introduction**

This paper presents a study that includes corpus analysis of the written text and acoustic analysis of the utterances sampled from the aforementioned texts to describe cognitive and prosodic aspects of the read-aloud speech. The cognitive aspect comprises comprehension and decision-making processes utilized by the reader when performing the speech segmentation. The prosodic aspect concerns pause placement in the prosodic structure of the utterances. We argue that pauses do not always function as the indicators of 'chunks' as such. In many cases there may not be any perceived pauses between 'chunks'. Pause placement as the result of information processing and decision making represents the higher level of speech segmentation and is performed according to the patterns or tendencies established by accompanying contextualization cues.

**1.1 Corpus-assisted discourse analysis and information processing**

As prosodic research advances, the researchers are more and more interested in cognitive aspects that determine prosodic organization of speech. A widespread view has been established that the underlying mechanisms of everyday speech, especially in regard to its prosody, can only be understood by studying the spontaneous speech. We agree with Yi Xu [10, P. 329-330], that though spontaneous speech is rich in variation, it is exactly the feature that renders the spontaneous speech unusable: there is always difficulty in recognizing and controlling the contributing factors of spontaneous speech. Speech that has been recorded in controlled environment may appear more useful to investigate cognitive aspects in speech production. We propose that audio variants of fiction texts may prove to be good material for studying the comprehension and decision-making processes utilized by the readers when performing the speech segmentation/chunking in read-aloud utterances.

As the definition of discourse falls into three main categories: (1) anything beyond the sentence, (2) language use, and (3) a range of social practice with nonlinguistic/nonspecific instances of language [2, P.23], we believe that fiction text complies

with all three provisions: (1) it is a unity beyond the sentence, (2) it covers a range of language usage, (3) it functions in a specific social environment. As the pragmatics of fiction texts work through an active cooperative effort, shared between reader and author [3], [4], [5, P.12], the same is true for their audio variants: the reader aims at both understanding the text and creating credible, true-to-life speaking impersonations of characters, which means that they perform online processing of information during the reading that results in the intonation of the direct speech of fiction characters. Audio variants provide empirical study material that can be examined and interpreted to identify and describe prosodic structure of the utterance and its constituents that reflect information processing.

We employ corpus-assisted discourse analysis to investigate how the readers comprehend and process information from the written text and consequently encode it in the prosodic structures of reproduced speech through pause placement in the direct speech of fiction characters. Corpus analysis helps to study contextualization cues, which are combining syntactic and semantic information from and about the components of the sentence that accompany prosodic features, determine their distribution [6], [7], [8], [9]. It also allows to investigate how these cues help the prosodic structure of the utterance to perform its communicative purpose [10], [11].

## 1.2 Chunking as means of information processing and prosodic structure of utterances

Segmenting speech into meaningful units has received its due attention in the literature since 1950s [12] and is still an issue in psycholinguistics in connection with the work and mechanisms of short-term memory [for an extensive review, see 13]. In cognitive science it was termed ‘chunking’ and it has been established as the unifying information-processing key mechanism of human cognition [14], [15]; ‘chunks’ have much in common, but are not identical to syntactic/semantic/or prosodic constituents of the utterance.

Speech segmentation is generally associated with pause placement. As B.L Webber [18, P.800] presses the point that “aspects of intonation and syntactic choice are generally associated with information structure”, pause placement is not only the feature of the prosodic structure of the utterance, it also pertains to the syntactic choices made by the speaker. As ‘chunks’ are not identical to syntactic/semantic/or prosodic constituents of the utterance, it would be fundamentally wrong to equate them with the prosodic phrases that map syntactic forms [19]. It creates the controversy between segmenting speech into intonation contours (ICs) and chunks, which is supported by extensive evidence that no definitive pause length for the pause-detection has been established empirically so far [20], [21].

Prosodic structure is relevant for information processing in reading, both reading aloud and silent reading [16], [17]. Pause placement and distribution, as elements of the prosodic structure, function in compliance with the Implicit Prosody Hypothesis (IPH) [22]. “Inner” prosody that contributes to sentence processing in reading treats constituents of the prosodic structure of the utterance as “contextualization cues” which activate interpretation programs supporting assumptions specific to the particular context in which the utterance is produced [23]. As decision-making in speech production represents resource-limited inferential search, the comprehension process in reading (as well as speech reproduction in reading aloud) is crucially dependent on typical scenarios. When insufficient/irrelevant or no context is supplied, the speakers use knowledge of ‘default’, most typical scenarios and corresponding prosodic patterns of whole utterances, or patterns of their constituents.

In consistence with the theoretical proposal named “The Now-or-Never” bottleneck [24], we suggest that pause placement and distribution function on the higher phonological level than speech chunking and facilitate complex sentence processing in regard to its communicative meaning. We suggest that contextualization cues identified by the corpus analysis of written fiction texts help the readers to activate scenarios and corresponding patterns of pause placement and pause distribution in reproduced direct speech.

## Method, materials, procedure

### 2.1 Corpus selection and processing

The research data was drawn from 24 fiction text by native British authors read by 6 native British speakers (3 male/3 female) according to the principles of corpus compilation. The data was limited to British variant of the English to avoid intonational variation present in national varieties of English. Written text corpus analysis was performed with the help of Sketch Engine service [25].

### 2.2 Acoustic analysis

The data for acoustic analysis was limited to imperative utterances from direct speech of fiction characters in monologue and polilogue interactions. As intonation is characterized by high variability, we must limit the number of factors that may influence ICs representing the prosodic structure of utterances, to draw substantiated conclusions about how readers make their decisions about pause placement in information processing. We limited intonation patterns in the research to those of “utterances of imperative sentences”, characterized as “genuine” “canonical” – second person imperatives [26, P.14, 28], [27, P.18]. “Genuine” imperatives were chosen for several reasons: (1) they have the specific linguistic form; (2) they are characterized by “sole prototypical function” which is “the performance of the full range of directive speech acts” [26, P.36, 305]. Major non-imperative sentence types that can be used as a directive speech act – locatives, operatives, declaratives – were excluded from the analysis [28]. Written speech allows for longer, syntactically complex sentences, that is why utterances, including imperative constructions, were also included in the selection for acoustic analysis, if the imperative constructions met the requirements for the “canonical” imperatives.

Imperative utterances were extracted from audio corpora for further audio processing (9117 utterances). Audio records were converted to .wav format (CBR 129 kbps, 44100 Khz, stereo) and further subjected to the acoustic analysis using Prosogram script [29]. “Prosogram and prosodic profile” task (wide rich view, values pitch targets function) performs automatic segmentation of the utterance into syllable-sized units, motivated by phonetic, acoustic or perceptual properties. As pause placement belongs to the temporal prosodic features, we collected the data on a number of temporal and pitch variables that appeared to be meaningful: proportion of estimated phonation time to speech time, estimated speech rate, number of automatically segmented phonetic syllables, proportion of syllables with large pitch movement (abs (distance)  $\geq 4$  ST (semitones)).

We also marked the location and measured the duration of perceived (equal or longer than 150 ms) pauses at syntactic boundaries within utterances. To see whether the patterns of pause placement and distribution are universal for imperative utterances and utterances with imperative constructions for various readers, we have measured these parameters in two corpora of written fiction texts (AImperative and YA Imperative) and two corresponding samples of imperative utterances selected from their audio variants.

### Results

It was found that contextualization cues in discourse may function as formal markers making canonical imperatives functionally marked [30]. These structural elements perform a double function: (1) they mark the context of the utterance, and, (2) as stimuli, they activate cognitive mechanisms of information processing through detection and activation of prosodic cues, directing the reader's controlled search for the appropriate prosodic pattern when reproducing speech [31].

#### 3.1 Pause placement

Even though written speech allows for longer, syntactically complex sentences, authors prefer to use short imperative sentences. It has been discovered that syntactical structure functions as the contextualization cue both for the authors of the written texts and the readers (as shown in Fig.1, 2.).

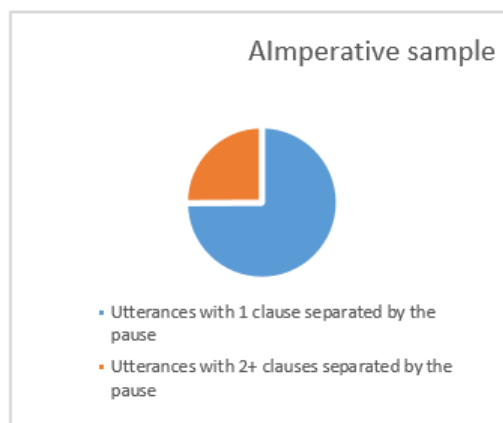


Figure 1 – Proportion of utterances with different number of clauses (AImperative)

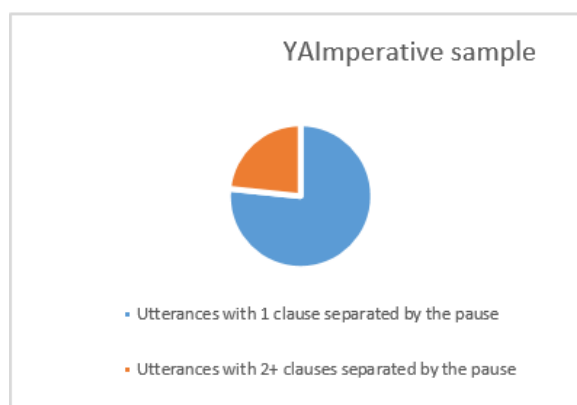


Figure 2 – Proportion of utterances with different number of clauses (YAImperative)

The readers also prefer to separating clauses with imperative constructions from the rest of the utterance by a pause, even when the sentences contain more than one clause (as shown in Tables 1-2).

Table 1 – Utterances with the single imperative construction separated from the rest of the utterance (AImperative)

AImperative (1788 utterances)	Utterances	Pauses	Average duration
Utterances with 1 clause	1566	83	0.354
Utterances with 2 clauses	131	116	0.348
Utterances with 3 clauses	53	55	0.368
Utterances with 4 clauses	25	27	0.362
Utterances with 5+ clauses	13	13	0.346

Table 2 – Utterances with the single imperative construction separated from the rest of the utterance (YAImperative)

YAImperative (5529 utterances)	Utterances	Pauses	Average duration
Utterances with 1 clause	3930	497	0.264
Utterances with 2 clauses	940	842	0.297
Utterances with 3 clauses	384	392	0.315
Utterances with 4 clauses	144	172	0.407
Utterances with 5+ clauses	131	166	0.306

It can be seen from the results that the readers also put relatively long pauses into sentences with a single clause, which can be explained by the presence of contextualization cues of a different type, which will be discussed further in the Pause distribution section of the paper.

We have marked pauses in utterances from AImperative and YAImpertive selections with respect to their location in the utterance. Table 3 shows how the pauses are placed by the readers in regard to the imperative construction.

Table 3 – Number and average duration of pauses in different locations

Pause location	Number of pauses AImperative (2413 utterances)	Average duration AImperative	Number of pauses YAImpertive (6704 utterances)	Average duration YAImpertive
Pause before the clause with the imperative construction	140	0.353	920	0.303
Pause after the clause with the imperative construction	176	0.366	1059	0.32
Pause b/n 1st and 2nd clauses with imperative constructions	70	0.319	430	0.305

The placement of pauses shows that the writers tend to put clauses with imperative constructions in the beginning of the sentence, and the readers follow these tendencies by putting the pauses after the clauses with imperative constructions.

### 3.2 Pause distribution

We distinguished structural elements which appeared to influence the pause distribution: (1) syntactic contextualization cues; (2) punctuation contextualization cue. Syntactic contextualization cues that manifest in the imperative constructions aid the reader in extracting the information from the message and encoding it in prosodic contours of utterances (Table 4).

Table 4 – Grammatical contextualization cues in utterances and in clauses with imperative constructions separated by the pause from the rest of the utterance

Contextualization cues	In utterances AImperative (2413 utterances)	Separated by the pause from the rest of the utterance (AImperative)	In utterances YAImpertive (6704 utterances)	Separated by the pause from the rest of the utterance (YA Imperative)	Examples
Vocative in preposition to the imperative	68	30	347	233	Madam, please!
Vocative in postposition to the imperative	346	8	1039	105	Come in, Bill.
Subject in preposition to the imperative	60	0	203	6	You go ahead.
Subject in postposition to the imperative	27	0	61	0	Don't you believe it!
Please in preposition to the imperative	30	12	104	79	Please be seated.
Please in postposition to the imperative	4	0	45	2	Give me my parcel, please.

It can be seen that when reading utterances with vocatives in the preposition to the imperative readers tend to put a pause after them, separating them from the clause with the imperative construction. But they do not do that when the vocative is in postposition to the imperative construction. Subjects tend to be placed in the same prosodic group with the imperative whether they precede or follow it. 'Please' is generally separated from the clause with the imperative construction in the preposition to the imperative. It also appears that punctuation does not appear as obligatory as it seems to be. The readers easily distinguish the necessity to separate semantically relevant elements of the sentences. But, when the punctuation is present, usually marking contextualization cues like 'please', vocatives, the readers follow the authors instructions, preferring to put pauses after the clauses with imperative constructions, so punctuation contextualization cues act as complimentary.

### 3.3 Correlation analysis.

Correlation analysis of the temporal variables shows considerable negative correlation between PropPhon and SpeechRate parameters in both selections – -0.35 (AImperative) and -0.42 (YA Imperative). The readers tend to slower the rate of the speech when the duration of the IC increases.

There is considerable positive correlation between PropPause and SpeechRate parameters in both selections – 0.46 (AImperative) and 0.43 (YA Imperative). It shows that the readers tend to speak faster when the amount of unvoiced phonation in the IC increases. At the same time there is no significant correlation between the amount of the unvoiced phonation and the duration of the IC which shows that the proportion of the pauses within the IC does not depend on the duration of the IC itself, but on the number of clauses in the utterance.

There also is considerable positive correlation between NuclDur and Nucleus parameters in both selections – 0.92 (AImperative) and 0.67 (YA Imperative). It shows that the duration of the nuclear syllable increases together with the duration of the other syllables in the IC.

### Discussion

According to the “The Now-or-Never” bottleneck theoretical proposal, speech chunking is not the only speech segmentation mechanism that is implemented in speech comprehension and production. The empirical evidence shows that sentence processing in reading aloud speech segmentation is done at multiple levels of linguistic abstraction: pause placement and distribution in the ICs do not correspond to speech chunking, whereas chunking in longer utterances is supposed to result in 3-4 element sequences [14], [15], ICs in the same utterances result in bigger units and pauses signal about the boundaries of ICs, not speech chunks.

Perceived pauses relate to semantic and syntactic relevance of units. The decision on which units are considered to be semantically and syntactically relevant and the prosodic structure of these units is made in accordance to typical scenarios and patterns, which are activated by contextualization cues. As default syntactic structure for the imperative utterance is a simple sentence with one independent clause, it proved true in both written and audio samples in the research – 64.8% imperative utterances of AImperative and 58.6% of YAImperative samples had the default syntactic structure. In making decision people can rely on both knowledge resulting from context and experience and algorithmic mechanisms based on rules and form [32], [33]. When the context in the utterances from the research selections was not enough, or was ambiguous, the readers relied on algorithmic mechanisms based on rules and form of the language norms, dividing utterances by pauses into smaller units with one clause. The authors of the written fiction texts do not combine many imperative constructions within one sentence due to the clearly defined prototypical function of the imperatives. It is also evident that the readers in most cases make the decision to separate the clause with the imperative construction from the rest of the utterance with a pause based on the same presumptions.

The pause placement and distribution, as found by the research, follow the same pattern of decision making: even utterances that contain a single clause are divided by the pause into two prosodic groups if the sentence includes contextualization cues that can make an independent intonation group (vocatives, ‘please’, ‘oh’, ‘well’ etc.). This conclusion is supported by the number of utterances in which a clause with the imperative construction is separated from the rest of the utterance when the element that serves as the contextualization cue is found in the preposition to the imperative. In sentences with vocative/‘please’ in preposition, readers tend to separate them into a separate prosodic phrases. These elements acquire independent pragmatic meaning: a vocative becomes ‘calling a person from the distance/identifying a specific person’, ‘please’ forms a formulaic sentence. It shows that the readers prefer to identify and reproduce imperatives as autonomous prosodic structures, if they consider that the contextualization cue should be interpreted as a separate message.

Our findings show that the pause placement and pause distribution in reading in reading do not necessarily reflect the speech chunking as the result of the work of short-term memory mechanism, but rather follow the patterns which have the statistical nature and appear as results of the work of information retrieval mechanisms of the long-term memory activated by contextualization cues. There is conclusive evidence supporting the hierarchical character of the speech segmentation processes and the complexity of the interaction of cognitive and prosodic aspects in speech comprehension and production in reading. Pause placement and distribution patterns result from the cognitive aspect of speech production, they influence the prosodic structure of the utterance by establishing boundaries for prosodic structures and providing enough syllables for chunking within them.

### Conclusion

As decision-making in speech production represents resource-limited inferential search, the comprehension and speech reproduction mechanisms in reading aloud are complex and hierarchical, they are activated by elements of the syntactic and prosodic structures supporting assumptions specific to the particular context in which the utterance is produced. Pause placement and distribution are the result of the work of the speech comprehension and reproduction mechanisms in reading aloud on the higher phonological level than speech chunking. The main purpose of the pause placement and distribution is to facilitate complex sentence processing in regard to its communicative meaning and provide enough space for lower level speech chunking.

Further research of the utterances with similar semantic and/or pragmatic structures (e.g. performative modals vs. imperatives) will allow to compute distribution patterns of pause placement and their similarities conditioned by the same semantics/pragmatics and differences determined by contextualization cues. This would help to establish cognitive and pragmatic criteria for the classification of prosodic patterns and resolve difficulties arising when prosodic contours overlap, creating prosodic homophony and ambiguity. We also suggest that prosodic means that manifest speech chunking are to be found in the tonal variation within the prenuclear part of the IC: when the unvoiced phonation cannot be found, tonal variation in the adjacent syllables may be perceived as the boundary between chunks.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.1>**ЛИНГВОКРЕАТИВНЫЙ ПОТЕНЦИАЛ ЛЕКСИЧЕСКИХ СРЕДСТВ (НА МАТЕРИАЛЕ ТЕКСТОВ  
ТУРИСТИЧЕСКОЙ РЕКЛАМЫ)**

Научная статья

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**Аннотация**

Работа выполнена в русле одного из актуальных направлений современного языкознания – прагматической лингвистики – и посвящена исследованию лексико-семантических особенностей рекламных текстов в туристической сфере. Стремительное развитие туризма на мировом рынке обусловило появление новых путей и возможностей реализации языкового творчества в туристической рекламе.

В статье предпринята попытка выявить и проиллюстрировать особенности употребления лексических средств в определенной коммуникативной среде с целью создания привлекательных и эффективных рекламных текстов. Акцент делается на анализе креативного потенциала номенклатурной и заимствованной лексики по причине их активного использования. В результате систематизации и анализа текстов рекламы был выявлен имеющийся потенциал имен собственных, включающих в свой состав названия географических мест и животных, а также заимствованных лексем. В рекламе турагентств и туров отмечены приемы использования языковых средств и способы воздействия на поведенческое поведение. Исследование имеет теоретическую и практическую значимость и вносит вклад не только в теорию рекламы с лингвистической точки зрения, но будет полезно и в дальнейшем изучении креативных возможностей языка.

**Ключевые слова:** лингвокреативность, потенциал, туризм, лексика, номены, заимствования, рекламные тексты.

**CREATIVE POTENTIAL OF LEXICAL ITEMS IN TOURISM ADVERTISING**

Research article

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**Abstract**

The study is carried out in line with one of the important subfield in modern linguistics – pragmatics - and covers lexical and semantic features of advertisements in the tourism sector. The rapid development of tourism in the world market has led to the emergence of new ways and approaches to the implementation of linguistic creativity in tourism advertising.

The article attempts to identify and characterize the use of lexical means in a specific communication environment in order to create attractive and effective advertisements. Emphasis is made on the analysis of creative potential of widely used loanwords and specific terminology. The existing potential of proper names, including the names of geographical places, animals as well as loanwords has been revealed in the result of systematization and analysis of advertisements. The use of language items and ways to influence consumer behavior is observed in advertisements of travel agencies and tours. The study is theoretically and practically significant in terms of its contribution to the theory of advertising from a linguistic point of view. It would be useful in further studies of creative potential of the language.

**Keywords:** linguistic creativity, potential, tourism, vocabulary, nomen, loanwords, advertisements.

Tourism is one of the most promising and profitable sectors of the economy in many countries. The tourism industry, which has a vast untapped potential, began its active development in Russia in the 90s after dissolution of the Soviet Union as an element of a new market system. Tourism is not only a business; it can be defined as a specific science and even, to some extent, art. Advertising in tourism is commonly aimed at attracting travelers and tourists. In the modern community, tourism is “an easy way to achieve sustainable trade relations with other countries. Tourism fosters international understanding and improvement of the economics in the country” [1, P. 464].

Due to the rapid technical progress over the past decades, advertising has become an integral part of mass culture and a market economy. Not only the text of advertisements acts as a pivot of trade, but it is also a driver for the speech development. The aim of tourism advertisements is to manage the buying behavior of potential tourists. In order to achieve this goal by the most effective way, advertising professionals should make modern, attractive and, of utmost importance, creative advertisements.

The issue of creativity is typically in the center of attention of advertising researchers as one of the key factors to increase the attractiveness of advertisements. The term “creative” is borrowed from the Latin language and translated into Russian as “*tvorchestvo, tvorcheskie sposobnosti*” (creativity, creative abilities) [3, P. 355]. This concept is of interest to the various humanities researchers — philosophers, psychologists, teachers and, clearly, linguists. The following Russian linguists focused on language creativity: T.A. Gridina (1996), O.K. Iriskhanova (2004), E.N. Remchukova (2005), I.T. Vepreva (2013), N.A. Fateeva (2016) et al. Their works describe specifics and various aspects of linguistic creativity (hereinafter referred to as LC).

A review of definitions of the language phenomenon makes obvious that linguistic creativity is often explained by using the word *potential*. T.A. Gridina considers LC as “a process of detecting the potential of a language that is not realized in the language usage and the language norm” [6, P. 3]. In addition, N.A. Fateeva makes a point with regard to the unrealized potential of the language system and update of existing language units [4, P. 14]. In the Great Soviet Encyclopedia potential

(from Latin *potentia* — “power”) is explained as “means, stocks, sources available and able to be mobilized, put into action, used to achieve a specific goal, implement a plan, solve a problem” [5]. Small Academic Dictionary, edited by A.P. Yevgenyeva, defines potential in a more concise way as “the complex of all means, stocks, sources that can be used with any purpose if necessary” [12]. It should be noted that language has strong potential as one of the most significant means of human communication and information transfer. Following the opinions of the above mentioned linguists, in order to summarize and give the gist, the following definition is offered: *potential of linguistic creativity* is the possibilities to use language means that can be activated at a certain moment to solve specific problems.

Our study is focused on advertisements as a special type of texts which goal is achieved through the use of language units of all levels, wherein the level of vocabulary plays the most active and important role. Values of modern society can be understood by examining lexical features of the advertisements. Consequently, the study investigates the lexical level of tourism advertisements where the nominal character of texts is especially clearly represented seeing that advertisement authors actively use nomenclature vocabulary (in a broad sense, the vocabulary of names). Pursuant to G.G. Shpet, A.G. Khodakova describes *nomen* (Lat. *Nomen*-name) as a name used to define a “visible object without mapping its exact place in the classification system and correlating with other objects” [8, P. 411].

The following nomenclature was examined while analyzing a large corpus of tourism advertisements:

1) Nomens in advertisements of travel agencies and companies:

Travel agency *“Around the World”* – Travel gift certificates.

Travel agency *“My Sea”* — Give yourself the sea!

Travel company *“Whole World”* — Relax while enjoying!

Travel agency *“Fly away”*: Order a tour to any corner of the world!

Travel agency *“Neva”* — Your reliable travel partner.

The examples highlight that tour operators tend to choose titles not too complicated to be understood by the average person. They frequently contain no more than two words. The names of travel agencies are often directly associated with space, travel, etc.

Each advertisement provides specific information and should influence potential buyers. Therefore, when naming their travel agency, its representatives typically try to use a positive association positioning. Based on A.A. Potebnya’s point of view, A.R. Popova mentions that “creativity and associations are certainly correlated: association – according to A.A. Potebnya, representation — is the key to creativity” [11, P. 161]. The examples below represent associations with the names of travel agencies and creative potential of the names used to influence prospective tourists.

1) *“Flying ship”* – Center of activities.

2) *“Travel Caravan”* — Guarantee of safety and unforgettable vivid impressions of the trip!

The first example refers to a well-known cartoon based on a Russian folk tale. The main characters leave a tyrannical tsar and fly away on board a magical ship. Hence, the flying ship can symbolize the path to happiness, freedom, a fantasy world. When seeing this title, readers should have an expectation of happiness or something good.

The second example demonstrates the potential of the word *caravan* which is able to evoke an association with a group of pack animals, people or transport vessels in the desert and in the steppe, carrying goods one after another. The world famous collection of folk tales “One Thousand and One Nights” added a mythical hue to the word. Due to a new semantic potential, the *caravan* is associated with interesting trips and makes potential tourists to order tours.

In the examples cited, it is observed that many travel agencies prefer to choose names associated with fairy tales and characters known to all Russians. By awakening childhood memories, such vocabulary can evoke positive emotions in the audience and have a positive impact on the buying behavior of prospective tourists.

In particular, names of animals — symbols of a certain country should be mentioned, e.g.:

1) *“Panda Tour”* — Tours in all directions.

2) Travel agency *“Kangaroo”*: from Anapa to Australia.

3) Travel agency *“Giraffe”*: Rest on top.

Names of popular animals are used by the above mentioned travel agencies as symbols of specific tourist destinations.

The famous panda bear, a national symbol of China, plays an important role in diplomatic relations of the PRC with other countries. With the development of comprehensive partnerships between the two countries in recent years, China has become one of the most visited countries for Russian tourists. Moreover, the panda is treated with affection in Russia. In a tourist context this animal symbolizes an exotic ancient Eastern culture; therefore, the name *panda* is associated with a tourist direction of East Asia.

The name of a *kangaroo*, one of the worldwide recognized symbols of Australia, is used in the second example. The kangaroo appears on the Australian coat of arms, coins and is also used by some of the well-known Australian organizations as an emblem. In turn, Australia is perceived by Russian tourists as a distant unknown attractive continent.

In the last example the emphasis is laid on the lexical item *giraffe* which denotes a unique animal with a specific appearance. It is generally regarded with curiosity. For Russians, Africa is a mysterious continent with a wide range of rare species such as zebras, hippos, lions, etc. Modern tourists are attracted to this land due to its exotics. In addition, associations with Africa caused by the stimulus *giraffe*, evokes in mind the image of the sun, a limitless desert and a peculiar culture that is a prerequisite for an interesting holiday.

An analysis of the features these animals have in common has revealed that they are symbols of certain places. Their names are directly associated with trips and journeys. With the help of tourist advertisements travel agents influence consumers and make them pay attention, firstly, to their favorite animal, and then to the tourist direction itself.

Besides being used in advertising of travel agencies and companies, nomens are also noted in advertising tours as the main travel product.

2) Nomens in tour advertisements

When analyzing the language materials, it was found that advertising of tours has a greater scope than advertising of travel agencies. Tour advertisements should be as convincing and memorable as possible due to intangibility of the product. In general, nouns are used that is demonstrated by some examples.

*It's amazing in **Petersburg!***

*It's time to relax in **Egypt!***

*Experience new feelings in **Malaysia!***

*Excursion tours in Europe: **Czech Republic** from 8,000 rubles, **France** from 9,200 rubles, **Italy** with a rest on the sea from 16,800 rubles.*

*Gemma Tour: rest on the sea! The best resorts from leading operators. **Turkey, Greece, Spain, Croatia, Bulgaria** and the whole world! Next to you.*

As can be seen from the examples, each tour advertisement includes proper nouns. The most frequent proper nouns are names of cities and countries. It is explained by nature of the advertised tourism product — virtually all tours have specific destinations. In their turn, proper nouns can realize linguistic creative potential that is proved by the following texts.

*Family in **Peru**. Or so, or with us.*

*Tan in **Cuba**. Or so, or with us.*

*Holidays in **Chad**. Or so, or with us*

***Sahara Safari**. Or so, or with us.*

The above examples are a successful result of language creativity coupled with non-verbal means (in this case, pictures). In the given context it is a pun based on the use of grammatical homonyms: one homonym is verbalized in the text, and the other is depicted. It is worth discussing the first example in details. The advertisement of the tour to Peru consists of two parts — a text and its illustration. The illustration depicts feather pillow fight of a happy family. The pun is based on grammatical homonymy: one lexical item verbalized in the text is a proper noun *Peru*, a name of the country; the other noun, shown in the picture, is a *feather* (in Russian — *pero*). The advertisement considers the coincidence of the word forms in different cases: the noun *pero* and the proper noun *Peru* in the prepositional case have the same spelling and pronunciation. From a linguistic perspective, it is obvious that there are no similarities in the origin of these words and their word stems. However, an average person will perceive the words *Peru* and *pero* as related both by the similar spelling and pronunciation. Additionally, the creative advertising technique refers to an emotional component. An advertiser deliberately creates the image of warm family ambience because the family is generally defined as the main target audience. The advertisement author intends to attract attention of family customers and psychologically influence potential buyers through portraying fun moments in family life.

Apart from certain nomens, advertising exploits a significant number of loanwords. Intense international cooperation results in the use of loanwords in many areas of social life, especially as developing and modern one as tourism. It is worth noting that types of loanwords and reasons for their use are different. Compared with Western Europe, the tourism in Russia developed later and is still a relatively young industry. It results in lack of some professional terms. Thereby, loanwords (from English, primarily) are typically used to fill lexical gaps in the Russian language. Reasons for borrowing words were presented by D.S. Lotte [10], L. P. Krysin [9] and others. Some researchers believe that the use of loanwords is the principal way of introducing new concepts; others advocate against terminological redundancy. In their opinion, an excessive use of such words spoils the purity of the language. However, an increasing number of loanwords in multiple areas of the modern Russian language, including tourism, appear popular among the younger generation.

The main ways of borrowing words are phonological adaptation, transliteration and calque (loan translation). The word *tour* itself is a clear example of transliteration from the English *tour* (trip, travel).

Loanwords that denote types of outdoor activities are used as illustrated below.

***Diving** school: training, equipment and travel.*

***Rafting** on the Southern Bug.*

***Surfing** in Sri Lanka — Your First Steps!*

***Jeep safari** in Sahara — or so, or with us.*

*Sea **cruises**: super relaxation on the new generation liners.*

***Shopping** tours to the cities of Italy!*

***Relax** in Bermuda — or so, or with us.*

Modern tourist advertisements often contain English words used without phonological adaptation or transliteration, for instance, abbreviations:

***VIP** Tourism! Hot tours!*

***SPA** Tours to China*

A survey was conducted in the research: 30 respondents aged 15-65 years old were asked if they could see the difference between the Russian words *дайвинг* (diving, a recent loanword from the English language) and *ныряние* (the same meaning). According to the respondents' answers, the two words are synonyms. The majority of the respondents, whose age does not exceed 50 years old, stated that the word *дайвинг* is associated with better quality and more expensive activities. Millenials believe that the word *дайвинг* refers to sports and relaxation while *ныряние* is related to usual swimming. They are eager to accept and use such loanwords in colloquial speech. Older generation has almost no such associations. Its representatives are more likely to experience difficulty in perceiving words of foreign origin.

The survey findings and analysis of the examples confirm that the main consumers of tourism products are young and middle-aged people. In comparison with the representatives of the older generation, it is easier for them to keep up with innovations in speech and evaluate such vocabulary as more stylish and fashionable. P.S. Ukhova points out linguistic creativity of youth and mentions, for instance, that the use of loanwords "is conditioned by the youth's need to create words. Russian young people are attracted to bizarre phonetic forms" [13, P. 183]. One may note that the use of loanwords in modern advertising has become a social and psychological pattern. Based on psychological needs analysis, travel advertisements

contain loanwords borrowed from the Western countries languages. It is a guarantee of high quality as believed by many Russians. Specific vocabulary is used by the authors of travel advertisements to evoke desired associations in limited texts and influence the audience. As M.M. Bakhtin argued, "Understanding and evaluation cannot be divided: they are simultaneous and constitute a single integral act" [2, P. 190].

### Conclusion

Lexical decomposition of advertisements, in particular, advertisements of travel agencies, leads to the following conclusions: firstly, shorter names are preferred in travel agency nominations; secondly, the names of fairy-tale characters and symbolic animals are typically used. The reason is that such names are able to cause positive emotions or associations with traveling in potential tourists. Proper nouns appear to be highly frequent due to such feature of tour advertising as the need to indicate specific destinations. Particular attention is paid to the analysis of advertisements where linguistic creativity is implemented with a pun. A significant number of loanwords is also highlighted. The survey to identify the role of borrowed vocabulary was conducted. It demonstrated that modern Russian youth uses loanwords as a result of a tendency to be verbally creative and use non-standard forms of language means. Indeed, one can conclude that vocabulary has great potential in making creative advertisements.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.34>**СРАВНИТЕЛЬНЫЙ АНАЛИЗ КОНЦЕПТА «ВОЛЯ» / “SOUL”/ “ÂME” В СОВРЕМЕННОМ РУССКОМ, АНГЛИЙСКОМ И ФРАНЦУЗСКОМ ЯЗЫКАХ**

Научная статья

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**Аннотация**

Статья посвящена сравнительному типологическому анализу понятий «воля»/ “soul”/ “âme” в современном русском, английском и французском языках. Различные языковые инструменты, которые определяют это знание, образуют значительный фрагмент языковой картины мира, который мы обозначаем как «лингвистическая картина внутреннего мира человека».

В последние годы возрос интерес лингвистов к изучению концептов внутреннего мира человека, выраженных в определенном национальном языке.

Актуальность данного исследования определяется возрастающим интересом в лингвистической науке к проблемам человеческой субъективности и структуры ментального, внутреннего мира и, во-вторых, необходимостью углубленного изучения способов выражения языковых понятий в языке в прогрессивном межкультурном диалоге. Объектом данного исследования является содержание и структура понятий «воля»/ “soul”/ “âme”, представляющих фрагмент картины внутреннего мира человека, отраженный в современном русском, английском и французском языках.

Предметом исследования являются лингвистические средства и механизмы, которые образуют понятия «воля»/ “soul”/ “âme” в современном русском, английском и французском языках.

**Ключевые слова:** концепт, картина мира, воля, образ, язык.

**COMPARATIVE ANALYSIS OF THE CONCEPT “ВОЛЯ”/ “SOUL”/ “ÂME” IN THE MODERN RUSSIAN, ENGLISH AND FRENCH LANGUAGES**

Research article

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**Abstract**

This work is devoted to the comparative typological analysis of the concept «Воля» / «Soul» / «Âme» in the modern Russian, English, French languages. The various language tools that objectify this knowledge form a voluminous fragment of the linguistic picture of the world, which we designate as the “linguistic picture of the human inner world”.

In recent years, one can see a growing interest of the linguists in studying the concepts of the human inner world that are represented in a particular national language.

The relevance of this study is determined by the growing interest in linguistic science to the problems of human subjectivity and the structure of the mental, inner world, and secondly, the need for an in-depth study of the ways of expressing language concepts in a language in a progressive intercultural dialogue.

The object of this study is the content and structure of the concept «Воля» / «Soul» / «Âme» representing a fragment of the picture of the human inner world, objectified in modern Russian, English and French.

The subject of the study is the linguistic means and mechanisms for representing the concept of «Воля» / «Soul» / «Âme» in modern Russian, English, and French.

**Keywords:** concept, picture of the world, soul, represent, language.

**Introduction**

The term “concept” in linguistics is traditionally associated with conceptualization and categorization, other words, with a scientific understanding of the world on the basis of the concept, as the idea of European culture, put forward as far back as Ancient Greece. Many researchers identify a concept with the notion, but in recent studies an attempt is made to distinguish a notion in the traditional sense as a category of logic and a concept. A concept can be defined as a notion, but a notion is expanded as a result of the whole modern scientific situation. The notion without such an extension is an object of the science of logic, a description of the most common and essential features of an object, an indication of its closest genus and differences in its type, i.e. generic differences. The concept, on the other hand, is the subject of another science – cultural studies and the description of a typical situation of culture. Today, the spread of the term concept, as we see it, is related to some extent to the “information boom”, mental evolution (revolution), and the need to streamline the social world constructed by a man.

The aim of this work is to make the comparative typological analysis of the concept «Воля» / «Soul» / «Âme» in the modern Russian, English, French languages.

The concept “Soul” belongs to the category of basic concepts of the psychological class, which form the concepts of the inner world. However, it stands to mention that the boundaries between the classes of concepts are not clear. The centre of any concept is always value, since the concept serves the study of culture, and the basis of culture is precisely the value principle.

The concept “Soul” is widely considered in the works of the researchers (for example: Bazylev; Grebenshchikov; Uryson; Khizhnyak), some comments on this concept can be found in their books.

V.A. Maslova relates the concept “воля” to specific Russian national concepts along with the concepts “душа”, “желание”, “дом”, “жизнь” [9, P. 71]. Whereas, T.V. Bulygina and A.D. Shmelev distinguish the concept “воля” as one of the most significant for the Russian national consciousness. [1, P. 485]

Often, the study of concepts is based on the study of the semantics of a linguistic sign. Since the meanings of the words “are the most important constituents of consciousness: it is in them that the ideal form of the existence of the objective world, its properties, connections and relationships” is transformed and folded into the matter of the language” [5, P. 141]. An analysis of the vocabulary reflection and the embodiment of the concept is necessary, since the system of definitions in dictionaries provides the threads for understanding the essence of popular consciousness, the specifics of the picture of the world. Interpretation of dictionary definitions makes it possible to identify a generalized prototype of a concept, its substantial minimum, which creates the basis for further study of the concept based on other techniques.

As it is known, the word «воля» is polysemantic. Among the meanings of the word «воля», two semantic invariants can be purely singled out:

The duality of understanding the will in Russian consciousness – as the beginning of the organizing and destroying organization, as desire and ability, as power and weakness, as aspiration and result – provides this concept in ethnic consciousness with a contradictory assessment. [6, P. 21]

The analysis of words (based on the material of the explanatory dictionaries of the Russian language by V.I. Dahl, D.N. Ushakov, S.I. Ozhegov and N.Yu. Shvedova) showed that the seme of the word “воля” unites the seme “желание”, “выбор”, “власть”, “право”, and is defined as “состояние, характеризующееся отсутствием стеснений, ограничений”. The dictionary of S.I. Ozhegov interprets the word “воля” as “способность осуществлять свои желания”. [11, P. 99]

The etymological dictionary of M. Fasmer gives the following reference:

*Воля I <...> // Связано чередованием гласных с велеть, доветь. Родственно лит. valia “воля”, лтш. vala “сила, власть”, д.-в.-н. wala (ж. р.) “выбор”, нов.-в.-н. wahl — то же, wollen «хотеть», др.-инд. varas “желание, выбор”, авест. vara — “воля”, “отбор” [11, P. 347].*

*Велеть, велю; чередование гласных: воля, доветь // Родственно лит. velti, pavelti “хотеть” “позволять” <...> лат. volo “хотеть” <...> др.-инд. vgnati “выбирает себе, что предпочитает” [11, P. 288].*

Thus, it is clear that the word “воля” belongs to the Indo-European Dictionary Fund. In its lexical meaning, the semes “желание”, “выбор”, “власть” are integrated. In the Old Russian language “воля, волити – это скорее обозначения усилий разума, предполагающих рациональный выбор между несколькими возможностями” [3, P. 51]. The meaning of the word “воля” – “is formed clearly only in the Old Russian language, when socially dependent people begin to be perceived not only as working or not mature (slaves, lackeys, children, calves, etc.) in relation to the strong subject, but also as deprived of freedom” [7, P. 56].

V.V. Kolesov wrote in this case: “Speaking of power and law ... <...> ... as well as personal will (“own will”), until the end of the XVI century Russian people did not connect the concept of “soul” with an independent state; the word “воля” was not a social term” [8, P. 56].

The concept “воля” has the following semantic characteristics: “spontaneous”, “bringing a person into the sphere of instincts, depriving him of the human appearance”, “manifesting openly”, “having a destructive effect on someone”, “causing any negative consequences”, “necessary for life, representing value for a person”, “beloved / dear”, “involved in the rebellion”, “characterized by the strength / power of manifestation”, “related to the soul”, “implying poverty”, etc.

It bears mentioning that the concept “воля” is one of the most complex and polysemantic element of the conceptsphere of Russian language culture; this is one of the oldest concepts of the Russian language, which, as well as the concept “душа” is based on the concept of a thing from the world of the “ideal”, and not the “mundane” material.

In the English-language picture of the world, “soul” does not play such a role as “воля” in the Russian language, and some of its functions are performed by other organs, in particular, the heart (it contains many emotional states) and the mind (it is connected with thought processes).

The ethnocentric nature of the concept “soul” is manifested primarily in the fact that the development of the spheres of this concept is associated with the colloquial speech and, therefore, has a broad phraseological paradigm in the language. Let’s consider the reflection of the concept “soul” in English and Russian phraseological units, based on special and explanatory dictionaries to identify common and special meanings of words that represent this concept in English and Russian.

From the comparison of dictionary meanings, it can be seen that the source of differences in the use of the concept “soul” in Russian and English is that for Russians the soul is primarily “spirituality”, vague and metaphysical, while for the English, the soul is consciousness and rationality.

According to L.V. Vardanyan, phraseological units containing the component “душа” in Russian are often translated into English by phraseological units with the components “heart” and “mind” [2, P. 12]: *в душе — at heart; в глубине души — at the back of one's mind / in one's heart of hearts; открывать душу — open/ uncover one's heart to smb.; прийтись по душе — lose one's heart to smb./smth.; по душе — after one's own heart; вкладывать душу во что-нибудь — put one's heart into smth.; всей душой — heart and soul; продать душу — sell one's soul; быть бездушным, безразличным — to have no soul; спасите наши души — save our souls; душа нараспашку — wear one's heart on one's sleeve; брать за душу — to pull at smb's heartstrings; запасть в душу — sink into smb.'s memory/ mind/ heart; камень с души свалился — take a load/ weight off smb.'s mind; душа в пятки ушла — smb has his heart in his boots; камень с души свалился — it was a load odd smb's mind; надирать душу — to break smb's heart; отводить душу — to relieve one's feelings by doing smth to unburden one's heart; поговорить по душам — to have a heart-to-heart chat with smb; сколько душе угодно — to one's heart content; чужая душа — потемки — another man's soul is always dark.*

On the contrary, the expressions related to the meanings “смысл”, “рассудок”, “жизнь”, “человек”, contain the component “soul”: *не обольщай себя надеждой — lay not that flattering unction to your*

*soul; сходиться во взглядах, разделять мнение — to possess one's soul in patience; душа компании — the life and soul of the party; ни души (человек) — not a soul; in whose hand is the soul of sbd. — в чьих руках находится жизнь; быть хозяином жизни — to be the captain of one's soul.*

The concept “душа”, as it was mentioned above, in English does not correspond to its “vocabulary” equivalent “soul”, but to the concept “mind” [4, P. 109-110]. Therefore, the poem of A.S. Pushkin's “Flower” was translated by Charles Wilson in the following way:

*A scentless flower, with leaves all dry,  
Forgotten, in a book I see;  
And lo! strange thoughts to occupy  
The mind arise there suddenly.  
Лишенный запаха цветок, с сухими листьями,  
Забывтый, в книге я вижу;  
И вот! Странные мысли занять  
Разум возникли вдруг.*

Here the word “душа” is not translated as “разум” / “mind”, but the word “мечта” was transformed into the word “мыслями” / “thoughts”. The appearance of a wilted flower evokes an experience in the author, and a reflection in the translator; «мечтанье» is something abstract, «мысли» is something concrete. Mind is the embodiment of the fundamental concept of English culture, soul – Russian. The translator demonstrated the essence of this work in terms of his concept sphere.

This principle also applies in translation from English into Russian. V.Ya. Bryusov offers the following version of the poem of D.G. Byron “I want to be a free child”:

*Я изнемог от мук веселья  
Мне ненавистен род людской.  
My breast requires the sullen glen,  
Whose gloom may suit a darkened mind.*

“Soul” is understood as the inner mental world of a person, it is the centre of the Russian picture of the world. It is interpreted as something higher than reason, intellect, common sense, as a bulwark of spirituality, which plays a key role in the system of values of the Russian people. A Russian person often speaks of the soul, without thinking about the inner meaning of this word. The Englishman thinks in completely different way about the soul. As Oxford professor Karen Hewitt writes: “In fact, the most English people think ten times before pronouncing it, except, perhaps, when they are in church” [3, p. 56]. For them, the soul includes an area of something forbidden and deeply intimate. And the frequent repetition of the word “душа” in Russian lyrics becomes a problem for English translators. If they are faithful to the Russian authors, then the reader will have the impression that the Russians are too religious.

When a poem is written in the genre of prayer, the question is removed by itself. In other cases, translators seek to avoid this word, as, for example, in the following translations of two poems by F.I. Tyutchev, by the translator Beckett Nemetskiy. The first poem is “The shadows of the gray mixed ...”, where the beginning of the second line is the following one:

*Twilight — tranquil, brooding twilight  
Course through me, serene and smooth...  
Сумрак тихий, сумрак сонный,  
Лейся вглубь моей души...*

The phrase “лейся в глубь моей души” can be understood not as “лейся сквозь меня”, but as “наполни меня чувством”.

