

It is obvious that now such conceptual connection is not set as primary and it is not actualized in everyday communication.

The word combination «приватизационный чек» can be used in the modern discourse only within the reference to Russia at the beginning of 90s.

The reality (present for the author) is reflected in the discourse. The connection of the notions ваучер, чек and приватизация was familiar (regular) for members of Russian discourse-language formation, in other language formations such connection was not set without the reference to the events in Russia.

A coherence within a discourse is based on relevant for a concrete language community connections of a language unit. These connections can be determined during the analysis of the functioning of so-called colorisms.

We can study well-known nominations «Красная Москва» and «Красный мак» as the realization of the coherence between the concept красный and the notions Москва and мак. At the present time such connection in the native speakers' Russian worldimage is not set. The unit Москва and the adjective красный are not contiguous. The connection between красный and маки is possible, but in this case the denotatum changes: the word combination красные маки in the language awareness correlate to red poppies, not to cosmetic production like in the soviet epoch.

The analysis of the advertising discourse allows to observe the coherence of nominations of one colour field, sometimes – of the whole concept.

In the nominations of colour shades we can observe the coherence of the colorisms describing them through interrelationship between the subject of the comparison and the advertised colour shade of the cosmetic product (white: снег, арктический белый,

снежный ландыш, искрящийся снег; beige: естественный бежевый, топленое молоко, сливочным крем, песочный, бисквит; red: красная смородина, страстный алый, дерзкий красный, глнтвейн, жажда огня, красный мак; brown: шоколадный мусс, орех, аппетитное какао, горячий кофе, теплый каштан).

The analysis of the discourse reveals that the reflection of colour concepts is not only proper colour nominations (черный, белый, красный) but lexemes mean subjects and phenomena connected with describing colours. Besides a communicant-producer encodes the information in such a way that due to identity of background knowledge perceiving a message recipient without extra intellectual efforts recreates an encoded colour characteristic relying on a coherence between components and in a discourse both in an awareness.

A national causality and linguistic wordimage predetermination can be illustrated with a striking instance of the colour nomination of art goods кассельский коричневый (Faber-Castell, Germany). It is obvious that a native Russian speaker can not realize the shade of brown without extra reference sources. The source of communicative failure is the difference between Russian and German language communities' background knowledge, the absence of conceptual coherence between the components of the colour nomination. Thus in the act of translating a colour nomination the connection between this unit and the denotatum can be lost because of the absence of this unit in one of these linguistic worldimages.

So a coherence is conditioned with entry/non-entry of a particular component in a definite concept fixed in a particular language community's awareness. What is more a cultural experience is essential.

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ЛИНГВИСТИЧЕСКАЯ ТЕОРИЯ В ПОСТИНДУСТРИАЛЬНОМ ДИЗАЙН-ПРОЦЕССЕ

Аннотация

В статье когнитивная теория Р. Лангакера рассматривается как образец лингвистической теории, адаптированной к нуждам постиндустриального дизайна и основывающейся на математическом варианте проективночного знания.

Ключевые слова: когнитивная грамматика, дизайн процесс, философия языка.

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LINGUISTIC THEORY IN POSTINDUSTRIAL THE DESIGN PROCESS

Abstract

The article is devoted to the cognitive theory which was created by R. Langacker is described as the example of linguistic theory which is adapted to the needs of post-industrial design, relies on a mathematical variant of the design knowledge.

Keywords: cognitive grammar, design process, philosophy of language.

In the middle of the 70s of the last century N. Cross highlights one of the features of society that are included in the post-industrial era: relevant is the notion of design, gradually separated from the production process and referred to as "post-industrial design process" [Cross 1982]. Adaptation to the needs of post-industrial design assumed a new look at the ability to design, which was defined as "designer ways of knowing".

The ability to design, or the ability to designing, is recognized as more important than before, more like the ability to "think" that includes the talent of knowledge to realize "how understand", "how to imagine" any object, appearance, phenomenon. Design knowledge was also recognized as a strategic form of knowledge that supports problem solving methods based on previous decisions. Design in its new understanding is proposed to classify three categories: image, problem solving and the search for the ideal.

