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## КАТЕГОРИЯ ЗАЛОГА И СЕМАНТИЧЕСКИЕ ТИПЫ СИТУАЦИЙ В КУМЫКСКОМ ЯЗЫКЕ

Аннотация

В данной статье рассматриваются залоговые преобразования на морфологическом уровне, меняющие семантический потенциал лексемы, что на поверхностном уровне проявляется в изменении синтаксической конструкции, падежном преобразовании членов предложения, а на семантическом уровне в смене их ролей. Исследование проводится на материале глаголов “состояния” и глаголов “действия”. Глаголы первой группы, хотя и разнообразные по оттенкам своего вещественного значения, объединяются общей семантикой: они характеризуют всегда “собственные манифестации субъекта”, и поэтому передают простую ситуацию. Они обладают общей фазовой структурой и всегда манифестируют только медиальную фазу процесса, поэтому они в аспектологической классификации относятся к непредельным глаголам. Глаголы второй группы реализуют смысл “делать так, чтобы наделить объект свойством или оказать на него воздействие способом, мотивированным вещественным значением” и, следовательно, включают в ситуацию большее число участников. Их фазовая структура более сложная, часто трехчастная, она имеет обязательно конечную фазу, поэтому они передают сложную ситуацию, а в аспектуальном плане относятся к предельным глаголам. Выявлены и описаны семантические типы ситуаций репрезентируемых двумя семантическими типами глаголов в кумыкском языке.

**Ключевые слова:** залог, категория залога, семантические типы ситуаций, функции, кумыкский язык, тюркские языки.

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## CATEGORY OF VOICE AND SEMANTIC TYPES OF SITUATIONS IN KUMYK LANGUAGE

Abstract

This article discusses voice transformation at the morphological level, which changes the semantic potential of the lexical unit. At the superficial level it manifests itself in the change of syntax, transformation of sentence parts, and at the semantic level in their changing roles. The study is based on “state” verbs and verbs of “action.” The verbs of the first group, although various in terms of shades of their real value, are combined by general semantics: they always characterize “their own manifestations of the subject” and therefore convey a simple situation. They have a common phase structure and always render only the medial phase of the process, thus from the point of view of aspect classification they belong to irregular verbs. The verbs of the second group render the meaning of “to give an object a certain property or impact it in such a way, which is motivated by real value” and therefore they include a greater number of participants of the situation. Their phase structure is more complex, often three-part, it has an obligatory final phase, so they render a difficult situation, and in terms of aspect they belong to terminative verbs. Semantic types of situations have been identified and described as represented by two types of verbs in the Kumyk language.

**Keywords:** voice, category of voice, semantic types of situations, functions, Kumyk language, Turkic languages.

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Voice as a grammatical category of the verb is well studied from both formal and a substantive point of view. However, the analysis of this category in a particular language based on the semantic structure of lexical meaning of the verb allows us to discover new facts that are relevant for the grammar of the language, and for subsequent theoretical generalizations. In modern Turkic studies, as well as in general linguistics, there is no established definition of the voice: there is controversy concerning the content of the concept of “voice”, qualification of the status of this category in the language, its content. The review of a number of points of view of turkologists is presented in A.Shcherbak's work. He himself is inclined to think that voice “characterizes the action in terms of participation of the subject of the utterance” while the voice paradigm includes traditionally distinguished 5 forms of Turkic voice – real, passive, reflexive, mutually-compatible and causative [18, 104].

Below is an attempt to interpret the Turkic voice as a way of modifying the substantive meaning of the verb (= of the displayed situation) by special affixes attached directly to the root (base) of the verb. In this case there is a complex transformation of the indicated semantic component of a lexical unit, and the structure of the situation is modified due to created value of the voice index, which interacts with the initial value of the lexical unit. This results in the change of

the nature of relations between the participants of the situation, which is reflected on the syntactic level. However, it should be pointed out that a common semantic identity of the original and the modified lexical units is preserved here, as this change does not lead to the creation of a new concept of the reflected. Such a transformation is similar to the transformation within the modes of action of the verb, when specified, features of the same process are modified (process-component of the meaning of the lexical unit) in phase-temporal relation, while maintaining the semantics of the verb [8, 128-139].

A similar opinion about voice transformations in Turkology have been expressed by V. Guzev: [3, 53].

Theoretically speaking, we rely on the concept of the voice offered by G. Silnitsky [12, 54] and D.Nasilov. Voice is defined “as a grammatical category which shows regular relationship between the elements of valency paradigms of verbal lexical units, correlating with regular changes of these lexical units. In other words, voice ranks fix regular correspondences between certain changes of verbal valency and certain semantic shifts in verb meaning” [12, 54]. And although he is focused on the syntactic level of voice transformations representation (voice is a lexical and syntactic category), the fact that this category appears on three language levels – syntactical, morphological and lexical, is important for us and is connected with certain

(valency) changes in lexical units and, in the long run, in transformation in the area of structuring of the situation itself with its members, i.e. with modifications of the real component of the lexical meaning of the verbal lexical unit, with is a reflection of the changed properties and relations and their carriers in extralinguistic reality. Hence, there is direct dependence of the voice transformation and the semantic verb class.