In fact, the translation is closer to the original than it might seem at first glance. The replacement in this case corresponds to some meanings of the Russian word “душа”. A. Vezhbitskaya writes that “in Russian terms, bodily processes in a typical case appear as affecting the whole person as a whole, while in English they appear as affecting certain parts of the human body, regardless of the person as such” [3, P. 89]. It is determined by the fact that the Russian man loves to describe his emotions so much through the word “душа” that it allows him to talk about himself as a whole. Therefore, in this translation we see a rare example for the English language describing the feelings of a person embracing as a whole, and here the replacement is rather not a loss, but a find of a translator.

Another example in this regard is less successful. This is “Silentium”, in which we are interested in the third line:

*Лишь жить в самом себе умей  
Есть целый мир в душе твоей  
Таинственно—волшебных дум...  
Your art shall inner living be.  
The world within your fantasy  
A kingdom.....*

“Есть целый мир в душе твоей” means that your soul is the whole world, you are the whole world as well, unique and inexhaustible. The translator specifies what F. Tyutchev writes about. At the same time, the universality, applicability to any person of the idea expressed by the author is completely lost.

“Мир” – “the world” became an accessory only in the fantasy. It was invented by a man, moreover, not by any man — but by a creator, a poet.

In this poem there is another mention of the soul, in translation in this place we see the word “hear” – “сердце”:

*Молчи, скрывайся и таи  
И чувства и мечты свои  
Пускай в душевной глубине  
Встают и заходят они...*

*Oh, let your visions rise and die  
Within your heart's unfathomed sky...*

It is known that such linguists as M.K. Golovanivskaya, E.V. Uryson and some others, referring primarily to the semantics of the lexical unit “soul”, analyse its conceptual sphere based on lexicographic sources, highlighting the figurative components of this concept and its concept-forming differential features that can be described as the basis for identifying national specific characteristics. This kind of analysis is a separate issue that requires a lot of attention. If we assume that the spiritual sphere is conveyed not only by the concept “воля”, but also by the concept “сердце” (in English “soul” and “heart”), then the most superficial statistics can only cause doubt on the point of view that for Anglo-Saxon culture, this concept is less significant than for Russian [6, P. 189].

In French, the Russian word “душа” corresponds mainly to two French words: “âme”, “coeur”. The noun – l'âme, is used as a kind of energy duplicate of the body, allowing it to function, the “spirit of the flesh”.

V.G. Guck argues that phraseological units are justly considered one of the most striking manifestations of the national-cultural specificity of the language [5, P. 21]. Thus, it is possible to analyze the features of the use of the lexical expression of the concept “soul” in French. It should be noted that most of the phraseological units of the Russian language with the component “воля” are correlated to the phraseological units of the French language with the component “coeur”. This fact can be explained by the difference in the ethnic stereotype of perception of this concept. If a Frenchman associates a soul more often with a religious concept, then in the Russian mind it is not so much “divine” as “human”, i.e. he connects it with the psychological processes taking place inside the person himself.

I.E. Gorodetskaya argues believes that the Russian people put in the national system of values in the first place the core concept that prevails over mind and common sense – spirituality, soul [7, P. 23-24].

For example:

*по душам говорить, беседовать – parler, causer, etc. à coeur ouvert*

*у него душа нараспашку – il a le coeur sur les lèvres / la main*

*отвести душу – se soulager le coeur*

*душа моя (в обращении) – mon coeur*

*от всей души – de tout mon (ton, etc.) coeur*

*с замиранием души – s'en donner le coeur*

*закрадываться в душу – dans le fond du coeur, au fond du coeur*

*крик души – le cri du coeur*

*причинить душевную боль – (crever) le coeur*

*рвать душу – crucifier le coeur*

*душа моя – mon coeur*

*душа болит – avoir le coeur serré*

*вкладывать в дело всю душу – mettre du coeur à l'ouvrage*

If a Russian person prefers to define emotions through the word “душа”, the French attribute many moral judgments and emotional states to the heart. Therefore, the word “coeur” is very often found in French translations, not only in the place of “soul”, but also in other cases difficult to translate, such as impersonal utterances.

Among the phraseological units of the French language with the component “coeur”, a large number of words are included in the lexical-semantic group describing the positive characteristics of a person; among the expressions of the Russian language with the component “душа”- in the “feeling-state”, since in both languages душа / coeur is the centre of not only the conscious, but also the unconscious, not only the soul, but also the body, the centre of sinfulness and holiness, the concentration of all emotions and feelings, thinking and will. It is not only an “organ of senses” and an “organ of desires”, but also an “organ of forebodings,” therefore, the heart is, as it were, the absolute centre of everything human [9, P. 26].

A. Vezhbetskaya, discussing the typical features of the Russian national character, speaks of their excessive emotionality, which manifests itself in a strong emphasis on feelings and their free expression, in the high emotional intensity of Russian speech and in the richness of linguistic means expressing emotions and their shades. Moreover, the Russian language, unlike other European languages, is rich not only in “active” emotional verbs, but also has a whole range of tools “giving people the opportunity to talk about their emotions as independent of their will and uncontrollable by them” [4, P. 44].

Researchers believe that the component “душа” is universal for the French language and through gesture symbols reflects deep excitement, anxiety. The psychological state is described according to the universal model “the body as a receptacle of emotions”, allowing the possibility of linguistic, intracultural heart / soul variation [2, P. 332].

Table 1 presents the correspondence of the meanings of words used to verbalize the concept of “soul” in English, Russian and French.



Table 1 – Correspondence of the meanings of words used to verbalize the concept of “soul” in English, Russian and French

English language (soul, heart, mind)	Russian language (душа, сердце)	French language (âme, coeur)
The intangible part of the man that is believed to exist forever	Non-material beginning of life	Special intangible substance independent of the body
Freed from the body spirit of a deceased person	The immortal being opposed to the body, remaining after death	
	Immortal spiritual being gifted with mind and will	
Inner world	The inner, mental world of man, his consciousness	Inner psychological world
Peculiarities of the character	A property of character, as well as a person with certain properties	Characteristic feature, main personality traits
Moral nature or conscience	Moral beginning	
Sensitivity, ability to sympathize	Symbol of the soul, experiences	Symbol of the soul, experiences
The part of man that is considered the center of the will	Location of will	
The location of emotions, affection, love (as opposed to the head as the location of intelligence); innermost thoughts and feelings	Location of love, passion, feelings, moods	Mood, feelings
	Inspiration	
A man	A man	A man
A man as the mastermind of something	The main person	A man as the mastermind of something
About a person in the expression of familiarity, pity, contempt	Friendly familiar appeal to someone, more often with the addition of the word “моя”	Familiar appeal to somebody
	Serf	Serf
	About a person who is a favorite one	
A person considered a model or embodiment of virtue		
Mind		
Feelings of racial pride, social and cultural solidarity (among African Americans)		

Following Vardanyan L.V. based on these meanings, it is possible to single out the verbalization models of the concept under research in each of these languages [2, P. 76].

The concept «воля» together with the word «soul» is verbalized by the words «heart» and «mind». The last two words have their own meanings, and only part of their meanings (figurative, which are correlated with the meanings of the word “soul”) participate in the verbalization of the studied concept.

In Russian language, the word «сердце» is used to verbalize the concept under research together with the word «душа». The last word, along with its own nominative meanings, has a part of figurative meanings, correlated with the meanings of the word “soul”, which reveal the concept under study.

In French, the concept under research is represented by the word “ame” in all the meanings and the word “coeur” in that part of the meanings that correspond with the meanings of the word “ame”.

The study found that the English word “soul” corresponds to the Russian word “душа” and the French word “âme”.

For example:

*another person's soul is a mystery — чужая душа — неемки — l'âme d'une autre personne est un mystère;*

*lose one's soul — забыть душу — perdre son âme.*

There are also cases when, in addition to the indicated words, the words “heart”, “mind”, “life”, “spirit” (sometimes even as different versions of one example) are used in English to represent the concept of “soul”, in Russian — the word “heart”, and in French — “coeur”. Here are the most interesting examples:

*to put one's soul into smth. / to have one's heart in smth. / to put life into smth — вкладывать всю душу — mettre du coeur dans qch;*

*to have a heart to heart talk with smb. — поговорить с кем-либо по душам — parler à quelqu'un à coeur;*

*to pull at smb's heartstrings — брать за душу — de tirer au coeur de qn;*

*finger's breadth soul in the body — еле-еле душа в теле — il a l'âme sur les lèvres;*

- *infuse life into smth. / put spirit into smth.* — *вдохнуть душу* — *insuffler de la vie*;  
 — *one's heart is heavy* — *камень на душе / камень на сердце* — *coeur de pierre*;  
 — *to go deep into smb's soul* — *западать в душу / западать в сердце* — *mettre de l'âme dans qch.*

Thus, the verbalization of the concept of “soul”, taking into account the phraseological units of the English language, is replenished with the words spirit; life; as well as in French word *vie*.

Thus, to verbalize the concept of “soul” in English, the word “life” is used along with the word “soul”, in Russian the word “душа” is used, in French — in addition to the word “âme”, the words “coeur” and “vie” are used (the literal translation of which is “жизнь”). Here are a few examples:

*Whoever seeks to save his life will lose it* — *Кто станет сберегать душу свою, тот погубит ее* — *Celui qui veut sauver sa vie la perdra.*

*To give his life a ransom for many* — *отдать душу свою для искупления многих* — *donner sa vie en rançon pour la multitude.*

As one can see, the list of words representing the concept “soul” in religious sources can be replenished with one word — “vie”.

Thus, the data obtained as a result of the analysis of phraseological units and religious texts supplement the original concept models, which reflect the verbalization of the concept under study in English and French, while the model of verbalization of the studied concept in Russian remains unchanged.

### Conclusion

A comparative analysis of the concept is carried out on the basis of English, Russian and French dictionaries (explanatory and bilingual), lists of meanings of words are developed that reveal the meaningful content of the concept of “soul” in each of these languages.

From the study it became clear that if a Russian person prefers to define emotions through the word “soul”, then the British and French attribute many moral judgments and emotional states to the heart. Therefore, the word “heart”, “coeur” is very often found in English translations, not only in the place of “soul”, but also in other cases difficult for translation, such as impersonal utterances.

As a result, the obtained results supplement the initial models of the concept, displaying the verbalization of the concept under study in English and French, while the model of verbalization of the studied concept in Russian remains unchanged.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.38>**ОСОБЕННОСТИ УПОТРЕБЛЕНИЯ МЕТАФОРЫ В КРЕОЛИЗОВАННОМ МЕДИАТЕКСТЕ**

Научная статья

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**Аннотация**

Статья посвящена особенностям использования метафоры в современном креолизованном медиатексте. В предлагаемой статье рассматриваются вопросы метафоризации в креолизованном медиатексте на примере западногерманского журнала «Spiegel». Особое внимание уделяется сравнительному анализу классификаций метафоры в отечественной и зарубежной лингвистике.

Актуальность исследования обусловлена междисциплинарным характером работы на стыке филологии и журналистики. Автор останавливается на сопоставлении отношения к процессу метафоризации в российской науке и нюансам продуцирования и восприятия данной стилистической фигуры за рубежом. Автором особо подчёркивается, что процесс метафоризации в креолизованном медиатексте носит осознанный и целенаправленный характер, отвечающий базовым функциям СМИ – информировать и воздействовать. В статье представлена авторская разработка особенностей метафоры в креолизованном медиатексте. Показано, что с учётом тенденций последних десятилетий, согласно которым визуальная информация занимает всё более устойчивые позиции, в публицистическом медиастиле следует различать не только традиционную вербальную метафору, но и визуальную. Новизна исследования и ценность предложенной работы видится не только в междисциплинарном характере, но и в предложенном новом понятии «комплексной медиаметафоры». Представлены результаты практического исследования, на основе которого автор выделяет некоторые признаки и особенности вновь предложенного понятия.

**Ключевые слова:** креолизованный медиатекст; вербальная метафора; визуальная метафора; комплексная медиаметафора; метафорическая компетентность.

**FEATURES OF THE USE OF A METAPHOR IN THE CREOLIZED MEDIA TEXT**

Research article

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**Abstract**

The article is devoted to the peculiarities of the use of metaphor in the modern creolized media text. This article examines the issues of metaphorization in the creolized media text, for example, the West German magazine "Spiegel". The relevance of the study due to the interdisciplinary nature of the work at the intersection of Philology and journalism. The author dwells on the comparison relation to the process of metaphorization in the Russian science and the nuances of the production and perception of the stylistic figures abroad. The author emphasizes that the process of metaphorization in the creolized media text is deliberate and focused, meets the core functions of media is to inform and to influence. The article presents author's development of metaphor features in the creolized media text. It is shown that, taking into account the tendencies of the last decades, according to which the visual information occupies more and more stable positions, it is necessary to distinguish not only the traditional verbal metaphor, but also the visual media in journalistic media style. The novelty of the research and the value of the proposed work are seen not only in an interdisciplinary nature, but also in the proposed new concept of "complex media metaphor." The results of practical research on the basis of which the author singles out certain features and features of the newly proposed concept are presented.

**Keywords:** creolized media text; verbal metaphor; visual metaphor; complex media metaphor; metaphorical competence.

**Introduction**

The concept of "metaphor" has been the focus of attention of researchers for more than a century. As time passes, language science is enriched by new industries and directions, hence the knowledge of the essence of the metaphor and the criteria that can form the basis of its classification is expanding.

In this work we will talk about the peculiarities of metaphor in the creolized media text.

**1. Traditional Russian classification of metaphors and language mass media**

In Russian linguistics, the traditional division of metaphor into artistic and linguistic is considered [4, P. 30]. Each type of metaphor has its own distinctive features and corresponding spheres of use.

So, language metaphor is something perceived and reproduced at the subconscious level. People may not even realize that usual words and expressions have figurative meaning.

According to G. N. Sklyarevskaya, the visionary metaphor of associative relations is objective and reflects the language experience of the speaker, reflects the individual vision of the world, so they are "subjective and random about the general knowledge" [5, P. 129-221]. A language metaphor is a self-contained lexical unit that is quite free to enter into semantic relationships, and the lexical meaning of a language metaphor is given to structuring and bringing under model schemes.

Artistic metaphor, by contrast, is always unique and has no lexical autonomy, it is always related to context [4, P. 35].

In this sense, the metaphor used in media texts, on the basis of its uniqueness with full right, can be called artistic. First, the clichéd manner in which the information is submitted is "contraindicated" to any self-respecting and successful media publication, and second, even taking the same semantic structure as a basis, each time the journalist fills it with completely different content. For example, a flag image can be used both simply as a heraldic sign, but also as a sign of nationality, and as a symbol that it is this country that is involved in the conflict, and so on. In other words, an image as part of a creolized media text can be interpreted and understood only in connection with the verbal components of the article — the title, subtitle, photo signature, text of the article itself.

In the course of his research, G. N. Sklyarevskaya, particularly identifies two types of language metaphor, namely motivated and associative.

Motivated by metaphor, the researcher calls one in which there is a semantic element that explicitly associates metaphorical meaning with the original. The presence of a common semantic element involves the conscious transfer of a value, a meaningful, will transfer of a trait from one semantic structure to another in each particular act of speech.

It is impossible to disagree with the opinion of G. N. Sklyarevskaya, having made only one small comment about creolized journalism. Namely: when we are at the initial stage of perception of the printed in the article, we first of all pay attention to the pictorial series and perceive it, as a rule, through feelings and emotions. If there is a non-verbal metaphor in the article, most readers will no doubt draw out the meme on the basis of which metaphorization took place, and will do so unconsciously, only because metaphorization happened in a language familiar to him taking into account his picture of the world. If perception of a metaphor by the representative of target audience, at least, at the beginning, happens intuitively, then activity of the journalist, creator of this metaphor, it is impossible to call that, — opposite, he consciously connected images necessary to it, updated necessary to this and motivated the reader the received visual metaphor, for certain, having supported all with verbal components from the text of article.

In other words, the motivated metaphor in creolized media texts is initially artificially modeled taking into account massmedia features.

Associative metaphor is based on the ability of consciousness to find similarities between any objects of validity. The universality of such a thought operation means the comprehensive nature of the metaphoricity of language. This kind of metaphor, according to G. N. Sklyarevskaya, is most common in language.

How does that relate to language metaphor? Associative metaphor is widely used in creolized massmedia texts, based on cultural and historical knowledge of most members of society, on a single picture of the world for each society. The latter concept plays a role in the classification of metaphors of another wonderful domestic researcher, Veronica Nicholas Telia.

In our opinion, the understanding of associative metaphor in G. N. Sklyarevskaya and figurative metaphor in and V. N. Telia is quite close, and these are the metaphors that are most common to the reader on the newspaper strip.

In our opinion, it is the two types of metaphors that most adequately meet the needs of the creolized text of the media — to inform the addressee as fully as possible.

V. N. Telia considers metaphor one of the most productive means of forming secondary titles in creating a linguistic picture of the world [5, P. 129-221]. The metaphor has the property of «imposing» a specific view of the world in a given language. V. N. Telia confirms his opinion on the basis of the statement of V. I. Postovalova that in the «language,» a stranger, <... > a picture, that is, an interpretation, an act of myro-understanding, <... > depends on the prism through which worldview is performed «[2, P 47].

In journalism, it often happens that the prism through which the reader is invited to look at the world is deliberately distorted. Creolized media texts have a wide range of extralinguistic capabilities not only for a better understanding of content, but also for manipulating the process of understanding by "pushing" implicit information unnoticed. This type of information, according to I. M. Kobozeva [1, P. 111] "has reduced communicative significance," and "is less controlled by consciousness focused on explicit information."

It seems extremely curious that V. I. Postovalov proposes to consider types of paintings of the world on the basis of a three-component paradigm: subject, object and result of knowledge. From the point of view of this characteristic, "image forms" can be described as follows: whether "eyes" are the same, whether subjects look at the world from one spatial position; how the world is depicted is homogeneous or heterogeneous.

"Translating" told V.I. Postovalova on language of media, we will dare to draw a parallel: the world picture offered on pages of printing mass media includes, at least, three components: 1) the subject — the reporter, 2) an object — target audience and 3) result of knowledge — contents material. The "piece" of the picture of the world in the modern press is sometimes presented homogeneously (only verbally), but increasingly heterogeneous, that is, through not only linguistic, but also visual means.

The contribution of domestic linguists includes not only the clear division of the metaphor into language and artistic, but also the further development of the problem of metaphorization in the media language. Thus, observations of Russian researchers on the functioning of metaphors in the media language (E.Y. Potapchuk, A.P. Chudinov, E.V. Budayev, V.I. Skatkov) led to the identification and generalization of conceptual areas between which analogy relations (donor zones and target zones) can be established [3].

Let us give an example from the German press ("Spiegel" magazine issue dated 07.08.2016), on the basis of which this relationship can be demonstrated. The article is called "Helmut Schmidt. Der Jahrhundert-Lotse." ("Helmut Schmidt. Pilot of a century."). The donor sphere from which the association, — seamanship was taken. The author transferred a vector of associations which presumably have to arise at most of representatives of target audience in connection with professional activity and degree of the importance of the pilot (the person who conducts forward, the way lays) to a figure, sign for Germany, — the former chancellor Helmut Schmidt.

## 2. Classification of metaphors in foreign linguistics and the language of mass media

In foreign linguistics, there are different approaches to classifying metaphors. The most important criterion for American researchers, Lakoff and Johnson, is structuring [7, P. 272]. If one concept of metaphor is structured by another, researchers talk about structural metaphor. In addition, they highlight orienting or spatial metaphors. Most such metaphors are related to orientation in space.

Along with spatial metaphors, Lakoff and Johnson also distinguish ontological metaphor. Its essence is our knowledge of physical objects, including our own body. Events, emotions, ideas are represented in ontological metaphors as living or non-living subjects.

Ontological metaphor for a journalist may have a special interest — not always the article reads the person to whom it is intended. The metaphor, which affects, for example, universal knowledge of the physical world around us, can be understood, not only by representatives of the "native" target audience, but also by the widest range of readers.

Thus, metaphors-cartoons from the permanent column of the magazine "Der Spiegel" show problems understood in almost all civilized countries of the world. For example, where there are old people, pensioners, there are always problems related to the attitude of the state and society towards the elderly. The caption "Herbst des Lebens" (Autumn of Life) is colorfully illustrated — old people are forced to dig in garbage cans, collect bottles to make ends meet. Such a cartoon-metaphor with ontological shade will be understood in "prosperous" Germany, Russia, and many other countries.



Figure 1 – «Herbst des Lebens»

The following cartoon-metaphor is also based on our household knowledge, namely: knowledge about the location of premises in buildings and their functional role. Thus, it is common knowledge that garbage cans are generally at the back/side entrance. It is also common knowledge that the White House is an important administrative building in the United States. The caption "The White House... Nebeneingang" (White House... Back Door) only backs up "the depicted. Sorting garbage into certain containers could be attributed to the realities of Germany, this is not an absolutely ontological moment. But, having reached the last tank or container with the inscription "facts," the reader understands some nuances of American politics throwing facts into the garbage.



Figure 2 – «The White House ... Nebeneingang»

One more type of metaphor is intertextual. The term itself suggests that this type of metaphors is formed on the basis of intertextual connections. The connecting elements within the interdiscourse and intertext are collective symbols — a set of figurative elements that reveal pragmatic ideological settings of the subject of the statement and limit the potential non-exhaustion of the values of the text, and test metaphors, in particular.

Is it worth saying that this type of metaphor is extremely common in the press. This concerns, above all, a series of materials devoted to one common theme, or in one solid article divided into several under themes, many intertextual metaphors can be found. For example, in "Der Spiegel" magazine article dedicated to the sad event — the departure from the life of Helmut Kohl — we meet a number of verbal metaphors, in one way or another related to the former Chancellor and characterizing him: "Das schwere Erbe des Einheitskanzlers" (The heavy legacy of the unifying Chancellor); "Helmut Kohl: Der ewige Kanzler" (Helmut Kohl: Eternal Chancellor); "Das Zentralgestirn" (Think Tank); "Der schwarze Riese" (Black Giant); "Mann der Widersprüche" (King of Contradictions).

Polish explorer Jerzy Świątek distinguishes between the metaphors praesentia and absentia [10, P. 17.]

### 3. The essence of a metaphor in a creolized media text

Our focus is on creolized media texts, which consist of relatively equal linguistic and extralinguistic blocks, the presence of which means that the interpretation of content (including metaphorical) in the conditions of isolation of one of the parts is impossible everything must be considered in the complex.

Based on the above theoretical base, we will try to identify the specifics of the metaphor in modern media texts. On the basis of the fact that the text of media is considered by us as the complex education consisting of verbal and visual components we will call the metaphor used in this text type, "a complex media metaphor" (the term of the author – LTA).

First, the feature of the use of metaphor in modern journalism means the synthesis of verballity and visuality. The division of metaphor proposed by Jerzy Świątek into praesentia and absentia is immediately remembered here. In creolized media texts, we are likely to meet a metaphor like absentia, because we need a verbal-situational context for proper understanding. As a rule, the metaphor is served already in the headline complex, and increasingly not in the usual verbal form, but in the form of a photo. The task of the title, photo-signature, subtitle and text in general is a deeper and more thorough explanation of the "depicted" metaphor [8]. [9].

Second, the complex media metaphor is a synthesis of the metaphor intertextual, ontological, and associative. The essence of metaphors in creolized media texts often consist of knowledge about social and historical experience, about ideological settings refracted in the individual experience of the recipient and the target audience. The metaphor is often based on some collective symbols of particular importance to many generations. When choosing a metaphor for his material, the journalist must consider whether the figure was used earlier and in what context, as well as what associations and emotions it can cause the reader.

Besides, the complex media metaphor can be used as a tool for reality and its knowledge, – therefore the metaphor in media has cognitive character.

### 4. Conclusion

The analysis allowed us, having summarized the nuances of classifications of verbal metaphors in foreign and domestic science, to distinguish such a concept as "complex media metaphor," which is relevant precisely for creolized texts of mass media. In addition to introducing a new concept, we tried to chart a range of its properties and features (alloy of verballity and visuality; A cognitive, ontological, associative and intertextual connection; semiotics stratifications).

It is logical to assume that, along with the traditional verbal metaphor already existing in the media, as well as the relatively recent visual metaphor, special attention should be paid to the complex media platform, which can potentially be a source of implicit information.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.40>**ЛЕКСИЧЕСКАЯ РЕПРЕЗЕНТАЦИЯ ОППОЗИЦИИ КОНЦЕПТОВ «ПРЕКРАСНОЕ – БЕЗОБРАЗНОЕ» В АНГЛИЙСКОЙ И РУССКОЙ ЯЗЫКОВЫХ КУЛЬТУРАХ**

Научная статья

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**Аннотация**

Целью данной статьи является описание языковых средств выражения в рамках оппозиции концептов «прекрасное – безобразное» в английской языковой картине мира, а также сравнение данной вариативности с соотношением этих концептов в русском языковом сознании. Данное исследование проводилось на материале текста трагедии У. Шекспира «Ричард III», а также трёх переводов данного текста на русский язык, созданных в разные исторические периоды, что позволило сравнить интерпретацию данной концептуальной парадигмы в диахроническом отношении. В результате проведённого сравнительного анализа были установлены основные сходства и различия в англоязычном и русскоязычном восприятии и лексическом выражении концептов, входящих в структуру данной оппозиции.

**Ключевые слова:** концепт, сравнительный анализ, семантическое поле, перевод.

**LEXICAL REPRESENTATION OF THE CONCEPTS OPPOSITION "BEAUTIFUL – UGLY" IN ENGLISH AND RUSSIAN LANGUAGE CULTURES**

Research article

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**Abstract**

The purpose of this article is the description of language means of expression in the field of concepts opposition "beautiful – ugly" in the English language worldview, and also comparison of the given variability with ratio of these concepts in Russian language worldview. This research was carried out on the material of the text of W. Shakespeare's historical play "Richard III", and also three translations of this text into Russian, created in different historical periods, that allows us to compare the interpretation of this conceptual paradigm in diachronic relation. As a result of the comparative analysis, the main similarities and differences in the English and Russian perception and lexical expression of the concepts included in the structure of this opposition were established.

**Keywords:** concept, comparative analysis, semantic field, translation.

**Introduction**

The concepts considered in this study are main concepts for most of the world's linguistic cultures. Along with the opposition "good – evil", the opposition "beautiful – ugly" is one of the defining paradigms in the formation of modern linguistic, cultural and psychological perception of the picture of the world by a person.

In order to understand the functioning of both language and society, it is necessary to trace and understand all aspects of actualization of the meaning of the concept "beauty" not only in synchronous, but also in diachronic terms. The primary goal of this research should be the detailed consideration of the content of the concept "beauty" on the basis of the historical method of cognition, as well as the analysis of this concept by means of analytical comparison of different linguistic and cultural strata.

The main objectives of the study are as follows: 1) systematization of knowledge about English and Russian understanding of "beauty" and "ugly" concepts; 2) identification of peculiarities in usage of these concepts in Russian and English on the example of fiction texts (W. Shakespeare's play "Richard III" and its Russian translations).

Historically and etymologically, the concept as a philological term is complex and multidimensional. It is necessary to consider the formation of this term. Nowadays this term is more frequently used in scientific and fiction literature than in the 20th century. Using this term, authors try to emphasize the non-standard and inconclusive solution of issues that sometimes seemed to be solved long ago.

In Russian fiction and science literature the adjective *conceptual* is often found, but noun *concept* is extremely rare. In classical Russian philosophy (in the works of V. Solovyov, N. Berdyaev, S. Bulgakov, P. Florensky, V. Vernadsky, A. Losev and many others) the term *concept* is not used. This term reached its greatest popularity in Russian when it began to be used in the meaning of something other than concept itself, especially in the humanities. According to Demjanov, "concepts exist by themselves, their people reconstruct them with a certain degree of (non) confidence" [5, P. 618].

The term *concept* appeared in Russian linguistics much later than in Western languages. According to the Stanford Philosophical Encyclopedia, concepts are fragments of thinking. The article devoted to concepts also notes that the exact definition of a concept is still controversial as there are many different approaches to this term. Ontologically, there are three approaches to a concept: concept as mental representation; concept as ability; concept as a feeling. For the Western science the definition of a concept remains in many respects a terminological problem, because it is in the use of the lexeme "concept" where a met language lacuna is found.

In Western linguistics concept is considered more as a term referring to cognitive linguistics. At the same time, cognitive linguistics is not a single theory, but a set of multiple approaches to language learning. It includes cognitive grammar (R.

Langacker, L. Talmi) and constructional grammar (Ch. Fillmore, P. Kay, A. Goldberg, J. Lakoff, W. Croft, B. Bergen), cognitive semantics, which considers various aspects of human thought activity, such as the representation of knowledge and the construction of meanings. Cognitive semantics, which in turn includes the theory of conceptual metaphor (J. Lakoff, M. Johnson, R. Gibbs, M. Turner), the theory of mental spaces (B. Dunsiger, S. Coulson), the theory of conceptual integration (J. Lakoff, W. Croft, B. Bergen), as well as such an approach as cognitive lexical semantics, in which the theory of principal polysemy and the theory of lexical concepts and cognitive models (W. Evans, A. Tayler) were developed.

### Method and discussion

One of the main tasks of our research is to compare the concepts of beauty in Russian and in English on the basis of conceptual, figurative, and value aspects.

If we consider the concept of beauty as a semantic field, then its conceptual center will be the meaning of beauty as a certain property of an object or a phenomenon of reality that brings aesthetic pleasure to the beholder. A slightly farther meaning from the centre can be considered the meaning of beauty as a characteristic of an attractive human appearance. Finally, at the periphery of this field is the meaning of beauty as an interjection expressing "satisfaction or pleasure in something" [7, P. 253].

Based on data from such English dictionaries as "Chambers's 21 Century Dictionary", "Oxford Advanced Learner's Dictionary", and "The American Heritage Dictionary of the English Language" [11], [12], [13], we conclude that for the English concept of beauty. The central values will be: what gives aesthetic pleasure through the senses (eyes, ear); a perfect specimen, representative of something; beauty as a characteristic of human appearance. At the periphery are the meanings of an approving expressive exclamation ("you beauty!"), an unusual and vivid example of something and a distinguishing and useful feature or quality of something (The project will require very little work to start up; that's the beauty of it [12]).

It is extremely interesting that in the English-speaking world there are two different terms for male and female beauty - *beautiful* (about a woman) and *handsome* (about a man). N.D. Arutyunova notes this fact, including the example of other European languages [4].

The figurative meaning of the Russian term *krasota* (beauty) is extremely extensive, so we will highlight only some of the most characteristic metaphors concerning beauty in the Russian linguistic environment. In order to reveal more fully the conceptual meaning of the chosen concept, we should also refer to synonymic dictionaries. In them we find the following words denoting the concept "beauty": 1) the property of beautiful, as well as beautiful appearance, in general something beautiful <...> *krasa* coincides in its meaning with the word *krasota* (beauty), but in modern language it is used mainly in poetic speech [8]; beautiful; 2) *krasa*, *prigozhest'*, *schastlivaya vneshnost'*; *prelesti*, *krasy*; *zhivopisnost'*; *lepota* (beauty, adjacency, happy appearance; charm, beauty; pictorial beauty; mildness) 3) *krasivost'*; 4) *krasivyj* (beautiful); 5) *horosho* (good) [6]. In the above synonyms we can observe the contrast between external and internal beauty (e.g., in Aleksandrova's dictionary [6] the third meaning of "beauty" is given with the external notation, while in Eugenieva's dictionary [9] at the very beginning of the dictionary article there is a notation of somebody's beauty, external). There is also differentiation by attributes: "poetic - commonly used", the first group of meanings includes synonyms: *krasa*, *prigozhest'*; "obsolete - modern", respectively: *krasy*; *lepota*. As associated words with the concept of "beauty" in the dictionaries of synonyms are presented following units: *milovidnost'*, *horoshen'kij*, *ocharovatel'nyj*, *privlekatel'nyj* (sweetness, pretty, charming, and attractive). In the interpretation of these lexemes we find the following features: *smazlivost'* (pretty-boy, the only negative colored word with a notation), *prelestnyj*, *plenitel'nyj*, *charuyushchij*, *obol'stitel'nyj*, *obvorozhitel'nyj*, *pokoryayushchij* (charming, captivating, charming, seductive, conquering", "alluring, seductive, tempting; supernatural power is emphasized).

According to Word Associations Network the associative field of the concept beauty includes the following units: *graceful*, *lovely*, *exquisite*, *serene*, *picturesque*, *adorned*, *gorgeous*, *charming*, *elegant*, *harmonious*, *majestic*, *delightful*, *radiant*, *handsome*, *sublime*, *splendid*, *magnificent*, *witty*, *shining*, *gracious*, *delicate*, *fascinating*, *stunning* etc. Beautiful is described as "the qualities that give pleasure to the senses", "delighting the senses or exciting intellectual or emotional admiration". A whole class of words inside the semantic field of this concept is described as "pleasing in appearance especially by reason of conformity to ideals of form and proportion"; this class is represented by following words: *fine-looking*, *good-looking*, *better-looking*, *well-favored*.

Just as in the Russian associative series, in English there is semantics of power, in such lexemes as *stunning* (strikingly beautiful, attractive) и *ravishing* (stunningly beautiful).

Thus, from all the above, we can conclude that the semantic fields of the concepts of beauty in Russian and in English, there are many overlaps and differences not only in partial coincidence in some meanings, but also in full conformity in such a metaphor as "beauty is power" or "beauty is truth". Moreover, in both Russian and English, the use of beauty metaphors is dual semantics and has not only positive but also negative connotations, for example, in S. J. Nadson poem beauty is called "terrible power" [24], and in J. G. Byron we find "fatal gift of beauty" [23].

And finally, having analyzed the development of the concept of "beauty" on the basis of the conceptual, figurative and value aspects in English and Russian, we came to the conclusion that the semantic fields of the concepts of beauty in the Russian and in English, there are many overlaps and sometimes full matches.

The concept "ugly" can be considered from two perspectives. A narrow approach to its consideration can be considered the understanding of "ugly" only as "not beautiful", opposite to the beautiful, its denial. A broader approach, on the other hand, implies that the concept of "ugly" is viewed as an independent and no less important linguistic and cultural dominant. However, even with a broad understanding, first of all the concept of "ugly" as well as the concept of "beautiful" manifests itself in links with the concept of "beauty".

As well as being a "beautiful" aesthetic category, "ugly" as a term is widely used in literature studies. The Terminological Dictionary Thesaurus on Literary Studies edited by N. Rusova provides such an interpretation of the "ugly": "an aesthetic category opposite to the beautiful; it serves to define and evaluate ugly-sided objects and phenomena of reality that violate the

notion of beauty" [10, P. 32]. Indeed, this definition can be considered exhaustive, because it takes into account the main feature of the "ugly" in our view - its ability to disrupt the notion of beauty.

The value of Russian lexemes *bezobraznyj*, *urodlivyj*, *nekrasivyj* (ugly, unsightly, *not beautiful*) is less voluminous than the volume of semantic units considered above, therefore as a source of classification we used Russian associative thesaurus and Russian comparative associative dictionary [19], [20], in which the following associative groups are presented: *nekrasivyj* – *strashnyj*, *urod*, *strannyj*, *krivoj*, *neopryatnyj*, *plohoj*, *nervnyj*; *urod* – *nekrasivyj*, *strashnyj*, *neschastnyj*, *bezobraznyj*, *gorbatyj*, *durak*, *uzhasnyj*, *gryaznyj*, *idiot*, *koryavyj*, *kosoj*, *mrachnyj* (ugly - ugly, terrible, strange, crooked, untidy, bad, nervous; ugly - terrible, unhappy, ugly, humpty, foolish, horrible, dirty, idiot, oblique, gloomy) etc.

According to Word Associations Network the associative field of the concept of "beauty" includes the following units: *deformed*, *squat*, *hateful*, *hideous*, *disgusting*, *grotesque*, *handsome*, *clumsy*, *beautiful*, *wrinkled*, *homely*, *mottled*, *vulgar*, *dirty*, *scarred*, *hairy*, *disagreeable*, *gaunt*, *brute*, *vicious*, *filthy*, *distorted*, *coarse*, *shaggy*, *frightening*, *tempered*, *twisted*, *crooked*, *horrid*, *ghastly*, *sullen*, *venomous*, *sickly*, *brutal*, *stupid*, *awkward*, *shabby*, *nasty*, *pretty*, *bald*, *diseased*, *vile*, *cowardly*, *monstrous*, *skinny* etc. Ugly is described as "displeasing to the senses", "inclined to anger or bad feelings with overtones of menace", "morally reprehensible", "provoking horror", "distorted and unnatural in shape or size, abnormal and hideous" etc.

Both intersections and differences in synonyms in the Russian and English language picture of the world are interesting. For example, in Russian dictionaries of synonyms there is no moral assessment, while for English there is a whole subgroup of words with the meaning "morally reprehensible", which includes the following units: *despicable*, *unworthy*, *vile*, *worthless*, *wretched* and *evil*. The closest associative meaning in Russian is the unit *nekrasivyj* and its synonyms *neblagovidnyj*, *nechistoplotnyj* (disreputable, untidy but, as emphasized in Alexandrova's dictionary [6], it is used only in relation to a person's act or behavior).

### Results

The choice of the text of Shakespeare's historical play to analyze the transformation of the concepts of "beautiful - the " on Russian language cultural basis is not accidental. W. Shakespeare is a classic of English and world drama, a recognized innovator of literature. His works have been translated into all major world languages and his plays have been staged in the largest theatres on the planet. Naturally, the translations of his works into Russian are linguistically peculiar and rich. With all the above, it would be logical to turn to the texts of the tragedy "Hamlet" - the most famous play by Shakespeare. However, due to the diversity and exhaustive number of studies devoted to this tragedy, as well as on the grounds that the historical chronicle of "Richard III" is longer and more intense in its vocabulary, we chose it, as well as translations of Anna Radlova (published in 1957) [18], Alexander Druzhinin (published in 2002) [17] and Boris Leitin (published in 1994) [16].

According to our study, the most frequent epithet with a meaning that falls within the field of the concept *beautiful* in the original text of Shakespeare's play "Richard III" was the word *fair* and its derivatives, such as the comparative degree *fairer*. This word has a wide range of meanings, the main one being, according to Merriam-Webster's dictionary [21]; the meaning "marked by justice, honesty, and freedom from bias", while the meaning "very pleasing to look at" is on the periphery. But if we turn to the English etymological dictionaries [13], we will find that for the Old English it is "beautiful, lovely, and pleasant" that is the central meaning, and for Shakespeare's time it was directly related to the description of human appearance. We find confirmation of this in the text of the play:

*We speak no treason, man; — we say the king  
Is wise and virtuous; and his noble queen  
Well struck in years, **fair**, and not jealous;—  
We say that Shore's wife hath a pretty foot,  
A cherry lip, a bonny eye, a passing pleasing tongue*

– This adjective obviously serves to describe both the external and moral qualities of the Queen, but in translations it is not always possible to convey this:

1) ...Korol', chto koroleva blagorodna,  
Pochtenna, horosha i ne revniva; (Radlova)  
2) Chto koroleva vovse ne stara,  
Mila, dobra i horosha soboyu... (Druzhinin)  
3) Chto nasha koroleva ne revniva,  
V rascvete let i horosha soboj; (Leitin)

1) ...King, that the Queen is noble,  
Mathetic, good and not jealous.  
2) That the queen isn't old at all,  
Sweet, kind and good-looking...  
3) That our queen is not jealous,  
In the heyday of the years, and looking good;

The use of this adjective to describe the appearance is also found in another passage of the play:

*You have a daughter call'd Elizabeth.  
Virtuous and fair, royal and gracious.*

Here again, in translations it is difficult to single out one meaning chosen by the authors, however, the main ones stand out - nice and beautiful:

- 1) *U vas ostalas' doch' - Elizaveta:*  
*Ona krasiva, carstvenna, mila. (Radlova)*
- 2) *Imeesh' ty ditya - Elizavetu;*  
*Ona mila, prekrasna i krotka,*  
*Kak sleduet device carskoj krovi. (Druzhinin)*
- 3) *U vas ostalas' doch' Elizaveta.*  
*Ona skromna, prekrasna i lyubezna. (Lejtin)*

- 1) *You still have a daughter, Elizabeth:*  
*She is beautiful, regal, sweet.*
- 2) *You have a child, Elizabeth;*  
*She is sweet and beautiful and gentle,*  
*As the girl of the king's blood should be.*
- 3) *You still have a daughter, Elizabeth.*  
*She is humble, beautiful and kind*

In addition, the use of *fair* in other, less obvious values, which can be attributed to the periphery of the semantic field of the concept *beauty*, is also frequent. For example, in such combinations as *fair well-spoken days* (in translations: *boltlivyj pyshnyj vek; prazdnyh dnei zabavy* (a talkative pompous age; festive days of fun); *fair sun* (in translations the word "sun" - *solnce* - is replaced by translators for "day"); *fair humility* (in translations: *smirennost'; chelovechnost'* (humility; humanity), etc. From this we can conclude that *fair* is a word with rich semantics, which allows using it with such frequency.

Of the vocabulary units that belong to the concept *ugly* field by their semantics, the word *plain* is the most frequent in Shakespeare's text. Just like *fair*, it has a wide and ambiguous range of meanings, which, according to Merriam-Webster's dictionary "free from all additions or embellishments, free from added matter" [21] can hardly be attributed to negative semantics. Even closer to the periphery, we do not find the necessary meanings that directly match in the context of a play with the concept *ugly*. However, Collins dictionary [22] gives the following definition: "If you describe someone as plain, you think they look ordinary and not at all beautiful". Thus, we can conclude that in relation to a person and especially his or her appearance, this adjective is used primarily in a negative way, while in relation to actions or opinions this adjective tends to a neutral-positive connotation.

For the first time in Shakespeare's text the word *plain* meets in Richard Gloucester's address to George Clarence: *Simple, plain Clarence!* The main meanings underlined in the translations of this fragment – *Prostak moj Klarens!; Doverchiviy prostak!; Proshchaj, glupec!* (Simple is my Clarence!; Trustful simple!; Goodbye, fool!) - both the words *simple* and *plain* are very close and relate to the same semantic plan, with the only exception that the word "simple" traditionally in the English-speaking environment is devoid of negative coloring and cannot be attributed by us to this concept. But also *plain* is not an unambiguously negative epithet, for example, in the combination "*I took him for the plainest harmless creature*" in the fifth scene of the third act it has the obviously opposite positive coloring, the confirmation of which we find in the translations:

- 1) *Schital ego nevinnejshim sozdan'em (Radlova)*
- 2) *Ego schital ya krotkim sushchestvom (Druzhinin)*
- 3) *Ya dumal, bezobidnee, chem on,*  
*Net cheloveka v hristianskom mire (Lejtin)*

- 1) *I thought he was the most innocent creature*
- 2) *I thought he was a humble creature*
- 3) *I thought that more harmless than him,*  
*There is no man in the Christian world*

The lexical core of the concepts "beautiful" and "ugly" consists of such words as "beautiful" and "ugly" respectively. And the second of them is used in the text of the play much more often than the first, or rather its derivative - *beauteous*, which occurs only about three times (translation by A. Radlova):

- 1) *The king, that calls your beauteous daughter wife – Korol', muzh docheri prekrasnoj vashej – The King, husband of your beautiful daughter's*
- 2) *I tender not thy beauteous princely daughter! – Prekrasnuyu i carstvennuyu doch'! – Beautiful and royal daughter!*
- 3) *You having lands, and bless'd with beauteous wives, – U vas zemlya, krasivy vashi zheny – You have land, your wives are beautiful*

It should be noted that in the translations, except for the above, this word and its meaning in 1 and 3 examples is omitted. As for the lexeme *ugly*, it is much more frequent in the work, used in its basic meaning:

*If ever he have child, abortive be it,  
Prodigious, and untimely brought to light,  
Whose ugly and unnatural aspect  
May fright the hopeful mother at the view*

- 1) *A esli u nego ditya roditsya,*  
*Pust' budet nedonosok i urod,*  
*CHtob vidom bezobraznym i uzhasnym*  
*Mat', polnuyu nadezhd, on porazil (Radlova)*
- 2) *Pust' - esli syn roditsya u nego -*  
*Roditsya on ne v srok i bezobrazen,*  
*CHtob vid ego chudovishchnyj i gnusnyj,*  
*Rodnuyu mat' soboyu ispugal! (Druzhinin)*
- 3) *I esli u nego ditya roditsya, Puskaj ono ubogim nedonoskom,*  
*Nasleduya otcovskij strashnyj rok.*  
*Poyavitsya na svet, razbiv nadezhdy,*  
*Rodnuyu mat' urodstvom uzhasnuv! (Lejtin)*

- 1) *And if he has a baby,*  
*Let there be a bastard and a freak,*  
*To make it look ugly and horrible.*  
*A mother full of hope, he struck.*
- 2) *Let - if he has a son -*  
*He's not born on time and he's ugly,*  
*To make it look monstrous and disgusting,*  
*His own mother to be scared of him!*
- 3) *And if he has a baby,*  
*Let it be a miserable bastard,*  
*Inheriting my father's scary fate.*  
*Will come into the world, breaking hope,*  
*His own mother to be terrified of ugliness!*

*What sights of ugly death within my eyes!*

- 1) *Kak merzok vid urodlivyh smertej!* (Radlova)
- 2) *Kak omerzitel'ny viden'ya smerti!* (Lejtin)

- 1) *How disgusting is the sight of ugly deaths*
- 2) *How disgusting are the visions of death*

Also such lexical units used in the text as handsome (beautiful, statuesque), lovely (attractive, sweet) and monstrous (monstrous, ugly), ominous (sinister, threatening) can be considered close to the center of the semantic fields of the concepts "beautiful" and "ugly", respectively, but their use is not so frequent and, being within the framework of the main semantic meanings of these words, is of no particular interest.