The change in the socio-interpretative status of design in post-industrial society meant a change in the strategic approach to the description of "state of Affairs" in academic discourse and, as a consequence, the change of state of science, involving the actual change of the content of science. It is at this point J. Freeman and G. Skolimowski, discussing the concepts, which the mind must possess to develop the science, and by which it can comprehend the content of science [Freeman, Skolimowski 2006]. In the works for Them. Kant such basic concepts that contribute to the perception of knowledge was defined as «schemes of the mind» («the schemata view of the mind») [Kant 1994].

In the process of knowledge acquiring the mind, as suggested by H. Skolimowski, follows a certain, predetermined structural template pattern, or acts in accordance with certain thought patterns [Freeman, Skolimowski 2006]. The patterns of thinking are the organizing units of knowledge that allow to structure knowledge into intelligible forms. R. Langacker's cognitive grammar should be considered, as we believe, as a pattern of thinking that represents the specificity of the linguistic theory of post-industrial society, characterized by "designer ways of knowing" and systematization of design knowledge.

Any new hypothesis, argue J. Freeman and G. Skolimowski [Freeman, Skolimowski 2006] is a new invention of a possible world, or, in the terminology of G. Fauconnier, mental space [Fauconnier 1985].

Mental space of R. Langacker is based on the theory of Fauconnier's cognitive models, which includes provisions relating to mental spaces and cognitive models that structure these spaces. Mental space of R. Langacker, like any other mental space, is the environment of conceptualization and thinking, appropriate to any 'state of affairs' in its infancy.

Conceptualization in the mental space, based on the provisions of the post-industrial design process, primarily represented by the category "portraying". Portraying process, according to N. Cross, can't really create new products, because the portraying process itself is a process which involves only the transformation of the design image (projective image, imaginary or abstract imaginary

concept in the mind of the designer) in a specific shape or form. Thus, the portraying process is creative only that invests in a non-existent imaginary shapes and forms. Moreover, the essential nature of creativity of this process lies in the design image which shape, or form then submit.

One of the active forms of Langacker's representation [Langacker 2008] the content of the new format of language theory are schematic drawings that, on the one hand, are representante organizing pieces of knowledge that allows you to structure knowledge into intelligible forms, or patterns of thinking, on the other hand, represent a projective transformation of the image

(design image), or abstract imaginary concept in the mind of the designer-scientist into some particular shape, more understandable to "the reader" of theory.

Thus, reasoning about the features of the organization's meanings include the elements of design knowledge, which, in accordance with the theory of R. Langacker, consists of conceptual content and special construction methods of this content. The term design refers to the theory of R. Langacker with a person's ability to understand and reproduce similar situation alternative ways. As an illustration of the described ability R. Langacker leads the following illustration diagram:

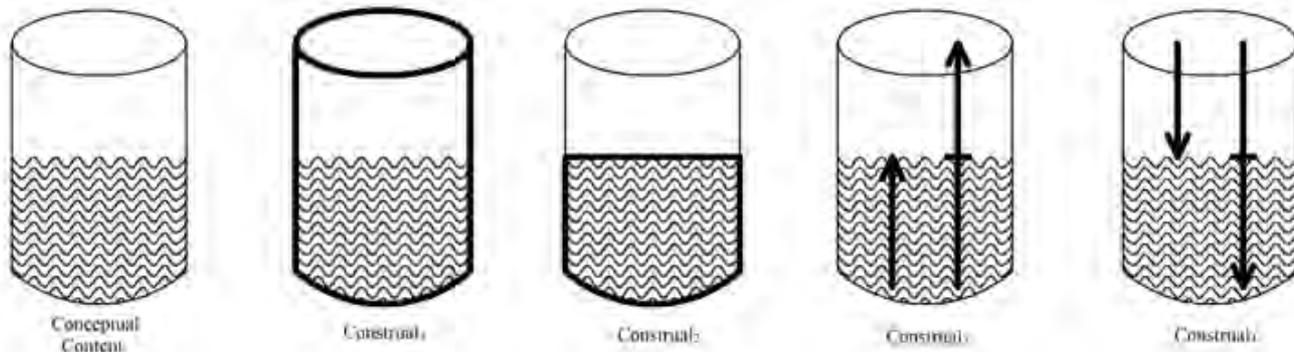


Fig. 1

Conceptual content lies in the question: does the concept of a glass the water, which occupies half of its volume. At the conceptual level, probably we can intensify this content in a neutral manner, as R. Langacker suggests. But as soon as we decode the content linguistically, with the necessity we ascribed to this substance some interpretation, explanation – construal. Figure-diagram shows four options of interpretation due to the difference designata. Each element implies the existence of some content, in turn, each content is constructed through some form.