The lexical meaning of the verb represents both real value (1), which belongs to the class of “attributes” (1a.) and the nominative, which indicates properties or relations highlighted in reality and assigned to this sign of the language, as well as classifying grammatical (= part of speech) value (2), the most generalized one and firmly knit by the power of the language system with the first one. It also organizes the content of the “attribute” based on the “process” (2a), but does not exist separately, i.e. it is not independent [8, 127-136].

Lexical unit as a functional unit of the language contains another type of information – it is a certain focus on the

association with auxiliary parts of the language and it is oriented towards the system of the language. This type of semantic information can be conventionally called derivational inclination (3) or verbality (3a), because it implies going through possible combinations of a certain lexical unit with derivational indices in a particular language. Auxiliary parts are the carriers of grammatical information, auxiliary grammatical values [8, 127-140]. They are additional for lexical ones and are usually expressed through “grammatical ways” [11, 253], through affixation and analytical formations in the first place. Semantic orientation, derivative inclination of a lexical unit and corresponding affix are always mutually oriented. Derivational and relational values are “formal values typically attributed to lexical meanings, they naturally accompany individual concrete representations” [10, 21-23].

Based on the foregoing, the semantic structure of a lexical meaning of the verb can be represented as follows:

Table 1

1.Substantive meaning	2.Classifying meaning	3.Derivational inclination
1a. attribute	2a. process	3a. verbality

In Turkic languages voice transformations are presented at the morphological level, morphemes of this category change the semantic potential of a lexical unit which is manifested in the change of syntax, case transformation of the sentence parts at a superficial level and at the semantic level in their changing roles.

Given the functional features of affixes in agglutinative languages and the status of grammatical categories in them, we exclude the original form of the verb (in traditional terminology it is “the main voice”) from the voice paradigm [4], [3, 50-53]; then we should talk about 4 voices with special affixes in Turkic languages.

Let us take two large semantic classes of verbs – “state” verbs and the verbs of “action” without resorting to more detailed division of verbs into semantic subtypes (for example, a detailed classification of the verbs in the works of G.Silnitsky). The verbs of the first group, although various in shades of substantive meaning, are combined by general semantics: they always characterize “their own manifestations of the subject” as they are defined by V. Gak; therefore, they convey a simple situation. They have a

common phase structure and always render only the medial phase of the process, thus from the point of view of aspect classification they belong to irregular verbs. The verbs of the second group render the meaning of “to give an object a certain property or impact it in such a way, which is motivated by a real value” and therefore they include a greater number of participants of the situation. Their phase structure is more complex, often three-part, it has an obligatory final phase, so they render a difficult situation, and in terms of aspect they belong to terminative verbs. Most of these verbs are classified as causative by G.Silnitskiy.

Here we provide the general scheme of the real changes in the semantics of these groups of verbs using voice indices in the Kumyk language (we use the indexing of Table 1, all verbs will have a derivational intention, so index “3” is not applicable; Sb – subject, Ob – object, possible index 1, 2, 3, S – state).

Sentence *Денгизни толкъунлары гюнню шавласына йыртыллап тура* “Sea waves sparkle in the sunshine” represents a simple nonterminative situation.

Table 2

<i>йыртыллап тура</i>	
1. “sparkle”	
1a. Sb —S Simple situation	2a. .../c/... nonterminative

Sentence *Марьям помидорлар жувду* “Mariam washed tomatoes” represents terminative complex causative situation.

Table 3

<i>жув-</i>	
1. “wash”	
1a. Sb— (impact) —S—Ob — complex causative situation	2a. -c/c/c terminative

Making simple situation a complex causative one can be done through causative affix –т: *йыртыллатды* “make

shine”: *Гюнню шавлалары эртенги кьарны йыртыллатды.*

Table 4

<i>йиртылла-</i>	+	<i>-т-</i> aff. causative	= <i>йиртылат-</i>
1. “make shine”		(impact)	
1a. Sb — S — simple situation		—(Ob) — S	2a. -c/c/c
making simple situation a complex causative one			emergence of a terminative phase = terminative

Complex complicated marginal situation with a double causation is implemented only on the foundations of transition: *Анасы кызына этиклерин жувдурду* “Mother

made daughter wash the boots.” There is a complication of the impact phase because of the emergence of new participants.

Table 5

<i>жув-</i>	+	<i>-дур-</i> aff. causative	= <i>жувдур-</i>
1. “make wash”		—(impact)	
1a. Sb — (impact) — S — Ob — S complex causative situation		Sb imp. — + second causation: new participants	2a. -c/c/c/c
complex complicated situation with double causation			complication through an impact phrase = terminative

Complex causative situation is simplified through the removal of the participants of the situation. The emphasis is

on the result of the process: *Мен «Ёлдаш» газетге язылдым* “I subscribed to the newspaper “Yoldash”.