### Conclusion

A multifaceted analysis of Shakespeare's drama "Richard III" as well as of its Russian texts allowed us to reveal similar and different variants of vocabulary usage related to the concepts of "beautiful" and "ugly" in Russian and English. Besides, since we chose translations published in different historical periods for the analysis, thanks to the diachronic method we analyzed the differences in historical frequency of use of certain epithets for the translation of lexicon W. Shakespeare. This allowed us to determine the peculiarities of perception by the modern Russian-speaking consciousness of the picture of the world, traditional for the European, English language worldview, as well as methods of linguistic adaptation of this picture on the example of translations of lexical units included in the semantic field of concepts "beautiful" – "ugly".

Special attention should be given to the discrepancies between synonymous constructions, the difference in perception of external and internal beauty and ugliness, which are due to the development of Russian and English culture, as well as differences in historical periods when the historical play by William Shakespeare was created and Russian translations, which are shared by more than four centuries.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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**ВИРТУАЛЬНОЕ ПРОСТРАНСТВО – КАК ПЛАТФОРМА ДЛЯ РЕАЛИЗАЦИИ ВИРТУАЛЬНЫХ ОБРАЗОВ**

Научная статья

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**Аннотация**

Виртуальная реальность – это особое пространство, не обычное. Она довольно специфична, но это человеческое пространство. Виртуальный мир человека свободен и может раскрывать скрытые возможности человека и базироваться на существующем образе, отражая реальный. Это возможность прямого, творческого, свободного и интерактивного участия в массовой коммуникации. Интернет предоставляет человеку широкий спектр возможностей для самовыражения, а виртуальный образ позволяет максимально раскрыть свой личностный потенциал. Цель этой статьи состояла в том, чтобы выяснить, что стоит за виртуальным образом и какие средства пользователь выбирает для презентации своей личности в сети. В качестве основного метода был выбран визуальный анализ материала, а материалом для исследования послужили интернет-чаты. В результате автор пришел к выводу, что виртуальный образ представлен огромным количеством подобразов. Визуальные и вербальные образы являются его неотъемлемой частью.

**Ключевые слова:** образ, виртуальная коммуникация, эдит, самопрезентация, опосредованное общение.

**VIRTUAL SPACE – A PLATFORM FOR IMPLEMENTATION OF VIRTUAL IMAGES**

Research article

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**Abstract**

Virtual reality is a special space, not ordinary. It is rather specific, but it is a human space. The virtual world of a person is free and can reveal the hidden capabilities of a person and be based on an existing image, reflecting the real one. This is an opportunity for direct, creative, free and interactive participation in mass communication. The Internet provides a wide range of opportunities to a person for self-presentation, and a virtual image allows you to maximize your personal potential. The purpose of this article was to find out what is behind the virtual image and what means the user chooses to express his/her personality in the network. Visual material analysis was chosen as the main method, and the Internet chats served as the research material. As a result, the author concluded that the virtual image is represented by a huge number of sub-images. Visual and verbal images are integral parts of it.

**Keywords:** image, virtual communication, edith, self-presentation, mediated communication.

Over the past decades, the global information network has become a universal tool for "communication without borders", allowing people around the world to share a variety of information with each other, share experiences, and relate themselves and their lifestyle to abstract objects [19].

Because of the Internet penetration into the daily life of people in all areas of their activities, the process of forming a new consciousness of "man in the web" has started. The global network allows you to find many ways of self-presentation, self-expression, starting from the picture on the friend's "wall" to the expression of various emotions in words.

For the youth of the 21st century, the Internet is the dominant platform for communication and space. Virtuality allows the user to show a number of aspects of his/her personality, such as intelligence, erudition, values, emotional state, including those aspects of the inner world that can be hidden in everyday life [17].

The very concept of virtual reality has long been a common language. For most people, it is associated with "carnival, cinematic" images of fiction films and literary works. In essence, virtual reality is the same space as other realities, such as the reality of fantasy, theatre, game, carnival [4], [9]. It is natural for people to try to get away from the basic physical reality and strive to create some special realities of their own. Reading a book, watching a movie, a person breaks away from everyday reality and goes into a special world. Therefore, virtual reality does not bring anything new that would change the laws of the human psyche. It is specific, related to computer interfaces, and software spaces affect its characteristics, but it is still an inherently human space.

A person, who is in virtual reality, has social and psychological experiences. Its physiological systems (immune, hormonal, enzyme, etc.) react to everything what happens in the same way as in real space and time. The same thing happens with the nervous system. It automatically reacts to information from the brain and everything you imagine or think is true for it [12]. The only thing that changes is the attitude of a person to his computer, which is «animated» by it, becomes a «living being». It means that the line between the living and the inanimate, the individual and the computer, the material and the spiritual, between virtual reality and true reality is blurred. Thanks to the human nervous system, non-physical and physical space and time merge into one [11]. At this point, emotions and consciousness do not distinguish virtual reality from everyday reality. The only criterion that allows you to distinguish virtual reality from everyday reality is the physical presence of a person in the real world.

The abundance of information leads to a "fundamental loss of orientation", which results in the loss of the ability to communicate with real people. The individual finds himself/herself at a crossroads between real life "here and now" and life inside a special communicative space, where time – "now" dominates the space – "here" [2], [4].

Virtual space beckons. Participation in the virtual world allows a person to relax and abstract from psychological problems in the real world, but it happens only at the time of being in the virtual space, as it creates the illusion of anonymity. A person in virtuality can create many of his/her own personalized projections-images that are different manifestations of the same personality, reflecting its subconscious drives and fears.

The experience of a person in virtual reality is very similar to the experience that we get in the world of our own dreams. You could say that in fantasy, a person is free, but not in the virtual world. However, this is not so, because in fantasy, a person is also limited, by the degree of his/her creativity, the degree of his/her cultural development. Moreover, in virtual worlds, a person is free [5], [8]. Firstly, he/she chooses one world out of many, and secondly, he/she is free within the freedom that the chosen world gives him/her.

Virtual reality creates conditions for reassessment of values. A person can "live" several lives in different time directions. For example, you can "realize" unused opportunities and chances in the past "correct" your past and, as a result, change your self-esteem, attitude to yourself and to other people. It is also possible to "try on" actual roles and situations. Virtual reality can reveal a person's inner world, especially his/her hidden desires, thoughts, and gravitations [8]. A person in virtual reality, "removes" the need to obey certain laws and regulations, becomes liberated. He/she can satisfy a hidden curiosity, be an «active» member of a certain group, and communicate a lot of time in the Internet. The person significantly changes the idea of him/herself, and then herself/himself. This is due to as a person acquires a new communicative experience [9].

However, excessive immersion in virtual space decreases the interest to real communication, where some important skills of real communication are acquired, and stable relationships are formed, including the attitude to oneself and to the world in general. It is the basis of a person's self-identification.

In real space, a person has to spend significant psychological and time resources to self-express and communicate. In virtual space, self-presentation requires lower costs, but it is accompanied by a greater desire to distort real image. Due to the smaller amount of resources spent to self-realization, the individual is tempted to dive into the virtual space [8].

Virtual reality allows you to model a new world and design a new image that has an ideal set of qualities and characteristics. This process is greatly simplified because the image is built from a ready-made set of virtual material and filled with it. N. Doering emphasizes that new images of a person do not replace existing ones, but develop on their basis. Different images make up a single complex integrity — a model of personality. In this regard, its virtual version is nothing more than a reflection of the real image but in the virtual space. N. Doering called this process as "Identitäts-Hopping" ("rapid change of identities"). The author's survey of chat users revealed that communication under the "avatar" and "nickname" is problematic, since the risk of exposure is very likely [1]. Even if it does not happen, anonymous virtual communication is uncomfortable and flawed: users who, by their own admission, excessively distorted information about themselves in social networks, constantly felt the fear of being caught in a lie.

Image deformations in the Internet, on the one hand, indicate a person's dissatisfaction with the real person and are the result of an identification crisis, in which the integrity of the person is lost. Virtual space turns into a platform for implementing the qualities of an individual, playing those roles and experiencing those emotions that are frustrated in real life [16]. On the other hand, the Internet provides a person with a wide range of opportunities to self-express, and a virtual image allows you to maximize your personal potential.

Internet is the system, which is designed and implemented by itself, has fast and reproducible memory resources and approach the human type of "thinking" by the ability to master information multiscreen and nonlinear. It provides the individual the ability of direct, creative, free and interactive participation in mass communication.

In modern research, a number of definitions of the concept "image" are presented. They are based on a purposefully created representation to exert an emotional and psychological impact on the recipient through the communicative (verbal and non-verbal) space of the individual [10], [13], [15]. For Internet communication, this is especially important, since interlocutors in the framework of virtual communication «imagine the image of their opponent, based on his/her speech behavior, as well as non-verbal components of communication (the use of edits)» [6], [13].

Having clearly formulated the task, you can determine which communications need to be built to achieve the desired image.

As G. G. Pocheptsov notes, the task is set based on the requirements of the audience, and, therefore, the image is created in order to:

- define audience requirements,
- formulate the characteristics of the desired image,
- classify the characteristics of the desired image (visual, verbal, event, family, etc.) [14].

As we have already said, the process of virtual image formation has a number of features that distinguish it from the corresponding process in real life. The image in virtual space is always technologically mediated by "edits" [3]. The more "edits" does not resemble the real name, and the real appearance of a person, the more the virtual image does not match the real one.

However, a virtual image is a rather cumbersome concept that includes several small images or sub-images [5]. After studying the chats of modern users, we came to the conclusion that the visual and the verbal images can be considered its main components. The visual image is created using visual «edits», i.e. everything that can tell about the user before they start communicating. By visual «edits» we mean those carnival attributes that belong to the visual representation system (nicknames, avatars, userpics, etc.) [3].

Creating any image, including the Internet space, begins with the visual self-presentation, the correct use of which has many advantages:



- visual messages do not require "translation";
- they are better remembered by the viewer;
- a much larger amount of information is transmitted through the visual channel;
- visual messages are more trusted by the audience, because they are perceived as unedited.

For a person in the virtual space, it is very important that they are perceived exactly as he/she presents him/herself. By attributing certain characteristics and qualities that are approved or condemned by other users of the network and presenting him/herself to others in the right way, a person thus meets the needs useful for him/her at this period of time. In the virtual world, in contrast to everyday reality, it is impossible to declare itself without communicating.

The next means of self-presentation of a virtual language personality, except visual image, is the verbal image and the communicative behavior of the individual [4], [7]. Only by manifesting him/herself in communication, the virtual personality can be noticed and appreciated by others.

The verbal image is expressed in the manner of speaking, in the style and phrases of speech that the communicant uses, in the vocabulary (the same idea can be conveyed to the interlocutor in different words). Very often, the choice of the right word depends on the impact strength and what image will be formed. The distinctive features of virtual communication are the genres and the styles of communication that users choose for themselves. The virtual space is a rapidly developing sphere of communication, so the appearance of some genres and the disappearance of others is quite a natural process. When deploying activity in the virtual space, the individual is not physically present there. It allows him/her to interrupt communication and interaction with other Internet users at any time. A false sense of impunity can provoke an unacceptable style of communication that would be unacceptable and dangerous in real communication [18].

After analyzing the chats, the main features of the verbal image, in our opinion, are the use of abbreviations, PTU-style, spelling errors, etc. In addition, for some reasons, there is often a discrepancy in the network, that is, the mismatch of case endings of some adjectives and nouns, etc. It also contributes to the formation of a verbal image. Word formation, more directly than many other linguistic systems, reflects all the changes that occur in the virtual world. All the structural types of words and all the ways of nominating the vocabulary in general can be found in the Internet communication.

Therefore, the Internet, for the first time, opens a paradoxical opportunity to a person to be like everyone else, while maintaining her/his authenticity and subjectivity of position. Through the variety of active interests of the virtual personality, a new level of real intelligence is formed. All these features of network thinking are presented at the language level in the form of special qualities of text-based Internet structures.

Thus, we can say that virtual reality itself, being the result of human consciousness, significantly affects the process of its formation, and puts new emphasis on its components. Virtual reality is a new platform for a person to demonstrate his/her identity and is a tool for its construction. The user appears in the social network already having a certain set of values and attitudes that define his/her image. However, active spending time in the virtual space contributes to the expansion, consolidation and gradual correction of the existing individual image due to comparison with other users.

The image created by an individual in a social network is an idealized reflection of a set of personal characteristics presented in the most favorable side, in the opinion of the individual. At the time of creation and during communication, the user transfers his/her settings, interests, and life strategy to his/her new virtual image.

The virtual image is a complex structure consisting of a huge number of sub-images. The two main components of a virtual image, in our opinion, are visual and verbal images. After analyzing the chats of modern users, they are the visual and the verbal images that complement each other, creating a complete picture of the virtual image that the user wanted to create.

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.31>**ЛИНГВИСТИЧЕСКИЕ ОСНОВЫ ПЕДАГОГИЧЕСКОЙ ПОДДЕРЖКИ ОБУЧАЮЩИХСЯ В КОММУНИКАТИВНОЙ КОНФЛИКТНОЙ СИТУАЦИИ**

Научная статья

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**Аннотация**

В статье рассматривается междисциплинарность речевого конфликтного поведения через призму лингвистики как одного из важнейших компонентов в системе профессионально-педагогической деятельности и компетентности педагога. Особое внимание уделяется коммуникативному компоненту профессиональных компетенций, позволяющих стандартизировать процесс профессионального обучения. На материалах диалогической речи в педагогическом процессе анализируются прагматические и социально-психологические механизмы возникновения, развития и предотвращения конфликтных ситуаций. Доказано, что минимизация негативных последствий конфликта и сохранение положительного потенциала в межличностных взаимодействиях зависит от качества оказания педагогом любого профиля психолого-педагогической поддержки обучающимся.

Актуальность исследования обусловлена главенствующим положением вербального поведения в профессиональной деятельности педагога в качестве одного из ведущих способов ведения образовательного процесса.

**Ключевые слова:** педагогический речевой конфликт, критический анализ дискурса, лингвистическая конфликтология, педагогическая поддержка в конфликте, профессиональный стандарт.

**LINGUISTIC BASES OF PEDAGOGICAL SUPPORT FOR STUDENTS IN A COMMUNICATIVE CONFLICT SITUATION**

Research article

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**Abstract**

The article discusses the interdisciplinarity of speech conflict behavior through the prism of linguistics as one of the most important components in the system of professional pedagogical activity and the competence of a teacher. Particular attention is paid to the communicative component of professional competencies, allowing to standardize the process of professional training. Based on the materials of dialogical speech in the pedagogical process, pragmalinguistic and socio-psychological mechanisms of the emergence, development and prevention of conflict situations are analyzed. It is proved that minimizing the negative consequences of the conflict and maintaining the positive potential in interpersonal interactions depends on the quality of the provision of any psychological and pedagogical support to students by the teacher.

The relevance of the study is due to the dominant position of verbal behavior in the professional activity of a teacher as one of the leading ways of conducting the educational process.

**Keywords:** pedagogical speech conflict, critical analysis of discourse, linguistic conflictology, pedagogical support in conflict, professional standard.

**Introduction**

The appeal to the pedagogical aspect of the language is due to the theoretical and practical significance of this problem, which is found primarily in the fact that the interaction of the participants in educational discourse and their contacts often give rise to clashes caused by conflicting goals, views, interests, points of view of the two sides and are of a conflicting nature.

The phenomenon of conflict is interesting to a number of humanities (psychology, sociology, history, philosophy, pedagogy, jurisprudence) and is developing in a variety of linguistic studies that operate on the concepts of language and speech conflict, a conflicting communicative act, and communicative failures. The result of such research was the formation of a new special field of knowledge — linguistic conflictology.

**Methodology**

To establish the relationship between the communicative competence of the teacher and the speech culture of all subjects of the educational space, the study uses the descriptive method methods, which include analysis, synthesis, interpretation and generalization of psychological, pedagogical and professional pedagogical literature, the content of federal state educational standards of pedagogical undergraduate education; critical analysis methods (discourse analysis, literary critical) of fixed spontaneous speech in a natural communicative conflict situation of speech obtained by passive observation (written literary and stage texts).

**Discussion**

In solving the issue of confrontational behavior in the pedagogical process, an important role is played by the formation of a culture of behavior and speech etiquette of teachers and students of pedagogical universities, teaching public communication

techniques and how to effectively respond in conflict situations. The development of a communicative culture and competence of both working teachers and students of pedagogical universities is due to modern requirements to improve the quality of pedagogical activity in the face of changing not only the content, but also the organization of the educational process.

Professional standards of a teacher put forward labor functions, knowledge, skills necessary for teachers of preschool, secondary and higher education in the process of their further professional and pedagogical activity. An indicator of the professionalism of a teacher of any type of training is the ability to conduct a constructive conversation, "the ability to communicate verbally and in writing in Russian and foreign languages to solve problems of interpersonal and intercultural interaction" [14, P. 6], [15, P. 8], [16, P. 7], [17, P. 6]; "Own the basics of verbal professional culture" [18], [19]; "Own the basics of professional ethics and speech culture" [14], [15]; "The ability to identify interests, difficulties, problems, conflict situations and deviations in the behavior of students" [15], [21]; "Be able to simulate communication strategy and technology to solve specific professional and pedagogical problems" [20, P. 5]; "Be able to use verbal and non-verbal means of pedagogical support for students who have difficulty communicating" [10, P. 24].

The formation of a speech culture in conflict situations should be implemented by the appropriate choice and organization of language tools, which in a specific communication situation, subject to linguistic and ethical standards, can effectively solve communicative tasks. A professional feature of his verbal and non-verbal expression is his commitment to psychological and pedagogical principles. The role of the psychotherapeutic function of speech behavior in a communicative conflict is played by psychological and pedagogical prevention or psychological and pedagogical support (prevention, prevention, warning, elimination and control) of students in pedagogical conflicts.

International, European and educational regulatory documents give us legal grounds for organizing and implementing pedagogical (including psychological and pedagogical) support for children in conflict situations in education and social security systems: "protect the dignity and interests of students, help children who find themselves in a conflict situation and / or adverse conditions" [9]; "Resolve conflict situations, including when violating the rights of the child; to create pedagogical conditions for the formation of a favorable psychological climate at training sessions, to use various means of pedagogical support for students" [11]; be able to «identify interests, difficulties, problems, conflict situations and deviations in the behavior of students» [21, P. 6].

Psycho-pedagogical prevention and correction of disputed behaviour of students in elementary, secondary and higher education includes a comprehensive psycho-pedagogical study of personality, the detection and study of adverse factors of the social environment, its correction and the correction of the disharmonious personality traits [3, P. 58]. In the prevention and resolution of conflict situations, optimizing the psychological climate in the pedagogical communication, psychological-pedagogical prevention aims to eliminate the stressful and socially dangerous situation, training and the formation of prosocial verbal behavior [4, P. 32]. Content of psycho-pedagogical support in the conflict are the methods supporting the development of communication skills and tactics developed by O. Gazmanov, N. In. Casilnos, N. N. Mikhailova, S. M. Ustinin (tactics of "protection", "help", "assistance" and "cooperation").

The criterion of efficiency of pedagogical support provided to students is the dynamics of the assessment of their own behavior students in a conflict situation and the situation in General, all participants of pedagogical interaction.

To describe the mechanisms of speech influence of the addresser's speech at its destination, as a method of forming and regulation of personal behavior, we will use the analysis of communicative-pragmatic situation in the framework of a conceptual model of pedagogical support. Consider the communicative situation from the story of V. G. Rasputin "French Lessons". The first communication was held in the beginning of the lesson between the teacher and students: the student came to the lesson of the French language with a Shiner on her face. Teacher showed a sincere interest in the incident.

*Covering my eyes with my hand, I whisked into the classroom, sat down at my desk and lowered my head. The first lesson, as luck would have it, was French. Lidia Mikhailovna, rightfully the class teacher, was more interested in us than other teachers, and it was difficult to hide anything from her. .... And of course, she saw the signs on my face right away, even though I could hide them; I understood this because the guys began to turn to me. "Well", said Lidia Mikhailovna, opening the journal — Today among us there are wounded. The class laughed, and Lidia Mikhailovna looked up at me again.*

At this stage of the speech act, the child finds himself in the position of "ugly duckling", who is under the emotional pressure of others. The initiator of the conversation, communicator A (teacher), tries to smooth out the situation (uses humor, comparison), which caused an emotional reaction from other included subjects of the communicative situation.

The roles of communicants are determined by the nature of the distribution of speech moves between communicants: interest — disinterest in the conversation, voluntariness — involuntariness in the transmission of the conversation. The peculiarity of the communicative behavior of communicator A is that, being aware of the non-verbal signs of others (*she saw the signs on my face, I hid them as best I could, the guys began to turn around*) and seeing that communicator B does not seek to enter into communication, avoids it (non-verbal signs), communicator A delves into the topic of conversation, focusing on the problem. So, he demonstrates a desire to continue the conversation: — *And what happened? She asked. "Fell", I брякнул [rashly, carelessly say], for some reason not having guessed in advance to come up with at least a decent explanation. — Oh, how unsuccessful. Yesterday fell or today? — Today. No, last night when it was dark.*

The communicative attitude of communicant A is the desire to smooth out the situation, as mentioned above, the communicative intention is to find out the reason for the inappropriate view, symbolizing the student's unfavorable relationship with others. In its form and content of speech, the essence of verbal signs plays an important role: specific business and clarifying questions, adverbs of the mode of action (evaluative characteristic, empathy). The answers of communicator B are interpreted by communicator A as true. Communicator B himself does not treat his statements insincerely (constructs expressions spontaneously during a communicative act), adapting to the social position of the listener. Communicative installation of communicant B consists in avoiding an answer, transferring the conversation to another topic, since he is initially interested in communication. The attempt of communicator A to establish contact with communicator B, the absence of direct violations of the postulates of communication, the principle of cooperation (cooperation) in dialogue

interaction did not take place, and therefore communication practically did not take place (the communicative goal was not achieved). The reason is in the speech behavior of communicant B.

The situation of communicant B is aggravated by the negative attitude of communicator C – to expose the hater, aggravate the situation and darken his position in the eyes of the teacher: — *Hee, fell! Tishkin cried out, choking with joy. — This is Vadik from the seventh grade поднёс [in the meaning of «present»]. They played for money, and he began to argue and earned, I saw. And he said he fell. I was dumbfounded by such a betrayal. We could be kicked out of school for a game of money в два счёта [very quickly, without delay, instantly]. Дюргался [long games bring yourself to undesirable consequences].*

The first mental action was taken, not verbally expressed, indicating the defenselessness of the student in this situation, the appearance of communicative failure. The discourse takes place without changing the thematic units of communication, the friendly tone of the conversation, relaxed (communicants A and B) with elements of humor, but the alienation of communicants is implicitly evident: communicator B does not intend to give accurate information.

*"Tishkin, I wanted to ask you something completely different", without being surprised and not changing her calm, slightly indifferent tone, Lidia Mikhailovna stopped him. — Go to the board, since you're talking, and get ready to answer. She waited until the bewildered, immediately unhappy Tishkin came to the board, she said to me briefly, After the lessons you will stay.*

The emotional background and communicative behavior of communicator C create a "imaginary threat" for the student, although her imagination is not recognized by him, since objectively no one blocks the child's activity, but he subjectively awaits punishment for this. The teacher's non-verbal behavior symbolizes, on the one hand, ignoring the implicit reactions of communicator C to communicator B. The class teacher, taking the position of a "buffer" and standing between the child and circumstances, takes a hit on himself and translates the topic of discourse (from ordinary to educational) with operational skill (speech pace, intonation). On the other hand, in the eyes of the victim of the situation, the teacher acts as a defender and takes the position of a "lawyer": she tries to identify the cause that caused the persistent negative situation (*What happened?*) And takes measures to neutralize it (holding an educational conversation): *she said to me briefly, After the lessons you will stay.*

The second communicative situation occurs outside school hours. The conversation takes place between the class teacher and the student in a secluded setting. The topic of discourse is the goal of the game for money, as there is a deliberate, arbitrary discussion of one important disciplinary topic. This is evidenced using social — household vocabulary (you play for money, milk, the ruble).

*After the lessons, freezing with fear, I waited for Lydia Mikhailovna in the corridor. She left the teacher's room and, nodding, took me to class. As always, she sat down at the table, I wanted to get a third desk, away from her, but Lidia Mikhailovna showed me the first one, right in front of her. — Is it true that you play gamble? She began immediately. She asked too loudly, it seemed to me that in school I need to talk about this only in a whisper, and I was even more scared. I mumbled: — True. — Well, how — do you win or lose? I hesitated, not knowing which was better. — Let's tell how it is. Losing, probably? — Wi... win. — Well, even so. You win, then. And what do you do with the money?*

Thematic units of the discourse are proof of the student's activities, money (operations), playing bet, results (conclusion, instruction), solution of the situation. The roles of communicants are determined by the intensity of the distribution of speech moves between communicants: full interest — partial interest; volunteerism; intentions and goals of communicants (taking punitive measures, creating emotional comfort).

*<...> at Lidia Mikhailovna he was somehow small and light, so he had to listen attentively, and not out of powerlessness at all — she sometimes could speak in all likelihood, but as if from secretness and unnecessary saving. <...> And now Lidia Mikhailovna asked as if she was at this time busy with something else, more important, but she still could not get away from her questions. "Well, so what do you do with the money you win?" Are you buying sweets? Or books? Or save up for something? After all, you probably have a lot of them now? — No, not much. I only win the ruble. "And you're not playing anymore?" — No. — And the ruble? Why the ruble? What are you doing with him? — Buying milk. — Milk?*

The initiator of the conversation is communicant A: he is the "master" of speech; he is interested in continuing the conversation of the previous situation (asks questions), communicant B only answers questions. The transitions are voluntary and marked by the interrogative intonation of communicator A, and his interlocutor does not ask questions, that is, does not show interest in continuing the conversation. As in the previous speech act, the communicator A is dominant, while communicator B is the dominant one, and B is the introverted communicator, who does not seek to take the initiative in conversation, but, on the contrary, shows a desire to interrupt and end it as soon as possible.

Communication installation of communicants A and B is like the intentions of the previous communication. However, in the verbal behavior of communicants of both are important not only verbal signs, but also nonverbal (tone — short pause, the abruptness of the question; the tone, facial expressions, gestures). The teacher asks specific questions (sometimes rhetorical), including speech and non-speech acts-requests and specification information (*What are you doing with the money win? What are you doing with him? And the ruble? Why the ruble?*), trying to create emotional comfort for the student to show a friendly attitude, to liberate, through humor, emotions and feelings of the pupil (to achieve more information, to allow the student to open up, to peers, to talk to him). This behavior allows you to withdraw the child from the status of "victim of circumstance" to "meet the problem". Pupil discreetly evades answers. He doesn't mind and clearly does not demonstrate verbally their unwillingness to communicate, and therefore responsible, clearly, in essence: — *Is it true that you gamble? — True, — You are losing, probably? — Wi-i... win, etc.* Thus, the communicant B is partially interested in the success of communication, but because his speech acts although are constative (they contain information about the situation), but are accompanied by a deliberate evasion, which is implemented by the tactic of reticence.

In the presence of direct violations of the Maxim of communication (quality and quantity), the principle of cooperation (cooperation) in the Dialogic interaction did take place. However, the result of this communication becomes dry, intense, inevitable and painfully long (for the communicant B) the conversation. The reason lies in verbal behavior communicant B.

*She was silent for a moment, examining me, and with my skin I felt how, when I looked at her squinting attentive eyes, all my troubles and absurdities really swell and fill up with her evil strength. "And yet you don't have to play for money", said Lidia Mikhailovna thoughtfully. "Would you manage without it somehow. Can you do it?". Not daring to believe in my salvation, I easily promised: — It is possible. I spoke sincerely, but what can you do if our sincerity cannot be tied with ropes.*

Finding himself in a state of "sacrifice," the student is afraid of both the problem and himself. His reactions are caused by the attitude to the problem from the position of psychological defense against it, but this shield is not so reliable (*what can you do if our sincerity cannot be tied with ropes*). The student, once again trying to "run away" from the problem, loses strength and self-confidence and does not gain anything in return, except for experiences and, possibly, new problems.

During the discourse, the teacher achieves a communicative goal. Thanks to contact-forming language tools, the teacher manages to find out enough information to prove the fact and put forward his position (opinion). Since the student had an "imaginary threat" (the first communicative situation) and he was expecting punishment, the teacher provided a "safe space" for his self-realization in a problematic situation using the "defense" tactic. Emotional comfort for a student is created by means of verbal influence — persuasion: "—", *"So how do you win or lose?"*, *"Tell us how it is"*, *"Well, even so"*, *"Well, so what are you doing with the money?"*; methods of passive listening, which in the tactics of "help" of pedagogical support serves as a message about the willingness to help, about accepting the speaker as he is, with his anxiety, problems and everything else: "supporting signs" (non-verbal signs), "opening keys" (encouragement, approval, advice) [5, P. 169].

In this communicative situation (second), an attempt is made by the teacher to bring the student to a spiritual conversation, to unlock his activity. For this, the teacher gives the student a small guarantee that he understands, supports and does not condemn him (tactics of "help"). "Help" creates the conditions for the teacher's self-rehabilitation in the eyes of the child, since he is an authority for him. But this tactic turns out to be ineffective since the student gets stronger psychological defense under the influence of the verbal influence of the teacher of the "defensive advocacy" tactics. Consequently, the teacher does not make enough effort to fully provide this type of support, therefore, takes the initiative in solving the problem (*Would you manage without it somehow. Can you do it?*), which leads to the completion of the communicative act.

As you can see, the socio-psychological, linguistic and pragmalinguistic analysis of conflict speech behavior allows us to identify a set of language markers typical for conflict dialogs, to identify patterns of cognitive processes of speech interaction, its structure and dynamics, to note the main types of speech acts characteristic of conflict behavior (order, refusal, disagreement, rebuttal, rebuke, accusation, omissions, hints, ambiguities, speech implications, etc.). The results of these studies can reveal the causes of situations (psychological, social) and predict the reactions and actions of students in a conflict situation.

This provides the basis for a teacher of any profile of humanitarian education with psychological and pedagogical support in the formation of a culture of dialogue through the organization of oral and written discussions on problems requiring decision-making and resolution of conflict situations. These requirements are dictated by the functional components of the teacher's professional activity, regulated by federal state and professional standards in the field of education (pedagogy). In order for the teacher to be able to create a culture of dialogue through the organization of oral and written discussions on problems requiring decision-making and resolution of conflict situations, he must know "communication techniques (listening, persuasion) taking into account age and individual characteristics of the interlocutors" [11]; sources, causes, types and methods of resolving conflicts; techniques to overcome communication barriers; the logic and rules of building verbal and written monologic messages, conducting professional dialogue [9], [11], [12]; "Methods of correction of the socio-psychological climate, conflict resolution" [12, p. 20]; "Norms of pedagogical ethics, techniques and methods of communication (hearing, persuasion), especially their use, taking into account age and individual characteristics of the interlocutors" [10, P. 27].

Linguistic studies of the conflict take into account its duality: 1) speech in which the conflict between the communicants is the result of a misunderstanding by them of each other's statements, differences of opinion (inner side); 2) extra-linguistic events leading to a conflict situation (external).

Features of speech and language conflicts in linguistics are studied in the framework of sociolinguistic, psycholinguistic, communicative-pragmatic, cognitive approaches, as well as in the framework of a critical analysis of discourse. In this article, the conflicting communication of the educational environment is considered in the communicative-pragmatic and cognitive aspect.

The communicative-pragmatic direction allows identifying language markers in a speech conflict that characterize the speech behavior of participants in a particular psycho-pragmatic linguistic conflict situation (acute, softened, and extremely weak), based on linguistic analysis of the lexical-semantic, grammatical and stylistic components in texts of various styles, authors which either describe a conflict situation, or are direct participants in a conflict communicative act.

In the work "Speech conflict and aspects of its study", V. S. Tretyakova under the speech conflict refers to "the state of confrontation between the two parties (parties to the conflict), in the process of which each side consciously and actively acts to the detriment of the opposite side, using different language and speech means (stylistic devices and speech strategies)" [12].

The conflict or non-conflict of the communicative situation depends on the appropriate type of speech interaction, since speech, as an individual and creative process of using language resources and codes, is one of the reliable indicators of the conflict behavior of a person or group of people. Conflict is found in the nature of a linguistic sign (synonymy, homonymy, lexical and grammatical polysemy of a word), its variability and valency, which fills linguistic signs with different contents at the level of speech. As a result, there is a mismatch in the volume of the content of signs as units of language and as units of speech in the process of a communicative act. Such a process becomes the reason for their ambiguous interpretation, the emergence of "other meanings" in the statement, which leads to misunderstanding, undesirable emotional effects, tension in speech communication [1], [6].

The cognitive aspect in the study of speech behavior in a conflict is characterized by revealing the relationship between the mental processes that occur in the mind of a communication participant and the corresponding linguistic phenomena (A.N. Baranov, V.I. Gerasimov, V.Z. Demyankov, D.O. Dobrovolsky, E. Pirainen, E. S. Kubryakova, P. B. Parshin). In studies of

the cognitive approach, questions of conceptualizing knowledge about the world are highlighted when presented in linguistic form. Much attention is paid to the study and explanation of the conceptual metaphor of conflict and its implementation in the text [8].

In a communicative act, the criterion of conflict is the degree of uncontrollability, intensity, aggressive nature of the recipient's reactions, which he, realizing that the speech effect is directed at him and/or him, also carries out in response to such a speech effect.

The incentive mechanism of verbal pressure lies in the social and individual root causes. An individual communication experience develops based on socially significant scenarios that, through repeatability in certain speech situations, are accumulated in the individual's memory and used by speakers in typical speech situations [1, P. 276].

In the communicative practice of pedagogical communication, the most common forms of aggressive behavior, manipulative and verbal influence. Speech aggression as a consequence of the conflict manifests itself in the form of confrontation internal (failure to achieve a communicative goal, a difference in understanding or assessment of the situation, the occurrence of antipathy to the interlocutor) and external (verbal aggression) [2]. Confrontational strategies include negativism, aggression, violence, defamation, coercion, submission, exposure exposed by tactics of intimidation, threats, reproaches, accusations, scoffs, taunts, insults, provocations. Moreover, these tactics are used by both students and teachers as a mechanism of psychological defense at the time of acute pedagogical situations.

The occurrence of conflict is due to the interaction of psychological and linguistic mechanisms of speech activity of subjects of pedagogical discourse. On the one hand, the mechanisms of speech and language bring psychological mechanisms into an effective state. Thus, differentiation in the structure and volume of the language code of the subject and the opponent often leads to aggression of various kinds (defensive action, attack, retaliatory aggression, etc.). For example, in one of the scenes of the famous Soviet television film "Sick Change" (dir. A. Korenev, 1972-1973), aggressiveness is observed caused by the language game by expressions of label formulas, syntactically-stylistic incongruity, emotional-volitional interjections and is used for educational purposes:

TEACHER OF HISTORY (*loudly*): Comrade Fedoskin!

FEDOSKIN (*menacingly, dismissively*): You?! (*menacingly, intimidatingly zamahnuvshis' rabochej kuchergoj*) Yyy!

TEACHER (*reproachfully*): You!!! (*intimidating, menacingly with rubber in his hands*) How dare! (*calmed down, respectfully*) Unfortunately, I can't! I am your new class teacher, Comrade Fedoskin.

FEDOSKIN (*scornfully, with a mockery*): Wee-ell, happiness привалило [*meaning come*]! [still working]

TEACHER (*reproachfully, presentingly*): I came to find out why you do not go to school. What is this расхлябанность? [*lack of clarity and firmness in actions, disorganization, disorder*] The class was dismissed, the duty schedule is not fulfilled. The room is not aired! The elder is called!

FEDOSKIN (*menacingly*): Ты! No hands!

TEACHER (*bickering, demands*): Бы! [*«you» in Russian respectful form of treatment*]

FEDOSKIN (*rudely*): Вали отсюда! [*«get out» in equal treatment*]

TEACHER (*in the same tone*): Валите! [*«get out» in Russian respectful form of treatment*]

FEDOSKIN (*indignantly, trying to get rid of*): What are you привязался to me? [*pester, annoying, not leaving alone*]

TEACHER: Привязались! [*the same in respectful form*]

FEDOSKIN (*rudely, sharply*): Да иди ты! [*«get out» in rough form*]

TEACHER: Идите! [*«go away» in Russian respectful form of treatment*]

FEDOSKIN (*indignantly, persistently*): I won't go anywhere! I do not need! Somehow I will manage without higher mathematics, and without lower. There, in the design bureau there are 20 people with higher education, and I am a rational proposal on the table and the thing is in the hat! That's it, okay?

TEACHER (*exploding*): Clear! And I persuade him to have his face stick out in front of me every night? Yes, my eyes would not look at you! [*leaves*]

FEDOSKIN (*sarcastically, indignantly, after*): Woof! On you, firstly!

In addition, verbal reproaches, threats, attacks, gross forms of refusal are used as a mechanism of psychological defense and disposal of the object of negative impact S.

Another example of a clash between participants in the communicative situation in the pedagogical process is the result of an opponent's verbal attack on action S, which offends his honor and dignity and allows him to leave his own comfort zone with mechanisms of manipulative influence:

*I said to the boys: — Guys, you just cheated! To be an agronomist, you need to study a lot, study for several years, there are such institutes and technical schools, and to enter there you also need to study in an ordinary school for several years. And you ... How many seven\*eight?*

*Black cute young man to whom I turned point-blank with a question, hesitantly answered: "Forty-eight." <....>*

*— So how? — asked the broad-shouldered, angular guy, whom everyone called Swatko. — They promised us that they would give us a place on the state farm, and now how?*

*"And it is possible, I answered. — Work on the state farm is a good thing, only you will not be agronomists, but workers."*

*Agronomists hopped on the beds in hot indignation. Swatko turned pale with anger: "Do you think we will not find the truth? We understand, we understand everything! Us and the manager warned, yes! You now need to plow, and no one wants to, so that means you twist! And comrade Halabuda persuaded! In your opinion it will not, it will not!"*

*Voskoboinikov put his hands in his pockets again and again extended his long body to the ceiling. "Why did you come here to fool? Knowledgeable people told us. We sowed and practiced. And you need to exploit? Enough!"*

*"What a fools", Vitka said calmly.*

— *Vot ja emu dvinu v mordu! ... Gor'kovcy! ... Priehali sjuda chuzhimi rukami zhar zagrebat?* [threat, which is expressed in the fact that to render physical damage — hit on the face, reproach in the appropriation of work gained by force] — the result of verbal abuse of A in response to offensive expressions S, a provocative rebuke.

*I got out of bed. Agronomists sent angry, dull faces at us. I tried to say goodbye to them as calmly as possible: — It's up to you guys. If you want to be an agronomist, please ... We don't need your work now, we can do without you. We headed for the exit.* (Makarenko A. C. Pedagogical poem)

The other side of this interaction is the speech-language consequence of the impact of psychological mechanisms on the behavior of a participant in a conflict situation. So, inadequate contact-forming actions taken with the aim of intentional manipulative influence, incorrect interpretation of words, deeds or intentions of another person lead to the generation of conflict. Consider another communicative situation from the novel by A. S. Makarenko "Pedagogical poem." Head of the educational and labor colony them. Gorky goes for a new pupil who resisted to ride on his own from the collector and expresses an aggressive attitude.

*He met me, lying on the bed, with a contemptuous look: — Fuck you, I won't go anywhere!*

*I was warned about his heroic virtues, and therefore I spoke to him in a very appropriate tone: "I am very unpleasant to bother you sir, but I am very forced to fulfill my duty and I beg you to take a place in the crew prepared for you."*

An objective conflict situation partially exists. There are some contradictions between the subjects, which are recognized by the parties, but are not emphasized externally (in relation to each other). They create an inadequately understood conflict that can actively begin to develop at any time in a communicative act.

*Oprishko was first struck by my "haberdashery" and even got out of bed, but then the previous whim took up above him, and he again lowered his head to the pillow. — I said that I would not go! ... And zodu! [wait, procrastinate, do not hurry]*

The first reflex action is taken, not verbally expressed, then the desired action (caprice) occurs, provoking emotional aggression. However, this is not an element of the conflict that has begun.

*"In that case, dear sir, I, unfortunately, will be forced to use force against you."*

*Oprishko raised his curly head from the pillow and looked at me with genuine surprise: — Look, where did this come from? It's not so easy to take me by force!*

*— Keep in mind ... I intensified the pressure in my voice and added a touch of irony to it: — ... dear Oprishko ... And suddenly yelled at him: — Well, get ready, what the hell fell apart! Get up, tell you!*

A communicative conflict arises, based on a conscious perception of the situation as a conflict and accompanied by an increase in emotional stress in S (head-teacher). In this case, conflict behavior may be a form of relieving the accumulated internal tension S in the process of professional activity.

Under the emotional influence, S begins to act on the opponent, creating the "effect of deceived expectation". Conflict actions of communicants are aggravated by the emotional background of the course of the conflict. As a result, the first begins to take provocative actions, the second — set conditions. There is the so-called "conditional conflict" in social psychology [7, P. 130].

*He broke out of bed and rushed to the window: "By God, I'll jump out of the window!" I said to him with contempt: "Either jump out the window immediately or go to the cart — I have no time волынуть with you." [to dawdle, deliberately delay the work, the execution of a business; be slow]*

Thus, the potential internal conflict becomes external, since the present conflict situation is perceived by the communicants as such with significant deviations from reality (downplaying the scale of the problem). For the subject to perceive the situation as conflict, the presence of a significant destructive potential for the other side was sufficient. The fact of intentional polite treatment (I was warned about his heroic merits, and therefore I spoke to him in a very appropriate tone) becomes an occasion for the affective behavior of the other side and leads to a verbal aggressive confrontation. Mutually directed conflict actions provide a new incentive for further action.

*We were on the third floor, so Oprishko laughed merrily and openly. — Vot prichepilis! ... Well, what do you say? Are you the head of the Gorky colony? — Yes. "Well, they would say so! Long gone." He energetically rushed to pack on the road.*

A genuine conflict is solved by a partial transformation of an objective conflict situation in the presence of an intangible communicative situation (they were on the third floor), which gives rise to an emotional reaction (laughter). Positive emotional-volitional behavior neutralizes the conflict but does not exclude the internal restrained incitement to conflict at the addressee (playful, soft reproaches to the other side). The result of this transformation of the conflict situation is disinterest in the continuation of the conflict and reconciliation of the parties.

### Conclusion

Summing up, we note that the nature of speech conflict is considered by the interdisciplinary approaches of linguistic pragmatics, sociolinguistics, psycholinguistics, communicative linguistics. Determining the nature of the conflict and the socio-psychological characteristics of its main participants allows us to identify those triggers that lead to the maturation, unleashing and development of the conflict.

A pedagogical conflict, like any other, has a linguistic and speech representation. The main conflictogenic provocateurs of communicative conflict behavior in pedagogical discourse are language and speech. These properties are supported by social and psychological factors that form sustainable communication models. The implementation of a harmonic or disharmonious model of communicative behavior is determined by social, psychological and linguistic factors, due to the context of the speech act as a whole.

A teacher working in a variety of communicative contacts, of course, must have a high degree of communicative competence necessary for resolving and preventing conflicts in the educational process, and must also be able to provide verbal support to students depending on the chosen communicative tactics of communication by the child in a conflict



situation. Possession of the art of resolving conflict situations without losing the dignity and dignity of the schoolchild and student is an indicator of pedagogical communicative skill and professionalism of a school and university teacher.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.37>**СОЦИОЛИНГВИСТИЧЕСКАЯ КОМПЕТЕНЦИЯ РУССКО-КИТАЙСКИХ БИЛИНГВОВ: ОСОБЕННОСТИ ФОРМИРОВАНИЯ (НА ПРИМЕРЕ ФИГУРЫ РЕЧЕВОГО ЭТИКЕТА «ПРИВЕТСТВИЕ»)**

Научная статья

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**Аннотация**

В статье затрагивается тема формирования коммуникативной компетенции у билингвов в процессе овладения профессиональными знаниями. Особое внимание уделено одной из составляющих коммуникативной компетенции – социолингвистической, которая формируется с опорой на знание и понимание национально-культурных особенностей коммуникации. Возможности приобретения социолингвистической компетенции билингвами основывается на изучении правил и норм двух и более языков и культур. Их специфическое наполнение представлено авторами в ходе анализа фигуры речевого этикета – приветствия. Сопоставительное изучение коммуникативных ситуаций и особенностей проявления национальной культуры при анализе приветствий в русском и китайском речевом поведении позволило авторам представить содержание социокультурной компетенции, применительно к изучению фигуры речи «приветствие» в русском языке.