Thinking about the peculiarities of the lexical meaning involves the search for an answer to a question what includes a lexical meaning. R. Langacker, answering the question about the content of the lexical meaning, begins with consideration of the traditional view. Traditionally, it is recognized that lexical meaning consists of

multiple correlated semantic features or descriptive units (establishments), specifically linguistic in nature, really different from the basic knowledge concerning the type of objectivity that it belongs to.

So the basic properties of a bull, for example, are described by the semantic features [MALE], [ADULT] and [BOVINE]. In such a case, the lexical meaning is more like the dictionary entry, than an article in the encyclopedia. Such an approach is metaphorically described as a dictionary view on linguistic semantics (Fig. 2). The circle represents the whole body of knowledge that the speaker has about the issue under discussion. Discrete set of specifications that constitute the lexical problems of meaning represented by a small rectangle inside the circle

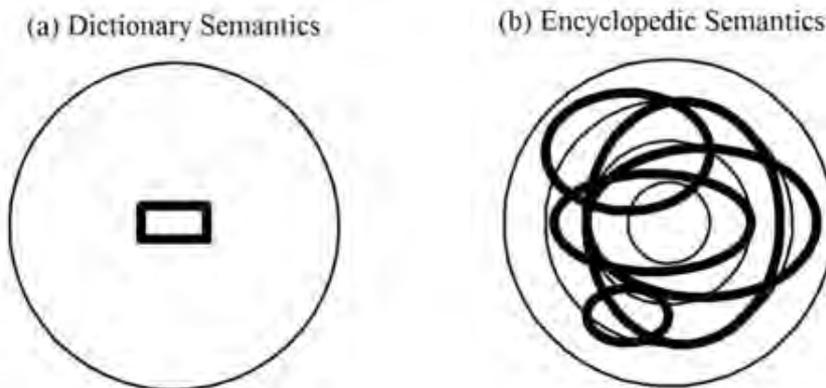


Fig. 2

An alternative view, metaphorically correlated with an encyclopedic semantics, mainly used in cognitive linguistics. In this approach, lexical meaning is represented in a special way as an open body of knowledge related to a certain type of reality. This knowledge is represented in the figure by a set of concentric circles, showing that the components of knowledge have varying degrees of centrality.

Ranking relative to the center is one of the dimensions of a conventional set of values of lexical meaning. With an encyclopedic point of view the lexical meaning can never be absolutely free or absolutely fixed. Absolutely free it can't be, because the expression involves the use of a certain grade of knowledge and specifies the particular way of its introduction. The path cannot be absolutely fixed, because centrality is the question and the subject determined by contextual factors.

Theory of language by R. Langacker demonstrates the possibilities of the application of design method of cognition within analytic philosophy, in which, according to V. Ya. Shramko

[Shramko 2007] logical analysis as a kind of so-called transformative (or interpretive) analysis, takes the first place. A prerequisite of the latter is the expression of an adequate logical form a parsed entity through its transformation in some suitable formal logical language.

When placing the concept of R. Langacker in the context of analytical philosophy of W. V. O. Quine [Quine 1968], we can conclude that the graphical representation of the theory of R. Langacker may be interpreted as ways of cognitive theory portraying, descriptive marks, which are singular terms. These singular terms belong to a new universe, "running" quantified variables of the theory logical form. Subsets of the new universe are selected as extensional of single predicates, being the basis of interpretation.

Each interpretation of the theoretical forms of R. Langacker in the context of ontological relativity of W. V. O. Quine will be referred to as a model, if this form is true in the interpretation. In this case, in the theory of R. Langacker as model may be

recognized only the component of the theory, which is accompanied by a graphic representation and translates the linguistic mind from a mental space, defined by linguistic competence to mental space of a system of pairwise mutually exclusive events, or the space of the system entropy. The entropy is taken in its understanding in applied combinatorics [Kofman 1975] as the mathematical expectation of some random variable, which is able to detect itself if there is a certain probability, contribute to the occurrence of the event, which will become the material carrier of magnitude.