Table 6

<i>яз-</i>	+	<i>-ыл-</i> aff. passive	= <i>языл-</i>
1. “subscribe”		passivisation	
1a. (Sb — (impact) —) — S — Ob — — S — complex causative situation		change of relations — removal of participants	2a. -/c/-c-
complex causative situation is simplified (decausation)			emphasis on the final phrase, result of the process

The indicator of the passive is possible with one-position predicates. In this case, Kumyk, like many other languages, selects the coding strategy of the actant by dative: *газетге язылма* “subscribe to the newspaper”, *сугъа гёмюлме* “plunge into the water.” With the help of *-ыл-* index the so-called decausative is formed – the result of transformation of the original diathesis when the verb loses its agentive valency: *эшик ябулду* “door is closed”, *тоюн чечилди* “the knot has untied.”

Index of the passive can also serve as a facilitative marker, formally similar to decausative (the verb loses its agentive valency the same way). Facilitative differs from the latter one by its semantic content: it points to a permanent property inherent in

any object: *Чабакъ кьармакъ булан тутула* “Fish is caught with a fishing rod.”

Predicate with index *-ла + н* can render the meaning of a constant attribute that characterizes the subject of the action. As you can see, this type of diathesis transformation is opposed to the previous two: here the verb loses its patient valency. *Яилар уьйлендилер* “All children are married.”

In the sentence *Ермолов жувуна ва гийине эди* (I.Kerimov) “Yermolov washed and dressed” represents complex terminative causative situation. Change of the situation on the level of the participants and their connections is rendered through reflexive.

Table 7

<i>жув-</i>	+	<i>-ун-</i> aff. reflexive	= <i>жувун-</i>
1. “wash”		reversibility	
1a. Sb — (impact) — S — (Ob) — S complex causative situation		change of relations – compression of participants (Ob = Sb)	2a. -c/c/c
change of the situation on the level of the participants and their relationships			termin

Complex terminative causative situation is presented in the sentence *Анасы да, кызы да объюшдюр* “Mother and daughter kissed.” Reciprocity renders the change in the situation

at the level of the participants and their relations, sometimes the situation multiplies according to the number of participants.

Table 8

<i>оьн-</i>	+	<i>-юш-</i> aff. reciprocity	= <i>оьъюш-</i>
“kiss”		compatibility/ mutuality	
1a. Sb1,2,3.. — (impact) — S — Ob1.2 ... — S — complex causative situation		adding participants (+ sometimes multiplying situation according to the number of participants)	2a -c/c/c (// + -c/c/c)
change of situation at the level of participants and their connections			terminative



Bifunctionality of components comprising multiple subject of elements is revealed in the following – voice can be rephrased as two non-voice structures with interchangeable subject and object: *Анасы да, кызы да объюшдюлер* “Mother and daughter hugged each other” = *Анасы кызын объню + Кызы анасын объню* “Mother hugged daughter + Daughter hugged mother.”

A special feature of voice in the Turkic languages is their compatibility within the same word forms; compare: causative + passive; reflexive + causative reflexive +

reciprocity; causative + reciprocity; + causative + causative; causative + reflexive; reflexive + causative + passive, and so on.

Accretion of the causative affix to reflexive leads to the emergence of new participants of the causative situation: decausative situation becomes causative. *Анасы яшын чечиндирди (гыйиндирди)* “Mother dressed (undressed) a child.” There are two participants in the situation: the child who is passive in this case, and the mother, who is an active participant of the action (one-sided causation).

Table 9

<i>чеч-</i>	+	<i>-ин-</i> aff. reflexive	+ <i>-дир-</i> aff. causation	= <i>чечиндир-</i>
“undress”		reversibility	causation	
1a. Sb 1,2,3.. — (impact) -S — Ob1.2 ... —S- complex causative situation		change of relations – participants compression	Sb imp. + second causation: new participants of causation	2a -c/c/c (// + -c/c/c)
change of situation at the level of participants and their connections				terminative

A relatively larger number of participants can be represented in the word form passive + causative: *индир* “hook” *Сен мени машинни бортуна*

*индирсенг, минин болажакъ эдим* “If you hooked me by the drill of the machine, I could get into the car.”

Table 10

<i>ил-</i>	+	<i>-ин-</i> aff. reflexive	+ <i>-дир-</i> aff. causation	= <i>индир-</i>
“hook”		passivisation	causation	
1a. Sb 1,2,3.. — (impact) -S — Ob1.2 ... —S- complex causative situation		change of relations – participants compression	Sb imp. + second causation: new participants of causation	2a -c/c/c (// + -c/c/c)
change of situation at the level of participants and their connections				terminative

Accretion of the causative affix *-дир* to reciprocity leads to a different complex situation: there are more participants than in the previous situation and all participants are involved in the implementation of the verbal action (mutual

causation). *Анасын да, яшын да мен тангала бавда гёрюшдюрежекмен* “Tomorrow I organize a meeting of mother and child in the garden.”

Table 11

<i>гёр-</i>	+	<i>-юш-</i> aff. reciprocity	+ <i>-дюр-</i>	= <i>гёрюшдюр-</i>
“make meet”		compatibility/mutuality	causation	
1a. Sb 1,2,3.. — (impact) -S — Ob1.2 ... —S- complex causative situation		adding participants (+ sometimes multiplying situation according to the number of participants)	Sb imp. + second causation: new participants of causation	2a. -c/c/c (// + -c/c/c)
change of situation at the level of participants and their connections				terminative

Basics of the verbs that have inducing affixes (both transitive and intransitive) can take secondary inducing affixation and by that form verbs with even more advanced semantic relations at the level of participants in the situation. At the same time verb forms also acquire the ability to be

combined with the complement in the dative case, which is the actual performer of the action, indicated by the original basis [5, 24]. *Мен Вовагъа анасына кагъыз яздыртажакъман* (M.Yagiyaev) “I will make Vova write a letter to his mother.”