**Ключевые слова:** билингв, социолингвистическая компетенция, фигура речи «приветствие», коммуникативная компетенция.

**SOCIOLINGUISTIC COMPETENCE OF RUSSIAN-CHINESE BILINGUALS: FEATURES OF THE FORMATION (ON THE EXAMPLE OF THE FIGURE OF SPEECH ETIQUETTE “GREETING”)**

Research article

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**Abstract**

The article deals with the formation of communicative competence in bilinguals in the process of acquiring professional knowledge. Particular attention is paid to sociolinguistic competence, based on knowledge and understanding of the national-cultural features of communication. Opportunities for developing sociolinguistic competence in bilinguals are based on the study of the rules and norms of two or more languages and cultures. Their specific content is presented in the paper in the analysis of a figure of speech etiquette – greetings. Comparative study of communicative situations and speech behavior, and analysis of national culture manifestations in Russian and Chinese greetings allow the authors to present the content of sociocultural competence in relation to the figure of speech “greeting” in Russian.

**Keywords:** bilingual, sociolinguistic competence, figure of speech “greeting”, communicative competence.

**Introduction**

The path of most bilinguals (people who are proficient in two or more languages and use one of them in a certain communicative situation) to acquisition of professional expertise lies through learning and mastering a non-native (studied) language. In addition to the knowledge of the language system, a person has to develop two of the main types of speech activities, namely productive and receptive skills. Thus, communicative competence is a prerequisite for communication in all areas of bilingual activity.

The formation of a foreign language communicative competence rightfully is a major issue in various methodological and pedagogical documents [2]. In foreign practice of teaching foreign languages, communicative competence is presented as a synthesis of four competences: linguistic, sociolinguistic, discourse, and strategic [14]. In Russian science, communicative competence is represented as a synthesis of linguistic, sociolinguistic, sociocultural, compensatory and strategic competences [7]. In the practice of teaching Russian as a foreign language in the context of professionally-oriented training, the formation of communicative competence is carried out on the basis of a number of others: linguistic, sociolinguistic, pragmatic [1].

The most capacious definition of communicative competence we find in V. I. Karasik's article: “A complex, including the ability to maintain the desired communicative distance, to adequately respond to the changing tonality of communication, to know what the carrier of this culture should know, to develop the topic of speech in a certain way of communication, using the accepted communicative formulas and communication methods, to build texts in different areas of communication according to accepted canons, it is correct to use an ensemble of linguistic and non-verbal means necessary for successful communication in a certain situation” [4, P. 333]. Some philologists and methodologists agree with Karasik V. I. They emphasize the importance of studying a foreign language in sociocultural contexts, given the peculiarities of the language used by different social groups (Leontovich O. L., Dagbaeva N. Zh., Manukhina Y. V.). But the problem of the formation of sociolinguistic competence remains poorly studied in the theory and practice of teaching a foreign language [3].

Thus, we understand, that efficiency of communication is closely linked to the reality in which it is performed and, of course, language proficiency matters much for successful interaction. "A person's desire for effective communication is expressed in his adaptive movement towards the formation of a new, appropriated linguistic reality, expressed by a functioning linguistic system" [10, P. 61]. As a bearer of a certain national culture, a participant in communication carries nationally conditioned ideas, which are predetermined by his ethnic visions on life arrangement. The national society and the national linguistic collective dictate the rules for using this information, i.e. "fix" the boundaries of interactive competence [8, P. 31-33]. Language, by definition belonging to sociocultural phenomena, rests on national-cultural dominants, and a communicative competence cannot be formed in a person who lacks such knowledge. For bilinguals, the choice of the language system, knowing and assimilation of the rules of the new non-native world are primarily associated with pragmatic attitudes.

Optimization of communication at all stages of teaching a foreign language will be able to solve the problems of professional foreign language communication. The assessment of the final achievements of a foreigner as a special type of intercultural interaction includes not only determining the level of subject comprehension, but also, more broadly, – demonstrating a model of effective international communication in special conditions of pedagogical measurements" [11].

The most difficult for a bilingual in terms of mastery and adaptation are the components of the new culture, which are associated with the language system and with the pragmatic attitudes of an individual. The most important cultural element is speech etiquette – a set of rules of behavior that are found in speech, which are stable communication formulas for establishing and maintaining verbal contact between the interlocutors [5, P. 413]. There are different communicative semantic groups of speech etiquette according to the meaning of speech intentions [13]. Greetings make up one of them.

Contact-setting, regulating, emotional-modal and target orientation functions are implemented in the greeting [5]. Farewell, as a figure of speech etiquette, "is a complex organization in text and discourse and forms microtext" [6, P. 4].

This is a common social communicative act of addressing someone, when meeting, with an expression of friendliness, goodwill. Greetings is a reciprocal speech act, which is realized in communication of different ethnic and social groups. Greeting is not to convey thoughts, but feelings, as the main goal of greeting is to create harmonious social contacts between people.

Consider and compare the functions of greeting in the Russian and Chinese speech contexts, which will allow us to detect the sociolinguistic features of the studied figure of speech.

Chinese students who speak Russian at the second level (according to the TRFL system — ed.) note that Russians cannot understand Chinese greetings. The Russian people meet and rejoice at what is said to them: *Hello* ("Здравствуйте»), *Good morning* («Доброе утро»), *Good afternoon* («Добрый день»). *Hello* ("Здравствуйте») is more often in everyday speech. And the root of the greeting means "health" in Russian. Thus, greetings in Russian are basically health wishes. Chinese greetings such as "Have you eaten?" or "What are you going to do?" are mainly in the form of questions. For this reason, Russian students who do not speak Chinese well enough tend to get perplexed: they think the Chinese want to invite them for a dinner or even ask for something private, which leads to misunderstandings. Therefore, people should be able to recognize various algorithms and schemes of greeting situations possible.

It must be specified that not only the phrases themselves, but also individual social characteristics of participants are important for understanding how to teach or learn how to use the forms of greeting correctly. Different national cultures and social characteristics determine different preferences regarding greetings. Language habits are to be influenced by such factors as age, gender, interpersonal relationships, lifestyle, psychology of society and other.

Consider some examples of social factors that are important for understanding the precise semantic content that the Chinese and the Russian put into greeting: communicative situations, ethnic and social culture.

### Communicative situations

In real communication, the forms of greeting are highly dependent on time and place. For special cases and places, Chinese and Russian greetings have corresponding fixed language forms. For example, *Здравствуйте* (polite addressing) (您好), *Здравствуй* (addressing a friend; "neutral" greeting) (你好). These are more typical greetings that are usually applicable in Chinese and Russian. Others, such as *Доброе утро* (早上好), *Добрый день* (日安), *Добрый вечер* (晚上好) are more formal greetings in Russia. The Chinese habitually use «早啊» and «好啊». *Добрый день* (日安) is used during the day in Russia and it can be replaced with «你好» in Chinese. Greetings in both Russian and Chinese are simply blessings. The root of the Russian greeting *Здравствуйте* means "health" (健康), and the root of the Chinese greeting can be understood as «好», meaning not only health, but also the wish for good in other areas of human life. Thus, the differences in the meaning are obvious.

More cordial, openhearted Russians say stylistically neutral "Здравствуйте" both to friends and strangers to express greetings. The Chinese, more emotionally stable and restrained in character, use very formal greetings dealing with strangers, whereas with friends they can replace it with less formal "Have you eaten?" "Where did you go?" (你吃饭了吗? 你到哪里了?). "How do you do?" (你过得怎么样?) "How are you?", (你的身体怎么样?) "How is your business?" (你最近怎么样?)

### National culture

Obviously, some Russian greetings and those in Chinese are the same in content and meaning, but they are different in use. For example, «日安» may correspond to "Добрый день," but is not used in China. Russians usually greet, saying "Добрый день", for example, in the situation of entering a library to borrow books. In China, people are accustomed to not offering complicated greetings. When they encounter problems, they simply start a conversation with the greeting «Hello» and then ask for what they need. In our opinion, these differences are based on deep cultural discrepancies between cultures.

It is especially difficult for a bilingual to grasp such cultural discrepancies. 'Getting rid of cultural accents due to their lack of knowledge is much slower than the "struggle" with violation of linguistic norms' [9, P. 91].

### Social culture

Using greetings is closely related to a person's social roles. The Chinese, especially young people, usually wave their hands or say " 哎" ("Hi") to attract people's attention and greet them. Russians are accustomed to giving and receiving warm hugs and kisses, which is due to their national character. Such gestures are accompanied by the usual greetings "How are you?", "Hello!". The Chinese are more restrained, that's why even accidental body touches or taps on the shoulder are absolutely avoided, let alone kisses. This is especially true for greeting people of different sexes. Formal greetings in business are mostly firm handshakes.

Having analyzed the speech samples (38 phrases total) we can categorize the obtained results according to the type of knowledge and skills relevant for communication. Table 1 presents the figure of the speech etiquette "greeting" in Chinese regarding to "greeting" in Russian language, particularly the similarities and differences, which are difficult for acquisition of sociocultural competence and a communicative competence as a whole (see Table 1).

Table 1 – Content of sociocultural competence in relation to the figure of speech "greeting" in Russian

Knowledge and skills	Content	Similarities with figures of Russian speech etiquette	Difference from figures of Russian speech etiquette
Linguistic features	signs, features	-	+
Rules of politeness	ways of expressing	-	+
Folk wisdom	expressions summarizing the experience of the people	-	+
Communication Registers	correspondence to the sphere, communication situation	+	-
Recognition of human characteristics	availability at different levels	-	+

Obviously, the linguistic characteristics and peculiarities of the figures of the speech etiquette "greeting" vary, depending on the status and relationships (obsolete, official, friendly, both verbal and nonverbal). The rules of courtesy in Chinese and Russian cultures are especially different because of their different attitudes towards the discursive features of greeting, namely the situation in which greeting is taking place (situation of unfriendliness, impatience, inseparability, etc.). The recorded number of set phrases, sayings in the form of a greeting turned out to be insignificant. But they are definitely worth studying, though their national coloring determines some difficulties for a non-native student. Besides, diversity of communication speech registers (official, neutral, informal) in greetings are also important to study in terms of sociocultural context.

### Conclusion

To solve their pragmatic attitudes, bilinguals using one of the language systems known to him must certainly learn a number of sociolinguistic attitudes to implement this system. Different cultural roots, national character, social development and patterns of thinking determine the complexity of understanding a new foreign culture. Greetings, as the initial language stage of communicative contact, performs important phatic and contact-setting tasks.

For bilinguals, communication success is associated with the development of communicative competence along with the greatest attention to sociological aspects, as they are particularly problematic in terms of pragmatic aspect. Learning to use the norms of speech etiquette focuses on the acquisition of knowledge about culture, the assimilation of the social foundations of a foreign language society. The degree of formation of sociolinguistic competence is associated with the stages of adaptation of a foreign language individual in new living conditions.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.39>**К ВОПРОСУ О ТИПОЛОГИЗАЦИИ РЕКЛАМНЫХ ТЕКСТОВ С ПОЗИЦИИ ТЕОРИИ ЯЗЫКА**

Научная статья

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**Аннотация**

В статье рассматривается социально-культурный феномен рекламы, являющейся частью современного общества. Также анализируются структурные и смысловые особенности функционирующих в социуме рекламных сообщений в зависимости от целей и целевой группы. Оценивая специфику корреляционной зависимости соотношения «вербальный-невербальный» выводится уточнённая типологизация рекламных текстов с позиции теории языка и степени пролонгированного воздействия на индивида. Таким образом, предложенное нами разделение рекламы на информационную и имиджевую типы рекламы позволяет учесть тот факт, что рекламный текст является не только источником информации о товаре или услуге, но и запускает сложный механизм психологического программирования и влияния на человека.

**Ключевые слова:** реклама, текст, вербальная и невербальная компоненты, образ.

**REVISING ADVERTISING TEXTS CLASSIFICATION THROUGH LINGUISTIC THEORY**

Research article

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**Abstract**

The article deals with the socio-cultural phenomena of advertisement which is an integral part of modern society. Such advertisements functioning in the community are characterized by specific structural and semantic features that are in dependence on both a target group and purpose. To evaluate the specifics of the correlation between verbal and non-verbal components in an advertising text we adjusted the classification of advertising in terms of the theory of language and the degree of a prolonged person's exposure. Thus, the division into informational and image advertising makes it possible to see that advertising is both the source of information about a product and a trigger of the complex psychological programming arrangements and the means of influencing a person.

**Keywords:** advertising, text, verbal and non-verbal components, image.

**Introduction**

Advertising can be considered as one of the most important socio-cultural phenomena affecting the human psyche. This is essential in the process of understanding of advertising text (its design, content, and purpose of its creation) as the psychological effect on a person is found in emotions, thoughts, acts, and behaviors emerging after viewing advertising and eventually leading to changes in consumer behavior. By conceptualizing any ad message a person's attitude towards it changes being affected by emotions, and feelings encountered in viewing an ad.

Advertisement is created and spread to achieve predetermined objectives of informing the public or implicit programming of different models of behavior and views. And, consequently, the structures, language, graphics, and fixed objectives of the advertisement may differ significantly; bearing this point, the same could be said of the impact on a person's views and images, associated with different ads, in a person's inner lexicon.

Advertising, its types, and an impact on lives and society are studied by scientists both in Russia and abroad (for further details [1], [2], [3], [4], [5]). By analyzing the main types of advertising spread in the media, evaluating the language and visual content, we have adjusted the classification of ads through the theory of language.

**Discussion**

If to talk in general, advertisements can be divided into commercial and non-commercial. Commercial advertisement is aiming at sales promotion to maximize profit. In most cases advertising is commercial. For achieving the underlying objective, advertising must arouse the interest of the targeted group and the general public; therefore it should not be dull. In the great majority of cases, commercial advertising is made up of sentences with 3-5 words, ex.gr. *Чайная лавка. Чай. Кофе. Продукты в ассортименте. Часы работы. Оптовым покупателям скидка* (Engl.: *Tea shop. Tea. Coffee. Wide range of products. Working hours. Discount for wholesale buyers*); *Магазин ЗАХОДИ! ОДЕЖДА и ОБУВЬ* (Engl.: *COME ON IN Store! CLOTHES, and SHOES*) (see Figure 1). As shown by the examples, a verbal component is supported by a non-verbal one to create a far more comprehensive and clear image, ex.gr. cozy atmosphere in the "Tea shop" (see Figure 1a) visiting which you can enjoy a tasty drink or a shop with the widest assortment where you can find what you want (see Figure 1b).





Figure 1 – Examples of commercial advertising

Non-commercial advertisement is opposite to commercial one. Non-commercial advertising is aiming at not profit but mass changes in social attitudes and norms, ex.gr. participation in charity programs, promotion of healthy lifestyles, pollution control, assistance to children in difficult circumstances, etc.

The textual part is often supported by quotes from and images of well-known people, such as athletes, politicians, actors, singers, writers, historical figures, etc., ex.gr. the image of Alexander Povetkin, who is 2004 Olympic champion, is complemented by the slogan, «Дух победы у Курян в крови» (Engl.: *Winning spirit is in the blood of natives of Kursk*) (see Figure 2a) showing that anyone from the Kursk region can win just because he or she was born here; or in the advertisement poster of the anti-fur campaign “*Animals are not clothes!*”, where singer Yolka states «Для меня мех – это сомнительная роскошь ценой чьей-то жизни» (Engl.: *As for me, fur is a dubious luxury and it's not the cost of someone's life*), because for fur coats production more than 100 million animals are killed annually worldwide (see Figure 2b). Such advertisements make you want to follow famous people's way of life, to become a better person, and to make the world a better place to live.



Figure 2 – Examples of non-commercial advertising

Speaking of the structure and composition both commercial and non-commercial advertising can be characterized by similarities which makes it almost impossible to divide them in terms of linguistics. To determine the main criterion that will form the basis of the adjusted classification we have decided to analyze some features and subtypes related to both main types of ad.

In terms of an addressee, advertisement should be focused mainly on members of a certain target group, ex.gr. the message *ПАП, купи нам квартиру!* (Engl.: *Daddy, buy us an apartment*) is accompanied by a photo of pouty children hinting at the choice of this particular estate company and the buying an apartment otherwise, they are going to cry from grief (see Figure 3a); the ad message *Нашим Клиентам ТАКСИ БЕСПЛАТНО!* (Engl.: *FREE CAB RIDE for our clients*) indicates accessibility of premium services for the company clients only (see Figure 3b). This way of the information presentation appeals directly to a person making him/her perceive an image formed by advertising less critical.



Figure 3 – Examples of directly addressed advertising

If ads creators do not aim at identifying a specific target audience, mononuclear sentences can be used, ex.gr. *Ателье. ПОШИВ И РЕМОНТ ЖЕНСКОЙ, МУЖСКОЙ И ДЕТСКОЙ ОДЕЖДЫ, ШТОР И ПОСТЕЛЬНОГО БЕЛЬЯ* (Engl.: *Tailor shop. TAILORING AND REPAIRS CLOTHES FOR MEN, WOMEN, AND CHILDREN, AS WELL AS CURTAINS AND*

BEDCLOTHING); ДОСТАВКА. ПОДЪЕМ НА ЭТАЖ. СБОРКА. УСТАНОВКА. **БЕСПЛАТНО!** (Engl.: *DELIVERY TO ANY FLOOR. ASSEMBLY AND INSTALLATION OF FURNITURE. FREE OF CHARGE!*) (see Figure 4). Such kind of a textual part is often supported by images relevant to the direction of the company activity.



Figure 4 – Examples of advertising with mononuclear sentences

Reverting to the question of targeted groups we would also like to mention that the modern advertising industry is aimed not only at grownups but children as well. This is related to the initial process of setting up attitudes towards certain brands and products; more effective results are possible by undertaking this since childhood. It is known that children are much more impressionable and could be easily influenced by the psychological effects of advertising focused on material values rather than moral ones. As a result, a new generation is taught only how to consume but not how to create [6]. It would result in human beings with modified moral norms and values could be unable to adapt to new circumstances. Ads of a toy store and a kindergarten can be an example (see Figure 5). In the past children used to create toys with their own hands under the guidance of adults at homes, clubs, schools where children were taught the value of their own work and effort needed to create something they really liked and wanted; but now advertisement states categorically a certain way of life aiming at services and goods consumption, ex.gr. visiting “The right mom” toy store (see Figure 5a) is exactly what you need to make your child’s dreams come true, or choosing “The XXI century development” kindergarten in Moscow (see Figure 5b) where your child could be given special attitude, where «**ЛЮБОВЬ + РАЗВИТИЕ = СЧАСТЬЕ**» (Engl.: *SUM OF LOVE AND DEVELOPMENT RESULTS IN HAPPINESS*), and this is the only way to *Give happiness to your child!*



Figure 5 – Examples of advertising appealing to children and their parents

Another subtype of advertising addressed to the general public is image advertising aiming at creating and maintaining the desired image. This ad is characterized by focusing not on buying but mainly on providing a certain values-based evaluation of goods, services, or a person. The key point is that an effective advertising campaign has a prolonged impact on a person's mind. For instance, Sberbank, and Old Spice brands, which are considered successful in terms of achieving desired positive images, have been presented in the market for more than 30 years and do not need any specific advertising campaigns for further promotion. Speaking of Sberbank (see Figure 6a), the image of stability, success, accessibility of services, customer-friendly services, and reliability of the company has been formed in a person's inner lexicon; referring to Old Spice (see Figure 6b), the formed image represents a successful person who is keen on traveling, can handle everything. And these brands' advertisement (see Figure 6), appearing in the media from time to time, is aimed at strengthening the aforementioned images in a person's inner lexicon.



Figure 6 – Examples of image advertising



One more subtype of advertising is starkly different from the vast majority of others and is intended to touch any person's feelings and is marked by philosophical notions and intellectual depth which are the basis of it. This subtype is called intellectual advertisement and is an amazing piece of art., ex.gr. the advertising campaign to promote waste disposal in Venezuela uses advertising posters depicting various units of military equipment assembled from discarded stuff; in order to create more complete image pictures are supported by "All we throw away turns against us" caption (see Figure 7). Intellectual advertising can be said to be future-oriented.



Figure 7 – Examples of intellectual advertising

There is also a subtype of advertisement which pays special attention to show superiority over similar brands. This can be achieved using words in superlative degrees even without confirming the given information. Examples include the advertisement of Pyaterochka supermarket claiming «Пятёрочка – Самые низкие цены» (Engl.: *Pyaterochka means the lowest prices*) (see Figure 8a) or the advertisement of 36\*6 pharmacy saying that «Низкие цены – чистая совесть» (Engl.: *A clear conscience because of low prices*) (see Figure 8b), but in fact, this is not the case. Such misleading advertisements are contrary to the provisions of the Federal Law on advertisement [7]. Despite this, the way, in which the information is presented, is very effective since a person perceives things literally, that is why images, formed in the inner lexicon, reflect the affordability of services or goods.



a



b

Figure 8 – Examples of misleading advertising

We have reviewed the main types and subtypes of advertising in terms of achieving objectives. Now we proceed to deal with some features of structural elements of any advertisement.

An advertising message can contain only plain text, ex.gr. ЭВАКУАТОР. Дешево. Круглосуточно (Engl.: *TOW TRUCK. It's cheap. 24 hours a day*); ЛДПР за Курскую область (Engl.: *LDPR is for Kursk region*); КРУПНАЯ МЕТАЛЛОБАЗА (Engl.: *LARGE STEEL AND METAL WAREHOUSE*); or a verbal component combined with a visual component to reveal an author's ideas, ex.gr. ads for SAFARI shooting club and SOLARIS tanning studio (see Figure 9) where pictures of well-known people are provided to be used for playing around with people's identity and organizations' sphere. Thus, Russian poet Aleksandr Pushkin (who was killed in a duel) is hinting at enrolment in the course on shooting claiming «Стрелял бы я лучше, написал бы ещё пару строк» (Engl.: *If I had shot better, I could have written a few more lines*), another example is the ad (created in 2011) for the tanning studio that uses the picture of Barack Obama (the only person of colour elected President of the USA) to declare that the world is ruled by "the tanned person" and to be as successful as Barack Obama it is necessary to visit this solarium.



a



b

Figure 9 – Examples of advertising using pictures of well-known people

In addition to the combination of verbal and non-verbal components, to draw attention to advertising a variety of expressive means is often used. Some of them are 1) wordplay, ex.gr. the advertisement for car brand LADA VESTA where the car model name VESTA plays around with the Russian word *HEBECTA* (Engl.: *BRIDE*) hinting at the same time at change of old Korean BRIDES for a new Russian beauty VESTA (see Figure 10a); 2) puns, ex.gr. the advertisement for Kvadrat mall (Engl.: *Square*) where a toilet bowl is compared with the throne from the cult series “Game of Thrones” (see Figure 10b); 3) a poetical expression, ex.gr. the ad for Letual shop states in verse forms «И не думай о цене! Всем ПОДАРОК, СКИДКИ – Мне!» (Engl.: *And don't think about prices! GIFTS are to everyone, DISCOUNTS are to me!*) (see Figure 10c). The use of such means allows for the greater impact and visibility of advertising which as a result will be well remembered.



Fig. 10 – Examples of advertising with expressive means

Thus, having analyzed and reviewed the advertisements, their structure, content, and features, we have concluded that it is necessary to adjust the current classification. By comparing advertisements among themselves we have noticed that the main objective of most ads is to create a positive image in a person's inner lexicon. And in order to achieve that, different ways and means (such as verbal and non-verbal components, expressive means) are used, but even so, there are ads aiming at informing without image formation. For all those reasons and taking as a basis the linguistic theory, we have decided to divide all types into two main groups naming them informational advertising and image advertising. The adjusted classification corresponds to the objective of ad creation.

#### Conclusion

Thus, it is possible to state that all advertising functioning in the media can be grouped into two main categories: informational advertising and image advertising. Speaking of informational ad it is necessary to refer to its aim at informing on a subject of advertising thereby contributing to an increase in sales. Image advertising is a more complex phenomenon and aiming at forming a positive image in a person's inner lexicon. This type of ad is not just the text information but the complex structure consisting of verbal and/or non-verbal components along with various expressive means and graphic designs. And all this together has an impact on a person in order to create a far more complex image in a person's inner lexicon. The final objective of image advertising is to change the attitude towards an item being advertised. It should be emphasized that the results have been presented in the article might be potentially useful in further studies of the effects of advertising on a person's affective and cognitive structures.

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.36>**ГЕНЕАЛОГИЯ ШОТЛАНДСКИХ МОТИВОВ В ШОТЛАНДСКОЙ  
ЭМИГРАЦИОННОЙ ПОЭЗИИ США XIX В.**

Научная статья

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**Аннотация**

В статье рассматриваются шотландские мотивы в творчестве шотландских поэтов-эмигрантов США XIX в., реализующиеся в мотивах ностальгии и мотивах, характерных для шотландской литературной и фольклорной традиции. Мотив ностальгии, не имеющий реальных оснований, связан с опытом политической эмиграции шотландцев XVIII в. Шотландские фольклорные и литературные мотивы же восходят к генеалогии поэтов, в родовой памяти которых были носители ирландской, скотто-шотландской, валийской, англосаксонской, нормандской традиций.

**Ключевые слова:** Шотландия, США, XIX век, поэзия, эмиграция, мотив, генеалогия.

**GENEALOGY OF SCOTTISH MOTIFS IN SCOTTISH EMIGRATIONAL POETRY OF THE USA OF THE XIX<sup>TH</sup>  
CENTURY**

Research article

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**Abstract**

The paper deals with the Scottish motifs in the creative works of Scottish poets-emigrants of the USA of the XIX<sup>th</sup> century. They are realized in motifs of homesickness and motifs which are the characteristic feature of Scottish literature and folklore traditions. The motif of homesickness, which was not urgent for labour emigration of the XIX<sup>th</sup> century, is connected with the experience of XVIII<sup>th</sup> century political emigration. Scottish folklore and literature motifs are connected with the poets' genealogy traced to Irish, Scottish-Scots, Welsh, Anglo-Saxon, Norman traditions.

**Keywords:** Scotland, the USA, XIX century, poetry, emigration, motif, genealogy.

**Introduction**

Scottish emigration is a complex and ambiguous phenomenon in the history, culture and literature. The result of the emigration of Scots of the XIX<sup>th</sup> century was the emergence of a whole cluster of Scottish poets-emigrants, who took an active part in the American literary process. Despite the fact that their participation is rarely noticed by American literary scholars and critics, their work is an independent chapter in the history of both American and Scottish literature.

The purpose of this article is to determine the genealogical basis of the Scottish motifs in the texts of Scottish poets, who were US emigrants of the XIX century.

Under Scottish motifs in this article we understand the motifs associated with nostalgia for the Motherland-Scotland and Scottish folk/literature motifs in Scottish emigrants poetic works.

One of the most persistent leitmotifs of Scottish emigration poetry of the XIX century is the motif of patriotism of "no matter what" type. Scottish-American poetry is rich with oaths and declarations of allegiance to Scotland:

"<...> 'Tis an honored place that same proud land,

The home of the Caledonian <...>" [9, P. 142-143].

"<...> Hurrah for the land of the heather!

The dear little land of the North <...>" [9, P. 70].

"<...> Scotland forever! hurrah! hurrah!

Be false to her never! hurrah! hurrah!

The pink of creation – surpasses them a', –

Ev'ry country aid nation. Hurrah! hurrah!" [8, P. 33-35].

"<...> Scotland Forever; Aye Scotland Forever

Our motto and watchword be, Scotland Forever <...>" [8, P. 360-361].

The origins of this attitude should be sought in the author biographies.

To clarify the required data were selected 28 poets, noted by critics, both American and Scottish [3], [4]. They are the participants of labour (not political) emigration. This circumstance should be emphasized. However, some of the poets (or rather, their ancestors) belonged to the families (clans) who were involved in the armed uprisings of 1715 and 1745 – uprisings that triggered a violent repression and hence numerous emigration. In general emigration of the nineteenth century was of labour character. The purpose of the young emigrants was not the salvation of themselves and their families from executions, land confiscations and affront to civil liberties. Their aim was the search of broader (primarily cultural) perspectives. It is symptomatic that the decision to go "overseas" appeared, usually after marriage and/or after birth of the child.

However, the memory of the XVIII century political emigration could not fade in 80-100 years. Textual evidence of it is specific accents within the patriotic motifs in the lyrics of Scottish-Americans of the XIX<sup>th</sup> century. This realized in texts in heightened, almost hysterical homesickness, often the lack of hope for a date with the places and people of his youth. Those feelings had socio-historical ground for political exiles and/or refugees of the previous century. For the nineteenth century such emotions seem to be strange or exaggerated. Poets of the XIX<sup>th</sup> century emigration visited Scotland more than once, sometimes stayed at “home” for months and even years. But this kind of nostalgia was dictated, in our opinion, by the real memory of real emigrant experiences of “generation of the fathers” or “grandfathers’ generation” [2].

Scottish poets who emigrated to the United States in the nineteenth century were not aristocrats, their genealogy could not be carefully prepared and preserved for centuries. If they were citizens-provincials, they were the citizens of the first generations. But they were mostly rural. Many came from remote and/or patriarchal regions of Scotland: Highland, County of Fife, and Ayr, from the land of Grampian, etc. They preserve their genealogy with the help of only one possible way: through the names, especially the family names (surnames).

Under the terms of the Scotland family name (surname) of the person or his middle name was often the name of the clan to which this family belonged. Many of these clans were powerful and/or famous in their country. These are clan names of the future emigration poets: Kennedy (Kennedy, poet James Kennedy), MacPherson (McPherson, option McFerson, poets Patrick and Hector MacPherson), the MacDonalds (McDonald, poet William MacDonald Wood), Macclenny (McLean, poet Andrew Mclynn), etc.

Some bearers of these clan names became heroes of the Scottish poetry or its authors in the XIX century. We can find Aiena of Crichton (Crichton) Smith (Crichton Smith) – poet James D. Crichton (of Crichton) (James D. Crichton, 1847-?). Among Scottish poetry characters we can meet MacPherson in Robert Burns’ poetry (1759-1796) or Mclynn in James Hogg’s poetry (1770-1832). The same family names will be found among Scottish-American poets of the USA. All this testifies the historically ancient and ethnically primordial character of Scottish families, clans, generations, from which the poet-emigrants of the United States came [2].

To what extent can we consider them Scots, i.e. the descendants of Celtic emigrants from Ireland (V-VI centuries AD)? Family names answer to this question. Most of the names and/or second names of the poets-emigrants go back to the Irish/Gaelic basics. (James C.) Moffat (1811-1890) means in Gaelic “a vast plain” [5, P. 321], (Donald Craig) MacCallum (1815-1878) is traced back to the Irish “son of the dove” [5, P. 293]. (Hunter) MacCulloch (1847-1905) has Gaelic meaning “son of the bear” [5, P. 295], (James) Kennedy has Irish meaning “descendant of the ugly head” [5, P. 260], (Patrick) MacPherson (1829-?) has Gaelic meaning “son of the priest” [5, P. 321], etc.

Only a minority of family names reveals Anglo-Saxon origin. This implies that their original native also appeared in Scotland early enough: V-VI centuries BC. They are as follows (Hew) Ainslie (1792-1878) > “meadow Ana” [5, P. 43]; (William) Wilson (1801-1860) > “son Vila(Willie)” or “desired son” [5, P. 499]; (Thomas) C. Latto (1818-1894) > Latton > “onion house” [5, P. 273]; (John) Patterson (1831-?) > “the son of a priest” [F, P. 348]; (Donald), Ramsay (1848-?) > “bird cherry island” [5, P. 376]; (James D.) Law (1865-?) > “a mound, hill, burial mound” [5, P. 273], etc.

The names/middle names which date back to French basics are much fewer. Most likely, their origin is not French, but Norman. The speakers of these family names, apparently, appeared on the British Isles as the part of the troops of William I the Conqueror (William I the Conqueror, 1066), or as part of the of emigration resulted after that invasion. Among the similar names (John) Lyon > Lion (1803-1889), “lion” [5, P. 290], (William) Lyle (1822-?) > Lile, “a resident of the island” [5, P. 282], and some others.

Among the names of Scottish-American poets of the XIX<sup>th</sup> century there are names of mixed type when the same person has one of the family names Celtic, the other Anglo-Saxon. This means that the ancestors of that person emigrated to Britain by historically different temporal streams, but with the flow of time they mixed. For example, the poet Donald Craig McCallum’s (1815-1878) middle name is English (Craig > “rock”, “cliff” [5, P. 132]), and the family name is Celtic (Callum > O Callan, Irish “descendant of the mighty warrior” [5, P. 102]). It is significant to notice that the middle name is not of Anglo-Saxon origin, it is middle English. However, family name, and, therefore, chronologically the first emigrant to Scotland was not the Anglo-Saxon ancestor but Irish-Scott of IV-VI centuries BC.

### Conclusion

What conclusions can be traced out of the genealogical and etymological analysis of the names of the Scottish-American poets of the studied period?

This analysis shows that the patrimonial memory of their Scottish ancestors could be of fifteen hundred years extent. This, in turn, suggests that hypothetically Scottish-American poets (or their families) could remember the folklore of the Scottish poetry (especially songs and ballads), which were composed orally both in the Celtic language – Gaelic and the German language – Scots. They can also keep in memory a huge array of ritual magic poetry (divination, oaths, conspiracies, etc.), only a small part of which was found by modern scholars [7]. This is exactly what happened to the magic folklore of all European peoples. Finally, the patrimonial memory of these poets could transmit stories and tales from generation to generation in oral form, which has served as an unwritten history of the people for centuries.

Therefore, no matter how remote, outlying were the places from which families of Scottish-American poets came, potentially each family had a huge mythopoetic, genre, and stylistic resource of folklore (and even different variants of its national traditions: Irish, Scottish-Scots, Welsh, Anglo-Saxon, Norman. Behind them, further, stood that Semi-folklore literary tradition (such as R. Burns and his followers), which was formed in Scotland in the XVII-XVIII<sup>th</sup> centuries and was known by heart, verbally even to Scots, far from book education, was their unwritten heritage as well.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.



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DOI: <https://doi.org/10.18454/RULB.2020.22.2.35>**БЛИЗОСТЬ ЯЗЫКА И МИРОВОЗЗРЕНИЯ: ЛЕВ ТОЛСТОЙ И КОНСТАНТИН БАЛЬМОНТ**

Научная статья

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**Аннотация**

Оценка творчества одного писателя другим всегда интересна, познавательна и поучительна. Творческие взаимосвязи К. Бальмонта и Л.Н. Толстого важны и потому, что у К. Бальмонта обращение к творчеству великого русского мыслителя было подкреплено и личным знакомством. Размышление о добре и зле, красоте и уродстве, их воплощениях в мирской и духовной жизни занимают в творчестве Л.Н. Толстого и, вслед за ним, самого К.Д. Бальмонта значительное место. Результатом долгих раздумий и поисков истинной красоты, которая не способна принести в мир зла, стало открытие, торжественно прозвучавшее в творчестве обоих писателей. И Л.Н. Толстой, и К. Бальмонт в унисон заговорили о чистоте, искренности и красоте ребенка.

**Ключевые слова:** Л. Толстой, К. Бальмонт, творческие взаимосвязи, образ ребенка.

**CORRELATION BETWEEN LINGUISTIC AFFINITY AND A WORLDVIEW: LEV TOLSTOY AND KONSTANTIN BALMONT**

Research article

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**Abstract**

When a writer as a literary critic reviews another writer's books, it is always very interesting, informative and instructive. The relationship between creative work by K. Balmont and L. Tolstoy are important because not only did K. Balmont read books of the great Russian philosopher, he knew the writer. The concept of good and evil, beauty and ugliness, modalities for translating them into concrete actions of temporal and spiritual matters it's very important for book of L. Tolstoy and of K. Balmont. After much reflection what beauty is, why beauty can't be the bearer of evil in the world, two writers have done a discovery, that sounded very solemnly. Both L. Tolstoy and K. Balmont spoke in unison about innocence, sin-free, good, truth and beauty of the child.

**Keywords:** L. Tolstoy, K. Balmont, correlation between linguistic affinity and a worldview, the image of the child.

**Introduction**

How close Lev Tolstoy and Konstantin Balmont in their worldview are? What creative connections and linguistic parallels can be seen in reviewing the artistic works of these authors? In modern philology is a subject which has been little explored. The present analysis thus seeks to shed some light on some issues.

«There are people and giants with human faces», so the legacy L. Tolstoy is characterised by K.D. Balmont. This kind of comparison involves both the properties of the sphinx and the colossus.

The legends of ancient Greece tell us about the Sphinx. It is a monster with a woman's head, a lion's body, a snake's tail and eagle's wings. The Sphinx was sent by the goddess Hera to punish the people of Thebes.

Every passing inhabitant of Thebes the monster asked a riddle, which taught it muses: «Which living beings walk on four feet in the morning, on two, and on three in the evening?» [10, P. 281]. Those who could not answer the question, the Sphinx ate. Oedipus gave the correct answer: «A Man». At this moment the monster jumped down from the mountain and crashed to death. The grateful Thebes elected Oedipus a king. However, the correct resolution of the mystery did not bring Oedipus emancipation: he could not prevent the tragedy of his own life.

The same muses, patrons of creativity, condemned a Russian writer and philosopher L. Tolstoy to spiritual torment. Like the Sphinx, he repeatedly asked mankind painful questions: "What was meant by being human? What were beauty and the truth?" And like Oedipus, he himself tried to give the correct answer, anticipating in advance what inner pain the resolution of the riddle would yield. Balmont's introduction to the work of L. Tolstoy took place in his adolescence. The story «Three Deaths» caused a strong indignation, an opposition to the twelve-year-old boy: «There was neither a rabid horse in the steppe nor soft silver spills of Turgenev's word » [9, P. 336]. The original life stance of L. Tolstoy was so different from the one previously known that it gave rise, by Balmont's own admission, to a feeling of cold.

Three years later the «Confession» [13, P. 94-160] appeared in print. This philosophical reflection of the 54-year-old L. Tolstoy gave birth to turbulent disputes in the youth environment at the beginning of the 20th century.

Balmont's youth friend, Engelhardt, also remembered that young people were «more or less affected by Tolstoy's ideas» [1, P. 56]. There were those who agreed with the writer's position and those who thought their world view was different. The attitude to the church, to the traditional for Russia orthodox and to other confessions, the definition of the purpose of life, the selection of the components for the system of values of a true person- these questions were mentioned in «Confession». Passionate about the general relationship, Balmont began to write off a copy of this essay for himself, but «having rewritten a few pages, has abandoned this work, because I thought it was foreign to my nature what I was rewriting» [9, P. 336].

K. Balmont experienced a sense of reaching after reading the «Kreutzerova sonata» [14, P. 132-212]. By this time he had published his first book of poems, which received low praise in criticism as well as in people close to him. The experience of literary failure was combined with difficulties in personal life.

Early marriage against the will of the parents to Larisa Mikhailovna Gorelina did not bring the expected family welfare. His wife's constant jealousy, lack of money, illness and the tragic death of his first-born son damaged his mental health. He basically walked away from secular life, stopped talking to his friends, shut down his spiritual space.

«Kreutzerova sonata» by L. Tolstoy became the product that gave impetus to the change of the course of K. Balmont's life. The tragic world view conveyed by the narrative was firmly entrenched in his mind. A sense of reaching a deadlock, the horror of the vicious circle of which Pozdnyshev so insistently and convincingly spoke, led to the suicide attempt on March 13, 1890 by K. Balmont, aged 23, who jumped from the third floor window of a hotel, wishing to put an end to his life. The suicide attempt brought physical and mental suffering, but not death. Having survived the poet is fundamentally reconsidering his life stance. From that moment he decides to devote all his time to creative work. The life that brings joy and opens the world acquires the highest value. It is presented to the poet by a divine gift. To be worthy of this gift is the task of a thinking man.

Later in the essays in the artistic form, K. Balmont will return to the evaluation of the «Kreutzer sonata», will call it a cruel novel, a rough and cynical thing [2, P. 232]. The «revelation» of true love in the thoughts of Pozdnyshev, the denial of holiness in the relations between a man and a woman, do not find support in the views of Balmont. In the autobiographical novel «Under the new sickle of the moon» the conception of a child is equated with the sacredness: «A loving face gazes into a loving face, and when love crosses the edge, a new being emerges in mystery to create life, to love with fresh new love The Earth and Stars, the Sky and the Moon... Benevolent little life appeared over which magic love does»...» [6, P. 37].

Reflection on good and evil, beauty and ugliness, their embodiments in secular and spiritual life, occupies a significant place in the work of L.N. Tolstoy and, after him, of K. Balmont himself.

The result of long reflection and the search for true beauty, which could not bring evil to the world, was the discovery solemnly made in the creativity of both writers. Both L. Tolstoy and K. Balmont spoke in unison of the purity, sincerity and beauty of a child.

Lev Sobolev noted in his research of L. Tolstoy: «The writer's interest in the child is not accidental. «In all centuries and in all people the child was presented as a model of innocence, sin-free, good, truth and beauty» – Tolstoy said in the article: «Who should learn to write from whom, peasant children from us or we from them?» A child's look is a measure of truth and childish in his heroes is a sign of children's closeness to the author» [11, P. 4]. And «The child – «the basic embodiment of harmony, truth, beauty and goodness». It is closest to nature» [11, P. 4]. Lev Sobolev repeats again and again that a characteristic feature of Tolstoy's idea of a child is a special person: «Precious sense of fullness of being in harmony with all of the world» [11, P. 5].

The Sunny Child, the Demigod, the Little Star, the Little Grass – Balmont spoke in unison of the innocence, sincerity and beauty of a child. The child was presented as a model of innocence, sinlessness, truth and beauty, becomes «Savior of dark souls» [8, P. 281]. Revealing the great secret of childhood, Balmont echoes the Gospel: The one whose name was blessed by the endless millions, loved the presence of children as He loved flowers and birds, and, having placed a child in the middle of twelve of his chosen ones, hugged him. For he knew better than others that childhood was a complicated beautiful secret» [6, P. 97].

Any attempt of an adult to return to a past childhood state is futile. The memory of happy times, like a rainbow, melts, leaving behind only the feeling of past rain. Only children, according to the thought of K. Balmont, can see «in the magic mirror of their primary freshness deep truth of the World» [7, P. 293]. Childhood does not pass without a trace: «The light of the World Eucharist, which has experienced a happy childhood, shines on later life» [6, P. 98].

Creative distinctions of L. Tolstoy make him a part of artists and philosophers all over the world. «His name has always been wrapped in greatness» – acknowledged K. Balmont [9, P. 336]. L. Tolstoy is as great as Colossus of Rhodes, which according to the legend, «is created on the likeness of Helios, the shining god of the sun, which shines both to immortal gods, and to mortal people», [12, P. 36-37], «who rested his feet in two opposite harbour dams» [12, P. 37], thus connecting, Two parts of land separated by water.

K. Balmont thinks everyone in the world wants to understand Tolstoy's thoughts: «The small Vasyutka, in a Russian village bent over the fairy tale «What people are alive», the Italian girl, who with a beating heart reads about the fate of Anna Karenina, the Russian sect, the stubborn old man, who wants to know about Tolstoy's words about truth and wrong life, A Japanese man who converted a bunch of flowers and berries from Yasnaya Polyana, a Hindu Brahmin who is lost in thought about mental statements of a great Russian elder» [3, P. 334]. Balmont praised the feat of the Russian writer: «Isn't it a radiant victory of the eternal human spirit over the oblique substance» [3, P. 334].

K. Balmont highly valued «Childhood and Adolescence», «Anna Karenina», «War and Peace», called them the best artistic works. But even more significant was the personal acquaintance with the hermit elder in Gaspre (Crimea) in 1901 [4, P. 418]. During their first meeting the poet was impressed by the voice, the manner of the conversation, the enormous inner spiritual power of Tolstoy: «The translucent beauty of a human soul being glad to meet another human soul. Simplicity, but simplicity of nature, where nothing is really simple, but everything is immeasurably complicated» [5, P. 531]. In the second meeting, a few days later, K. Balmont received the long-awaited – an opportunity to profess his life, his aspirations, and received an instruction – guiding words, prophetic: You will soon change. This will all pass through you» [5, P. 533].

The result of these meetings became the poet's firm conviction that L. Tolstoy is the Great Chosen One, with a special talent, it seems to be a divine gift: «By one look, a simple question, Lev Tolstoy was able to induce the complete truth of another's heart and to make it open instantly. To see this face full of inner light and not to love it was impossible. To listen to this voice and not hear the full truth of the internal view – was impossible» [9, P. 337].

To arouse the established patterns, to prevent ossification of the world, says K. Balmont – the purpose of creativity of L. Tolstoy: «Through Dostoyevsky and Lev Tolstoy, and only through them two of all the European artists telling the words, our

time looked into the eyes of God and told the whole world that the lives of people should be changed in substance» [3, P. 335]. The ability of the artistic word to carry out a revolution in the soul of a person is given from above only great artists, «mountain peaks». Lev Tolstoy is one of them.

### Conclusion

We found several points of convergence, of interaction between Lev Tolstoy and Konstantin Balmont. But these dots are not an exhaustive answer to the question. Analyzing the creativity of these writers is a topic that requires careful study.

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Не указан.

### Conflict of Interest

None declared.

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## О ГРАНИЦАХ ЖАНРА: КОМИЧЕСКАЯ ГОТИКА ДЖ. К. БАНГЗА

Научная статья

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## Аннотация

Готическая новелла (ghost story) – жанр, точное определение границ которого до сих пор весьма проблематично. Например, не вполне ясно, какова роль комических готических новелл — и где пролегает граница между пародиями и комическими текстами, остающимися в пределах жанра. Например, новеллы американского писателя Дж. К. Бангза все же выходят за жанровые границы, поскольку автор систематически и сознательно разрушает структуру и гносеологические предпосылки готической новеллистики. Отчасти это реакция американца на европейскую литературную традицию, но Бангз испытывает к ней слишком явный интерес, чтобы ограничиться простым пародированием, и два его сборника представляют собой сложную рефлексии по поводу жанра. Это интересные свидетельства того, как воспринималась готическая новелла в то время, когда она одновременно находилась на пике популярности и при этом заметно видоизменялась.