Cognitive theory R. Langacker is described as the example of linguistic theory which is adapted to the needs of post-industrial design, relies on a mathematical variant of the design knowledge

that discovers the identity at the level of the inner form of the philosophy of language "generative grammar" and theory of language "cognitive grammar". In this case, from the point of view of ontological relativity W. V. O. Quine the definition of the universe of cognitive grammar is meaningful only relative to prior theory – generative grammar – and some choice of the transfer of transformational theory into cognitive theory. As the transfer method, in our opinion, the design knowledge is selected what allows in the designing metal space pairwise mutually exclusive events to replace linguistic competence by the ability to design, defined as "designery ways of knowing", and thus, to make next theoretical transformation of everyday reality.

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ЛЕКСИЧЕСКИЕ И СИНТАКСИЧЕСКИЕ ОСОБЕННОСТИ АНГЛИЙСКОЙ ГАЗЕТНОЙ СТАТЬИ

Аннотация

В данной статье рассматриваются особенности английского газетного стиля. Приводятся результаты исследования лексики, синтаксиса и структуры английской газетной статьи. В качестве материала исследования автор использует выпуски газеты The Guardian с 01.12.12 по 01.04.13.

Ключевые слова: газетный стиль, публицистика, английская газетная статья.

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LEXICAL AND SYNTACTIC PECULIARITIES OF AN ENGLISH NEWSPAPER ARTICLE

Abstract

The article considers peculiarities of English journalese. The results of research on lexics, syntax, structure of newspaper articles and headlines are provided. The author uses issues of "The Guardian" from 01.12.12 till 01.04.13 as research data.

Keywords: journalese, english newspaper article, publicism.

Journalese, the style of newspapers, formed in the English language in the middle of 19th century. It has come a long way of shaping. The first English newspaper, called «The News of the Present Week» was published in 1622. Before that there had been periodic news leaflets. But due to the law that permitted using the printing press without king's personal permission, all the information that was to be published in the leaflets was strictly censored. In the end of the 17th century this law was abolished and since that time the history of the English journalese began. For years newspapers have been one of the main sources of information and thanks to their availability in the Internet they stay up to date till today. The language that we see on the newspaper pages has its own lexical and stylistic peculiarities. These peculiarities will be examined in this article.

The structure of the English article.

The majority of English articles have the structure of an inverted pyramid. This means that the main information of the article is summarized in the first paragraph, thus turning the text upside down. The ending, the consequences of an event are put in the first place, whereas the details and the initial cause are revealed later. The aim of such structure is to bring the vital information to the reader's attention as soon as possible, which is in the first passages of the article. Secondary information is introduced in the third-fourth paragraph of the article, though the reader might not read so far. In his article "the birth of the inverted pyramid" an American journalist and writer Chip Scanlan says that the appearance of the structure of the inverted pyramid owes much to the invention of the telegraph, that happened 150 years ago. Given that the messages were expensive, journalists tried to avoid the copious style of 19th century and invented a new, compressed style. [6]

According to the research 48 articles out of the analysed 50 have the structure of the inverted pyramid and only two have the

chronological structure. It should be pointed out that this structure is very convenient for news texts as it gives the reader the possibility to learn about the changes in a particular situation very quickly.

Peculiarities of English newspaper headlines.

The distinguishing feature of an English headline is simplified grammar. In passive constructions the verb "to be" is often omitted:

Chinese traffic police given anti-smog nasal filters (27.03) instead of *Chinese traffic police IS given anti-smog nasal filters;*

French driver trapped for an hour in speeding 125mph car with no brakes (13.02) instead of *French driver WAS trapped for an hour in speeding 125mph car with no brakes.*

Articles and possessive pronouns are also omitted: *Princess Diana's dress snapped up by anonymous bidder as surprise for wife.*(19.03).

The Present Simple Tense is mainly used in headlines, even if past actions are described. The Present Simple tense gives a reader the feeling of simultaneity of events:

Paris fashion week: Raf Simons repeats Oscars triumph for Dior. (1.03)

Andrew Marr leaves hospital nearly two months after suffering a stroke. (01.03)

The use of quotations and direct speech is common for English headlines:

73-year-old bank robber 'wanted to return to jail'. (13.02)

Nicolas Sarkozy: I'd return to politics only to save France. (06.03)

Relaxation of US cannabis laws 'violates UN drug convention'. (22.03)

The jobseeker's story: 'I'm not proud to say I've gone begging'. (22.03)