Table 12

<i>яз</i>	+	<i>-дыр-</i> aff. causative	+ <i>-т-</i> aff. causative	= <i>яздырт-</i>
«write»		impact	causation	
1a. Sb 1,2,3.. — (impact) -S — Ob1.2 ... —S- complex causative situation		Sb imp.— + second causation: new participants	Sb imp.— + third causation: new participants	2a -c/c/c (// + -c/c/c)
change of situation at the level of participants and their connections (double causation)				terminative

Basics of verbs that have inducing affixes (both transitive and intransitive) can take secondary affixation of the passive. This results in the removal of the participants of the

situation. *Бизин ёлугъув радиодан билдирилди* “Our meeting was reported on the radio.”

Table 13

<i>бил</i> + <i>-дур-</i> aff. causation + <i>ул-</i> aff. reflexive = <i>билдурил-</i>			
“know”	impact	passivisation	
1a. Sb 1,2,3.. — (impact) -S — Ob1.2 ... —S-complex causative situation	Sb imp.— + second causation: new participants	change of relations – participants compression	2a -c/c/c (// + -c/c/c)
change of situation at the level of participants and their connections			terminative

Basics of the verbs with inducing affixes (both transitive and intransitive) can consistently increase inducing affixes (no more than three, and in some cases four affixes) to the same verbal basis [15, 104], [2, 93] and thereby form verbs with even more advanced semantic relations at the level of the participants of the situation: they are used to express actions, not committed by a second, third, and sometimes

fourth person who is reached by the first person through the second and third person, for example, *яздыртдыр-* “force someone to force the third person and the third person forces the fourth one to write.” At that verb forms also acquire the ability to be combined with the object in the dative, which is the actual performer of an action, indicated by the original foundation.

Table 14

<i>яз</i> + <i>-дыр-</i> aff. causation + <i>-т-</i> aff. causation + <i>-дыр</i> aff. causation = <i>яздыртдыр-</i>				
“write”	impact	impact	impact	
1a. Sb 1,2,3.. — (impact) -S — Ob1.2 ... —S-complex causative situation	Sb imp.— + second causation: new participants	Sb imp.— + third causation: new participants	Sb imp.— + fourth causation: new participants	2a -c/c/c (// + -c/c/c)
change of situation at the level of participants and their connections				terminative

Accretion to the reflexive of the causation affix in the Kumyk language leads to the emergence of new participants of the causative situation: decausative situation becomes

causative. Such causative can take a secondary affixation of the passive. This results in the removal of the participants of the situation.

Table 15

<i>жый</i> + <i>-ыш-</i> aff. reflexive + <i>-дыр-</i> aff. causation + <i>-ыл</i> aff. passive = <i>жыйышдырыл-</i>				
“collect”	compatibility	impact	passivisation	
1a. Sb 1,2,3.. — (impact) -S — Ob1.2 ... —S-complex causative situation	mutuality	Sb imp.— + second causation: new participants	removal of participants (decausation)	2a -c/c/c (// + -c/c/c)
change of relations at the level of participants and their connections (decausation)				

Taking into account these considerations, it is possible to discuss the grammatical status of voice in the Turkic languages. Since at the actual voice derivation the lexicographical interpretation of the lexical unit is preserved (typical notes in Turkic dictionaries: *induc. from ...*, *revers. / compat. from ...*), then such a transformation can be

considered as shaping a verb, like shaping the modes of verbal action, but it, like the latter one, is located in the border area (vibration area), as it may affect the denotative, word-formation and categorical grammar layers in language semantics [9, 104-112].

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## РИТОРИЧЕСКАЯ СТРУКТУРА ИССЛЕДОВАТЕЛЬСКОЙ СТАТЬИ ПО СТОМАТОЛОГИИ

*Аннотация*

*Несмотря на чрезвычайно широкий круг стоматологического дискурса и большое число журналов на английском языке, посвященных научному обсуждению ключевых вопросов стоматологии среди профессионалов в сфере различных дисциплин, число опубликованных работ в области прикладных языковых исследований, посвященных жанру научной статьи по стоматологии, представляется небольшим. В связи с чем данная работа стремится расширить понимание этого профессионального жанра. Цель исследования - предложить теоретически обоснованное понимание риторического структурирования исследовательской статьи ввиду условного и стандартизированного характера этого коммуникативного события. Значимость данного исследования видится в его практическом применении для неанглоязычных профессионалов в области стоматологии, готовых издать свои рукописи в научных журналах на английском языке, а также для специалистов по прикладной лингвистике в обучающих целях.*