**Ключевые слова:** готическая новелла, жанр, пародия.

## ON THE LIMITS OF THE GENRE: J. K. BANGS AND HIS COMIC GHOST STORIES

Research article

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## Abstract

Defining ghost story as a genre is a complex task. Among other aspects, it is still far from clear what the role of comic ghost stories within the genre is – and where lies the boundary between parodies and texts which are comic but still belong to the genre itself. For example, ghost stories by the American author J. K. Bangs are mostly parodies lying outside the genre's limits for in them he consciously and consistently violates the genre's structure and epistemological premises. Partly this is how an American writer reacts at European tradition, but Bangs is clearly too much interested in the genre to write mere parodies, and his books of ghost stories are complex reflections on it. They can be seen as an interesting evidence of how ghost story was perceived in the era when it was highly popular but was also undergoing certain complex transformations.

**Keywords:** ghost story, genre, parody.

## Introduction

Defining ghost story as a genre is a complex task, though this genre once was (and actually still is) an important part of anglophone literature and it has been discussed in a wide variety of scholarly works on Gothic fiction. Chronology, epistemology and structural features of ghost stories still cause much discussion in British criticism [7, P. 4], and, significantly, there are quite few works on them in other countries, which is also true for Russia.

Among other aspects, it is unclear what the role of comic ghost stories within the genre is – and where lies the boundary between parodies and texts which are comic but still belong to the genre itself. If we consider this branch of Gothic fiction we will see that it often contains humorous moments for an obvious reason: its complex epistemology which does not allow choosing between different versions of what has happened. Characters often drink, take medicines, lose consciousness, and these circumstances do not let the reader see with enough clarity whether the accident described is really supernatural or it was an illusion, dream etc. Narrators also tend to make notes concerning their own trustfulness and their audience's credibility. On the other hand, ghost story as a genre tends to be formulaic [9, P. 67-68] which makes it an easy prey of parodists. Here the question arises: where is the boundary between ghost story as such and its parodic versions? Our hypothesis is that parodies (in contrast to humorous specimens of the genre) are characterized by destruction of conventions typical for the genre, they are *structurally* different, notwithstanding the amount of comic elements as such. We accept S. Dentith's definition according to which parody and its object are *different* cultural productions or practices [5, P. 9].

## Discussion

Gothic fiction in general is sometimes regarded as intrinsically parodic because of its excesses [10, P. XI], and ghost stories are no exception: they can mix horror with laughter [10, P. 56]. E. F. Benson, a well-known author whose stories were written quite late, many of them as late as in the 1920s, shows a tendency towards exaggerating many characteristic elements of the genre and thus making overused tropes sound comic, but it does not prevent them from being ghost stories as such, not mere parodies. *The Face* (1928) [4, P. 35-56] is perhaps parodic in its portrayal of the villain as a stereotypical Lombrosian criminal but it follows a traditional story about demonic (and dead) lovers very closely, continuing the line beginning in folk ballads [1, P. 7-9]. It also preserves all the characteristics essential for a ghost story, such as the intrusion of the supernatural into everyday life and the ambivalence of explanation. Possibly its ironic element is a feature of a very late specimen of a genre, it 'exposes the untimely' [8, P. 6] but is not intended to deconstruct the tradition as such.

M. R. James, another writer famous for his ghost stories, is often playful (and never denies he regards the genre as a kind of entertainment [7, P. 79]) and some of his texts are clearly parodies, though the object of parody is not ghost story but rather didactic literature for children: such is *A School Story* (1911) [6, P. 98-113] where supernatural and frightening elements are used to provide a grotesque frame for two characters, a stereotypical good boy and an even more stereotypical bad boy – a dangerous situation ending with the latter's death shows how shallow the contrast is and how absurd is the very idea of telling cruel moralistic stories to teenagers (James's story was originally told to scouts, boys of roughly the same age as the two protagonists).

American ghost stories provide particularly interesting material for exploring the problem: ghost story is a mostly British genre closely linked to its cultural context and British worldview. There were American authors like H. James and E. Wharton who wrote genuine ghost stories creatively following the genre's rules, but many of their colleagues preferred explicitly parodic versions. The very idea of contrast between British and American mentality was a popular topic (also known to British authors, such as O. Wilde). American worldview was regarded in such cases as something incompatible with Gothic horrors – it is clearly seen in such classic works as stories by W. Irving and M. Twain, but there are later cases, such as ghost stories by J. K. Bangs.

Bangs, a popular and prolific comic writer, wrote only two collections of ghost stories — *The Water Ghost and Others* (1894) and *Ghosts I Have Met and Some Others* (1902). Let us see in closer details how the generic canon is transformed in them. The stories from those collections are very different, as if the author was trying out the genre's potential and playing with its different versions.

*The Water Ghost of Harrowby Hall* begins very traditionally, with a ghost haunting an old house and tormenting its inhabitants. The author makes clichés known from the beginning of Gothic fiction almost grotesque:

*It never appeared except on Christmas Eve, and then as the clock was striking twelve, in which respect alone was it lacking in that originality which in these days is a sine qua non of success in spectral life* [3, P. 1].

Ghost stories are typically based on the potentially dangerous collision of two worlds, human and supernatural, and here this collision takes place, but there is no fear here: characters react in a very businesslike way, they take reasonable measures such as making rooms as waterproof as possible. Late Gothic fiction is full of everyday details, exactly because it describes the intrusion of dangerous wonders into the life of ordinary people, but Bangs pushes this feature up to its limit making his descriptions at once very mundane and extremely detailed.

In the same way he deals with the idea of danger: one gentleman catches cold after meeting the water ghost and dies four years later... at the age of 78. On the surface it looks like a double explanation characteristic for ghost stories, but it comes into contradiction with the idea that we are told of a very old man who died *after* and not *because of* encountering the ghost.

The end of the story is even more grotesque: the ghost has been frozen and put into a warehouse. The creature that can be first liquid, then frozen, cannot be a spirit. But still it is a spirit of a young girl who once had a quarrel with her father and committed a suicide. Traditionally such revenants can be put to rest if they are provided with proper burial or the evil done to them is somehow corrected. Bangs totally destroys the traditional scheme: here the logic of a ghost story gives way to purely rational way of thinking and acting (even the method of freezing is 'high-tech' by Victorian standards).

*The Spectre Cook of Bangletop* [3, P. 20-103] is also a parody but based on another premises. Here all the Gothic (in every sense of the word) elements are shown through the worldview of a man belonging to a different culture. The castle that has been constantly rebuilt for many centuries looks as a caricature of British history and culture, it consists of incompatible parts, sometimes belonging to nonexistent architectural styles. The proud owner of this architectural nightmare is called an erudite – clearly not without irony.

The storyline follows an ancient model known from folklore and widely used by ghost story writers: a dangerous place that can be rid of the evil creature haunting it only by a noble hero. But here the 'evil creature' is just a spectre cook, not really dangerous but very annoying, and the 'hero' is a wealthy American businessman. Hence the method of solving the problem: the ghost is given the salary which it was denied when alive and is married to another ghost. Essentially it is classical 'putting the dead to rest', when the deceased gets what he or she wants and stops troubling the living, but it is arranged following the logic not of folktales, but of modern business transactions. Thus the very idea of a ghost story is transformed. *The Spectre Cook* is, therefore, a parody, a comic tale going beyond the limits of the Gothic tradition.

Significantly, in this story the American shakes hands with the ghost: so the supernatural is fully submitted not only to the ethos, but also to the physical laws of our world, it loses its 'special' place in the story's universe.

*The Speck on the Lens* [3, P. 104-120] works differently: it is a comic Hoffmanian fantasy. The story is actually based on a variety of sources, among which there are texts not only by E. T. A. Hoffmann, but also by R. L. Stevenson and an early American fantasy writer FitzJames O'Brien. Bangs creates a complex network of allusions to his own 'fantasy canon'. As one should have expected, the final scene turns magic into a joke: the narrator says he could not buy the wonderful object because he had forgotten to take cash with him:

*"And the moral?" queried the lieutenant. "You promised a moral, or I should not have listened." "Always have money in your pocket," replied the doctor, pocketing the last ball, and putting up his cue. "Then you are not apt to lose great bargains such as I lost for the want of \$25* [3, P. 120].

Here once again mundane matters leave the supernatural in the shadow, but the reason is different: up to the end the story looks like a literary game, and the final point (a characteristic feature of novellas) violates the readers' expectations and turns a parable into a joke.

Interestingly, in the final story of the collection Bangs violates the readers' expectations in one more way – *The Literary Remains of Thomas Bragdon* [3, P. 247-296] (the title itself is polysemantic, referring both to heritage and to the writer's dead body) does not poke fun at ghost stories, it makes use of familiar Gothic themes but neither denies the supernatural nor treats it in a businesslike way so typical for this author. Here the ghost represents the power of friendship and imagination: one of the two friends dies but does not stop communicating with the other. Characteristically, this story closes the collection; the

author's strategy is quite complex: he laughs at outdated conventions, makes a comic review of European culture but finally shows that revenants are closely linked to the idea of time and memory and meet certain fundamental psychological needs.

Bangs wrote another book of ghost stories only eight years later. Here the author's strategies are more ambiguous and intricate. It is essential to remember that for many people of that era ghosts were not only fictional characters but often a part of reality – they were studied, consulted during seances, described in non-fiction books (*True Ghost Stories* was a commonplace title). This is the background of the story called *Ghosts that Have Haunted Me* [2, P. 1-25] imitating an eyewitness's account. The narrator says:

*I have seen so many horrid visitants from other worlds that they hardly affect me at all, so far as the mere inspiration of terror is concerned. On the other hand, they interest me hugely* [2, P. 1].

The story's composition is very distinctive: it is centered on parodying occult tropes and the narrator's figure. The protagonist knows a lot about Gothic conventions and finds them ridiculous, he is also posing as a fearless hero so typical for popular fiction:

*I am prepared to assert that if a thing with flashing green eyes, and clammy hands, and long, dripping strips of sea-weed in place of hair, should rise up out of the floor before me at this moment, 2 A.M., and nobody in the house but myself, with a fearful, nerve-destroying storm raging outside, I should without hesitation ask it to sit down and light a cigar and state its business or, if it were of the female persuasion, to join me in a bottle of sarsaparilla although every physical manifestation of fear of which my poor body is capable would be present* [2, P. 2].

And, no wonder, the narrator supposes the reader won't believe him but nevertheless he is willing to tell the story – this is a hint at the theme of verisimilitude essential for classic ghost stories.

Contacts with the ghosts are shown here using the genre totally alien to European tradition – an American yarn resembling Mark Twain's early stories, full of grotesque material details. The theme belongs to one genre, the form – to the other, so this is not even a parody as such but an ironic look at another culture.

The story *Exorcism that Failed* [2, P. 57-108] (also destroying the structure of a typical ghost story) pokes fun at the conventions with its very title. Pacifying an insolent ghost turns into a long epic full of characteristically Bangsian features: a ghost possesses certain physical characteristics and uncommonly bad temper (so that it is not terrifying but merely annoying, like an unpleasant neighbour, for instance), and the approach to exorcism is absolutely businesslike, the protagonists writes advertisements for local newspapers asking for help: this is not a triumph of ratio but rather a satire on the commercialized relations with the supernatural so typical for the era.

The latter aspect is also important in *Thurlow's Christmas Story* [2, P. 109-139], a very paradoxical story. Thurlow appears in many stories of the collection, he is a professional writer who sells ghost stories to a magazine. But now he has to write an explanatory letter to the editor: he has not been able to prepare the next installment exactly because of meeting a real ghost. The story is full of tropes playfully used – a doppelganger (or, a ghostly double of the protagonist, like in E. T. A. Hoffmann's and E. A. Poe's tales), Faustian themes (a contract with the devil – though here not Thurlow's soul or eternal youth is at stake but merely his job) etc.; a demonic guest provides the writer with a so much needed story, but then the papers appear to be clean.

The comic point is the editor's reply:

*Your explanation has come to hand. As an explanation it isn't worth the paper it is written on, but we are all agreed here that it is probably the best bit of fiction you ever wrote. It is accepted for the Christmas issue. Enclosed please find check for one hundred dollars* [2, P. 139].

So the explanatory note turns into a Christmas ghost story, 'fiction' is bizarrely mixed with 'reality', and yes, Bangs never forgets about business interactions – the reader learns even the exact sum which Thurlow is supposed to get for his work.

*The Dampere Mystery* [2, P. 140-152] is not so complex, this is just a parody poking fun at Gothic tropes; but the ending is ambiguous, and the narrator desperately exclaims:

*If any of my readers can furnish a solution, I wish they would do so, for I am very much interested in the case, and I truly hate to leave a story of this kind in so unsatisfactory a condition* [2, P. 152].

Clearly this statement breaks the law of dubious explanation so important for 'serious' ghost stories. We do not have to face a terrible mystery, the story is presented as a blatant fiction and looks as if the author just couldn't invent a decent ending and has to ask the reader for help.

The final story of the book is uncharacteristically serious (the strategy we remember from the previous collection): *Carleton Barker, First and Second* [2, P. 153-191] is not humorous at all, it is a typical ghost story about doppelgangers. Bangs provides us here with an example of the genre he so often parodied, possibly trying 'to make it serious' or providing a background for the other texts in the collection.

### Conclusion

If we regard both collections we can state that ghost stories by Bangs are mostly parodies lying outside the genre's limits for in them he consciously and consistently violates the genre's structure and epistemological premises. Partly this is how an American writer reacts at European tradition, but Bangs is clearly too much interested in the genre to write mere parodies, and his books of ghost stories are complex reflections on it. They can be seen as an interesting evidence of how ghost story was perceived in the era when it was highly popular but was also undergoing certain complex transformations.

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Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.22>**РЕЦЕПЦИЯ ЖАНРОВОЙ ФОРМЫ ФРАНЦУЗСКОЙ БАЛЛАДЫ В ЛИРИКЕ ДЖ.Р. КИПЛИНГА**

Научная статья

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**Аннотация**

В данной статье рассматривается восприятие и переосмысление жанровой формы французской баллады в лирическом творчестве одного из крупнейших поэтов викторианской эпохи – Джозефа Редьярда Киплинга. На материале произведений Киплинга прослеживаются эволюционные изменения в освоении французской баллады викторианскими лириками, трансформация жанровой формы и ее упрощение. Рецепция Киплингом данной твердой формы французской лирики рассматривается в историко-литературном контексте эпохи и в контексте литературных связей автора. Материалы и результаты исследования могут быть применены в курсе преподавания истории зарубежной литературы, спецкурсах по европейскому стиховедению в вузе.

**Ключевые слова:** викторианская лирика, Дж. Р. Киплинг, английская баллада, французская баллада, посылка (l'envoi).

**PERCEPTION OF BALLADE FORM IN J.R. KIPLING'S LYRICS**

Research article

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**Abstract**

The article describes and discusses perception of *ballade* genre form in lyrics by Joseph Rudyard Kipling, one of the most prominent Victorian authors. Transformation of *ballade* form in Victorian verse, and simplification of it is discussed on the material of Kipling's works. The poet's perception of *ballade* is viewed upon in the cultural context of Victorian period and is compared with those of other famous Victorian authors. Materials and results of the research could be applied in teaching courses on History of the Foreign Literature, special courses on the European verse in the university.

**Keywords:** Victorian lyrics, J.R. Kipling, ballad form, ballade form, l'envoi.

**Introduction**

The genre form of *ballade*, which was especially popular in French poetry of the fourteenth and fifteenth centuries, attracted attention of many contemporary poets, as well as the authors of later periods (including representatives of English literature). *Ballade* consisted of three main stanzas, which had the same rhythmic structure and complex scheme of rhyming, and a shortened final stanza, or *l'envoi*; all four stanzas ended with the same refrain. During the Renaissance epoch, English authors (especially Elizabethan poets) tried to master this form, but later interest to it weakened.

Victorian epoch, being the age of the so-called "medieval revival", became also the period of *ballade* revival in English literature, due to the creative activities of Pre-Raphaelites (Dante Gabriel Rossetti, Algernon Charles Swinburne, and others). At the end of the century Joseph Rudyard Kipling developed the *ballade* traditions in his verse and mastered this French lyrical form.

**Methods and principles of the research**

In this research we employed the following methods: the method of literary, contextual and comparative analysis, and elements of the method of linguistic stylistic analysis.

**Discussion**

The French genre form of *ballade* was one of the so-called lyrical "formes fixes", especially popular in the XIV — XV centuries [1, P.29]. It consisted of three main stanzas that have the same rhythmic structure and complex rhyming pattern (schematically it can be conveyed as *ababbcbc*), and a shortened final stanza, or *l'envoi*. All four stanzas ended with the same refrain.

*Ballade* texts, often official and solemn, contained elaborate symbolism and classical reminiscences. *Ballades* were preceded by the songs of the troubadours and trouvères [4, P. 148]. In the XV — XVI centuries. English authors (especially Elizabethan poets) tried to master this genre form, but during Baroque and Classicism periods, interest in it waned.

Pre-Raphaelite poets A.Ch. Swinburne and D.G. Rossetti, whose attention was drawn to the work of François Villon and who translated many of his works ([9]; [10]), mastered the genre forms of French lyrics (sestina, rondeau, ballade) on English language material [8, P. 88; P.92].

The author who developed this tradition in English poetry at the turn of the XIX — XX centuries was Joseph Rudyard Kipling (1865-1936). This happened after Kipling became acquainted with A.Ch. Swinburne's collection of "Poems and Ballads, Second Series" (1878) [3, P.177].

It should be noted that even in early Kipling's verse, in the years of his so-called "literary apprenticeship", we find various experiments with the metrics and rhyme schemes of the poetic texts. The young poet was interested in imitating complex rhyming schemes and unusual structural patterns (which were characteristic for lyrical forms of medieval and Renaissance



poetry and revived by the Pre-Raphaelites). For example, in early 1880s. Kipling created the work “The Missing Word, or the Musical Toon Tree”, a parody of the French *ballade* form with its strict rhyming system which requires a large number of words with similar endings:

*L'Envoi*

Shah, Sultan, Prince, Kaiser, King, Negus, or Woon,  
You may search, if you like, from December to June,  
Rack Roget's Thesaurus and read till you swoon,  
But unless you work in some allusion to “dune”,  
I don't think you'll get a fresh rhyme to Maroon [6, P. 310].

It's clearly seen that the end of each line of the poem contains a rhyme on — [u: n]. This Kipling's experiment reminds of the episode from biography of Swinburne, who once, while travelling by train, in two hours wrote his poem “Faustine”, aiming at exhausting all rhymes on [-i:n] [5, P.293].

Later (in 1880s-1890s) Kipling did not lose interest in French *formes fixes*, but continued mastering them, creating a number of poems that were included in his early collections, namely, “Poems by Two Authors” (1885) and “Departmental Ditties” (1886): “A Ballad of Break Up”, “A Ballad of Jakko Hill”, “A Ballad of Photographs”, “Sestina of the Tramp Royal”, and others [6].

It is interesting that, while reviving the long-known genre form of the French *ballade*, Kipling addressed in these lyrics topics that were close for him and his circle – inhabitants of colonial India.

Behold, O fortune-favored one  
To whom this dainty book may fall,  
Pachmarri, Muttra, Brindabun  
Shall rise you before at your call!

(“A Ballad of Photographs” [6, P. 451])

This fact requires special attention, because it's possible to state that due to Kipling's innovative experiments with *ballade*, this form genuinely revived in English literature.

It's very interesting to note how the very term *ballade* was slightly transformed by Pre-Raphaelites (and later, by Kipling) in their verse. Swinburne and Rossetti “took their first steps” in this direction, and, notably, they tend to call their lyrical works not the French word *ballade*, but the English *ballad*, thus indicating that those poetic form belonged to English literature [3, P.139].

However, as it was mentioned above, the canons of the aforementioned poetic forms (English *ballad* and French *ballade*), and the rules of their structuring differ considerably [1, P.29]; [2, P.125; P. 146], and, by calling their works *ballades*, the authors indicated belonging of these works to English literature, including *ballade* in English genre canon.

Kipling's contribution to this process was also significant. As well as the Pre-Raphaelite poets, he rejected the traditional *ballade* complex rhyming system unusual for the English language. At the same time, he violated the canon demanding the strict number of stanzas in such texts and introduced colloquialisms and exoticisms in his *ballades*.

An example below is a stanza from a later Kipling's *ballade*. Its title is already remarkable: “Half-ballad of Waterval”. We also may note that Kipling, following Swinburne and Rossetti, calls his *ballades* in English — “ballad” (regardless of these forms structural difference).

When by the labor of my ‘ands  
I’ve ‘elped to pack a transport tight  
With prisoners for foreign lands,  
I ain’t transported with delight.  
I know it’s only just an ‘right,  
But yet it somehow sickens me,  
For I’ve learnt at Waterval  
The meaning of captivity!  
(“Half-ballad of Waterval” [7, P. 388])

It is clearly seen from the given quotation that, in comparison with the medieval French canon, the rhyming scheme is broken here: instead of *ababbcbc* — *ababbcdc*. The ballade contains four stanzas with such a rhyming scheme, *l'envoi* is missing.

The originality of this *ballade* lies in the usage of colloquial words and expressions, and linguistic inaccuracies conveyed graphically (‘*elped*, *I’ve*, *ain’t*, *an’right*, *meanin’*). It is very likely that in this way the author made his poem closer to those of his readers who were half-educated and semi-literate.

As a curious fact, it can be mentioned that some structural elements of the ballade were also re-thought by J. R. Kipling. Several collections of the author's works end with a special dedication, a poem, which the author himself called *l'envoi*, which also causes association with the French genre form of *ballade*. Thus, the poet termed so not the final fragments of the text (as *l'envoi* in *ballade*), but the final works in his poetical collections.

## Results

So, in Joseph Rudyard Kipling's poetry, the Pre-Raphaelite revival of medieval genre forms developed. In this regard, the author continues such innovative experiments of his senior contemporaries as the rejection of a complex rhyming system and adapting the specifics of this genre form to the peculiarities of English prosody. Moreover, J. R. Kipling often did not include *l'envoi* in the *ballade* text, saturated his texts with English colloquialisms and exotic lexemes, making it more understandable and closer to mass reader (especially to the semi-literate people and English-speaking inhabitants of colonial India).

**Conclusion**

We can conclude that Joseph Rudyard Kipling's innovative experiments with the genre form of *ballade* contributed much to the further development of medieval genre traditions in English poetry, popularization of *ballade* with the readers of the British Empire, and revival of interest to it.

**Конфликт интересов**

Не указан.

**Conflict of Interest**

None declared.

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## ЧЕРТЫ АНТИУТОПИИ В РОМАНЕ Р. ХАРРИСА «THE SECOND SLEEP»

Научная статья

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## Аннотация

Данная статья посвящена рассмотрению основных жанрообразующих черт жанра антиутопии целью их выявления в романе Р. Харриса «The Second Sleep». Данный роман является одним из последних антиутопических произведений, опубликованных на английском языке. Современные англоязычные антиутопии имеют ряд черт, отличающих их от «классических» примеров рассматриваемого жанра. Авторы приходят к выводу о том, что роман «The Second Sleep» обладает рядом характерных черт и компонентов, присущих как современным англоязычным произведениям жанра антиутопии, так и «классическим».

**Ключевые слова:** антиутопия, жанр, вербализация, черты, роман.

## DYSTOPIAN GENRE FEATURES IN THE NOVEL BY R. HARRIS «THE SECOND SLEEP»

Research article

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## Abstract

This article is devoted to the main genre-forming features of dystopia with the aim of identifying such features in «The Second Sleep» by R. Harris, one of the latest dystopian works published in English. Modern English-language dystopias have a number of features that distinguish them from the “classic” examples. The authors have concluded that «The Second Sleep» has a number of characteristic features and components inherent in both modern English-language dystopian works, and the “classic” ones.

**Keywords:** dystopia, genre, verbalization, features, novel.

## Introduction

The social and political events that have taken place over the past thirty years have caused the dystopian genre to flourish in modern literature since dystopias appear in crisis periods in order to predict what certain actions of humanity may lead to [see 4, 5]. At the moment, environmental problems and the excessive use of digital technologies are particularly acute. The novel «The Second Sleep» by R. Harris was published in the autumn of 2019. It touches on the dangers of the excessive use of technology by modern society [9].

## Discussion

The novel begins with a description of time and space:

(1) «**Late on the afternoon of Tuesday the ninth of April in the Year of Our Risen Lord 1468**, a solitary traveller was to be observed picking his way on horseback across the wild moorland of that **ancient region** of southwestern England known since **Saxon times as Wessex**» [9, P. 5].

Example (1) tells us the exact date, which, in the reader's opinion, certainly falls within the limits of the XV<sup>th</sup> century. The phrase *the Year of Our Risen Lord* gives the impression that further narration will have a religious connotation. The toponymical marker «Wessex» has temporal semantics in the context of this example since it gives the reader an idea of how long ago this region had this name (V<sup>th</sup> century).

The main character – the priest Christopher Fairfax – goes to a remote village to hold the funeral of his colleague Father Thomas Lacy. In the priest's office, he discovers things that are artefacts and belonged to the «ancients»:

(2) «There **was one of the devices used by the ancients** to communicate, its back marked with the ultimate symbol of their hubris and blasphemy – **an apple with a bite taken out of it**» [9, P. 59].

Before the moment described in (2), while mentioning the ancients, the author says that all that remains of them is plastic and glass. The reader also gets the idea that something is anachronistic from the fact that the priest smokes a pipe. As in the XV<sup>th</sup> century there were neither tobacco and pipes in Europe:

(3) «Then he struck **a match**, lit his **pipe** and sat back in his chair» [9, P.48].

Most likely, this fact does not attract the reader's attention as much as the mention of the iPhone in (2). Later it turns out that the events described in the novel actually take place in the distant future – eight hundred years after the «Apocalypse», an unknown disaster that occurred in 2025:

(4) «It was as if the **long recovery after the Apocalypse had stalled at the point civilization had reached two centuries before disaster struck**» [9, P. 65].

Example (4) illustrates that the disaster had long-lasting consequences. It took a very long time for humanity to recover, never reaching the pre-apocalypse level of development.

The novel does not exactly specify what happened, but hints that the abuse of technology and science led to it:

(5) «... that God **had punished the ancients** for their elevation of **science above all** else by bringing down upon the Earth the four terrible riders of **the Apocalypse**...» [9, P. 82]

In example (5), the disaster cause is represented by the phrase *elevation of science above all*.

The main character finds a book dated 2022, in which one of the scientists of the past describes six possible scenarios:

(6) «We have broadly identified **six possible catastrophic scenarios** that fundamentally threaten the existence of **our advanced science-based way of life**:

1. Climate change
2. A nuclear exchange
3. A super-volcano eruption, leading to rapidly accelerated climate change
4. An asteroid strike, also causing accelerated climate change
5. A general failure of computer technology due either to cyber warfare, an uncontrollable virus, or solar activity
6. A pandemic resistant to antibiotics» [9, P. 77]

Example (6) describes the events that may have occurred before the «Apocalypse» – an event that became the starting point for the development of a dystopian society. The presence of an event that divides the storyline of the novel into «before» and «after» is one of the genre-forming features of dystopia and this point is present in most works of this genre. Since such events drastically change the course of human history, bringing about the dystopian society, they are an important element of the temporal structure in the works of the dystopian genre. We have coined the term «*divortional point*» to refer to such events.

The society of the future in the work under consideration is governed by the Church and religion. After the Apocalypse, the year 2025 was designated as number «666», starting a new chronology, which means that the events of the novel take place 802 years after the year 666 (in 2827 our time):

(7) «The calendar **had been reset after the Apocalypse** so that it **started** in the **year 666**: the numeral assigned to the Beast of Revelation, whose appearance in the New Testament had foretold the ruin of the world at Armageddon» [9, P. 108].

This refers to attempts to reset the calendar in real history. The first one is the French Revolutionary calendar and the second one is “Year Zero”, which was introduced on the territory of Cambodia after the seizure of power by the Khmer Rouge [see 12]. The basic idea of these resets is that religion, tradition, and culture should be completely destroyed and replaced with new ones, as happened in the novel.

Changing the chronology is also a sign of dystopia, since it is used to distort or completely erase from the memory of the population knowledge about the past. In this case, erasing people’s memory is critical here because the government wants to intimidate the population and further enforce the administrative agenda. The population is indoctrinated with the belief that it was the sins of the ancients that were responsible for the Apocalypse.

Therefore it is forbidden to explore the past, the punishment being execution, but the main character continues the investigations of his predecessor. The main conflict of the work is between the main character's research and his violation of the ordinances set by the government. The novel refers to some «Supreme Ruler» (probably, there is mention of the King), and in the nearby city of Exeter there is a Bishop Pole, who can punish Christopher for heresy.

The Church has established control over all spheres of life, even assuming the authority to impose a curfew:

(8) «Soon it would be dusk, and if he was caught out of doors **after curfew he risked a night in a jail**» [9, P. 3].

In this example, *a night in a jail* shows that the government is monitoring its citizens, and is quick to punish them for not following orders. The noun *curfew* is a temporal verbalizer, clearly separating the time period when people are allowed to be active from the time when all activity out of doors becomes illegal, but it doesn't give a clear idea of exactly when it happens.

A typical feature of dystopia is the limited number of words that are permitted in speech, as well as the prohibition on using certain words (see example (10)) that can potentially create unwelcome associations. The same principle underlies the «Newspeak» created by G. Orwell [11]:

(9) «**Centuries earlier**, as part of its rejection of scientism, the Church **had rooted out** heretical modernized texts **of the time before the Apocalypse** and had returned Christian worship to the language of the King James Bible. **Its twelve thousand words formed the basis of the Authorised National Dictionary** – although other words found their way into common usage, **the Biblical lexicon alone was taught in school**» [9, P. 43].

(10) «...the very word ‘antiquarian’ **forbidden** from use» [9, P. 85].

Example (9) illustrates the idea that the language in the period «before» the Apocalypse was very different from the language spoken in the society built after it. This idea is very important for the dystopian genre and essentially explains why so many authors have tried to create a new «dystopian» language – dubbed «progressive» for the masses to encourage its use, but in fact *policing*.

The life of a dystopian society is usually *ritualized*. Since the Church is in power in the novel, this means that the life of the entire society is subject to religious order and observance of religious ceremonies and rites.

In addition to mentioning the iPhone, the author uses various realities that exist today to show the reader that the time «before» the disaster is a contemporary reality:

(11) «An entire generation’s correspondence and memories had vanished into this mysterious entity the antiquarians called ‘**The Cloud**’» [9, P. 106]

(12) «What was ‘**cyberspace**’, or an ‘**ATM**’, or ‘**antibiotics**?’» [9, P. 82]

In (11) and (12), the highlighted lexical units acquire temporal semantics because in the context of the work they relate to the artefacts of the very distant past.

In our opinion, there is another plot-forming event in the temporal structure of the novel, in addition to the event that led to the construction of a dystopian society (a divortional point). [see 1]. In this novel, such an event is the death of priest Lacy, which divided the main character's life into «before» and «after» (a divortional point on a minor scale):

(13) «“Could not some local priest have taken the service?” He had asked the same question of Bishop Pole **the previous day when the task of officiating had first been entrusted to him** – had phrased it diplomatically, of course, because the bishop was not a man, who expected to have his orders interrogated» [9, P. 65].

As is revealed later in the book, Bishop Pole himself tried to find out facts about the past, using his power, to collect knowledge for the Church:

(14) «One does not *burn* knowledge! **That is a show for the common folk. One *hides* knowledge – one keeps it close.** The libraries of the Church hold truths you cannot dream of, Shadwell. No, of course I did not burn your books <...>» [8, P. 426].

This is a similar to the situation of Mustapha Mond from A. Huxley's «Brave New World» [10], who also kept and read forbidden books.

The story includes fragments of the scientist's letters from the era before the Apocalypse:

(15) «Imperial College, London, 22 March 2022

Dear Colleague,

Forgive this impersonal form of address. I am sending the same letter, as a matter of urgency, to a number of highly placed individuals...» [9, P. 76].

**Letters** often appear in the works of the dystopian genre; they serve as powerful artefacts connecting the dystopian present with the forgotten past and setting them against each other at the same time.

Also, a typical feature of a dystopian society is an *eternal war with an invisible enemy*:

(16) «“My brothers has all been took by the army, sir, **to fight the Northern Caliphate.**”

Fairfax nodded encouragingly. “Brave lads, I’m sure.” **That was a war had gone on all his life – and for centuries beforehand**, or so it was said – **ever present but oddly distant**, its occasional lulls punctuated by lurid reports of horrible atrocities that aroused a fervor of public outrage and set the whole thing off again» [9, P. 93].

In this example, the expressions *all his life*, *for centuries*, *ever present* confirm the assumption that this is a war that has long helped the ruling powers to unite citizens against a common enemy. At the same time, it explains why there insufficient resources for improving the general standard of living.

The novel has a set of characters typical of the dystopian genre. This is the protagonist – Christopher Fairfax, the antagonist – the Bishop Pole, as well as the «companion» of the main character on the love line – Sarah Durston [see 2, 3].

In general, the temporal structure of the novel «The Second Sleep» corresponds to a typical dystopian structure. For example, the dystopian temporal structure includes dreams:

(17) «His **second sleep** was more dream-filled **than his first**, although **afterwards** he could **not remember** any of them, **apart from the last, a recurrent nightmare** that had started soon after his parents and his sister had died of the sweating fever and around the time he had been sent to live with his elderly uncle» [9, P. 78].

In (17), the adjective *recurrent* verbalizes the cyclical element in the temporal structure of the novel. For more information about the temporal structure of works of the dystopian genre, see our other works [e.g. 8].

We also see the title of the novel in (17). The example illustrates that the main character had two sleeps, and probably had a period of wakefulness in between. We are also referred to the direct meaning of the word “sleep” by the preface, which contains the following quotation from the book by A. Roger Ekirch, “*At Day’s Close: Night in Times Past*” [see 6]: «Until the close of the early modern era, Western Europeans on most evenings experienced two major intervals of sleep...The initial interval of slumber was usually referred to as “first sleep”...The succeeding interval was called “second” or “morning” sleep... Both phases lasted roughly the same length of time, with individuals waking sometime after midnight before returning to rest» [9, P. 3]. This book is devoted to the study of people's night life in Western Europe before the Industrial Revolution.

In our opinion, the title is a metaphor for the epochs of human development. The first period was antiquity, during which science and art flourished. Then, after the fall of the Roman Empire, came the “Dark Ages” – the “first sleep”. During this period, the Church hid and controlled any knowledge. Then humanity “woke up”, the Renaissance and technological progress came. This period lasted until 2025 (according to the book), and after a big disaster came the “second sleep”, which returned humanity to the dark period when the Church dominated. Thus, the author hints that the “Dark Ages” may be repeated in the future since now we are in a “period of wakefulness”.

The end of the novel under discussion is not exactly dystopian. The main character reaches his goal – he finds out what happened in the past. His antagonist dies, but it remains unknown whether his discovery and the death of the Bishop affected the rest of society. The end in which the totalitarian system prevails over the main character is typical of classic dystopias. By contrast in modern examples – the main character wins and the end is more optimistic. The novel «The Second Sleep» has an open end (the ending leaves many questions unanswered), which is rather unusual for modern dystopias.

### Conclusion

The novel «The Second Sleep» has many genre-forming features of dystopia. Including ones found in classic dystopias. In general, the author claims that the modern world is extremely fragile, and if it is to survive and avoid self-destruction, humanity should think about its future. “The Second Sleep” is not the only recent work to raise the issue of the abuse of technology and the possible seizure of power by the Church [another notable example would be: 7].

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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12. Ponchaud F. Cambodia: Year Zero / F. Ponchaud. – NY: Henry Holt & Co, 1978 – 212 p.

DOI: <https://doi.org/10.18454/RULB.2020.22.2.16>**СТИЛИСТИЧЕСКИЕ ПРИЕМЫ В ХУДОЖЕСТВЕННЫХ ТЕКСТАХ АМИРХАНА ЕНИКИ**

Научная статья

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\* Корреспондирующий автор ([www.gulshatzin\[at\]bk.ru](mailto:www.gulshatzin[at]bk.ru))**Аннотация**

В статье рассматриваются особенности употребления языковых средств в художественном тексте. Объектом исследования послужили произведения Амирхана Еники. А. Еники занимает в татарской литературе особое место. Определяющей чертой его произведений является то, что они, посредством, изображения действительности, раскрывают внутренний мир, чувства и переживания героев.

Цель нашего исследования – рассмотреть «язык писателя» как индивидуальное, но закономерное отражение тенденций в развитии общелитературного языка эпохи. Основной задачей является исследование речевых средств, использованных писателем для создания художественного образа. В ходе исследования было выявлено, что образ «оживает» именно благодаря этим средствам, приобретает новые грани, а при неудачном употреблении этих приемов теряется и роль и значимость его в произведении.

**Ключевые слова:** художественный текст, эпитеты, функции, художественный образ.

**STYLISTIC MEANS IN ARTISTIC TEXTS OF AMIRKHAN ENIKI**

Research article

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\* Corresponding author ([www.gulshatzin\[at\]bk.ru](mailto:www.gulshatzin[at]bk.ru))**Abstract**

Features of using language means in artistic texts are considered. The research object is works by Amirkhan Eniki, who occupies a unique place in the Tatar literature. The peculiarity of his works is that they, through depicting the real world, reveal the inner world, feelings, and emotional experiences of the characters.

The research objective is to consider “a writer’s language” as an individual but consistent reflection of development trends in the general literary language of an epoch. The main task was to research speech means used by a writer to create an artistic image. The research showed that it is due to these means that the image “comes alive” and acquires new facets, while improper use of these means destroys the role and significance of the image in the work of art.

**Keywords:** artistic text, epithets, functions, artistic image.

A text is the initial stage for a reader to reproduce the world created by a writer. A writer may create that world solely with words. Thus, the set of words in an artwork becomes an opportunity to reflect the author’s world outlook through such expressive means as adequacy and typicality used in the text. At the same time, having become an element of a literary work, a word acquires new properties previously not inherent in it, such as the ability for semantic interaction with distant components, polysemy, and, depending on lexical relationships and structure, emotional-evaluative categories, etc.

Thus, a word of fiction, creating the figurative poetic language and serving the expressive-figurative functions, is polysemantic. From this viewpoint, a style is a lexical-semantic category. At the same time, the stylistic features of any artwork are revealed not only in the semantic use of words, but also in the specific structure of sentences, the text, and syntactic phrases. Consequently, a style is also a structural-syntactic category.

The style of artistic prose is characterized by emotionality and broad use of expressive language means. A special role is played by words with figurative meaning, which have been long used in literature to achieve a brighter description of events and objects of the real world, as well as to create an emotional background to be perceived by a reader. The figurative meaning can be formed through several methods, of which metaphor, metonymy, synecdoche, and transference by function are traditional and are described in the works by most linguists.

In the Tatar literary language, using language means in figurative meaning has a rather long history and tradition. Here, we should point out the cultural influence of the literature and language traditions of the East.

As is known, an *epithet* is an attribute of a word that influences the expressiveness and beauty of that word [2]. At first glance, it is the simplest of all means of artistic expressiveness. However, such an opinion is superficial. The linguists working in the sphere of poetics (L. I. Timofeev, V. V. Vinogradov, A. I. Efimov, S. Sh. Povarisov, etc.) consider them to be the most complex and important of all poetic means. We share their opinion. That is why we do not limit epithets to such traditional poetic attributes as *көмеш чәч*, *назлы җил*, *зифа каен*, *тирән яра* etc., but rather include various attributes (logical attributes) a writer uses to create an artistic image, which convey the idea and the message of the author.

The language of Amirkhan Eniki’s works is multifaceted, melodic, and unique. Each of his sentences and words is written taking into account the features of a soul and the perceptive abilities of his reader. This is why the epithets used in A. Eniki’s works are peculiar and fall beyond the traditional frameworks.

The epithets used by the writer are conveyed by various lexical units. Our research allowed us to distinguish the following groups:

1. Epithets expressed by adjectives
2. Epithets-predicatives

3. Epithets-participles
4. Epithets expressed by homogeneous parts of a sentence
5. Complex epithets

#### Epithets expressed by adjectives

This type of epithet is used in the studied works most often. As a part of speech, adjectives can express various features: properties, qualities, various relations, characterizing the persons and objects of the real world. Using adjectives as epithets, a writer avails of abundant means and unlimited opportunities. This type of epithet makes it possible to connect various phenomena, with multiple semantic shades appearing as a result. In A. Eniki's works, this group of epithets can be divided into subgroups based on their structure:

1) Epithets expressed by adjective stems: *якты* офык, *тирэн* якынлык, *авыр* сагыш, *ачы* хәсрәт, *жылы* нур, *көмеш* яфрак (from a short story “Бала” – “A child”); *жылы* яктылык, *тыныч* гамьсезлек, *тыныч* бушлык (“Ана һәм кыз” – “Mother and daughter”); *чуар* яктылык, *якты* дулкыннар, *саңгырау* хәлсезлек, *авыру* хәлсезлек, *авыр* бушлык, *тыныч* елмаю (“Бер генә сәгатькә” – “Just for an hour”); *тирэн* нәфрәт, *тирэн* гажизлек, *өлкән* тынлык, *тирэн* яра, *йомшак* жылылык, *тирэн* якынлык, *тын* яктылык, *жылы* сүз (“Тауларга карап” – “Looking at the mountains”). As one can see from the above epithets, A. Eniki selects attributes very thoroughly, using combinations that convey the shades of feelings in a new way and that open the nuances not caught before. Notably, light, pleasant, and warm epithets are used in the short story “A child”, which is saturated with immense love for children and where attention is focused on sinless purity, sweet childish naivety, and genuine sincerity of a child's image. As a result, the horizon is light, and the girl's eyes are filled with warm rays, though there is destruction and grief around that was brought by war (“авыр сагыш, ачы хәсрәт”). The contrasting epithets help to perceive the main idea of the work – belief in the radiant future and in the victory of purity and firmness of hope. Attention is drawn by a seemingly unobtrusive epithet, *көмеш яфрак*. The epithet, *алтын яфрак* (‘a golden leaf’), is considered to be traditional. However, in this case, A. Eniki used a completely new attribute to depict the unmatched beauty, mystery, and calming quietness of a forest before dawn. It was probably the quiet of this very moment in the narration that made the writer use this epithet, as gold (*алтын*) is characterized by brightness, luxury, some inner energy, etc. Besides this, the season depicted in the story is not Indian summer, but the end of August – the time of ripening.

In the work, “Тауларга карап” (“Looking at the mountains”), such epithets as *тирэн* and *авыр* ‘deep’ are often used in combination with the word *нәфрәт* (‘hatred’). The narration focused on the feelings and deep emotional wounds of an old man, Lukman. During several pages, the author's narration through the character's perception expands the boundaries of time, mentally returning him to the past. In the moments when the old man lost his only son and then his only grandson, he thought that his life and his existence on the Earth ceased. The only thing that made his heart continue beating was hatred — deep hatred for war and for the tyrants who bereaved millions of people of their last hopes and dreams. This is confirmed by the following lines: «Аның эчендә бөтен нәрсә кинәт корып бетсә дә, дошманга карата гади кеше теле белән генә әйтелергә мөмкин булмаган ачу нәфрәт тәнненән чыкмаган жаны булып яши иде. ...Локман картның яңадан терелә башлавына, акрынлап тормышка кайтуына әнә шул бердәнбер үлми калган нәфрәт тойгысы төп сәбәпче булгандыр да» [1, P.105] – ‘Although everything inside him dried up suddenly, the hatred to enemies, which could not be expressed with ordinary words, lived in him like the remnants of a soul. ...The main reason for the revival, the gradual return of old man Lukman to life was, probably, hatred, the only feeling which survived in him’. Thus, the epithets, repeated but having different shades, make A. Eniki's narration emotional, generating deep feelings in the readers.

#### 2) Epithets expressed by adjective derivatives.

In the modern Tatar language, the affixation way of building adjectives is the most productive. New adjectives can be built on the basis of noun stems (*там+ле*, *ямь+ле*, *сүз+чән*, *ит+ләч*) and noun derivatives (*уң+дырыш+лы*, *күч+ем+сез*, *аңлат+ма+лы*), as well as compound words and syntactic combinations (*кайгы+хәсрәт+ле*, *ак чәч+ле*, *кыска буй+лы*) [3].

Epithets with affixes —**лы/-ле**. The affix, -лы/ле, is one of the most active and polyfunctional in the Tatar language. As a word-building affix, it can be added to nouns (*шатлык+лы*, *бал+лы*), adjectives (*ак+лы*, *зәңгәр+ле*), numerals (*биш+ле*, *кырык+лы*), verbs (*кадау+лы*, *кайгыру+лы*), and modal words (*кирәк+ле*, *тиеш+ле*).

Poetic attributes formed with this affix have a lot of meanings, with the main one being the characterization of an object or person through the semantics of the word-building stem. The characterizing feature may be constant (a static feature) or temporary. That is, it may define persons, objects, and phenomena through an isolated, not recurring, feature. The first group of epithets includes *нурлы томан*, *өметле сизенү*, *кадерле күрешү*, *газаплы мәхәббәт* (“Just for an hour”), *көйле әкият*, *һазлы елгачык*, *шифалы тәэсир* (“Looking at the mountains”). Other epithets characterize objects through a temporary feature inherent in the word-building stem, such as *саташулы курку*, *саташулы төш* (“Just for an hour”).