**Ключевые слова:** исследовательская статья, жанр, риторическая структура, стоматология.

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## RHETORICAL STRUCTURE OF THE RESEARCH ARTICLE IN DENTISTRY

*Abstract*

*Despite the vastly increased size of dentistry discourse community and the large number of journals in English dedicated to the scientific discussion of the key issues in dentistry amongst professionals of all disciplines, there appears to be comparatively little published research in the field of applied language studies on the research article genre in dentistry. Therefore, the article aims at broadening the understanding of this professional genre. The objective of the study is to offer a theoretically grounded insight into the rhetorical structuring of the research article in view of the conventionalized and standardized character of this communicative event. The relevance of this study is seen in its practical application for non-Anglophone dentistry professionals willing to publish their manuscripts in scientific journals in English as well as for applied language specialists for teaching purposes.*

**Keywords:** research article, genre, rhetorical structure, dentistry.

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### Introduction

Dentistry has established itself as a valuable and recognized profession worldwide, and research in dentistry has become highly important not only to the professionals in dentistry but also to society. The scientific community in dentistry, that is dentists, academic staff, scientists and students, has increased to the same extent as the number of dentistry journals and conferences.

Today we are witnessing an overwhelming Anglophone supremacy in research articles in the field of dentistry published by such international journals as *The Journal of Dentistry*, *British Dental Journal*, *The Journal of the American Dental Association*, *European Journal of Dentistry* to mention a few. Moreover, there has been a rapid growth of e-journals, which broadens the access to published research as well as affects the schematic structure of research articles (henceforth RAs).

There is no doubt that the English language has become the world's principal language of research. Flowerdew [8, 301] mentions a number of factors that have contributed to this phenomenon: first, the internationalization of higher education and research; second, the establishment of league tables, in which publications in high impact journals are important indicators of high standards, and alike. As a result, publishing manuscripts in high-impact-factor journals, which are usually in the English language, is required for promotion in countries worldwide.

Research articles written for the disciplinary discourse community in dentistry, viewed as an internal community within the institution and/or beyond having specialized expertise in a particular field, contribute to the body of knowledge in dentistry and are 'richly persuasive rather than flatly expository' [9, 218].

Gunnarsson [4,61] contends that 'language and discourse are essential elements in the construction of medical science, in profession-building and in the shaping of a medical scientific community.' The RA genre plays an important role in this process, as it not only constructs scientific knowledge and the role of scientist in society, but also contributes to social networking among medical scientific community all over the world.

Writing about the history of the medical article genre, Gunnarsson [4, 64] claims that 'the medical article genre has become a within-science genre', which means that the RA has emerged as a purely scientific internal genre addressed exclusively to the members of the discourse community, that is scientists and expert readers in dentistry, 'without having to bother about a growing gap between the lay public and the experts' (ibid.).

Thus, the goal of this study is to explore the genre of research article in dentistry in order to deepen the understanding of this professional genre. It aims at offering a theoretically grounded insight into the rhetorical structuring of the RA, which is of relevance to the discourse community in dentistry and beyond.

### The concept of genre

Nowadays the concept genre embraces the predictable and recurring academic, professional and other text types that are used in a range of contexts. The most seminal definition of a genre has been proposed by Swales [10, 120], which claims that a genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences

and constraints choice of content and style. If all high probability expectations are realized, the exemplar will be viewed as prototypical by the parent discourse community.

From this definition, it is obvious that an important aspect of the genre identification is a communicative event, in which two parties, that is, the writer and the reader engage in communication through the text. The parties share the understanding of the communicative purpose, which helps them distinguish one genre from another. The communicative purpose is the most important factor in genre identification because any major changes in it will give a different genre, but minor changes will help identify sub-genres, that is, a sub-type of a genre or a part-genre, that is, a section of a full genre (Bhatia, 1998: 45). The definition above also suggests that genres have a schematic structure, and the parties of the communicative event draw on this structure for constructing and construing the genre.

Similarly, Tribble (1996) and Hyland (2002) hold that a genre is a structured and conventionalized communicative event, and the members of the discourse community recognize the conventionalized internal structures of the genres. Moreover, Gunnarsson [4, 65] contends that 'a robust scientific community reveals itself in firm genre conventions: in more homogeneous texts and also in explicit indications of group affiliation'.

Although genres are typically associated with recurring rhetorical contexts and are identified on the basis of a shared set of communicative purposes with constraints on allowable contributions in the use of lexico-grammatical forms, they are not static. Language users might vary the optional generic conventions in order to achieve their communicative purposes; however, they should follow mandatory structural patterns and lexico-grammatical features of specific genres which define their limits in order to ensure the pragmatic success of the genre in the appropriate context.

Genres are based on text-external, non-linguistic criteria, that is, the communicative purpose of the specialist community and the intended audience. In order to achieve specific goals of the genres, their discourse is constructed in several moves, that is, functional units fulfilling a coherent communicative function in the genre relating 'both to the writers purpose and to the content that s/he wishes to communicate' (Dudley-Evans and St John, 1998:89) and steps, that is, sub-sets of the move that realize specific communicative functions, based on internal, linguistic characteristics.

The genre analysis of the schematic structure of genres provides insightful information for writing the RA genre in dentistry.