Epithets with affixes —**сыз/-сез**. This affix is also polyfunctional in the Tatar language. It is both a word-building and grammar affix. As a word-building affix, it is antonymous to the affix -лы/-ле (denotes the absence of a feature or property), as seen with *бәхетле* – *бәхетсез* (‘lucky – unlucky’). It can be added to nouns (*кайгысыз*), adjectives (*кыюсыз*), verbs (*туктаусыз*), and modal words (*кирәксез*). A. Eniki often uses such epithets as the following: *сүзсез уйчанлык*, *хәлсез бушлык*, *хәлсез тавыш* (“Just for an hour”), *гамьсез рәхәтлек*, *мәрхәмәтсез сугыш* (“A child”), *хәлсез куллар*, *мәрхәмәтсез ачу*, *хәрәкәтсез тынлык*, *мәрхәмәтсез хакыйкәт* (“Looking at the mountains”), *мәрхәмәтсез чынлык* (“Mother and daughter”), *урынсыз*, *мәгънәсез эгоизм* (“Conciliation”). As the above examples show, the epithet, *мәрхәмәтсез* (‘merciless’), is repeated in the works describing the sufferings brought by war. The war is merciless, as is the hatred of the characters who lost their kin in battle fields. The truth is likewise merciless, as it heralds implacable loneliness and the eternal pain of the loss.

Epithets with affixes —**ыч/-еч**. As a rule, this affix is added to verbs with stems of Tatar origin. Such attributes are able to express more “colorful” features, as their stems are verbs, seen in these examples: *кызганыч елмаю* (“Just for an hour”), *куркыныч хәбәр* (“Looking at the mountains”), *тыныч ваемсызлык* (“A child”). Amirkhan Eniki had a talent of selecting each word and each accent. Pay attention to the first example. At first glance, it is a casual, unremarkable attribute. However, this is not so. First of all, one may notice a violation of the ordinary patterns. Ordinarily, if a person smiles, it means



that they are calm, glad, or quiet. In this case, the old man smiles, although it would be more appropriate for him to cry. In order to better understand the meaning and role of this epithet, we should turn to the text, “Галимжан абзый улына кызганыч елмаю белән, ышанмыйча карый, Мәрһәм абыстай исә, бөтенләй таңга калып, бернәрсә аңламаган кыяфәт белән, күзләрен зур ачып, улына текәлгән иде” [1]. The old people feel like that when they learn that their son, Gumar, returned just for one hour. Galimzhan abziy is the head of the family. Therefore, despite his own vexation of mind, he must stay reserved and maintain composure (which the soldier’s mother and wife fail to do, losing hope for meeting their son and husband). On the surface, he manages it. He brought himself to calm down his wife and give the necessary orders to his daughter-in-law. Still, the thought of a near and inevitable departure from his son strikes him. That is why his smile is pitiful. It hides the acute sorrow about the new departure, the pain due to his own powerlessness, and the pity he feels for his kin. Thus, just one epithet, delicately selected by the writer, makes us feel the depth of inner anxiety of the characters and the idea of the work as a whole.

Epithets with affixes —**ык/-ек/-к**. In the Tatar language, this affix is used to build both nouns and adjectives. To build adjectives, it is added to verbs (*сүтек, җәсимерек*). It denotes a property expressed through the action of the word-building stem. In the studied works, such epithets are *сынык күнел* (“Looking at the mountains”), *йомык күзләр* (“Just for an hour”), and others.

The above-said information testifies to the large-scale opportunities yielded by using epithets in literary texts. The stylistic functions of epithets are brightly manifested in various constructions. This allows us to conclude that all the above-mentioned features of using epithets play a pivotal role in creating the social and emotional background of an artwork, and they also serve as bright examples of the author’s skill. Besides that, the emotional and expressive coloring of epithets is an evaluative means that demonstrates the author’s position and enables the author to express the attitude of other characters to a personage.

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.10>**ИНДИВИДУАЛЬНО-АВТОРСКИЕ СМЫСЛЫ КОНЦЕПТУАЛЬНОЙ ОППОЗИЦИИ LIFE – DEATH В РОМАНЕ ДЖЕЙМСА ДЖОЙСА «ПОРТРЕТ ХУДОЖНИКА В ЮНОСТИ»**

Научная статья

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**Аннотация**

В рамках художественного текста концепты LIFE – DEATH приобретают новые индивидуально-авторские и культурные смыслы, что обуславливает необходимость их дальнейшего изучения. Исследование концептуальной оппозиции LIFE – DEATH в романе Джеймса Джойса «Портрет художника в юности» позволяет выявить индивидуально-авторские смыслы концептов. В статье используется интегративный метод исследования, включающий семантико-когнитивную интерпретацию контекстов, репрезентирующих концепты LIFE – DEATH, концептуальный анализ и статистический анализ функционирования ключевых лексем. В романе «Портрет художника в юности» концептуальная оппозиция LIFE – DEATH является не статичной картиной, а имеет свое развитие в процессе становления личности главного героя Стивена Дедала (детство, отрочество, юность). Развитие индивидуально-авторских смыслов происходит посредством включения религиозных, темпоральных, локальных, перцептивных и оценочных компонентов.

**Ключевые слова:** художественный концепт, концептуальная оппозиция, индивидуально-авторские смыслы, компоненты концепта.

**INDIVIDUAL AND AUTHOR'S IDEAS OF CONCEPTUAL OPPOSITION LIFE – DEATH IN JAMES JOYCE'S NOVEL "A PORTRAIT OF THE ARTIST AS A YOUNG MAN"**

Research article

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**Abstract**

Investigating concepts is a continuing concern within applied linguistics. In the context of any fiction the concepts LIFE – DEATH gain new individual and authors' and cultural meanings. This indicates a need to further research. So far the investigation of conceptual opposition LIFE – DEATH in the novel of James Joyce "A Portrait of the Artist as a Young Man" allows determining individual and author's meanings of the concepts. A combination of methods is used in the research including semantic and cognitive interpretation of the context, conceptual analysis, and statistical analysis of key lexemes. The results suggest that the conceptual opposition LIFE – DEATH is not constant. It is developing throughout personal development (childhood, youth, and adolescence) of the main character Stephen Dedalus. Individual and author's meanings of these concepts include religious, temporal, local, perceptive and appraisive components.

**Keywords:** fiction concept, conceptual opposition, individual and author's meanings, concept components.

**Introduction**

One of the most important events in linguistics of the XX<sup>th</sup> century is the study of concepts and conceptual meanings. Different approaches and methods of investigation are presented in researches worldwide. However, questions have been raised about the definition of "a fiction concept". According to O.V.Bespalova, «a fiction concept is a unit of a poet or writer's consciousness which is represented in a work of fiction or a set of fiction works. It expresses individual and author's understanding of objects or phenomena [2]. Similarly, L.G. Babenko [1], N.S. Bolotnova [3], I. A.Tarasova [9] consider a fiction concept as a unit of the author's sphere of concepts, individual consciousness, verbalized in a single creative text of a writer. L.V.Miller notes that «a fiction concept is a complex mental unit, which includes not only individual consciousness but psychomental sphere of a definite ethnic community. It seems to be a unique fiction experience, fixed in cultural memory, which is able to become ferment and building material in formation of new fiction meanings» [6, P. 41-42].

We consider Miller's definition of a fiction concept the most adequate. So far we use it throughout the research as well as the term "conceptual opposition", incorporating the idea of solidarity and opposition of a conceptual set LIFE – DEATH.

Previous studies of the concepts LIFE and DEATH have reported that these concepts have individual meanings in different cultures of language. Within fiction works they gain new individual and authors' and cultural meanings. This indicates a need to further research.

According to V.V.Stepanova, a fiction text is «a created world», where «phenomena, situations, and real world objects are placed» [8, p. 220]. The author masters this world through his imagination on the part of an individual from the one hand, and a person with definite cultural consciousness from the other.

Cognitive approach allows defining a fiction text as «a complex notional sign, which is a result of an author's attitude to real world, represented in individual picture of the world» [4, P.146].

### Materials and methods

The major objective of this study was to determine individual and author's meanings of the concepts LIFE and DEATH. For this purpose we analyzed representative units of the concepts in the novel of James Joyce "A Portrait of the Artist as a Young Man". Data for this study were collected using semantic and cognitive interpretation of contexts, which represented LIFE and DEATH concepts. We consider cognitive interpretation as mental generalization of the described results of lexical units. These units nominate a concept to highlight verbal cognitive characteristics which represent different meanings or semantic components of these language units. As a result a concept is modeled [7]. Also, a conceptual analysis and a statistic analysis of key lexemes were used.

### Results

A considerable amount of literature has been published on the analysis of James Joyce's novels. Speech and language experiments, psychologism, disruption of traditional way of narration, introduction of stream of consciousness, lack of storyline attracted attention of J.P.Requielme, Ch. Butler, J. Levine, M.Fludermik, D.Lodge and other researchers [11], [13]. Recent evidence suggests that inner monologue, dialogue with himself as with «a stranger», «voice of an inner person», a character's stream of consciousness are typical for James Joyce's narration [10]. The stream of consciousness doesn't transfer the voice of an inner person but imitates his inner life. Non-verbal images are presented in the stream of consciousness amongst the character's inner voice. From this point of view the stream is a phenomenon with wider characteristics than the inner monologue as it reflects the character's life in its verbalized form [5].

Stephen Dedalus's stream of consciousness in the novel "A Portrait of the Artist as a Young Man" is metaphoric. Inner monologue helps the author constructing the main character's consciousness and showing his growing-up step by step. For little Stephen Dedalus the real world perception comes through his perceptive channels. The first chapter is presented from the first person. Stephen is a six or seven-year old boy. He studies the world through the sounds and smells. Also visual images and contact sensations influence upon the formation of Stephen Dedalus's real world.

The character's inner world presented through the development of Stephen as a person is the leading line in the novel. We consider his life standards and values, including individual perceptions of everything, through three age periods – childhood, adolescence and youth, which can update temporal meanings. This approach is also justified in terms of considering fiction concepts LIFE – DEATH in the novel.

The results of cognitive interpretation allow representing of life and death perception peculiarities of Stephen Dedalus and determining individual meanings of the concepts components.

Discursive component of the concept LIFE in the character's childhood means a physiological existence of the man (*his life, my life*). The defining component is the local one (*life at home, life at school*). We suggest representation of the concepts LIFE – DEATH corresponding to perception of the concepts WARM – COLD. Religious components of the concept appear in the adolescence period (*in this life, another life*). In the youth social components of a man's existence are represented (*the social life*). Life perception corresponds to conceptual perception: life in the childhood – «peaceful valley», life in the adolescence – «road and circle», life in the youth – «voyage», «fire» (*his station of life, the spark of life, the vast cycle of starry life*). Life in the youth is represented by the metaphor of a living body (*a new wild life was singing, the wild heart of life*). According to Joyce life in the childhood and youth periods has positive impact. The adolescence time is varied from strongly negative (*his monstrous way of life*) to positive appraisal (*a pleasant life, a good life*). Development dynamics of the concept DEATH perception is characterized by religious education of Stephen Dedalus. As such we can see it through all concept components. In the childhood death is a routine, and funeral is its sign. Such funeral symbols as catafalque, altar, candles, etc., and appraisive connotations *How sad and how beautiful!* play an important role in the formation of the concept. The character feels indifferent to death in adolescence. Here there is an obvious connection of conceptual oppositions LIFE – DEATH, and DAY – NIGHT. In the youth period conceptual component of DEATH is represented by understanding that the body is mortal. Death is evanescence, nonexistence. The opposition LIFE – DEATH correlates to the opposition BODY – SOUL.

One unanticipated finding was that the concept SIN was an interosculant component of the conceptual opposition LIFE – DEATH throughout all steps of Stephen Dedalus's growing-up as an individual.

The frequency of key lexemes functioning in the text prove the results of the cognitive interpretation and demonstrate the change of concept components significance in this or that period of the character's life.

Table 1 – Functioning of key lexemes

Life period	life live vital	dead death die mortal	day	night	cold	warm	sin	soul	body
Childhood	10	23	51	26	37	19	9	1	9
Adolescence	84	64	82	28	14	9	137	110	28
Youth	97	29	67	44	17	14	31	91	23

The following results of semantic and cognitive interpretation of the text extracts, which represent the concepts LIFE – DEATH, show the author's meanings:

1. Religious components implementation:

- *My coffin shall be black,  
Six angels at my back,  
Two to sing and two to pray  
And two to carry my soul away.*
- *He cared little that he was in mortal sin, that his life had grown to be a tissue of subterfuge and falsehood.*

2. Elaboration of temporal components of the concepts meanings. Life is represented by the lexemes *childhood, adolescence, youth, year, day, moment*. Death is represented by *forever*.

- *Every part of his day, divided by what he regarded now as the duties of his station in life, circled about its own centre of spiritual energy*
- *The bell! The bell! Farewell! O farewell!*
- *Life became a divine gift for every moment and sensation of which, were it even the sight of a single leaf hanging on the twig of a tree, his soul should praise and thank the Giver.*

3. Local components of the concepts are included in the texts. Life can be *at home, school, in the city, in the world*. Death is always *in the grave, in the coffin, aloft*.

- *The sudden flight from the comfort and revelry of Blackrock, the passage through the gloomy foggy city, the thought of the bare cheerless house in which they were now to live made his heart heavy, and again an intuition, a foreknowledge of the future came to him*
- *The figure of his old master, so strangely re-arisen, brought back to Stephen's mind his life at Clongowes...*

4. Actualization of perceptive components (sensuous perception in childhood is opposed to the attempt to mortify senses in adolescence): *To mortify his hearing... In order to mortify the sense of sight...*

5. Actualization of appraisive components:

- *It would be beautiful to die if God so willed. It was beautiful to live in grace a life of peace and virtue and forbearance with others.*
- *How simple and beautiful was life after all!*
- *By his monstrous way of life he seemed to have put himself beyond the limits of reality.*
- *It was a grave and ordered and passionless life that awaited him, a life without material cares.*

6. Actualization of opposition «own» – «alien»:

*To merge his life in the common tide of other lives was harder for him than any fasting or prayer and it was his constant failure to do this to his own satisfaction which caused in his soul at last a sensation of spiritual dryness together with a growth of doubts and scruples.*

### Conclusion

The purpose of this research was to determine individual and author's meanings of the concepts LIFE – DEATH in James Joyce's novel "A Portrait of the Artist as a Young Man". The study has shown that the main linguistic methods of the author's representation of the concepts include «mataphorization», transfer of vital and mortal semantics on the objects of inanimate nature and abstract objects, low nominative density of concepts and symbolism of colour naming.

The development of the author's meanings of the concepts comes through implementation of religious, local, perceptive, and appraisive components. The development of the conceptual opposition LIFE – DEATH is presented in terms of man's age (childhood, adolescence, youth).

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.41>**ПИСАТЕЛЬ, СОЗДАВШИЙ ПОРТРЕТ СВОЕЙ ЭПОХИ  
(НА МАТЕРИАЛЕ ТВОРЧЕСТВА КАЗАТА АКМАТОВА)**

Научная статья

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**Аннотация**

**Введение.** Казат Акматов принадлежит к числу писателей того поколения, в произведениях которого нашло отражение время утраты иллюзий и перестройки сознания граждан периода «развитого социализма» и в литературной жизни страны следует назвать его творчество авангардным по своей сути.

**Цель статьи** – рассмотреть на примере творчества писателя-бунтаря Казата Акматова, развитие современной гонимой демократической национальной прозы. В советский период он подвергся гонениям за политические взгляды выраженные в своих произведениях.

**Материалы исследования.** Материалом для исследования послужили как произведения писателя написанные в советский период, так и его произведения изданные в период независимости, начиная с повести «Две строки жизни», опубликованной в журнале «Ала-Тоо» в 1972 году и названной тогда же «литературным откровением года», отмеченная советской премией имени Николая Островского для молодых писателей, потом роман «Время земное», ставший серьезным успехом современной кыргызской прозы, пьеса «Ночь развода», роман «Годы вокруг солнца», рассказ «Мунабия» и его трилогия «Архат».

**Результаты и научная новизна.** В статье впервые на английском языке рассмотрена биография Казата Акматова, преследуемого советским тоталитарным режимом, его гражданская и творческая сущность. Произведения К.Акматова представляют собой серьезный успех современной кыргызской прозы, внося принципиально новую тенденцию в процесс развития современной кыргызской литературы. Научная новизна и значимость статьи определяется исследованием творчества К.Акматова в аспекте его новаторства и мятежной позиции, рассмотрения эстетико-философской мысли писателя о мире и человеческой сущности.

**Ключевые слова:** художественная литература, кыргызская литература, современная кыргызская проза, эпос «Манас», философская мысль.

**THE WRITER WHO CREATED THE PORTRAIT OF HIS ERA  
(BASED ON THE WORKS OF KAZAT AKMATOV)**

Research article

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**Abstract**

**Introduction.** Kazat Akmatov is one of the writers of that generation, whose works reflected the time of the loss of illusions and the restructuring of the consciousness of citizens of the period of “developed socialism” and in the literary life of the country his work should be called avant-garde in nature.

**The purpose of the article** – to consider the development of contemporary persecution of democratic national prose using the example of the work of Kazat Akmatov, who was persecuted in the Soviet period for political views expressed in his works.

**Research materials.** The material for the study was both the writer's works written in the Soviet period and his works published during the independence period, starting with the novel “Two lines of life”, published in the Ala-Too magazine in 1972 and then called the “literary revelation of the year”, noted by the Soviet Prize for young writers named after Nikolai Ostrovsky, then the novel “Time terrestrial”, which became a serious success of modern Kyrgyz prose, the play “At night of divorce”, the novel “The years around the sun”, the story “Munabia” and its trilogy “Arhat”.

**Results and novelty of the research.** For the first time in English, the article considers the biography of Kazat Akmatov, his civic and creative essence. K. Akmatov's works represent a serious success of modern Kyrgyz prose, introducing a fundamentally new trend in the development of modern Kyrgyz literature. The scientific novelty and significance of the article is determined by the study of Akmatov's creativity in the aspect of his innovation and political views, consideration of the writer's aesthetic and philosophical thoughts about the world and human nature.

**Keywords:** literary texts, Kyrgyz literature, modern Kyrgyz prose, epic “Manas”, philosophical thought.

Famous writer, prose writer, playwright, screenwriter, prominent public figure, people's writer of the Kyrgyz Republic – Kazat Akmatov was a writer, a telltale master persecuted by the soviet authorities during the whole period of his creative activities.

First of all- some phrases about the biography this unique prose writer. I think it will help us to understand his civil and creative essence.

Kazat Akmatov was born in 1941 in a resort place Bosteri, the Issyk-Kul region of Kirgizia, the former republic of the USSR.

He finished a secondary school, then the faculty of journalism of the Kyrgyz State University named after Yusuf Balasaguni. Akmatov was engaged in Komsomol, served as an officer of the Soviet Army, worked in publishing houses and party bodies.

Being a senior civil servant of the Central Committee of the Communist Party of Kirghizia Kazat Akmatov was sharply condemned for his apolitical view~ in his novels and dramatic works at the Plenum of the Central Committee in June 1983 and was dismissed with the recommendation to be excluded from the Communist Party of the USSR. In 1989 he organized the Democratic movement of Kyrgyzstan (DMK) — the first one in the country striving for sovereignty and independence from the USSR.

In 1990-1991 DMK led by Akmatov held numerous mass meetings with the requirement of acceptance of the Declaration on secession of the USSR, renaming "the Kirghiz Soviet socialist republic" in "the Kyrgyz Republic", adopting a new Constitution of a sovereign state, giving the Kyrgyz the status of a state language, returning the capital of Kyrgyzstan to its native and former soviet name city Bishkek.

By that time K. Akmatov was elected as the deputy of the Parliament of the Kyrgyz SSR, he took an active part in realization of DMK's requirements.

On the 6-June 1991 DMK organized a long hunger-strike behind the House of Government and made the leaders of the Soviet regime leave their jobs, achieved the introduction of national elections of the presidential rule, the election of the first President of the country and adopting of the new Constitution.

After that DMK was split into separate political parties and their leader K. Akmatov had concentrated on his literary activity.

### Works

For more than thirty years were required for the Kyrgyz society, spoiled by soviet regime, to recognize adequately Kazat Akmatov for his earlier and present works, he is a well-known writer in the whole CIS and outside of CIS. From this period, 20 years of his work fell on the Soviet time and 24 years fell on the period of sovereign and independent state of Kyrgyzstan (the writer died after illness on September 13, 2015, at the 74th year of his life).

Let us trace the development of it one after another. The first story of an unfledged writer K. Akmatov "Two lines of life" published in Kyrgyz language in the "Ala- Too" magazine in 1972 out of turn (since at that time young writers waited for years to publish their works in this prestigious feature magazine) was declared "the literary revelation of the year". This nonordinary event took place after the Plenum of the Writers Union had discussed a wide range of works of young writers of the republic and on a competitive basis had revealed the winner and recommended his work for publishing in the "Ala-Too" magazine.

The first collection of his short stories "Boz Ulan" ("The Young Man") was published in 1974.

Later in 1978 the story "Two lines of life" was published in Russian language in the "Roman gazeta" (Moscow) the most published in large editions (9 million copies) feature magazine of the USSR and was awarded the extremely prestigious Soviet premium for young writers named after Nikolay Ostrovsky.

The Soviet writer N. Ostrovsky was a pattern of the Communist revolutionist and that is why his name was raised to the top of socialist red propaganda.

What was the reason for the mentioned novel of K. Akmatov which ruthlessly criticized the leaders of those days collective farms and foremen who knew nothing but stealing public and people's good to deserve such great honor?

It turned out to be very simple to explain – in the Soviet Union a general and obligatory principle, principle of socialist realism had been established that meant: "criticize those things permitted by the Party, but know when to stop!" It became clear at once after the issue of the next work of Akmatov – the novel "Time terrestrial" (1978).

The novel raised a storm of emotions among readers. The publication of the novel was followed by a number of enthusiastic references and articles of such venerable writers and literary critics as T. Kasymbekov, K. Asanaliyev, A. Erkebaev etc. The first of them nowadays the Hero of Kyrgyzstan wrote the following: "The novel "Time terrestrial" is set out purposefully on a strong ideological basis. Questions of a state level in it are put and resolved at that not spontaneously but through the conscious position of the author. There are all grounds to assert that this novel was artistically courageously developed and it represents a serious success of modern Kyrgyz prose. (T. Kasymbekov, "Work — a mirror of time". — "The culture of Kyrgyzstan", No.7, 1979).

Doctor of Philology, a distinguished critic K. Asanaliyev ("The Sign of the time", — Soviet Kirgizia, 17 May, 1979) noted: "On the whole the novel of K. Akmatov "Time terrestrial" has contributed a basically new trend to the process of development of modern Kyrgyz novel" etc. Researcher of modern kyrgyz novels U. Kultaeva dedicated to the novel a new monograph "Earth time" (2006). There she consider the work of K. Akmatov through unexpected point of view, calling it as historic-romantic work.

It was rare at that time when critics and literary men didn't express their opinion about the K. Akmatov's novel. But nobody of them (evidently on purpose) tried to discover "the main sedition" which was in the "Time terrestrial".

The "sedition" was as one of central subjects — tragic for the Kyrgyz people rebellion in 1916. (In that year the Kyrgyz people raised in rebellion against oppression of small peoples of the Russian empire for what they paid their life with 47 percent out of the general number of the Kyrgyz population).

However, the artistic dignity of the novel was so alluring in spite of the "ideological damageness" of novel, 16 organizations, institutes of higher education and institutions of Kyrgyzstan proposed it for competition of the State prize of the Kyrgyz Republic named after Toktogul.

In 1982 the committee of awarding these awards voted in favour of the novel "Time terrestrial". Among voters there were Chyngyz Aitmatov, Tugelbai Sydykbekov, Beksultan Jakiev, Toktobolot Abdumomunov, Suiunbai Eraliev, Aziz Saliev and other recognized leading figures of the Kyrgyz literature.

And then suddenly the latently expected political scandal about K. Akmatov's novel flared up that was ended in his dismissal from work at the Central Committee of the Communist Party of Kirgizia in 1983 and recommendation to exclude him from the Party. In other words, if it was possible to shut eyes to criticism of collective farms then in no way it was impossible to forgive antiparty membership in the works.

It was written in the decree of the Central Committee Bureau of the Communist Party of the Kirgizia: "Dismiss comrade K. Akmatov from the position of the deputy head of the department of propaganda of the Central Committee of the Communist Party of the Kirgizia for the collapse in work as immature in political relations the member of the C.P.S.U., the author of novel "Time terrestrial" and antiparty play "At night of divorce" (1983).

It turned out while the party committees investigated the first "harmful" K. Akmatov's novel, he succeeded to write a new play and put it on the stage at the Academic theatre, the performance was about that how the talented young scientist commits suicide because of injustice and voluntarism of higher party bosses of the republic where the main violin of course plays the First Secretary of the Central Committee of the Communist Party of the republic.

Certainly it was impossible to leave such author in the C.P.S.U. and after that he was dismissed from work it was decided to exclude him from the C.P.S.U. to teach others who write not to do that again.

However, K. Akmatov announced his going out of committee of C.P.S.U., not waiting for political savage punishment.

In 1986 the play "At night of divorce" as a storm petrel of democracy in Kyrgyzstan was renewed (in 1983 the performance was taken off the stage, the decoration was burnt) on the stage of Academic theater of drama and recommended for the show in the International festival in Almaty where it took one of the prizes.

"The years around the sun" ("Literary Kyrgyzstan" magazine, March 1992) was the next large work of K. Akmatov telling about that how the totalitarian soviet system had mutilated moral principles of the Kyrgyz intellectuals one way or another traveling around the great epos of "Manas". In the course of thousand years this monumental, encyclopedic epos had been created by men of talent from the ancient of Kyrgyz family "Jaisan" who were always faithful to their arts of narrator of "Manas".

And then the tragic times had come when the "Jaisans" began to betray "Manas" and to blacken epos in their articles and speeches as "anti-national work" in order to get a scientific rank and rewards from hands of the Soviet ideologists. It turned out that one of prominent "jaisans" gave up his origin from this sacred family, changed his name and patronymic name and then he became an academician at the Academy of soviet sciences despising the epos of his nation. He was avenged by his own son for it who was a sculptor, young jaisan, by putting his father's monument on the grave upside down. Such act of the sculptor was evaluated as an insult, followed the whole row of punishments. The main of all was repeated rapacious destruction of monument to the epos of "Manas", built by the descendant family of "Jansan".

The subject about his nation that in the course of more than two thousands of years were under yoke of many powers – oppressors, continuously was fighting for freedom K. Akmatov continued in his next play "Freedom — my grief" (Kyrgyz Academic theatre of drama 2001) The performance was dedicated to the 10-year sovereignty of Kyrgyzstan and at present time it is put on the stage of Academic theatre of the republic with great success.

Widely read by people the lyric story of K. Akmatov called — Munabia (weekly "Culture of Kyrgyzstan" 1986) was recognized the best work in 1986 by the union of Kyrgyz writers and by weekly "Culture of Kyrgyzstan". This self-titled story was put on stage and filmed at the "Tunguch" Theater. There are still arguments about it among teachers of the republic: was it right to include this story along with other works of author in the school programs and institutes of higher educations since the big love of not young man married to a lonely, proud woman Munabia was described in it?

At the suit of a group of school teachers "Munabia" was excluded from programs once but later it was included again in the senior classes and institutes of higher educations.

Finally, the demand of the civil society and of the whole army of modem writers for the highly artistic works showed such phenomenon as the "Arhat" novel-mystery, novel-revelation that appeared under writer's hand. The critics determined it as prophetic or oracular by genre. As for orientation the "Arhat" novel has a deep futurological meaning because here we can find a perspective of intellectual development of the mankind for many centuries ahead.

The novel trilogy "Arhat" which was published during 2005-2006 in three books and then republished in one cover in 2007 (Publishing House of the Centre of State Language and Encyclopedia). What is the "Arhat" novel about? (a buddhistic term "arhat" means devoted, worthy).

Religion gives the immortality to a person that is why it becomes a real need for a soul for millions of people.

Buddhism gives the immortality in the form of reincarnation or "samsara", which means multiple birth of a human on earth. In the process of "samsara" a human monad is making progress from the lower to the higher property by achieving although not often the condition of "arhat".

Here in two words is the outline and idea of the novel. The writer K. Akmatov put the enigmatic and dramatic fate of Kyrgyz fellow Adilet born as reincarnation of a great Tibetan yoga of Milarepa who lived his first life on this earth thousand years ago.

"Arhat" is an aesthetics-philosophical thought of the writer about the world and human essence. The author makes a deep research in it of such complex phenomenon as alter — Ego in human nature. In particular, it is — an egoism is the only reason of all tragic misfortunes of which the mankind suffered from first centuries of its appearance on earth. And exactly the egoism that a man carries in his heart but neither he is able to calm it down nor to overcome, leads the planet of the Earth to the ecological Apocalypse.....

It is not out of place probably to give here the words of the eminent artist in words of Chyngyz Aitmatov about this novel: "the novel "Arhat" is the work of innovative nature which embodied the ancient mystical, occult and metaphysical conception of different epochs and at the same time including the most modern philosophical thoughts.

And he is able although in a fantastic clue to set fire of hope in the hearts of readers for the real optimistic future of the mankind.



In 2006, Arhat was also published in Russian. On a competitive basis in 2006 on the recommendation of International open cultural forum "Bibliobraz" the K. Akmatov's "Arhat" novel was chosen and recommended for publishing in the countries of participants of this forum (England, France, Russia, Germany, Bulgaria, Kirgizia, Armenia, USA...)

In 2009, the novel "Arhat" was translated into English by the famous translator E. Adams and published by the British literature and television agency "Blake Friedmann". Currently the extracts of this novel are being translated into German and Bulgarian languages.

The Akmatov's novel "Arhat" was published twice in his native land and he was awarded the government prize in the nomination "National best-seller". In 2007, K. Akmatov was awarded the International "Ruhaniyat" Award for his great contribution to the development of Kyrgyz literature, the creation of the novels "Mezgil" and "Arhat".

Number of newspapers and radio TV channels of the Kyrgyz Republic declared the author of the novel "Man of the year" and the "best writer in 2006". It was an unexpected event when in the motherland of the writer, one of the main streets of the resort town Bosteri was named after the novel "Arhat".

In addition to "Arhat", another novel, "The thirteen steps of Erica Klaus", was also translated into English. In this novel the writer uses a special feature of the style and elegance of the language in narration to describe the story of the Norwegian Erica Klaus.

At different times, some other works by Kazat Akmatov were also translated into Russian, German, Ukrainian, Belarusian, Azerbaijani, Mongolian, Kazakh, Turkish and other languages.

Kazat Akmatov is the author of more than one hundred prose works, theatrical productions, feature films and documentaries. He wrote a number of plays, film scripts of feature films. In all his works, the writer has always tried to comprehend the problems of modernity through the prism of "everlasting" problems and conflicts, very sharply raised the problems of time, of era.

The entire creative way and works of K. Akmatov represent a socio-philosophical direction in Kyrgyz literature.

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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## АНАЛИЗ ВРЕМЕННЫХ ФОРМ ГЛАГОЛА В ГАЗЕТЕ «КОНА ДИТОРЕ»

Научная статья

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## Аннотация

После своего путешествия по Европе в 70-х годах прошлого века лингвист и академик из Косово Рекшеп Исмаджли почувствовал необходимость изучения языка вне рамок предложения. Албанские ученые включили текст на албанском языке в свои лингвистические исследования, анализируя его как самую большую языковую единицу.

Текст является более эффективной единицей общения, чем предложение, не всегда соответствующее желаемым целям, а работа с текстом требует изучения временных форм.

Существует несколько типов текстов с различными временными формами глаголов. В настоящей работе мы обсудим использование двух времен, а также предоставим статистику других исследователей, касающуюся прошедших времен в изъявительном наклонении. В ходе этой работы мы попытаемся выяснить, в чем заключается различие между плюсквамперфектом и плюсквамперфектом с аористом вспомогательного глагола в албанском языке, и как при этом отличается отношение говорящего и точка зрения касательно их использования.

Одна из основных целей этой работы — количественный анализ, с помощью которого мы установим различие между плюсквамперфектом и плюсквамперфектом с аористом вспомогательного глагола, анализируя частоту использования этих временных форм в определенных лингвистических контекстах.

Работа состоит из теоретической и практической частей. Часть работы посвящена точке зрения говорящего, а также временам в тексте. В конце статьи представлен анализ корпуса ежедневной косовской газеты “Koha Ditore” (The Daily Time), а также выводы.

Временные формы глагола в албанском языке делятся на две группы: комментирующие и повествовательные. Такое разделение основывается на отношении говорящего, субъекта (объекта) повествования и адресата сообщения. Использование повествовательных времен обозначает, что отправитель и получатель напрямую связаны с событием, в случае же использования комментирующего времени, говорящий подчеркивает наличие расстояния между собой и повествованием.

**Ключевые слова:** плюсквамперфект, прошедшее совершенное время, настоящее совершенное время, прошедшее неопределенное время, отношение говорящего, текст, контекст.

## AN ANALYSIS OF THE VERB TENSES IN THE NEWSPAPER “KOHA DITORE”

Research article

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## Abstract

In the 1970's, Rexhep Ismajli, based on the results of his time in Europe, saw the need for studying beyond the sentence. Analyzing the text as the largest unit in Albanian language, Albanian scholars, although not many, continued their studies including the text in their linguistic treatments, also.

Since the text is a necessary unit for better communication than the sentence, which cannot always fulfill the desired purposes, it was seen necessary to also study the tenses in a text.

There are several types of texts, and with a variety of types, the distribution of verb tenses varies from one text to another. In the present work, we shall try to discuss the use of the two tenses we have to study, as well as the statistics of other scholars about the past tenses in general of the indicative mood. During this work, we shall try to reveal what the difference is between the impluperfect and the aor-pluperfect, when each is used, and whether the speaking attitude and viewpoint differ as far as their use is concerned.

A quantitative analysis is one of the main goals of this work, through which we shall make the distinction of the impluperfect and aor-pluperfect, seeing the quantity of use in certain linguistic contexts.

The work shall consist of both theoretical and practical parts. A part of it will be dedicated to the speaking viewpoint, as well as to the tenses in the text. Eventually, an analysis of the corpus shall be presented, which is the daily newspaper “Koha Ditore” (The Daily Time), along with our conclusions about them.

The verb tenses are divided into two groups: commentative and narrative. The division is based on the relation of the sender, the subject (object) being narrated, and the message receiver. When the narrating tenses are used, the sender and the receiver are directly linked to the event, whereas when the commentative tenses are used, the sender makes a greater distance between him and the narration.

**Keywords:** pluperfect, past perfect, present perfect, past simple, speaking attitude, text, context.

## Introduction

Emile Benveniste [4, P. 57] divides texts into two large groups: discourse (speech) and history (narration), terms used later by Weinreich.

German linguist Weinreich is one of the first scholars to make the analysis of the forms of tenses in the text. He treats the speaking attitude and the viewpoint. The first division makes the distinction between the “commented” and the “narrated” world, while the second division makes the division of the first and the second level. The first division clarifies further on the relations between the sender (narrator) and the subject sent from him (narration). This relation may be more intimate, more direct, more detached, and more commented.

In the first case, the sender (and with him also the receiver) is directly related to the narration events (a narrative tense). In the second case, the sender chooses to comment about what has happened, so he puts a distance between himself and the narration (commentative or narrative tenses) [7, P. 190]. According to Weinreich, in contrast to the narrative tenses, the commentative tenses bring to the listener or the reader a tensed attitude of reception and the opposition between these two groups. He marks the group of tenses of the worlds of comment and narration with the above-mentioned concept, “speaking attitude”. Weinreich presents another two features of the system of tenses: the speaking perspective and highlighting (relieving). According to the speaking perspective, the tenses of the two groups (comment and narration) represent the relation between the tense of the text (the trunk of a spoken or written text in its flow/course) and the tense of the act. The pieces of pre-information and post-information lead to the determination of the tense of the text. Both these pieces of information express the relation between the tense of the text and the tense of the act. In regards to text relieving (highlighting), Weinreich distinguishes the tenses that provide the first level and the tenses that provide the background [10, P. 171]. The past perfect and pluperfect tenses are tenses of background. Based on the first criterion, he divides the verb tenses of a language into commentative and narrative tenses. According to this division, the past perfect and present perfect are part of the first group, whereas the pluperfect, past simple, and imperfect belong to the second group.

Weinreich [13, P. 133], as we mentioned above, defines the viewpoint as an integral unit of the text, as a physical or mental attitude from which the sender conveys the message to the receiver in a communication process and against which he relates (connects) all his references of action. The verb categories, such as the person, number, mood, tense, aspect, and the voice, are units expressing the viewpoint of the sender within the text in the context. Weinreich, considering units beyond the sentence that play a role for the tense category, says that the tense is an aspect of the viewpoint that has an impact on the choices of the sender related to the way he observes the phenomena in relation to the moment of orientation in the time continuum which his act of speech enables.

The grammar tenses have multiple meanings, and they are not always temporal. In addition to the temporal meanings, the tenses may also have modal, aspect meaning, as well as text functions. Alone, they have their semantic meaning and functions, but together in cooperation with other tools, they represent different meanings of time, which is done to express temporality. In addition to the importance of Reichenbach’s linguistic analysis of the tenses about the temporal ranging of the events, he proposes three points of linkage: the moment of speech, tenses of action, and the tense of referral. A special role is also held by the adverbs of time, temporal prepositions, and temporal conjunctions. The accomplished temporal meaning depends on the context and on the kinds of text. The aim of the text, which is related to the aim of the sender who chooses the tools to accomplish it, is important. According to Rexhep [6, P. 162-163], the harmonizing of different means (tools) together with the tenses to express coherence is to be made, and therewith is achieved the desired aim of the sender to the receiver.

A temporal reference is called the relation of language means (tools) to express temporal relations of different events. The temporal reference is considered a cohesive means (tool) through which the text coherence is achieved. According to Vater (1996), its grammar means (tools) are the grammar tense and aspect, whereas the lexical ones are adverbs and adverbial phrases. If we ask, “What time is it?”, and the answer is, “A quarter past 12”, then we react to the meaning of the question in our answer. Here, the verb tense does not have any role to play, because it is given at the same time as the question, but the time is given with other temporal determiners. In “What time is it?”, the verb indicates only the deictic moment for the orientation of a certain time. As can be seen, other grammar and lexical tools play a role in temporal orientation.

As we mentioned above, the choice of temporal forms does not depend solely on the possibilities they bring in communication, as well as on the speaker’s attitude, but also on the text structures and on the text kinds and types. Their use differs from one text to another. A tale, a non-literary scientific text, a request, a cooking recipe, etc., have other temporal forms. Therefore, a multitude of linguistic and extra-linguistic factors influence the use of temporal forms.

Since the temporal forms are grammar units and main elements in the construction of a sentence, as well as of their reciprocal liaison (conjunction), then it can be said that the verb tense is an element of cohesion. Reichenbach (1957), Weinreich (1964), and others have stressed that the cohesion is not supported by the tense and aspect. However, if we use tenses and skip from one to another without any order and continuity of thoughts, then we would not have a semantically proper text, so the tense is also an element of coherence. Then, the temporal forms are important also for the connectivity of the text. Through them and the temporal determiners, the temporal reference, the continuity of the events and of thoughts, the replacement, the change of the viewpoint, the situational presentation, narration, and description can all be accomplished. Since the use of temporal forms is seen together with the observation of other factors, the situative and cognitive senses are meant. In cognitive factors, general knowledge of the producer is important, but the acceptance of the text depends also on the general knowledge of the receiver. Among the important criteria of the textuality to present the function and the use of tenses is situationality and acceptability [6, P. 161].

## Results

For an analysis of the studies of verb tenses, we are going to use the daily newspaper “Koha Ditore” (The Daily Time). Out of 1,270 verbs (in about 9,000 words), 63 verbs (4.96%) are in the past perfect tense, and 4 verbs (0.31%) are in the pluperfect tense.

The texts of the newspaper are of the informative part, and as such, they are objective (realistic). They are narrative reports in which the author leaves himself outside of the world he has spoken of.

Example:

(Zharku was sentenced to 3 years. Arsim Klosi was also sentenced to 3 years for the criminal act of forcing and a fine of 1,500 euros for illegal weapon possession.)

Zharku ishte dënuar me 3 vjet. Me tri vjet ishte dënuar edhe Arsim Klosi për veprën penale të detyrimit dhe 1,500 euro gjobë për armëmbajtje pa leje.

(Koha Ditore/The Daily Time, Zharku is getting ready to address to the constitutional court, 28 December 2012, page 3)

Out of 71 verbs in the article, 7 are in the past perfect tense, and 1 is in the pluperfect tense.

The use of the commentative tense (...was sentenced...) puts the author at distance with the communicated unit. In another sentence of the same article, the approach is different.

Example:

(Also, Zharku was sentenced to a fine of 1,500 euros for weapon possession, from whom the police had confiscated almost a lorry of weapons at home.)

Me 1,500 euro gjobë për armëmbajtje armësh ishte dënuar edhe Zharku, të cilit policia ia pati konfiskuar gati një kamion armë në shtëpi.

The sentence is affirmative, compound, and coordinated. When the journalist uses the past perfect or the pluperfect tense (was sentenced; had confiscated), he is relating that this has happened in the past. In addition to the distance he creates when he uses the commentative tense in this example, with the first verb, he relays that he learned of the truth about Zharku's fine of 1,500 € from another source, whether from the court, from a respective lawyer of the event, etc. With the second verb, he relates that the confiscation of a lorry of weapons at Zharku's home took place when the journalist was present and had watching from nearby. Otherwise, if it were the past perfect "had confiscated", then it would be a reinterpretation of what the police had told him. That means that with the first one, he listens to, and with the second, he sees.

In the daily newspaper, "Koha Ditore" (The Daily Time), the past perfect and the pluperfect tense are also used. The latter, as we mentioned above, has found use in only 4 sentences, whereas the past perfect was used 63 times. From the previous research of Rugova [7, P. 194], out of the overall background of verbs in indicative, "Koha Ditore" (The Daily Time) uses verbs in the present perfect tense 35.2% of the time. Meanwhile 13.6% of the verbs are in the past simple tense, 9.3% in imperfect tense, and 6.3% in the past perfect tense. Also, Rexhep [6, P. 205] has given statistics regarding the study of past tenses in the language of newspapers. He analyzes 30 different texts in the newspaper "Koha Ditore" (The Daily Time) and 30 others in the newspaper "Kosova Sot" (Kosova Today). From this analysis, he found the following percentages regarding the past tenses of the indicative mood in the newspaper, "Koha Ditore" (The Daily Time): present perfect 49.48%, past simple 2.77%, imperfect 1.04%, past perfect 0.69%, and pluperfect 0.35%. In the newspaper, "Kosova Sot" (Kosova Today), Rexhep relays the following statistics of the use of past tenses: present perfect 35.61%, past simple 11.51%, imperfect 1.80%, and past perfect 3.96%.

### Conclusions

We link a more frequent use of the commentative tense opposite the narrative tense in the newspaper, "Koha Ditore" (The Daily Time), with the following issues:

1. The first has to do with the attitude of the sender. By means of the past perfect, a distance is formed regarding the narrated event, and it is not treated as an attitude of the sender but of the journalist narrating in this case.
2. The past perfect is used when the journalist speaks of an event that happened in the past, and he narrates it based on the pieces of evidence he has collected in different manners, either through people, media, a verbal or written method, etc.
3. When the pluperfect is used, the journalist expresses his speaking attitude, becoming part of the direct narration himself. This is used sometimes to tell about his presence in the event or to remind of an event that has happened earlier, about which also the reader could have heard of or read of earlier.

In this newspaper, the past perfect tense was used only four times in direct speech when the ones who were cited spoke about a past event. The pluperfect is never used in direct speech. The past perfect tense is used most frequently in indirect speech, whereas the pluperfect is used only once. The indirect speech put the journalist under control of the focus of writing, offering him a combination of pieces of information out of the collected pieces of an interview.

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Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.12>**ФРАКТАЛЬНАЯ МОДЕЛЬ «ДВОЙНАЯ МОЛЕКУЛА ДНК» КАК СРЕДСТВО ПРЕДСТАВЛЕНИЯ  
ИНТЕРДИСКУРСИВНЫХ ОТНОШЕНИЙ В ЭКФРАСИСЕ**

Научная статья

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**Аннотация**

Статья посвящена выявлению интердискурсивных отношений в экфрасисе на примере поэтического текста британского писателя Ф. Ларкина "The Arundel Tomb". В работе описана фрактальная модель «двойная молекула ДНК», репрезентирующая взаимодействие основной части экфрасиса (описания скульптурной композиции) и периферии (размышления автора об увиденном). Когнитивным аттрактором, определяющим взаимодействие двух дискурсов в тексте, является контраст. Фрактальное моделирование интердискурсивных отношений в вербальном описании произведения искусства позволяет наглядно представить механизм вербализации артефакта в жанре экфрасиса.

**Ключевые слова:** экфрасис, фрактальная модель, когнитивный аттрактор, контраст, двойная молекула ДНК.

**FRACTAL MODEL "DOUBLE DNA MOLECULE" AS A WAY TO REPRESENT INTERDISCURSIVE  
RELATIONSHIPS IN EKPHRASIS**

Research article

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**Abstract**

The aim of the article is to reveal the interdiscursive relationships in ekphrasis on the material of Ph. Larkin's poem "The Arundel Tomb". The fractal model "Double DNA molecule" representing the interrelations between the main part of ekphrasis (the description of an art work) and its periferia (expressing the author's thoughts about the artefact) is described. The cognitive attractor, responsible for interdiscursive relationships, is contrast. Fractal modelling of interdiscursive relationships vividly demonstrates the mechanism of representing an art work by verbal means in the genre of ekphrasis.

**Keywords:** ekphrasis, fractal model, cognitive attractor, contrast, double DNA molecule.

**1. The phenomenon of interdiscursivity**

The text is a fraction of continuously developing human experience, an artefact or an integral and complete product of human creative activity and an accumulator of our cultural experience and cultural memory [1]. Modern literature is characterized by reality perception through the prism of already accumulated previous cultural experience which serves as a key to decoding the new literary work. A vivid example of such perception in a poetic text is ekphrasis, which is understood as a verbal description of any work of art.

A means of encoding the sense of the text by reference to another discourse is understood as the phenomenon of interdiscursivity. A.V. Kremneva underlines that the ways of reference to other discourses can be various, including quotations, allusions, images, syntactical structure of the text, its rhythmical-intonation structure, composition and the plot [2, P. 96].

**2. The aim of the research**

The aim of this research is to reveal interdiscursive relationships in ekphrasis, a literary text representing an art work. Ekphrasis has been known from the Antiquity and due to such verbal descriptions our history managed to preserve information about lost works of art. A.V. Kremneva considers ekphrasis as transferred interdiscursivity which means redecoding of one sign system into another [2, P. 124]. The fractal model "double DNA molecule" representing interdiscursive relationships in ekphrasis is described for the first time.

**3. Methodology**

Our work is based on the theory of fractal modelling of interdiscursive relationships [3]. Different fractal models of interdiscursive relationships in postmodern discourse have been introduced and described by N. S. Olizko, such as "a spiral model", "a rhizome model", "a tree model", "a concentric circles model" and others. N. V. Mamonova has studied interdiscursive relationships in British fairy tale discourse and has described several fractal models representing such relationships [4].

**4. Discussion**

The material of our study is Philip Larkin's poem "An Arundel Tomb", which was written after the poet's visit to Chichester cathedral, where there is the tomb of the Earl Arundel and his wife. The tomb sculpture of a man in the knight's armour and his wife made a powerful impact on the poet. The knight holds his gantlet in his right hand and in his left hand he holds his wife's hand. The sculpture is a restored copy of the original one dating back to the Middle Ages and which was destroyed during Reforms [5, P. 34-35].

The Middle Ages were a great age for the desire to reflect the inner world of a person and his emotions in works of art. It explains the play on the light and shadow and a number of vivid details in sculptures [6]. The poet mentions the style of pre-

baroque preceding the baroque style glorifying the power of the nobility and the church. This pre-baroque style combined the parade of the composition and the interest in a person.

The poem "The Arundel Tomb" by Philip Larkin consists of seven stanzas. Let us look at the first one: (1) *Side by side their faces blurred,* / (2) *The earl and countess lie in stone,* / (3) *Their proper habits vaguely shown* / (4) *As jointed armour, stiffed pleat,* / (5) *And that faint hint of the absurd –* / (6) *The little dogs under their feet* [7, P. 33].

Traditionally in tomb sculptures of Teutonic knights killed in battles their legs rested on small figures of lions. When a knight died his own death, lions were replaced by little dogs. The poet finds the combination of little dogs, a knight in the armour and a woman in a strict dress rather absurd [5, P. 35].

The stanza is logically divided into two parts. Lines 2, 4, 6 (the main part of ekphrasis) describing the sculpture group are organically intertwined with lines 5, 3, 1 (the ekphrasis periferia) representing the lyric hero's thoughts about the depicted tomb. The interdiscursive relationships between the main part of ekphrasis and its periferia can be represented with the fractal model "double DNA molecule" (or "double spiral"). The DNA molecule is composed of two chains coiling around each other to form a double helix. The two chains of DNA run in opposite directions to each other and are thus antiparallel. The chains of DNA molecule can be portrayed as two serpents twining in opposite directions around a common axis.

Similarly to the relationships of two chains in the DNA molecule interdiscursive relationships in ekphrasis are those of two discourses oiling around each other in a double spiral, that, according to N. S. Olizko, symbolizes "a balance of opposites" [3]. The double spiral highlights the deep interdependence between both chains oiling around an axis working symmetrically in opposite directions.

Such balance of opposites in the first stanza is vivid. The part of the poem devoted to the description of the tomb sculpture (lines 2, 4, 6) is opposed to the periferia which expresses the ideas of the lyric hero about the sculpture: their faces confused in appearance; their faces suggest uncertainty about needs, intentions; the dogs under their feet appear to be foolish and ridiculous. But there is harmony between the opposing parts, an agreement of different ideas and pleasing combination of them due to cognitive attractor of contrast which serves as an axis. Here by the cognitive attractor we understand the cognitive mechanism which is responsible for the interrelation of two discourses. As the described fractal model looks like two chains running around each other with an axis in the center, the cognitive attractor plays the role of that axis. We speak about contrast when two different things, phenomena or processes are opposed to each other. In the first stanza the contrast is revealed in defeated expectancy: the dogs under the legs of the knight in armour.

Consider the second stanza: (1) *Such plainness of the pre-baroque* / (2) *Hardly involves the eye, until* / (3) *It meets his left-hand gauntlet, still* / (4) *Clasped empty in the other; and* / (5) *One sees, with a sharp tender shock,* / (6) *His hand withdrawn, holding her hand* [7, P. 33].

The main part of the ekphrasis here is represented in lines (3, 4, 6). The poet's interpretation of what he observes is reflected in lines (1, 2, 5). The poet expresses his opinion of the detail that shocks the visitors – the hands of the knight and his wife. The two parts of ekphrasis remind the helical chains coiling around the same axis in a double molecule. On the one hand, the sculptor carved two joined hands to emphasize the idea of love and devotion, on the other hand, such detail shocks visitors. Here we deal with the contrast between the detail of the sculpture and the visitors' reaction to it – suddenly they feel very surprised and even shocked.

In the third and fourth stanzas the poet speaks about the contradiction between what was expected and what happened to become real. *They would not think to lie so long. / Such faithfulness in effigy / Was just a detail friends would see: / A sculptor's sweet commissioned grace / Thrown off in helping to prolong / The Latin names around the base. // They would not guess how early in / their supine stationary voyage / the air would change to soundless damage, / Turn the old tenantry away; / How soon succeeding eyes begin / To look, not read* [7, P. 33].

According to the poet, the sculptor was asked to carve out the figures holding each other's hand because the knight and his wife loved each other. The sculptor did what he had been asked to do not thinking the detail of the hands could prolong the knight and his wife. He turned his attention to Latin names around the base. But many people who now visit the tomb cannot read Latin and they pay much more attention to the hands than to Latin names. The reality described by the poet (in the lines belonging to the periferia of ekphrasis) is opposite to the intentions of the sculptor revealed in the main part of ekphrasis.

In the last stanza the poet explores such notion as "love": *what will survive of us is love : Time has transfigured them into / Untruth. The stone fidelity / They hardly meant has come to be / Their final blazon, and to prove / Our almost-instinct almost true / What will survive of us is love* [7, P. 34].

In this stanza attention is given to the contrast of what was meant and what appeared to be. Instead of being just "a history in stone", the tomb turned out to be the "final blazon of love". It reminds us Adam and Eva who left Paradise hand in hand. Milton has put it in this way: *They hand in hand with wandering steps and slow, / Through Eden took their solitary way* [8, P. 219].

## 5. Conclusion

To sum up, we have described the fractal model "double DNA molecule" that visually represents interdiscursive relationships in ekphrasis, Ph. Larkin's poem "The Arundel Tomb". It is a model representing the connection between a work of art and poetry. The role of the axis in the model is played by the cognitive attractor of contrast. In our opinion such model can be applied to any ekphrasis representing an art work by verbal means, though it is not the only way to study interdiscursive relationships in ekphrasis.

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Не указан.

## Conflict of Interest

None declared.



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8. Hewitt, Karen. Understanding English Literature / Karen Hewitt. – Oxford : Perspective Publishes Ltd., 2008. – 273 p.

DOI: <https://doi.org/10.18454/RULB.2020.22.2.6>**ЛИНГВО-КОГНИТИВНЫЕ ХАРАКТЕРИСТИКИ СКАЗОЧНОГО ДИСКУРСА (НА МАТЕРИАЛЕ СКАЗОК И ЛЕГЕНД НАРОДОВ СИБИРИ)**

Научная статья

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**Аннотация**

В статье приводится лингво-когнитивный анализ сказочного дискурса. Сказочный дискурс рассматривается как особый тип дискурса, характеризующийся, с одной стороны, направленностью на образование детей, а с другой стороны – его способностью отражать коллективные представления людей.

Материал исследования составили 27 сказок сибирских народов из сборника Р. Лапыповой «Сказки и легенды народов Сибири». Автор исходит из предположения, что именно конфликтные ситуации и способы их преодоления наиболее полно отражают национальную картину мира.

Проанализировав материал исследования, автор приходит к выводу, что такие концепты, как ТРУД, ДОБРОТА, ПОСЛУШАНИЕ/НЕПОСЛУШАНИЕ, ХИТРОСТЬ и БОРЬБА составляют концептосферу сибирского сказочного дискурса.

Автор выделяет следующие универсалии сибирских сказок: магические герои, магическое знание, превращения. Отличительной особенностью сибирских сказок является то, что в них часто используется приём обобщения с целью объяснения явлений природы и окружающей среды.

**Ключевые слова:** когнитивная лингвистика, сказочный дискурс, магическое знание, национальная картина мира.

**LINGVOCOGNITIVE CHARACTERISTICS OF FOLKTALE DISCOURSE (BASED ON MATERIAL OF THE TALES AND LEGENDS OF SIBERIA)**

Research article

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**Abstract**

The article suggests lingvo-cognitive analysis of folktale discourse. Folktale discourse is a special type of discourse, characterized by its focus on children's education on the one hand, and by its ability to reveal collective ideas of the people on the other hand.

27 Siberian folktales and legends from R. Latypova's book "Tales and Legends of Siberia" constitute the material for the research. The author makes a supposition that it is a conflict situation and ways of its resolving that most fully reveal national world outlook.

Having analyzed the material of the research the author comes to the conclusions that such concepts as LABOUR, KINDNESS, OBEDIENCE/DISOBEDIENCE, CUNNING and FIGHT form the concept sphere of Siberian folktale discourse.

The author states the following universalities of Siberian folktales: magic heroes, magic knowledge and transformations. Siberian folktales have also a peculiar feature: they often use generalization to explain some phenomena of nature and environment.

**Keywords:** cognitive linguistics, folktale discourse, magic knowledge, national world outlook.

**Introduction**

Discourse is considered to be a significant object of linguistic research in the framework of approaches worked out by sociolinguistics, pragmatolinguistics, linguistics of speech and cognitive linguistics. Nevertheless existing interpretations of discourse are numerous and heterogeneous. Being oral or written, various in length discourse is treated as "the actual medium through which knowledge (linguistic and cultural) is produced, transmitted and acquired by members of the society" [10, P. 37].

Socio-cognitive approach to discourse is developed by Teun A. van Dijk who defines discourse as "a general idea of the text, a concept of text" [12, P. 380]. But in this case, common structural and stylistic features become existential characteristics of discourse.

Folktale discourse is not similar to pedagogical, political or any other type of discourse. It is close to fiction or belles-lettres. The difference is that in folktale discourse the writers (if tales have authors) try to realize not their individual views and assessments, but the collective ideas of the people [6, P. 155].

The actualization of the folktale discourse was caused by social requirements. Its transformation from situational to personal-oriented existential type of discourse was due to the transition from the oral communication into the written one. This shift or transmission resulted in the loss of the participants' role-relations (those of a storyteller and a listener) and in digressions from a traditional formulaic style [2]. This shift brought significant changes in folktales. Folktale discourse acquired more aesthetic value.

All the diversity of folktale definitions can be reduced to the following two definitions as the most congruent ones:

- any belief or story passed on traditionally, especially one considered to be **false or based on superstition** [4]
- a tale or legend originating among a people and typically **becoming part of an oral tradition** [13].

Each folktale is considered to be *fictional*, because it is a *desacralized myth* [9]. Nevertheless, it becomes part of an oral tradition, because in educational discourse, for example, folktales act as effective means of socialization of children and organization of educational process [3]. Moreover, some linguists insist that “the very idea of cross-cultural communication is impossible if the participants do not know each other’s folktales” [8].

### Material and Methods

Any lingvo-cognitive analysis of a folktale discourse implies revealing the characteristics that serve to describe ethnic culture and national character. As Miftah remarks, “if we speak about folktales texts, we should remember that local lore and culture are probably their most important components” [7, P. 131].

These components are usually represented in discourse in the form of concepts. In this article, we’ll mean by concept *a general unit of cognitive linguistics, the semantic formation of the lingua cultural features reflecting ethno cultural characteristics*.

Thus, the **relevance** of this research is due to necessity of further investigation of folktale discourse, which plays an important role in forming the national world outlook and reflecting the cultural values of different ethnic groups.

The **aim** of this research is to describe lingvo-cognitive characteristics of folktale discourse on the example of the folktales and legends of Siberia.

This aim can be gained by completing the following **tasks**:

1. to analyze the plots of the folktales by stating the conflict situations and methods of their resolution;
2. to reveal the most significant concepts which constitute the concept sphere of Siberian folktale discourse and to describe its linguistic characteristics;
3. to make conclusions establishing universalities and peculiarities of Siberian folktale discourse.

**Material** of the research is the collection entitled *Tales and Legends of Siberia* (translated from Russian by R. Latypova) [11]. The collection includes 27 Siberian folktales and legends: 3 *Tatar tales*, 4 *Nenets tales*, 5 *Evenki tales*, 3 *Chukchi tales*, 4 *Nanai tales*, 1 *Itelmen tale*, 1 *Mansi tale*, 2 *Tofalar tales*; 1 *Nivkh tale*, 1 *Koryak tale*, 1 *Udege tale* and 1 *Ostyak tale*. The choice of the material is explained by the following reasons: 1) the tales in this are versatile: they are about household use, about animals, they contain some magic features which make the tales memorable and bright; 2) the quality of translation of the tales is of the highest level, their originality and uniqueness are preserved. Both these two statements make the tales suitable for analyzing and revealing specific characteristics of Siberian folklore.

### Analysis of the Conflict Situation in Folktales

In this part the research is based on the supposition that it is a conflict situation that most fully reveals the national world outlook. In the material under investigation the conflict situation are as follows:

Table 1 – Analysis of conflict situations

Folktale	Reason for the conflict	Resolution of the conflict
1. Three Sisters (Tatar tale)	<i>Their old mother fell seriously ill. She had to ask the Squirrel that was living nearby, to hurry up to her the eldest daughter to tell her she was ill.</i>	<i>The (youngest) daughter didn't say a word having heard that sad news about her mother, not even wiping her hands, she ran to the mother.</i>
2. Two bears (Nenets tale)	<i>The Brown Bear went and went for a long time and came to shore of the sea. Suddenly he saw the other Bear walking along that shore of the sea.</i>	<i>- We can't beat each other ... - That's absolutely true. What are we fighting for? Aren't there a few places in the world? So, since that time they have lived separately.</i>
3. Two Kedrovkas (Evenki tale)	<i>The first Kedrovka climbed the cedar very quickly and began to throw down the cones on the ground. The second Kedrovka stayed under the cedar to pick the cedar cones up. Suddenly one cone fell and hit the second Kedrovka in his eye. The poor Kedrovka sat down onto the ground and cried bitterly.</i>	<i>- Wolf, Wolf! Who let you eat the deer's calf? - Nobody let. I wanted to eat. (The Wolf was found guilty of the described situation)</i>
4. The Bear and Chulbacha (Evenki tale)	<i>- ... Let's see which one of us is stronger that one will pick all the berries.</i>	<i>But the man was very happy he could outwit the strongest Bear. Chulbacha went home cheerfully.</i>
5. The Tiger and the Man (Chukchi tale)	<i>The Tiger had never seen the Man. Now he wanted to see him.</i>	<i>The Man let the Tiger go away. - Go away and live far from my house! Never come back again! Since that time tigers have been hiding from people in the taiga.</i>
6. The Fox and the Lynx (Chukchi tale)	<i>- Oh, how beautiful your fur is! What do you do to have such a beautiful fur? - Can you see that ice? Run and lie down onto it. If you lie on it day and night your fur will become so beautiful too.</i>	<i>But the Lynx couldn't endure any longer and jumped to his legs. The tail was frozen to the ice solidly. The Lynx tore his tail off. Since that time all lynxes are tailless.</i>

<b>Folktale</b>	<b>Reason for the conflict</b>	<b>Resolution of the conflict</b>
7. How the Polar Fox made the Black Raven and the Polar Bear Quarrell (Chukchi tale)	<i>Once there lived the Polar Bear and the Black Raven. ... Because of the greatest envy the Polar Fox decided to make the friends quarrell. - Raven, Raven! Don't you really notice anything? In fact, the Polar Bear eats the most delicious and the fattest parts of the prey.</i>	<i>Since that day as soon as the Polar Fox creeps quietly to the hare or to the mouse, the Black Raven claps his wings to make noise so that those animals run away as quickly as they can. And the Polar Fox goes away not catching anything.</i>
8. The Frog and the Elk (Nanai tale)	<i>The Frog thought: Though the Elk is a long-legged one and the quickest runner but he's so silly. Let me cheat him!</i>	<i>The Frog jumped from his head and said: - I have been here for a long time! So the small Frog could outwit and overtake the strong, but silly Elk.</i>
9. The Hare (Nanai tale)	<i>One day the little Hare ate some Sedge hurriedly and cut his lip himself. The Hare became very angry.</i>	<i>When the Sedge started to burn, the angry Hare was running in the Sedge. He burned himself and the ends of his long ears a little bit too. Since that time the ends of the hares' ears have been black.</i>
10. The Grey Little Gosling (Itelmen tale)	<i>... Only one grey little Gosling had no strong wings to fly very well. He could not rise into the air either.</i>	<i>Next autumn she flew to the South together with the flock. But the little grey Gosling never forgets about Sinanvet (the girl who saved him).</i>
11. The Long-Eared Hare (Mansi tale)	<i>The Hare listened and thought: - It wouldn't be bad to get some horn either. I'm not worse than the others.</i>	<i>- Even the longest horn cannot help the coward. Everyone should know that you like to overhear. And since that time the hares have had only the longest ears but not horns.</i>
12. Eternal People and Alive Water (Tofalar tale)	<i>The man went hunting and killed the sable. He brought it to the eternal people. Eternal people were happy: - You have saved us. We shall bring you life-giving water. Go home and wait for us.</i>	<i>- Look, look, what animals they have, how tiny they are! Eternal people were offended very much. ... They splashed the water out onto some trees in the forest. Since that time the cedar, the fur-tree and the pine have been evergreen.</i>
13. Capercaillie, the Duck and the Goose (Tofalar tale)	<i>- Capercaillie, capercaillie! Let's fly to the South together. You can get into some trouble and die from the hunger here in winter.</i>	<i>The Goose and the Duck seized the Capercaillie and dragged him to the warm country. The Capercaillie began to cry so bitterly that his eyebrows became very red. Since that time the capercaillies' eyebrows have always been red.</i>
14. The Bear and the Chipmunk (Nivkh tale)	<i>The Bear wanted to eat very much. - I'll bring you something to eat, - said the Chipmunk. - ... Thank you very much ...</i>	<i>The big Bear stroked the Chipmunk's head very carefully, kindly but he couldn't help leaving some dark stripes on the yellow Chipmunk's back. Since that time all Chipmunks have had these stripes.</i>
15. The Cunning Fox (Koryak tale)	<i>- Where have you sailed, the Fox? You have lost the way here in the sea, haven't you? You will be able to reach the coast, I suppose. - I am sure where I am swimming, - answered the Fox. I want to know how many sea animals there are in the sea water.</i>	<i>The sea animals swam away. The cunning Fox took off his coat and hung on the tree to dry. He also put his tail on the stone to dry it.</i>
16. Beads and the Thread (Udege tale)	<i>- What beautiful beads! The Thread became so insulted and ... came silently untied. And the beads became scattered.</i>	<i>- All for nothing, dear beads, you have boasted. ... Respect your friend, take care of friendship. It is always easier and more joyful to live together.</i>
17. The Strongest One (Nanai tale)	<i>Nameka Bowed to the Tree: - Hey, dear Tree! I beat Kurbu, the Ice hurt my back badly. The Sun melted the Ice. The Cloud closed the Sun. The Wind drove the Cloud away. The Mountain beat the Wind. You are beating the Mod into the mountain. You are the strongest One, aren't you?</i>	<i>- Yes, I am the strongest! - said the Tree proudly. - No, you are wrong! - said Nameka. He took an axe and cut down the Tree. Since that time the Man has been considered to be the strongest One in the world.</i>

Folktale	Reason for the conflict	Resolution of the conflict
18. How the Crucian Carp became Flat (Evenki tale)	<p>- Let's go into the water! It is so cool here! Today all the birds, water mice and otters have bathed here.</p> <p>The Bear became suddenly brave and rushed into the water. Both his ears and nose were full of water.</p> <p>- Oh, no! – shouted the Bear. – I cannot live in your small river</p>	<p>- You see, I can live both in a small river and on the ground too. It means I am stronger than you.</p> <p>The Bear became very angry. He swung and hit the Crucian Carp strongly.</p> <p>Since that time the Crucian Carp has been thin and fat.</p>
19. Greedy Capercaillie (Evenki tale)	<p>In the late autumn the birds gathered there on the edge of the forest. It was time to fly to the warm countries.</p> <p>The Capercaillie was absent.</p>	<p>The Eagle became very angry and flew to the warm countries with the other birds not waiting for the Capercaillie.</p> <p>The Greedy Capercaillie cried bitterly: - I am alone here in the forest. How can I winter?</p> <p>That is why capercaillies' eyebrows are always red.</p>
20. Iyoga (Nanai tale)	<p>- Dear Daughter! Bring the water, please!</p> <p>Mother took the fat cake and gave to the girl who had brought the water.</p>	<p>... Iyoga became very angry. ... Iyoga suddenly fell into the water. She turned into a Goose.</p>
21. The Fox, the Bird and the Raven (Nenets tale)	<p>- Who has taught you not to obey me? I think the Raven has taught, hasn't he?</p> <p>... The Fox suddenly saw the Raven flying in the sky.</p> <p>- Do not kill me, please! What is the reason to kill me so simply? Lift me up, put onto the rock, run quickly off and push me down.</p>	<p>But the Raven waved his wings and flew further. The Fox couldn't stop running. She fell down so hard.</p> <p>That's why the Fox never competes with the Raven in cunning.</p>
22. Three Sons (Nenets tale)	<p>- Dear Sons! It's time to go and seek your fortune yourselves. The one who does not seek anything will find nothing.</p>	<p>At the bottom of the stream, under the water the wicked magician named Nileke hid his heart from the sun. Nileke died. Now all nomad camps, all herds will belong to us again.</p> <p>... his mother brought him up to be industrious and patient in achieving goal.</p>
23. The Bear and the Fox (Evenki tale)	<p>- I have seen some Crucian Carp in this lake. We shall catch him and divide equally.</p> <p>- Well, - agreed the Fox. You should drink out all the water from the lake. I shall seize the Crucian Carp and then bring him here.</p>	<p>And the Cunning Fox was just there. She jumped up, seized the Crucian Carp and disappeared.</p> <p>The Bear became very angry, but he couldn't catch the liar. A lot of water had been drunk by him.</p>
24. A Young Mouse and a Young Deer (Ostyak tale)	<p>- Young Deer! ... Let's play hide-and-peek, please!</p> <p>... For a long time the Young Deer tried to find the Young Mouse, but he could not.</p>	<p>The Young Mouse jumped out of moss and laughed merrily:</p> <p>- Young Deer! I see you are so big, but slow-witted! ... I am slier than you are!</p>
25. The Bullfinch (Nenets tale)	<p>-Mouse, let's live together. Firstly we shall live at your place, and then at mine, do you agree?</p> <p>The Mouse agreed.</p>	<p>But he had no fodder at all. The Bullfinch began to gather some pitch instead of the fodder and threw it to the Mouse.</p> <p>The Mouse became very angry. ... Suddenly the Mouse scratched his chest hard. The chest became red from the blood.</p>
26. Green Girls – Caretakers of Siberian People (Tatar legend)	<p>... But our elders didn't let us change the oldest faith.</p> <p>Then all the settlers were drowned in the lake. ... But two young men were in the forest at this time ...</p>	<p>In spring they accidentally met the two girls wearing green robes in the deep wood. The young men and the girls started dating and soon both men were married to the green forest girls. They went back to the lake together, built new houses and stayed there</p>

Folktale	Reason for the conflict	Resolution of the conflict
27. Brave Siberian Girls (Tatar legend)	<i>In order to appease the enemy, Yediger decided to gather three hundred young and beautiful girls and give them to the harem of Kuchum. But the girls were not eager to become some concubines of the Khan.</i>	<i>Fighting girls retreated further and further. It became worse when it snowed. The footprints were visible clearly. There was nowhere to hide. The last forty girls were surrounded by the enemy near the place called Kainaul. They had the last mortal fight and all the girls were killed.</i>

As it is seen from the table, the conflict situations arise for different reasons. Most often these situations resolve in favour of the main hero(ine). In such cases, the narration just describes the concrete steps, stated at the beginning of the tale, which are necessary to achieve the desired goal. But there are tales in which the main hero(ine) is punished for his (her) **greediness** (*"Greedy Capercaillie"*), **boasting** (*"How the Crucian Carp Became Flat"*), **rage** (*"Iyoga"*). In the tale *"The Bear and the Fox"* the Bear becomes the victim of the **cunning** Fox. The tale *"Brave Siberian Girls"* ends with a **tragedy**. The girls die, but serve as a vivid example for the Siberian people.

#### Cognitive Analysis of the Siberian Folktale Discourse

In this part the research is aimed at revealing the basic concepts of the Siberian folktale discourse. The basic concepts are the concepts which are essential for developing the actions of the tales and their understanding. Moreover, they have the largest amount of representations.

Five basic concepts constitute the concept sphere of the Siberian folktale discourse.

##### 1. **LABOUR**

The concept **LABOUR** is most vividly represented in the Nanai tale *"Iyoga"*. This is the story about the beautiful, but lazy and ragged girl. As a result, she is transformed into a goose. The concept is represented by the following linguistic means: *bring water, knead dough, bake cakes, work for, flap hands, stop helping, concern about the beauty, spoil the beauty, scratch hands, prick finger*. So, the concept **LABOUR** in this context has an obvious connection with the concept **BEAUTY**.

##### 2. **KINDNESS**

The concept **KINDNESS** is most fully represented in the tales *"Three Sisters"* (Tatar tale) and *"The Grey Little Gosling"* (Itelmen tale). The first one is the story about the youngest of the three sisters, the only one to run to their ill mother. As a reward for her kindness, she turned into a gold Bee after her death.

The second tale is the story of the wonderful rescue of the Grey Little Gosling (who couldn't fly to the South with his relatives) by Sinanvet, the Wizard's daughter.

Linguistically, **KINDNESS** is represented by the following patterns: *bring joy to people, love, care, kind, warm, thank*.

The described examples prove the idea that **KINDNESS** is closely connected to **REWARD** and **GRATITUDE**.

##### 3. **OBEDIENCE / DISOBEDIENCE**

The concept opposition **OBEDIENCE / DISOBEDIENCE** is represented in most of the analyzed tales. It is described here as a binary opposition, because: 1) obedience / disobedience is a universal means of world cognition; 2) obedience/disobedience reflects the same lingvo-cultural idea [1, P. 108].

In Nenets tale *"Three Sons"* only the youngest son obeyed his Mother's will and ate the fat cakes given to him (the elder ones threw the cakes away, because they were stale), and this brought him happiness.

It is noteworthy that in Siberian folktale discourse **OBEDIENCE** has most often positive connotation, while **DISOBEDIENCE** has mostly negative connotation. In Russian folktale discourse, for example, both **OBEDIENCE** and **DISOBEDIENCE** can be both positive and negative. Ivan Durak never obeys any rules of the society, but finally, he gets his happiness.

But in Evenki tale *"The Bear and the Fox"*, the Bear obeyed the Fox, but this didn't make him happy, because the Fox deceived him and ate the Crucian Carp only by herself. The conclusion to be stated here is that obedience makes heroes happy only when they are ready to **act** in accordance with their views and values.

Linguistically, **OBEDIENCE / DISOBEDIENCE** is represented by the following means: *obey, good idea, ...you've thought it up cleverly and skillfully*.

##### 4. **CUNNING**

The concept **CUNNING** is also widely spread in Siberian folktale discourse. It is represented in almost every tale. In some tales the Hero (ine) manages to outwit his (her) opponent: *"The Fox and the Lynx"*, *"The Frog and the Elk"*, *"The Bear and the Chipmunk"*, *"The Cunning Fox"*, *"A Young Mouse and a Young Deer"*.

But there are tales in which the Hero (ine) is being fooled himself (herself): *"The Bear and the Chulbacha"*, *"How the Polar Fox made the Black Raven and the Polar Bear Quarrell"*, *"The Fox, the Bird and the Raven"*, *"The Bear and the Fox"*. It is common when an animal, which is physically weaker and slower than the other animal, manages to outwit him (her) due to its cognitive abilities.

Linguistically, **CUNNING** is represented by the following lexemes: *cunning, sly, outwit, overtake; escape, slow-witted, coward, silly, pursue, compete, cheat, deceive*.

##### 5. **FIGHT**

The concept **FIGHT** is most vividly shown in Tatar tale *"Brave Siberian Girls"*. This story ends up with a tragedy, because all the three hundred girls died. But this explains people that it is necessary to struggle for freedom and happiness.

The following linguistic means are used: *injured girls, buried, killed, retreat, remain alive, be surrounded by enemy, mortal fight*.

## Conclusions

The research proves the significance of folktale discourse and its inextricable connection with educational discourse (because tales serve as means of children's socialization) and the belles lettres style (because both types of writing require imagination).

Siberian folktale discourse reveals important ethno-cultural characteristics which constitute national world outlook of the Siberian people. The world outlook is essentially influenced by the way of life of the Siberian people. Most of them live in taiga and tundra, in severe weather conditions, and they have to work really hard to survive; and keep the behests of their ancestors safe. So, the national values of the Siberian people are represented in such concepts as *LABOUR*, *KINDNESS*, *OBEDIENCE / DISOBEDIENCE*, *CUNNING* and *FIGHT*.

The analyzed discourse possesses both **universalities** (common characteristics which are relevant for any folktale discourse) and **peculiarities** (characteristics, which make this type of discourse special or unique).

Universalities consist of the following characteristics:

- *magic heroes* – in Siberian tales there are a few magicians (e.g. Nileke in “*Three Sons*”), wizards, eternal people (who possess alive water), the Squirrel in “*Three Sisters*” has some magic force, which she uses to punish the elder daughters and reward the youngest one;
- *magic knowledge* – e.g. the Mother in “*Three Sons*” somehow gets to know that her two elder sons disobeyed her and failed to do the job, the Fox in the tale “*The Fox, the Bird and the Raven*” somehow gets to know that it was the Raven who taught the Bird to disobey her;
- *transformations* – e.g. the youngest daughter in “*Three Sisters*” was transformed into a Gold Bee after her death, Iyoga was transformed into a goose.

The peculiar characteristic of Siberian discourse is that it reveals a strong *explanatory paradigm*. Having read the tales, the reader understands why the hares have long ears, but not horns, and why their ears are black. It becomes clear why the Polar and Brown Bears live separately, why the Bullfinch has a red chest.

It is an interesting fact that the story narrates about just one Hare (for example), but its results are **generalized** and become true for all hares as a species.

## Discussion

Folktales are typically considered as children's stories in the modern world. Certainly they do appeal to children and help them develop critical, social, cognitive, and linguistic skills. In the same way, it should not be overlooked that the themes and issues raised in these tales can be significant for all ages, all humanity. While folktales from different cultures may display many differences, some elements can be justifiably claimed to be common to many or all cultures.

In other words, the relationship of narrative form, function and field in tales with the didactic moral seems to appear in folktales from many lands [5, P. 8]. Just as such moral concerns of honesty, kindness and generosity, as opposed to jealousy, greed and pride, are issues in any culture, the contrastive structural form of presenting those issues are also found to be transcultural, if not universal.

## Конфликт интересов

Не указан.

## Conflict of Interest

None declared.

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## ЗАИМСТВОВАНИЯ ИЗ РОМАНСКИХ ЯЗЫКОВ В ЭКОНОМИЧЕСКОЙ ТЕРМИНОЛОГИИ АЛБАНСКОГО ЯЗЫКА

Научная статья

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## Аннотация

При разработке и обработке терминологии одной из самых обсуждаемых проблем является проблема заимствований. Проблема языкового контакта не нова в лингвистике, но есть много вопросов, которые не были должным образом объяснены или их объяснили различными или неуместными способами.

Терминология экономики – это лингвистический материал, на котором основан данный документ. Эта статья направлена на анализ места заимствований в данной терминологии, а также на работу, которая была проделана для их замены терминами албанского происхождения.

Рассматривая характеристики романских заимствований в албанском языке, мы попытались продемонстрировать присутствие и влияние французского и итальянского языков на терминологию экономики. Другие романские языки, такие как испанский, португальский, каталанский и румынский, не оказали существенного влияния на албанский язык.

**Ключевые слова:** заимствования, романские заимствования, терминология, терминология экономики, управление, финансы.

## BORROWINGS FROM ROMANCE LANGUAGES IN THE TERMINOLOGY OF ECONOMICS

Research article

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## Abstract

In the development and processing of terminology, one of the most discussed problems is that of borrowings. The problem of language contact is not a new topic in linguistics, but there are many issues that have not been adequately explained or have been explained in different or inappropriate ways.

The terminology of economics is the linguistic material on which this paper is based. This paper aims to analyze the place of borrowings in this terminology, as well as the work that has been done to replace them with terms of Albanian origin.

By addressing the characteristics of Roman borrowings in Albanian, we have tried to demonstrate the presence and influence of French and Italian on the terminology of economics. Other Romance languages, such as Spanish, Portuguese, Catalan, and Romanian, have not had a significant impact on the Albanian language.

**Keywords:** borrowings, Romance borrowings, terminology, terminology of economics, administration, finance.

## Introduction

Romanization has operated for many centuries in all countries of Western Europe and Southeast Europe, and it has been a long, political, historical-cultural, and linguistic process. Romanization in Southeast Europe began with the establishment of Roman rule in the Balkans, Illyria, Greece, Thrace, and Dacia, until the end of the 4<sup>th</sup> century. This was when the Roman Empire was divided into two parts — the West with the capital of Rome and the East with the capital of Byzantium. Illyria belonged to the Byzantine Empire. However, it maintained ties with Rome, so Latin influence continued even after this division [13, P. 317-320].

## About the Roman borrowings in Albanian

Albanian, as an Indo-European language, is among the oldest languages in the Balkans, and it is the daughter of the Illyrian language. This language was spoken by the ancient Illyrians who inhabited the eastern shores of the Adriatic Sea. Throughout history, it has always been in contact with the Latin language of Rome, a language spoken in the provinces of the Roman Empire.

It is well-known that the influence of Latin on Albanian began quite early on and lasted for several centuries. The Latin element in Albanian was studied by many foreign and Albanian scholars [2]. Prof. Eqrem Çabej has stated, “*One of the main tasks of Albanian linguistics, in addition to theoretical research, is and remains the enrichment of the language with elements of its own resources and its cleansing from the mass of foreign words that have flooded from abroad and that are flooding even nowadays.*” [2, P.103].

## Lyceum of Korça

The Lyceum of Korça, the first school of general culture in Albania, opened its doors on October 25, 1917, at the time when the Albanian Republic of Korça was functioning. The language used was French, with the exception of Albanian, which was given as a separate language. In the mid-1920s, German was introduced into the curriculum. The Lyceum of Korça was a

secular high school with a national character where boys and girls studied together regardless of social class or religion. From 1917 to 1943, 1,115 students from Albania and Kosovo attended the National *Lyceum of Korça* [20].

### Terms borrowed from Roman languages in the terminology of economics

According to certain criteria, borrowed terms are of two types:

- *foreign international terms*
- *foreign non-international terms*

In terminological dictionaries, the Albanized words are reflected in different ways:

- terms that are given and also used only in Albanian
- Albanian terms that are accompanied by a foreign term, where the Albanian word is given as the norm
- Albanian terms that have been associated with or are given as synonyms alongside the foreign term, Albanized terms partially replacing foreign affixes with Albanian ones

The influence of the cultures of peoples who speak French and Italian is manifested in various forms, including almost all spheres of vocabulary and living environment, of space and time, and also in many areas of economics.

Below, we will present some examples. The first term is in Albanian and is compared with French and Italian in the general lexicon of Albanian, especially displayed as book lexicon, but used in various fields of economics.

### Results

#### Albanian – French

abonim,-i-abonnement	ekonommi,-a-économie	kredi,-a-crédit
abonohem-s'abonner	eksport,-i-exportation	kreditim,-i- créiteur
abonohet,-i-abonner	eksportim,-i-exportation (action d'exporter)	kreditohet,-i-créditer
abonues-i abonné	eksportohet,-i-exporter	kupon,-i-coupon
aksionar,-e-actionnaire	eksportues,-e-exporteur	livroj-livrer
aksionar,-i-actionnaire	eksportues,-i-exporteur	magazinë,-a-magasin
aksion-i-action	eksportim,-i-exhibition	organizat/-ë-a-organisation
ambalazh,-i-emballage	eksportim,-i-exposition	organizatim,-e-organisationnel
ambalazhim,-i-emballage	eksportim,-i-exposition	organizim,-i-organisation
ambalazhoj-emballer	eksportim,-i-exposition	organizim,-i-organisation
ankand,-i-enquête	ekzaminim,-i-examen	organizuar (i,e)-organisé
anket/-ë-a-enquête	ekzaminim,-i-examen	organizues,-e-organisateur
anomal,-i-anomalie	ekzekutim,-i-exécution	plasman,-i-pacement
anonimi,-a-anonymat	ekzekutim,-i-exécution	rabat,-i-rabais
anonym,-e-anonyme	ekzekutim,-i-exécution	reklam/-ë-a-réclame
anulim,-i-annulation	ekzekutoj-exécuter	reklamim,-i-réclame
anuloj-anuler	ekzekutoj-exécuter	reklamues,-e-réclament
aprovim,-i-approbation	ekzekutoj-exécuter	rekompensim,-i-récompense
aprovohet,-i-approuver	ekzekutoj-exécuter	rekompensoj- récompenser
arbitrarisht-arbitrairement	ekzekutoj-exécuter	rentabël-rentable
arbitraritet,-i-arbitraire	ekzekutoj-exécuter	rentabil,-e-rentable
arbitrazh,-i-arbitrage	ekzekutoj-exécuter	rentabilitet,-i-rentabilité
arbitroj-arbitrer	ekzekutoj-exécuter	rentë,-a-rente
asortiment,-i-assortimento	ekzekutoj-exécuter	stabilitet,-i- stabilité
asortiment-assortiment	ekzekutoj-exécuter	stabilizim,-i-stabilisation
balancim,-i-balancement	ekzekutoj-exécuter	stabilizoj-stabiliser
balancoj-balancer	ekzekutoj-exécuter	stabil-stable
bankë,-a-banque	ekzekutoj-exécuter	stazhist-stagiaire
bankënotë,-a-billet a banque	ekzekutoj-exécuter	stazh-stage
bankier,-i-banquier	ekzekutoj-exécuter	tarif/-ë-a-tarif
debat,-i-debat	ekzekutoj-exécuter	tarifës (i)-tarifaire
debitor/-i-débiteur	ekzekutoj-exécuter	tarifoj-tarifier
ekonomik,-e-économique	ekzekutoj-exécuter	trezor,-i-trésor
ekonomik/-ë-a- économique	ekzekutoj-exécuter	valorizim,-i-valorisati
ekonomikisht- économiquement	ekzekutoj-exécuter	
ekonomiqar,-e-économiste	ekzekutoj-exécuter	
ekonomist,-i-économiste	ekzekutoj-exécuter	

**Albanian-Italian**

afarist,-e-affariste	intensifikim,-i-intensification	reformuar (i,e)-reformabile
afarist,-i-affaristi	intensifikoj-intensificare	repart,-i-reparto
afarizëm,-i-affarismo	intensifikoj-intensifie	revizion,-i-rexisione
bankë,-a-banka	intensiv,-e-intensif	revizor,-i-rexisore
bankrot,-i –bancarotta	intensiv,-e-intensificatione	rieksportim,-i-rieskortazione
debitor,-i-debito	kambial,-i-cambiale	rieksportoj-riesportare
debitor,-i-debitore	kapar,-i-caparra	rielaborim,-i-rielaborazione
dogan/ë,-a-dogana	kaparoj-caparrare	rielaboroj-rielaborare
doganës (i,e)-doganale	kasafort/ë-a-casaforte	sabotim,-i-sabotaggio
doganier,-i-doganale	klient,-i-cliente	sabotoj-sabotare
doganoj-doganare	konsum,-i-consumatione	sabotues,-i-saboter
falimentim-i-fallimento	konsumator,-i-consumatore	saldo-ja-saldo
falimentoj-fallire	kontabël-comtable	skadim,-i-scadenza
fatur/ë-a-fattura	kosto-costo	skadon-scadere
faturorj-fatturare	magazinë,-a-magaszzinaggio	skaduar (i,e)-scadente
faturues,-i-fatturista	magazinier,-i-magasinier	valut/ë-a-valuta
financ/ë-a-finanza	magazinier,-i-magazziniere	xhiro-giro
financier-i-finanziere	portofol,-i-portofoglio	
financim-i-finanziamento	rabat,-i-rab/atto (-abasso)	
financoj-finanziare	reform/ë-a-riforma	
gjirant,-i-girante	reformoj-rifondare	

**Conclusion**

Borrowing (as a process) leads to the birth of a wide chain of parallels. These parallels create inter-linguistic dependencies and a relative stability that makes it possible for them to etymologically preserve their origin. In this way, such borrowings gain the status of internationalisms (international words), which are mostly translatable. Compared to the foreign word, the borrowed word is completely integrated into the system of the receiving language. Foreign words should be used in those cases when they bring a new meaning, a new nuance of meaning, etc., which we cannot express with the tools of Albanian itself.

When considering Albania's relations with Italy, relations that also derive from geographical proximity, the linguistic influence that came from Italy continued even after the end of Roman rule. Also, in Albania, there were schools in the French language in Korça and its surrounding areas during the years 1931-1939. At the same time, a number of Albanians graduated from French universities and brought with them many words and terms of the French language.

As economics is a field with a wide scope of practice that you could say is part of people's daily lives, the terminology of economics should help them in communication with specialists to ensure accurate judgments and actions.

In reality, the Albanian language resisted the strong influence of Latin and Romance languages and was not assimilated by them.

Borrowed words from Romance languages in Albanian are adapted from a phonological point of view according to the principles and phonological habits of the Albanian language.

Therefore, work should continue in regards to supplementing and revising dictionaries for specific areas of the economy, to improve the shortcomings carried over so far, and especially to solve the problems of the time in this terminology.

**Конфликт интересов**

Не указан.

**Conflict of Interest**

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.22.2.18>**ОБЗОР РАЗВИТИЯ ЯЗЫКОВОЙ ТЕРМИНОЛОГИИ И ТЕХНИЧЕСКОЙ ТЕРМИНОЛОГИИ В АЛБАНСКОМ ЯЗЫКЕ**

Обзор

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**Аннотация**

В течение длительного времени ученые изучали терминологию как лингвистическое поле как в контексте общей проблематики албанского языка, так и в отношении проблематики, которую охватывает сама терминология.

Албанская техническая терминология относится к международным терминологическим системам, а также к новым поступлениям, обусловленным открытием Албании и Косово и их пути к интеграции в международные организации, такие как НАТО, ЕС и т. д. Она также связана с глобализацией и мощным воздействием английского языка. История развития мотивирует текущее состояние лингвистической и технической терминологии в тесной связи с общей лексикой албанского языка, с единицами, которые специализируются как стандартизированные термины в различных областях технико-технологических знаний.

Эта статья посвящена обзору истоков и разработок албанской лингвистической терминологии и технической терминологии в албанском языке.

**Ключевые слова:** терминология, лингвистическая терминология, техническая терминология, албанский ареал, терминологические словари.

**OVERVIEW OF THE DEVELOPMENT OF LANGUAGE TERMINOLOGY AND TECHNICAL TERMINOLOGY IN THE ALBANIAN LANGUAGE**

Review

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**Abstract**

For a long time, terminology as a linguistic field has been the subject of research by scholars, both in the context of the general problematic of the Albanian language and in regards to the problematic that the terminology itself encompasses.

Albanian technical terminology is related to international terminological systems, as well as new arrivals conditioned by the opening of Albania and Kosovo and their path to integration into international organizations, such as NATO, EU, etc. It is also related to globalization and the powerful impact of English. The history of development motivates the current state of linguistic and technical terminology in close connection with the general lexicon of the Albanian language, with units that are specialized as standardized terms in various fields of technical-technological knowledge.