### The research article genre

Analysing the structure of medical RAs in Sweden from a diachronic perspective, Gunnarsson [4, 65] concluded that the titles of the headings used to structure the RA have shifted from the ones relating to the content of the RA to its structure, that is, Material, Methods, Results, Discussion and Conclusions, which confirms general scientific tendencies as well as 'reflects a more homogeneous organization of the texts'. Gunnarsson [4, 66] argues that the medical RA has become established as a genre, which is an indicator of a growing medical discourse community. Also, for the dentistry scientific discourse community, published RAs are important markers of group membership.

Typical RAs form the so-called IMRaD structure, that is, the Introduction, Methods, Results and Discussion [3, 156-157]. Each of these four moves has a communicative purpose. The Introduction, moving from general topic-related issues to the particular research question/hypothesis,

aims at providing the rationale for the RA as well as attracting the readers' interest. The Methods section, being the narrowest part of the RA, describes the methodology, materials and research procedure. The Results section describes the findings, and the Discussion section provides 'an increasingly generalized account of what has been learnt in the study' (ibid.).

Ferguson offers the structure of the medical research article [8, 260]:

<u>Introduction</u>	Move 1 Presenting background information;
	Move 2 Reviewing related research (including limitations);
	Move 3 Presenting new research;
<u>Methods</u>	Move 4 Describing data collection procedure;
	Move 5 Describing experimental procedures;
	Move 6 Describing data analysis procedures;
<u>Results</u>	Move 7 Indicating consistent observation;
	Move 8 Indicating non - consistent observation;
	Move 8 Indicating non - consistent observation;
<u>Discussion</u>	Move 9 Highlighting overall research outcome;
	Move 10 Explaining specific research outcomes;
	Move 11 Stating research conclusions.

Having reviewed the openly available RAs in the British Dental Journal, it can be concluded that the RA in dentistry also tends to exhibit homogeneity in terms of the schematic structure, that is, the RAs are structured as follows: the Abstract, Background, Methods, Results, and Discussion. This indicates a strengthening of the RA genre conventions in dentistry. However, it is advisable to check the relevant publisher or journal before starting to write the RA, as they may have particular guidelines which should be followed.

The *Abstract* as a part-genre provides a description or a concise factual summary of the RA. Its importance has increased with the emergence of online databases, which offer free access only to abstracts but not RAs. The schematic structure of the Abstract is a carrier of disciplinary discourse community's assumptions as to its form, and due to the 'vastly increased size of the medical discourse community' [8, 248] and its keen interest to publish their RAs, researchers must meet the discourse community's expectations and structure their abstracts appropriately.

Swales [10, 181] contends that the RA abstracts follow the IMRAD pattern and points to five typical moves, that is, the Introduction, Methods, Results and Discussion, each move having a specific communicative purpose.

The Journal of Dentistry (Online) requests that the Abstract is presented under explicit subheadings: the Objectives, Methods, Results, and Conclusions. The British Dental Journal (BDJ) (Online) says that the Abstract should be structured under the following explicit headings: the Objective, Design, Setting, Subjects (materials) and methods, Interventions, Main outcome measures, Results, and Conclusion(s):

**Objective:** *The abstract should begin with a precise statement of why the study was done, usually in one sentence. It should be possible to make a connection between the conclusion and the objective.*

**Design:** A few words describing the type of study — for example, 'double blind trial', 'prospective random control trial', 'retrospective analysis', 'open study', and whether the study was single or multi-centre.

**Setting:** To assist readers to assess the applicability of the study to their own circumstances this paragraph should state whether the setting was the community, a university department, a hospital, or general practice. The country and year of the study should be given.

**Subjects (materials) and methods:** This should state whether and how subjects were selected and from what population. This will give the reader an idea of the generalisability of the results.

**Interventions:** This should include a description of any intervention. Generic names of drugs are preferred but trade names may be given as well in case there is some difference in the formulation from country to country.

**Main outcome measures:** Methods by which patients were assessed or the success of experiments judged should be mentioned, and those that may be unfamiliar to readers should be described. The outcome that was sought should be stated.

**Results:** The main results should be given, including the number, gender and age of the subjects, together with a note of the fate of exclusions and withdrawals. Numerical results should be stated as mean (SD) or mean (SEM) in the case of normally distributed data, and median (range or interquartile) if the data are skewed; 95% confidence intervals (CI) and the level of significance of differences

should be indicated. If the differences in the main outcome measures between two (or more) groups are not significantly different the 95% CI for the difference should be given and any clinical inference stated.

**Conclusion(s):** Only those conclusions supported by the data that are presented should be given, followed by a short statement on the clinical applications of the results, if any, bearing in mind the limitations implicit in the study — for example, size of sample, number of withdrawals, or length of follow-up. (BDJ: Online)

The communicative function of the *Introduction* is to show the relevance of a particular study by placing it in the context of the previous research. A disciplinary discourse community may affect the way introductions are structured, though.

In Swales' CARS model, the communicative function of Move 1 is to introduce the research field by showing that the particular research area is relevant, interesting or problematic in some way and by introducing items of previous research in the field. Move 2 aims at establishing a niche by indicating a gap in the previous research, raising a question about it, counter-claiming, and/or extending previous knowledge in some way. The purpose of Move 3 is to occupy the niche by outlining purposes or stating the nature of the present research, and/or indicating the structure of the RA. Thus, here the writer states the significance of the research problem, indicates the research method used and the population of the research, followed by the outline of the RA.

MOVE 1: ESTABLISHING A RESEARCH TERRITORY	
STEP 1: by showing that the general research area is important, central, interesting, problematic, or relevant in some way (optional)	SITUATION
STEP 2: by introducing and reviewing items of previous research (obligatory)	
MOVE 2: ESTABLISHING A NICHE	
STEP 1 by indicating a gap in the previous research, raising a question about it, or extending previous knowledge in some way (obligatory)	PROBLEM
MOVE 3: OCCUPYING THE NICHE	
STEP 1: by outlining purposes or stating the nature of the present research (obligatory)	SOLUTION
STEP 2: by announcing principal findings (optional)	
STEP 3: by indicating the structure of the RP (optional)	

Fig. 1 - CARS Model for Article Introductions (adapted from Swales, 1990)

Figure 2 below emphasizes the structuring of the introduction: from more general statements to more specific ones.

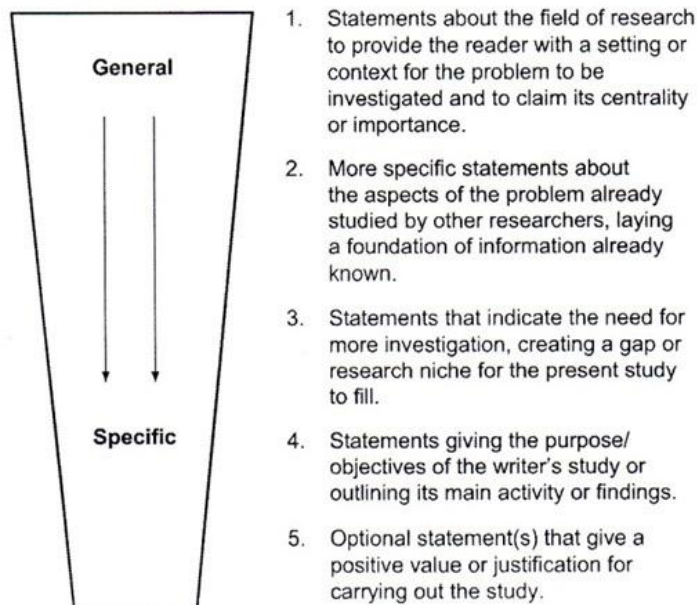


Fig. 2 - Research article introduction: structure (Cargill and O'Connor, 2009)

The Journal of Dentistry sets the guidelines for the structure of the Introduction. It 'must be presented in a structured format, covering the following subjects, although not under subheadings: succinct statements of the issue in question, and the essence of existing knowledge and understanding pertinent to the issue. In keeping with the house style of Journal of Dentistry, the final paragraph of the introduction should clearly state the aims and/or objective of the work being reported. Where appropriate, a hypothesis (e.g. null or a priori) should then be stated' (Online).

In the *Methods section* of the RA, scientists inform the reader about the research methods used in the study, give an

account of how data were collected, what the procedure for the experiment or any other research method was, and how the data analysis was conducted. The *Methods* section should be clear and detailed enough for another researcher in the field to replicate the study and reproduce the results. The *Methods* section is generally structured in three rhetorical moves: (1) describing data collection procedures, (2) delineating procedures for measuring variables, and (3) elucidating data analysis procedures. Figure 3 below provides a detailed account for structuring the *Methods* section [7]. Each of the rhetorical moves is broken into more detailed steps.

		<i>Step 1</i>	Describing the sample
<b>Move 1</b>	Describing data collection procedure/s	<i>Step 1A</i>	Describing the location of the sample
		<i>Step 1B</i>	Describing the size of the sample population
		<i>Step 1C</i>	Describing the characteristics of the sample
		<i>Step 1D</i>	Describing the sampling technique or criterion
		<i>Step 2</i>	Recounting steps in data collection
		<i>Step 3</i>	Justifying the data collection procedure/s
		<i>Step 3A</i>	Highlighting advantages of using the sample
		<i>Step 3B</i>	Showing representativity of the sample
<b>Move 2</b>	Delineating procedure/s for measuring variables	<i>Step 1</i>	Presenting an overview of the design
		<i>Step 2</i>	Explaining method/s of measuring variables
		<i>Step 2A</i>	Specifying items in questionnaires/databases
		<i>Step 2B</i>	Defining variables
		<i>Step 2C</i>	Describing method/s of measuring variables
		<i>Step 3</i>	Justifying the method/s of measuring variables
		<i>Step 3A</i>	Citing previous research method/s
		<i>Step 3B</i>	Highlighting acceptability of the method/s
<b>Move 3</b>	Elucidating data analysis procedure/s	<i>Step 1</i>	Relating (or 'recounting') data analysis procedure/s
		<i>Step 2</i>	Justifying the data analysis procedure/s
		<i>Step 3</i>	Previewing results

Fig. 3 - Rhetorical structure of the Method section (Lim, 2006)

The *Results section Bottom of Form* presents, describes and comments on the most important findings of the study. It typically 1) highlights the important findings; 2) locates the figure(s) or table(s) where the results can be found; and 3) comments on (but does not discuss) the results [2, 31].