This paper deals with an overview of the beginnings and developments of Albanian linguistic terminology and technical terminology in the Albanian language.

**Keywords:** terminology, linguistic terminology, technical terminology, Albanian areal, terminological dictionaries.

**Interest in terminology throughout the world**

At the beginning of the 19<sup>th</sup> century, scientists began to suggest the need to set rules for the formation of terms for each discipline and relevant field. During this period, the term "terminology" began to be used. This name was used for the first time by German scholar Christian Gottfried Schutz (1747-1832) as an alternative to "nomenclature" [9, P. 83]. Until the 19<sup>th</sup> century, scientists were the first to be interested in terminology, but in the 20<sup>th</sup> century, we can say that technicians and engineers were increasingly involved in issues related to terminology. The development of technology required not only the naming of new concepts, but also the agreement on the models to be built and the criteria on how they would be used. Therefore, the work with terminology began to be organized according to the specialties of the respective fields. From this, the need arose to create a stable system.

The first steps of terminological study were taken in 1906 by the *International Electrotechnical Commission*. Compiling the *International Electrotechnical Vocabulary* took about 30 years and was completed in 1938. This work was considered as an initiative for the creation of modern terminology and was supported by several countries, such as Germany, Austria, the Soviet Union, etc. In these conditions, Austrian scholar Eugen Wüster (1898-1977) [3, P. 163] was distinguished in the field of energy and was hailed as the initiator of modern terminology and a representative of the Vienna school [5, P. 16]. In the same period, Dmitrij S. Lotte (1889-1950) and Ernest K. Dresen (1892-1937), a Latvian/Russian-Soviet linguist and expert on scientific and technical terminology, represented the Soviet school of terminology. The following international authors have also made extraordinary contributions to terminology: H. Felber and K. Galinski (Austria), H. Piht (Denmark). A very interesting event for global terminology took place when Lotte published an article in 1931 entitled "Pressing Problems in the Field of Scientific and Technical Terminology". This resulted in "General Theory of Terminology", a separate work from Wüster, who published his doctoral dissertation, "*Linguistic Standardization in Technics*", in 1931.

In general, the main principles of modern terminology can be found in Wüster's dissertation [9, P. 83]. Wüster developed terminology theories based on his terminological experience and summarized them in the work, *"The Machine Tool"*.

The British Standards Institution was founded in 1901, and it was incorporated by Royal Charter in 1929 [1].

### **The beginnings of Albanian lexicography**

Albanian lexicography, as it is known, has its beginnings with Frang Bardhi's Latin-Albanian Dictionary (*Dictionarium latino-epiroticum*, 1635). It contains about 2,500 Albanian words and about 5,000 Latin words [Thomai, P.11]. Frang Bardhi opened the door for the long list of later authors of dictionaries. The number of dictionaries published in the Albanian language so far is over 580. In the second half of the twentieth century, a large influx of dictionaries was made by Albanian lexicographers on both a professional and scientific level. Dictionaries of different types have been compiled, such as philological and encyclopedic, explanatory, bilingual and multilingual, terminological, synonymous, phraseological, antonymous [Miço Samara], historical and etymological, onomastics, spelling, electronics, etc. [17, P. 13]. Qualitative dictionaries of Albanian with foreign languages have been compiled, such as Russian, Serbo-Croatian, French, Italian, English, German, Turkish, Arabic, Greek, and many other languages of the peoples of Europe. [19, P. 108-117]. Thus, Albanian has been confronted with many rich languages and with lexicography for centuries. Today, The Institute of Linguistics and Literature in Tirana (founded in 1955), contains over 4 (four) million files for words and expressions from the Renaissance onwards, collected by hundreds of collaborators. These are the source for compiling explanatory and general dictionaries.

Technical texts take special value in the development of technical terminology. Bindon's Dictionary occupies a special place [2].

The biggest influence on technology development in Albania from 1945-1990 was the supply of vehicles and technical tools, mainly from the former Soviet Union, and the preparation of relevant specialists in France, some eastern states, and Soviet technical schools. The Russian term-forming models also served to create terminological terms that took root in many terminological dictionaries. There are up to 33 such terminological series dictionaries.

Albanian lexicology has had its limitations, some of the consequences of which are still felt today. Until 1990, due to the political and social circumstances of the time, Albanian lexicology could not develop and keep pace with contemporary lexicological studies. Therefore, it has failed to be compacted and coordinated at the overall Albanian national level. Lexicological studies in Albania, Kosovo, Macedonia, Montenegro, and the Preshevo Valley have brought differences in the volume of the object of study, in the applied scientific methodology, and in scientific input. [18, P. 129]

In Kosovo, the Albanological Institute was established on June 1, 1953, but it did not function from 1955-1967 due to the socio-political circumstances in the former Yugoslavia. From 1994, the workers of the Albanological Institute, a total of 52 of them, left the Institute building. This was also due to the socio-political circumstances in the former Yugoslavia. They settled in private homes and stayed there until 1998, when work was allowed on the Institute building, where they are to this day.

The Institute started to function in 1967 and is still functioning today. Many professional and scientific works in the field of linguistics, history, and folklore were compiled by the employees of the Albanological Institute in Prishtina. It is worth mentioning the Institute's role in the publication of bilingual dictionaries, such as the Albanian-Serbo-Croatian and Serbo-Croatian-Albanian (Prishtina, 1974) dictionaries. With the establishment of the University of Tetova on December 17, 1994 (North Macedonia), the conditions were created for the cooperation and unification of linguistic terms and technical terminology. The main centers were Tirana, Prishtina, and Tetovo, along with the university departments of Albanian language throughout the Albanian area.

### **Network of scientific institutions and geography of Albanian scientific centers**

During the 20<sup>th</sup> century, a whole network of Albanian scientific institutions was established and consolidated (institutes, departments, universities, scientific centers and associations, academies, newsrooms, and professional and scientific commissions). This network included the following locations: Tirana and many cities in Albania, Kosovo, Skopje, Ulcinj, Cosenza, Rome, Paris, Vienna, Bucharest, Budapest, Copenhagen, Sofia, Belgrade, St. Petersburg, Berlin, Munich, Berlin, New York, Boston, Detroit, Buenos Aires, Prague, Thessaloniki, etc. From the cooperation with these centers, integration was made in Albanian linguistics, as well as European linguistics. [17, P. 13].

### **Organization of terminology in the Albanian language**

The organized work with terminology in the Albanian language started late (after the Second World War) compared to other Western European countries, and in some extent also to Eastern European. A genuine organization for terminology began only in the 1950s. Work on the design and unification of scientific terminology in the Albanian language began in 1956, with the establishment of the terminology sector at the Institute of History and Linguistics in Tirana. In that period, special attention was paid to organized and systematic work on terminology. Also, in Kosovo, as well as the Albanian areas of Macedonia, Montenegro, and the Preshevo Valley, the need was felt to review terminological issues.

The compilation of terminological dictionaries is based on the created terminology in various fields of knowledge in the Albanian language under the influence of contacts with literature and scientific-technical terminology of foreign languages (mainly Russian), as well as a result of the introduction of modern technologies in Albania and the connection with the scientific-technical revolution in almost all spheres of human activity. In Kosovo, work in the field of Albanian terminology within the framework of the Federation of Yugoslavia was more limited to the reproduction of terminological dictionaries that were compiled in Albania and accompanied by terms from the Serbian language [12, P. 1529].

Albanian scholars who have dealt with terminology of different fields in the Albanian language include Lirak Dodbiba, Ferdinand Leka, Hëna Pasho, Agron Duro, Hasan Çipuri, Pajazit Nushi, Latif Susuri, Nebi Caka, Sadete Pllana, and Gani Pllana. These scholars have produced genuine theoretical works and monographs. Also, some Albanian linguists have written special scientific articles that dealt with terminology problems, such as Androkli Kostallari, Jani Thomai, Miço Samara, Xhevat Lloshi, Flutura Çitaku [11, P. 14-15], etc.

### Analysis of the terminological subject for the Albanian lexicon in general

The analysis of the terminological subject in scientific discourse supports the generalizations in the form of essential statements that are valuable for the Albanian lexicon in general, such as the terminological lexicon and the general lexicon both as they come and as they approach each other. The terminological lexicon functions as an independent system within the lexical system of the Albanian language. The conception of this terminology as a system corresponds to the corresponding conceptual system. The identity of the technical field has a systemic character not only at the level of concepts, but also at the level of subfields. The conceptual content of the term and the word is more or less the same. In special primary units is the conceptual content and not the form. The identity of the terms is determined by the field of knowledge itself and the acceptance of special lexical division — specialized lexicon. All units have served as potential words directly for terms. The word is a bridge between the general lexicon and the terminological one. The difference between terminology must also be accepted. The closer the terms are to the words of the general vocabulary, the more easily they become de-termed. For systematization and high motivation, compositions with a model structure are distinguished. The ways of forming the Albanian terms from the field of technique have a more systematic character than the terms of other fields. The forms of expression of concepts are more systematic and more symmetrical. Homonymous forms are presented as two new words. The standardization of terminological units is chosen in the context of the standardization of the lexicon of the language as a whole. Each terminological subsystem in its entirety constitutes a more or less closed entity. Nowadays, there is a non-standard state in terminology where it is difficult to establish the boundary between the norm itself and the non-norm. These formulations take on double value, both as theoretical theses and as conclusions from analysis. It should be noted that modeling is used as the basic concept of the study method of any system. These systems include conceptual and terminological fields, term formation, semantic developments, paradigmatic nursery, typology of terminological dictionaries reviewed or recommended, and even the structural and semantic-conceptual types of terms themselves.

### Conclusion

The terminological lexicon from the works of the first Albanian authors (Buzuku, Budi, Bardhi, Bogdani, Kristoforidhi, etc.) is rich and brings supportive arguments for the construction of Albanian technical terminological systems in uninterrupted and progressive movements.

Technical terminologies originate from words related with concepts deriving from very old times and from different countries of the world. Universal linguistics have passed from one language to another at different times and have been translated and adapted as borrowed words or words in their own right (indigenous). They were used as special words in various fields of human activity and later as terms in technical terminology and terminologies of other fields of knowledge. This has happened in the Albanian lexicon, as well: *from common words that have been used for centuries as special words, where fields of knowledge were created from words which have now entered Albanian terminological systems.*

So far, the field of compiling technical terminological dictionaries in Albanian has followed the path of developing dictionaries of specific areas of knowledge, from broad (mechanics, economics, electronics, construction, medicine, agronomy, computer science, etc.) to narrow and then very narrow. However, the principles and methods on which the dictionaries of linguistics and technical sciences were compiled were borrowed from the experience of the languages of other countries with developed terminology.

At the end of the 20<sup>th</sup> century, opportunities were created for the unification of the Albanian scientific forces and for the unification of the research of Albanian linguistics and terminology in the whole Albanian area. This advanced the cooperation established in the years 1970-1980, with joint language expeditions in Albania, Kosovo, Macedonia, the Preshevo Valley, Montenegro, and Calabria (Italy). After 1990, any obstacle to cooperation between Albanian linguists, specialists, and terminologists with foreign Albanologists and terminologists was finally removed.

The development and enrichment of the lexicon in our time is directly related to the needs of the Albanian language and our society for words and terms that mark new concepts in linguistics, as well as in the fields of political, economic, technical, and social sciences (humanitarian).

It is necessary to compile nursery dictionaries, professional explanatory dictionaries, inverse dictionaries, paradigmatic dictionaries, ideographic dictionaries, etc.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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URAL-ALTAIC, PALAEO-SIBERIAN, ESKIMO-ALEUT, DRAVIDIAN AND SINO-TIBETAN LANGUAGES.  
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АДАПТАЦИЯ КИТАЙСКИХ ЗАИМСТВОВАНИЙ В ЯЗЫКЕ ШЭНЭХЭНСКИХ БУРЯТ ВНУТРЕННЕЙ  
МОНГОЛИИ КИТАЯ

Научная статья

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**Аннотация**

В статье рассматривается адаптация китайских заимствованных слов в языке шэнэхэнских бурят Внутренней Монголии Китая. Взаимодействие любых двух контактирующих языков приводит к интерференции и столкновению двух языковых систем происходит на трех уровнях: фонетическом, лексическом и грамматическом. Лексическая интерференция не так стеснена, как фонетическая и грамматическая, и при столкновении языков именно в этой области наблюдаются наибольшие изменения.

**Ключевые слова:** бурятский язык, говоры, язык-реципиент, заимствование, китаизмы, адаптация заимствований, лексическая семантика, словообразовательный потенциал.

ADAPTATION OF CHINESE LOAN WORDS IN THE LANGUAGE OF SHENEHEN BURYATS OF INNER  
MONGOLIA OF CHINA

Research article

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**Abstract**

The article discusses the adaptation of Chinese loan words in the language of the Shenehen Buryats of Inner Mongolia of China. The interaction of any contacting languages leads to interference and collision of two language systems and occurs at three levels: phonetic, lexical, and grammatical. Lexical interference is not as constrained as phonetic and grammatical, and when languages contact, the most significant changes are observed in this area.

**Keywords:** Buryat language, dialects, recipient language, loan word, Sinicism, adaptation of borrowings, lexical semantics, word-formation potential.

The circumstances that developed in the 20s of the 20<sup>th</sup> century intensified migration processes among the Buryat population; as a result, a small part of the Buryats moved to China. They currently reside in the region called Shenehen Hulunbuir located in the Inner Mongolia of China. Officially, they belong to the Mongolian nationality and are not distinguished as Buryats. In Buryatia, they are called Shenehen Buryats.

The contacts of peoples with different material and spiritual cultures lead to mutual enrichment through the process of borrowing, which is always reflected in the language, in particular, in vocabulary. In the language of Shenehen Buryats there are borrowings from Turkic, Tungusic, Chinese and Russian languages, which is a reflection of the mutual influence of bordering cultures and languages.

*Phonetic adaptation of the word.* Becoming a part of the recipient language, loan words do not remain unchanged; they comply with the laws of the borrowing language and undergo various alterations. Chinese words underwent significant phonetic changes adapting to the peculiarities of articulation of the Buryat language. Qualitative differences between the phonetic systems of the Chinese and Buryat languages consisting of a different composition of phonemes, as well as varying pronunciation of similar sounds and presence of specific sound patterns, led to a phonetic adaptation of Sinicism. This type of borrowed lexemes in the Shenehen Buryat language functions in all spheres of life and is represented in all thematic groups and parts of speech. For example: *буу* «gun, firearm» < chin. *pào* «tool, canon», *ноён* «bureaucrat, head» < chin. *lǎoye* «master», *туанбао* «wallet» < chin. *qiánbāo* «wallet», *интоо* «cherry» < chin. *yīngtao* «cherry», *лиуй* «pear» < chin. *lizi* «pear», *цоймэй* «wild strawberry» < chin. *cáoméi* «wild strawberry», *нутмоу* «grapes» < chin. *pútāo* «grapes», *наймаан* «sale» < chin. *mǎimai* «trade, sale», *салун* «salary» < chin. *qiánliáng* «cash salary», *соондоо* «garlic» < chin. *suàntóu* «garlic», *шуудуи* «cell phone» < chin. *shǒujī* «cell phone», *бингаа* «cookies» < chin. *bǐnggān* «cookies».

*Semantic adaptation.* From the semantic point of view, all Sinicisms are divided into two groups: a) those retaining their original direct and figurative meanings: *ган* «steel», *бандан* «bench», *бообо* «kind of cookie», *лонхо* «flask, bottle, vial» etc. b) which to one degree or another have changed their meanings by means of narrowing, expanding or rethinking.

When polysemous Chinese words are borrowed, their meaning is narrowed. The reason for this is the specification of the meaning or loss of those meanings if there are words expressing the same ideas in the recipient language: *буурэ* «brush for writing» < chin. *bǐl*. «brush»; 2. «pen»; 3. «feather»; 4. «pencil»; *сампин* «abacus» < chin. *suànpan* 1. «abacus»; 2. «calculation, idea»; *жанжан* «commander» < chin. *jiāngjūn* 1. «general»; 2. «high command staff, command,» etc.

The inclusion of Sinicisms into the lexical system is evidenced by the expansion of the original meanings of a number of words. The expansion of the semantic meaning of Chinese borrowings was manifested in the fact that as a result of their

prolonged use, some Sinicisms acquired additional meanings to the remaining original ones [5, p. 139]. Metaphorical transfers based on the functional sign and on the similarity of external signs and forms are distinguished. For example, on a functional basis, the meanings of the following words have expanded:

1) chin. *Bāodān* «wrapper, sheet, knot scarf» > *баадан* 1) «cloth, wrapping cloth, sheet, scarf, breadth, piece of cloth for wrapping something, for a knot»; 2) «diaper, knot, knot with things; bundle.»

2) chin. *kangzi* «clay bed for half of the house used for starting a fire and as a bed» > *ханза* 1) «box, chest (on a dap)»; 2) *рур. stove*».

3) chin. *cāng* «pantry» > *сан(э)* 1. «treasury (money, property belonging to the state or community, organization)»; 2. «fund, storage of something.»

4) chin. *yá mēn* «order, presence» > *яаман* 1. «official institution, public office»; 2. «ministry.»

5) chin. *Xīngzhì* «omen, sign» > *шэнжэ* 1. «form, kind»; 2. «omen, sign»; 3. «property.»

6) chin. *bǎ* «target» > *бай* 1. «target, aim»; 2. «sign, goal,» 3. *fig.* «competition, the contest.»

Loan words are one of the ways of forming homonyms. Many Chinese loan words coincide in form with the words that already exist in the Shenehen Buryat language. For example, *бай* «target, aim» < chin. *bǎ* «target» and *бай* – a form of an imperative and optative mood derived from the verb *байх* «to be, to abide; to exist»; *зүүха* «oven, stove, hearth» < chin. *zàohuǒ* «iron stove» and *зүүха* «keep in your teeth; grab with teeth, bite.»

Sinicisms supplement synonymous series of words. For example, *тайбан* < chin. *tàipíng* «peace, tranquility» — *амгалан* «calm, peaceful»; *салин* < chin. *qiángliáng* «monetary funds» — *хүлхэн* «salary,» *янза* < chin. *yàngzi* «image, manner, method» — *маяг* «kind, form,» *сюнджэю* «bra» < chin. *xiōngzhào* «xəxəbiш» «bra,» *сянляр* «chain, bead» < chin. *xiànglián* «chain, bead» — *гэнжэ* «chain.»

**Grammatical adaptation of the word.** Chinese loan words denoting the names of objects of reality that exist in the form of separate copies take the indicators of plurality. For example: *буу* «gun» — *буунууд* «guns», *хюуза* «brush» — *хюузанууд* «brushes», *сонхо* «window» — *сонхонууд* «windows» etc. The names of abstract concepts are irrelevant to a numerical value and cannot be combined with quantitative numerals; for example, *ган* «drought.» There is no borrowing of the plural form, the indicator of which is the *men* suffix.

Verb forms are derived from nouns, for example, *Байза, Толтододяньхуадахабайгаа* «Yes, we should call Tolto» (derived from the noun *дяньхуа* «telephone»).

According to L.B. Badmaeva "semantic loan-translation from the Chinese language (for example, *дяньхуадаха* досл. «Phone + be able to pick up») form expressions in the language of Shenehen Buryat language, the compatibility of the elements of which is not typical for the literary Buryat language (comp. with literary Buryat *телефоноорхонходохо* «call by phone»). Such cases indicate notional borrowings» [1, p. 19].

Word-building capabilities are an important indicator of the degree of assimilation of a loan word. In Mongolian languages, word formation is carried out both morphologically and syntactically. Morphological word-formation if performed mainly through a suffix as it is used by all changeable parts of speech: — *гүй*: *шэнжэгүй* «vile, dishonorable; worthless; despicable» from *шэнжэ* «form, type, sign, omen, property» (< chin. *xīngzhì* «character»); *гандасатай* «arid» from *гандаса* «aridity» (< chin. *gān* «dryness, aridity, drying») [4, p. 51].

Thus, Sinicisms are fully adapted to the norms of the language of the Shenehen Buryats. Their long time stability, acquired grammatical characteristics, and the ability to form new words through word production are direct evidence that they have become an inevitable part of the vocabulary of the language.

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#### Conflict of Interest

None declared.

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## АГЕНТИВНЫЕ АДВЕРБИАЛЫ В ЯПОНСКОМ ЯЗЫКЕ

Научная статья

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## Аннотация

В статье на основе корпусных данных рассматриваются лексические модификаторы залоговых значений в японском языке. Уточняющие функции этих единиц покрывают три зоны значений: подчёркивание автономии агенса (что близко к рефлексивам), пассив (деагентив) и каузатив (гипер-агентив). Вклад единиц в смысл высказывания вскрыт в параметрах семантики – характер ситуации, степень сопротивления и принуждения, а также прагматики – оценка и сопряжённая с ней речеактовая направленность высказывания (в основном директивы и экспрессивы).

**Ключевые слова:** японский язык, адвербиальная модификация, агентивность, залог, семантика, прагматика.

## AGENTIVE ADVERBIALS IN JAPANESE

Research article

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## Abstract

This corpus-based research is concerned with pragmasemantic features of Japanese adverbial modifiers relating to the category of Voice. On the one hand, they disambiguate fuzzier zones of grammatical morphology (Active-Passive-Causative), either closing on the prototypic agentivity (quite like the reflexives), or distancing from it towards de-agentive and causative meanings. Differential senses include nature of event (such as beneficiality for agent) and power relations between participants, namely measure and motives of force and resistance. This ensues in pragmatic features of evaluation and speech act specialization, mostly in directive and expressive utterances.

**Keywords:** Japanese language, adverbial modification, agentivity, Voice, semantics, pragmatics.

## Introduction

This paper is part and parcel of a larger study of Japanese modal adverbials (in a broad sense of modality). That adverbials should convey subtler modal meanings of the predicates they modify seems to be a linguistic universal [8]. In a sense, adverbial form nothing short of ‘second grammar’ adding up to the ‘traditional’ grammatical meanings in a sentence, while on the other hand keeping it compact and expressive. Needless to say that it is the use of the adverbials that makes the sentence – if not grammatically correct – successful pragmatically. So, adverbial usage is all the more important from pragmatic point of view that it is grammatically optional. A concrete distribution of meanings between ‘traditional’ and ‘second’ grammar must, then, be language specific and described as such.

Another way to approach the ‘second’ grammar may be in place. The more compact the grammatic core, the more general and vague, the fuzzier its semantics. Fuzziness in itself [2] is no trouble at all, and rather a help, as long as language use is dominated by the mechanisms of linguistic relevance [10]. However, discerning a more fine-grained nuance of meaning may take more than just, say, prosodic variations. And this is where the optional adverbial modification comes into the picture. It should come as no surprise that adverbials, rather than anything else, would come in handy here – since they are the first to modify the predicate to which they are most closely tied.

Basically, each semantic field allows for such means of disambiguation and attenuation around its prototypic core. Among the many is the case of grammatical Voice, that I will take up below. Prototypical relations are triadic, including the Active (agent acting on her own), Passive (action caused from outside) and Causative (action delegated outside). Many languages would confound even these, as in *Mne nado oformit' propusk = I must stamp my permit* (instead of *have it stamped*). Agentivity, which is in question here, is famously scalable – for these compound verb forms. But the other side of the coin would be indicating a range of ‘lexical’ means to convey this very same scale. Mostly this disambiguation is what done though modal, or I could call them technical, adverbials.

All in all, voice modification may be roughly divided in two groups. One – closing down on the prototypic centre of agentivity, that is, playing up the self-identity of the agent. The second – on the contrary, rather distanced from the centre, placing the situation more precisely in the periphery of the agentivity field. The former, understandably, are first and foremost represented by the reflexives (no wonder, their taxonomy includes terms such as ‘agentivity adverbs’ [5]). I deal with them in a separate study now in print (unquotable yet, see [4], though). The point of this work is therefore to show what adverbial modification is available in Japanese besides the reflexives (largely this will stand for the de-agentive meanings closer to the Passive, and the Causative). My ultimate task is to arrange these items according to their semantic input from the point of view of agentivity status. To achieve this, I will review semantic features relevant to the causation event (kind of situation, nature of resistance, and power dynamics), and their pragmatic effects.

The bulk of adverbials is collected through in- and cross-language dictionaries [6]; [9]). Instances of use are all taken from an open corpus, translated by me [7].

## Results and Discussion

1. The canonical prototype of agentivity is a free human (or alike, say, group of people, company or government), acting independently according to her own will or desire. An adverbial highlighting this type of agentivity is **susunde** – a converb of *susumu* = *to move forward*, reinterpreted (as adverb) as *out of one's own initiative*:

うまく自発性を引き出せば、子どもたちは**進んで**ボランティア活動などに参加し、地域や社会に役立つ自分という存在に気付くだろう // *If their initiative is rightly stimulated, children will of their own accord join into volunteering, and they will learn how useful to the region and society they may be* (The Nishi Nihon Shimbun 31.07.2002)

That *susunde* describes, before anything else (and indeed before the action itself takes place), an act of a completely free will, becomes apparent in collocation with reflexive expressions of such as *jibun-no te-de* = *with one's own hands*, *mizukara* = *on one's own*, *watashi-kara* = *me myself*:

好きな人のメールアドレスを知りました。そこで、好きな人にメールを毎日自分から**進んで**送りますか？それとも、返信が遅い場合多数の人とメールしていると考え少ししか送いませんか？ // *Now you've learned an e-mail of somebody you like. Would you write yourself, out of your own accord, everyday? Or, if that person is late answering, will you realize that you're only one of many correspondents there – and decide to write less, them?* (forum)

This is hardly an example of semantic redundancy, since an actor can well act in all physical independence, but complying to a foreign will. To the contrary, a physical action carried out by a foreign body can be accepted of own's free accord – as in this collocation with a lexical passive below:

子供のために、自分の隣人のために**進んで**検診を受けよう、そう思う人もおるはずだと思うのでありま // *Many would, I think, chose to get diagnosed for the sake of their child, or neighbours* (parliament speech 1988)

In this respect the focus is placed unlike the reflexives, not on the identity of the physical body carrying out an action. If a modifier is construed as filtering out an alternative proposition (P0), we could say that the P0 in this case would be an action carried out by the same actor physically, but otherwise than through her own free decision.

Another transposed converb in this sub-group is **yorokonde** = *with pleasure, gladly*, a typologically common turn of speech, used for accepting an offer. Its pragmaticalization involves semantic bleaching of [glad], which becomes a social fiction, a tribute to the Harmonize Communication maxim, cf. *gern, avec joie, gladly*. Free will here, unlike the case of *susunde*, is brought forward in order to show its identity to someone else's (earlier mentioned or otherwise activated in discourse). Certainly, a psychological predicate that this makes (mental state of the subject of will) is only accessible to the Speaker herself being the actor or directly controlling him (typically, superior or parent). Dominating speech acts would be commissives, to the exemption of descriptions empathic with the actor:

子供はカレー好きだから**喜んで**食べると思います // *Our children love curry, so they'll gladly have it* (forum), cf. 自分の愛する男性に**喜んで**貰いたい // *From a beloved one – should it be accepted with joy!* (blog)

2. Another large group of adverbials emphasize a move to a more passive role of the agent, weakening the semantic component [out of own free will]. In Japanese we see several typical models for these expressions. Firstly, these are adverbial versions (transforms) of grammatical final predicates (as a left-branching language Japanese accumulates grammatical morphemes on the rightmost edge of the phrase). This constructive option, if not entirely ruled out for Russian (and structurally close languages), is perceived as heavy and less felicitous, rather peripheral among other expressive means, cf. *vynuzhden* ≈ *vynuzhdennym obrazom*, same in English, too *“in a forced way* (with an utterer grammatical *was forced to*...). Think of the semantic deviation in the French adverbial derivative *forcément* from the predicate *forcé* (*de faire qch*), drifting into mode-of-action and eventually into probability.

As a transform, **yamu-o ezu** may be seen as final grammatical construction *yamu-o enai* = *forced to*, moved leftward in a sentence (to the left boundary of the verb phrase, as is characteristic of a verb-oriented adverb). The effect of this is to defocalize the expression (as compared to its semantic role as a predicate head):

「負担が増加することは**やむを得ない**」とした人は4. 6 % // *4.6% of the respondents claimed the payload rise were inevitable* (White Book on transport and infrastructure 2005) (the rise itself here is the topic)

In comparison, a non-focal use paves the way to focalize different new content. If the event (P) is asserted, then the semantic nuance – that the action was undertaken under the pressure of the circumstances – is moved from the assertion to the presupposition. And that is the classical instrument to press an unverified knowledge unto the Hearer. As if to compensate for this, in numerous cases (much more commonly, than before a final *yamu-o enai*) it is preceded by a subordinate reason clause. Thus, given a broader context, the Hearer is all the less likely to focus on the truth conditions of the “forced” part:

通勤が困難なため**やむを得ず**退職 // *Due to the difficulty in commuting I was forced to quit (forcedly=though I didn't want to)* (forum)

Adding up to this, the grammar in the final part of the sentence presents an array of various “no-options”, from the de-agentive construction *koto-ni naru* up to ontological necessity. To these, the adverbial gives a finer semantic nuance:

地震により著しく損傷し、今後の安全性を確保することが困難となったことから、**やむを得ず** 解体することとなりました // *The building suffered heavy damages in the earthquake and due to difficulty in assuring safety it was decided, for want of better choice, to demolish it* (regional report, Wajima, October 2003)

中断したのは安保理から与えられた任務を**やむを得ず**して中断しなければならなかったというその結果なんですよ // *The disruption was caused by us having to break off, through no choice of ours, fulfilling the mission entrusted with us by the Security Council* (speech in parliament, 1991)

The perlocutive aim of such usage – exclude responsibility of the Speaker – goes well in speech acts such as Warning:

受講申込みが少ない等の理由で**やむを得ず**講座を中止する場合があります // *If case of few applications we may be forced to cancel lectures* (regional report, Wakayama, October 2008)

This logic is drawn out ad absurdum, when a combination of multiple de-agentivating morphemes works as a case of hypercorrection – looking as the Speaker striving to waive responsibility at all costs:

追い詰められた日本がやむを得ず真珠湾攻撃に踏み切らざるを得ない状況を作ったのです // *This brought about a situation when Japan, **cornered**, **was forced**, **contrary to its aspirations**, to attack Pearl Harbour* (forum)

My choice of examples shows already that *yamu-o ezu* belongs rather to the official style. This may be due to the slightly ‘stiff’ effect of *-(a)zu*, the obsolete negative. In comparison, a ‘younger’, and more colloquial version, *yamunaku*, yields a slightly different semantic picture. More used in forums and blogs, it collocates with a more agentive construction *koto-ni suru* = *prefer / decide (to do)*, rather than the *koto-ni naru* ≈ *it was so decided* (3:1, with 1:8 for *yamu-o ezu*). We even find verbs like *kimeru* = *decide* (0 hits for *yamu-o ezu*). Even the reason clauses are put more pro-actively – instead of “objective” causes in *tame* = *due to* here we find *N-o uke* = *considering*, *N-ni yori* = *through influence of*:

近年の地価高騰の影響や事業意欲の減退により、やむなく廃業することにした // *With land prices growing and less interest in keeping the business they **decided**, **for no better choice**, to sell out* (White book on economy 1988)

Here external causation is rather used as a means to rationalize one’s actions rather than avoid responsibility. This involves clearer thinking, more alternatives:

正社員を希望しながらやむなく短時間就労している者 // *Those working part time **perform**, though desiring full time employment* (White book on welfare 2004)

長袖だということが判明し、やむなくキャンセルしてたんです。本当は半袖が欲しかったけど、既に完売 // *I cancelled **for no better choice**, as I realized it’s long-sleeves. I’d wanted short sleeves but it was all sold* (blog)

Speaker may be less serious about a no-choice situation, critical or derisive:

役者って、一般的に「お金に困ったからやむなくやる」というタイプの仕事ではないように思います // *An actor is not really a profession that one takes up just for the sake of some income, **for no better choice*** (forum)

As in the examples here, the situations of choice themselves are less strained, and the actors are more after their benefit than led by a hard force. It seems a luring question, though unsolvable here, whether this change in attitude is somewhat linked with a generation, and not just morphemic, change.

Continuing along the same line to still less ‘heavy’ situation and freer choice for the actor (still more benefit-driven) is *shikata-naku*. This, again, is a transform different from its predicate source in a tighter linkage to the ‘history’ of an action – while inaction, rather than anything else, is mostly the point of the speaker’s meaning in phrases ending on *shikata(-ga) nai (koto da)* = *nothing (one) can do*. It may be worthwhile therefore comparing *shikata-naku* not to its source of derivation but to a reason clause *shikata nai kara* = *as there was nothing else (one) could do*:

あまりにもしつこいから仕方なくドライブに連れて行った // *he just keeps begging – well, there being little else I could do – I took him for a drive* (blog)

Now, in its pragmatic profile *shikata-naku* is fairly reminiscent of Russian infinite question clauses like *kak zhe mne ne delat’* = *how would I not to do this?* Its perlocutive status is closest to complaining of an unsatisfactory choice. This function, clearly expressive, contrasts sharply, with the manipulative one we saw before:

自民党以外に入れるとしたら民主党しかないから仕方なく民主党に入れてるだけだと // *Liberal democrats aside, there’s no one to vote for except the democrats, so my vote goes to them – **not my best choice indeed*** (blog)

Unlike *yamu-o ezu* and more like *yamunaku*, there is nothing remotely similar to the ‘original’ *shikata(ga) nai* in the final grammar of the sentence, always headed by a volitive verb. The choice is all actor’s, little as (s)he may find it satisfactory:

買い置きの食材が全く無かったので仕方なく出かける // *there was no stock of food, so I went out, **little though I meant to***, cf. 相手がいないので仕方なく一人でやっています // *no one to play with – **no choice but** to stick it out alone* (blog)

A number of cases imply some previous attempts to hold back from an undesired action, all failing in the end, the actor ‘giving up’ in frustration:

何日も会社を休んだけど結局治せず、最後には仕方なく病院に行きました // *I laid at home for days and days but as I wasn’t getting any better in the end I went to the hospital **willy-nilly*** (forum)

In this, *shikata-naku* gets close to other Japanese expressions referring to a history of a decision (choosing from a set of alternatives or arriving at a conclusion). Indeed one may find instances of interchangeability with *kekkyoku* = *by the end of the day*, *semete* = *at least*, *doose* = *whatever*, *yahari* = *after all* and some others:

どんなに頑張っても眠れないので{仕方なく/結局}5時くらいには起きだしてお弁当作ったり洗濯したり // *I was trying to fall asleep but all was no good, so {**for want of better choice / in the end**} I got up at five and set to cooking and washing*, cf. 顔が誉められないから{仕方なく/せめて}体を誉めてるのかも // *even if they don’t like my face – let them {**for one/at least**} notice my body* (blog)

Another two expressions marking a shift from the agentive prototype to a more passive type of agentivity are derived from negative interjection *iya* = *(oh) no*, which in turn is a pragmatized adjective meaning *unwanted*, *nasty*. This semantic imprint refocuses not the event of external causation of the action, but rather the actor’s inner resistance, issuing from a clash between her (freely) chosen act and her best liking. This type of behaviour in itself is frowned upon in the case of *iyaiya*, used in speech acts loosely centered on Prohibiting (deontic contexts including):

いかなくてもいいと思いますよ。いやいや参加することないし。だんなさん一人にいつてもらえば // *You don’t have to come. There’s no point in participation **against your better liking**. You can get your husband to go alone* (forum), cf.

さもないと、寄付する側もネガティブ・マインドでいやいや寄付するので、この世に途轍もない悪い波動が生じてしまいます // *It’ll give the donator a negative attitude, and with a donation **in a contrary mood** will rise a negative wave* (blog)

This use of *iyaiya* serves like a barrier guarding the ideal agentivity against erosion by current reasoning for external causation. A full opposite of it is *iyademo*, when the action is appreciated or neutral, and directives are positive:

まだ一度もディズニーランドに行ったことがありません。今度、子供が生まれるといやでも一度はいかないといけなくと思います // *Never been to Disneyland before. But with the baby born I just have to go once — not a matter or wanting, really* (forum), cf. 麻生さんとして生まれたかったですか？ いやでも麻生さんは生まれなければならないのでした // *Aso-san, did you want to be born as you? Of course not, you had to be born like you and no one else, want it or not* (blog)

Look at this ‘moral’ deontic *naranai to ikenai*! The speaker here (as the carrier of modality in the sentence) is imposing his super-ego which overrides resistance of private will of a lower order, benefit-driven. Another supra-human entity is the notion of ‘objective reality’ in contexts with experiencer subject (predicates here, instead of volitive verbs, include *kizuku* = notice, *mimi-ni hairu* = hear):

放蕩をしたけりやするさし尽せばいやでも気づく人生の意味 // *It is though all rogueness that you will — want or no want find it, the meaning of live* (blog)

Now, resistance of the actor is seen from outside in *shibushibu* – reduplicate with the stem meaning *unwilling* – which blocks contexts other than observed fact:

食い逃げし、茶店の女将に追いかけれ渋々代金を払ったそうです // *I heard he left without paying so that the barwoman had to run after him and then he paid in the end with great reluctance* (forum)

Judging from the contexts, this inner resistance concerns mostly trivial matters, rather than high moral stance. It is not only observed, it is made expressly manifest. In combination with grammatical passive and causative (so-called forced-action) this disambiguates the morphs to show that the actor didn’t leave the event without some protest, a show of autonomy – a right of an autonomous subject:

本を買わされた事とかよくありましたよ。はじめは上司も経験がなく、渋々買わされたんですけど、次からは警察に通報しますと言ったら、めっきり無くなりました // *They foisted books upon us. At first my inexperienced boss was made to buy some, to no little grudge on his part, but later when we threatened to all the police the guys just disappeared* (forum 2008)

Behavioral frames [put up with the unprofitable] and [show resistance] are conjoined in a collocation of *shibushibu* and *shikata-naku*:

彼の口から終始『ありがとう』の言葉はありませんでした。気に入らないけれど仕方なく渋々使ってくれているのか、只の天邪鬼なのか... // *You wouldn’t get a thank-you from him. Either he accepted for no better choice, in spite of himself, things he didn’t like, or he was just such a spoiled crooked character...* (forum 2005)

3. Opposite from “less agentive” lie the “over-agentive” causative meanings. Here adverbial modification is widely called for by what appears to be a broad polysemy of the Japanese causative [1]. It is indeed no easy task to specify, without some minimal support from the context, whether the subject is forced to, made to, allowed to, or left to act, with a single *-(s)as(e)-* morph. What first springs to mind then is the adverb *muriyari(-ni)*, commonly used in meta-linguistic descriptions of the causative semantics. What is explicated by means of it that the action is directly forced upon the actor by the causator, both animate, and contrary to the actor’s will. Naturally enough, in real language use data there seems to be no boundary between the morphological causative and a wider range of predicates covering softer causation, like *semaru*, *oshitsukeru* = to force, *yuudoo-suru* = to lead:

こういう夫にむりやり離婚を持ちかけると、ストーカーになって追いかけてくるわ // *Now, with a husband like this, if you inadvertently [= against his wishes] bring about the topic of divorcing, he’ll be the one chasing you, like a real maniac* (The Nishi Nihon Shinbun 29.03.2001)

Similarly to de-agentive modifiers seen above, the causator and the caused may be one and same person. In this case the same inward drama as if from a different angle, through the eyes of the forcing, and not the resisting side:

行きたくないときにむりやり行くのはやめました // *If I don’t want to go – I no longer go in spite of myself* (forum)

Resistance doesn’t have to be rooted in axiology of the forced subject. Non-volitive verbs appear as well, representing more basic physiological reactions:

朝もむりやり起きた感じ、朝食を終えてもまだ眠くて // *In the morning I got up with some difficulty, had breakfast – and still feel sleepy* (blog)

A still less proactive type of resistance comes from a logical order of things, or an obvious rationale, which the actor attempts to flout:

何か整合性もない、何か合理性もない、無理やりにいやがる男女をひつつけるような形のようなものをやらざるを得ぬようになりますよ // *Eventually we are forced to stubbornly [=against their wishes] bind an unwanting couple back together again, even though this isn’t logical, nor feasible* (speech in parliament 1981)

Similar pattern of violating facts as such, and not just logic of events, is seen in collocations with *detchiageru*, *kojitsukeru* = to fabricate.

Strongly borrowing on the background knowledge and beliefs of the speaker, this expression is heavy with evaluative meaning. This is a far cry from the purely disambiguating meta-linguistic meaning (‘forced’ causation, involving resistance).

Surprisingly, a far more (pragmatically) ‘modest’ disambiguator for the ‘forced’ type of causation is *chikarazuku(de)*. It doesn’t show in meta-descriptions, but in the corpus is rarely seen without morphological causative – or strong causative verbs, involving resistance, such as *osu* = to push, *ubau* = to take away:

口吻の先に味覚の受容器があり甘みを感じると蜜を飲もうとして伸ばすのです。力づくで飲ませようとするバタバタと暴れたりしてなかなかうまくいきません。慣れが必要です // *Taste receptors are near the edge of the trunk,*

which it pulls out when it feels something sweet. If made to drink the nectar **perforce** – it will flutter, and all will fail. You have to give it time (K.Honda ‘Wonderful butterflies’ 2005)

A good way of judging semantics is collocating with negation and synonyms. In this we find that ‘force’ in causation is understood rather broadly, not necessarily involving direct physical violence:

痛んだ葦を折ることなく、**力づく**でなく、大声をあげず、静かな愛をもって、ただ人を生かす正義をもって  
// Without breaking a rotting vine, not **by force**, without raising your voice, but with quite love and justice that compel most strongly (T.Kato ‘Gospel of Matthew’ 2004), cf:

高校を卒業するまでは、**力づく**でも親のやり方に従わせて来たが // Until she finished school we made her follow the ways of her parents, **even though she could be against it** (R.Mori ‘My family’ 1996)

Resistance from an animate object can be re-interpreted as a resistance from a factor unaccounted for. Here causator and cause are one again, fighting opposite impulses inside. See an optative (operator of will) instead of causative in this respect:

遊び方なんて知らないくせに、それが金持ちちゃったんでこれは遊ばなきゃいけないって、**力づくで遊ぼうと**するんだね // Not a remotest idea of how to play, but money he does have. So he must play! And play **he will at all costs** (Takeshi Beat ‘That’s why the do not love me’ 1991)

Yet another angle in the causator-causee power relations is highlighted in *iya mo oo mo naku*, grammaticalizing two interjections – acceptance and refusal (verbally *without* [any] *no* or *yes*). The causation drama is played out through the eyes of the cause (6 hits out of 7 use passive voice of the verb), but modified is the action of the causator (quite unlike the case of *shibushibu*):

「明後日といえば、二十四日であるな」「はっ」「しからば、二十四日、早々に打立て」「はっ。...かしこまりました」いやも応もなく、おしつけられてしまった // ‘Was it the 24<sup>th</sup> the day after tomorrow?’ ‘Why, yes’ ‘Then we depart on the 24<sup>th</sup>, start earlyish’ ‘Oh... Alright’ In this manner, **no one asking my opinion**, the thing was forced upon me (T.Kaiinju ‘Seigo Takamori’ 2001)

### Tentative conclusions

The three areas we have so far investigated give us a glimpse of how adverbial modification works. It is all the more in demand in the Voice relations in Japanese – paradoxically – the more compact and clear-cut the verb morphology is. Basically, it is there to fill in the lacunae that the ‘official’ grammar inevitably leaves in all the diversity of actual situations. But in a living language, things are very rarely limited to sheer disambiguation. It is only natural from the point of view of the language user, who is not formally set to task of making her utterances absolutely streamlined for logical interpretation. Being human, the speaker is guided by subjective attitudes. Also, acting on analogy, the speaker is free to widen the single unit of lexicon to comprise as many and as concrete attitudinal nuances as necessary. This results in a remarkable pragmatic differences between even semantically close lexemes: *yamu-o ezu* makes for a disclaimer and a warning, *yamunaku* – for a constructive rationalization, ‘trace’ of pragmatic situation management, and *shikata naku* – for an emotional outbreak of frustration of unattainable optimum.

This state of affairs reminds one of paremiology, where one is often forced to admit that the system itself may not be objectively tilted to any single attitude, serving the whole polyphony of views that arises in social interaction. This is the exact case with polyphonic intentions within a single consciousness. As we could see, some modifiers sound supportive of the subject’s autonomy before a super-ego (socially) forced upon him in *iyaiya* (or any intervention at all, indeed, in *iya mo oo mo naku*, or *chikarazuku*). But some, then, become central to a description apologetic of such intervention, see *yamunaku* and *iyademo*. Further diversity is called for by the choice of the Japanese to vary description of similar situations from different points of view, as with *shibushibu* and *iya mo oo mo naku*). Marking empathy in this way is essential in a language with hardly any grammar for the category of person.

Research on Japanese adverbial modifiers has been quite vital in the question of limited selection (or agreement, to use another set of notions) of final grammatical heads [3]. The fragment of linguistic reality in this paper proves this phenomenon as a trend, but disprove it as a strict rule. Besides pragmatization, which works differently from grammar to achieve felicity, an important factor is the online actions of the speaker. Corpus data, largely from non-edited and spontaneous utterances, attest that tautology and mutual anticipatory techniques are too important for spoken speech to be ruled out. Obviously, the speaker, eager to ensure his point, would often choose to over-modify a little, rather than leave ambiguity weakening his point.

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Не указан.

### Conflict of Interest

None declared.

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