As it can be seen, the *Results* section is likely to consist of tables and figures, which must be mentioned in the main body of the article, but scientists do not have to repeat in words all the results from the tables and figures, as commentary is expected only on the significant data shown.

A summary statement usually identifies the table or figure and indicates its content, which is followed by statements pointing out and describing the significant data. More elaborate commentary on the results is normally restricted to the Discussion section.

In general, it is not uncommon for the Results section to be combined with the Discussion section under the heading: Results and Discussion.

Bottom of Form *The Discussion section* in the RA is probably the most complex section in terms of its elements. As there is usually more than one result, *the Discussion section* is often structured into a series of discussion cycles. The research questions posed in the Introduction should be answered, and the results with published data should be compared objectively. Their limitations should be discussed and the main findings emphasized. Contrary findings should be considered and only methodologically sound evidence should be used. At the end of the Discussion section or in a separate section, major conclusions should be drawn, and the practical significance of the study should be emphasized.

*Bottom of Form*

### **Conclusions**

The pre-eminence of the English language as the lingua franca of scholarly publications has resulted in the

Anglicization of the RA among the dentistry scientific community. This and the increasing use of the Internet as a means of scientific communication have led to the homogenization of the RA genre, as it is recognizable and sufficiently standardised. At the same time, the generic integrity of the research article genre should be viewed as dynamic and flexible.

The genre analysis is a helpful analytical tool, and the published studies on the rhetorical structuring of the RA genre are useful to dentistry professionals, students and scientists. It is recommended that RA writers familiarize themselves with the prototypical schematic structure of the genre and its part-genres. However, the expectations of the particular publisher or journal should be studied before manuscript submission, as they may be subject to the disciplinary variation and even variation across journals.

A further research could be undertaken in order to study the lexico-grammatical resources used to structure the rhetorical moves of the RA in dentistry. The present study can be of use to the dentistry professionals, as well as to applied linguists, as it provides insightful information for academic writing practice.

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ВАРИАНТЫ ОПТИМИЗАЦИИ МОРФЕМНОГО РАЗБОРА СЛОВОФОРМ НА ОСНОВЕ  
СТАТИСТИЧЕСКИХ ДАННЫХ*Аннотация*

В статье предложен подход к оптимизации морфемного разбора словоформ. Словоформа представляется в виде последовательности 3-х морфемных групп – префиксной группы, группы основы и постфиксной группы. Каждая из этих групп имеет свои особенности, учитываемые при выполнении морфемного разбора. Перечислены статистические особенности естественных языков, позволяющие оптимизировать морфемный разбор префиксной и постфиксной групп. Рассмотрена проблема омонимов, препятствующая внедрению оптимизации на основе статистической информации в морфемный разбор. Для решения этой проблемы введен параметр «глубина морфемного разбора», позволяющий найти компромисс и управлять скоростью и точностью морфемного разбора на основе статистической информации.

**Ключевые слова:** морфемный анализ, словоформа, морф, оптимизация.

Fadееv S.G.<sup>1</sup>, Zheltov P.V.<sup>2</sup><sup>1,2</sup>Chuvash State University named after I.N. UlyanovOPTIMIZATION OPTIONS OF WORD FORMS MORPHEMIC ANALYSIS ON THE BASIS OF  
STATISTICAL KNOWLEDGE*Abstract*

The article proposes an optimization approach of the morphological analysis of word forms. A word form is a sequence of 3 morphemic groups – the prefix group, the stem group and the postfix group. Each group has its own peculiarities, which are considered when performing the morphological analysis. The statistical characteristics of natural languages which provide means of optimization of the morphological analysis of the prefix and postfix groups are represented in the article. The author contemplates the problem of homonyms, which prevents the implementation of the optimization based on statistical information in the morphological analysis. To resolve this issue, the parameter of "the depth of the morphological analysis" is introduced, which allows to find a compromise and control the speed and accuracy of the morphological analysis based on statistical information.

**Keywords:** morphemic analysis, word form, morph, optimization.

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**Morphemic analysis of word forms**

Word forms are composed of 2 types of morphs – roots and affixes. Some affixes can be found only before roots, some – only after roots and some of the affixes – within roots. Within this framework word form can be represented by a sequence of 3 groups of morphs:

1. The prefix group consists of a sequence of affixes, which can be found only before roots (prefixes, the left part of confixes).
2. The postfix group consists of a sequence of affixes, which can be found only after roots (suffixes, the right part of confixes).
3. The stem group consists of a sequence of stems, and possibly affixes, which can be interchange with stems (infixes, interfixes, etc.)

The morphs set of the prefix group stands for  $\Delta = \{\delta_1, \delta_2, \dots, \delta_N\}$ , the morphs set of the stem group –  $\Psi = \{\psi_1, \psi_2, \dots, \psi_M\}$ , the morphs set of the postfix group –  $\Omega = \{\omega_1, \omega_2, \dots, \omega_K\}$ , wherein  $N, M, K$  – are respectively the number of morphs of the prefix group, the stem group, and the postfix group for a given natural language. Each natural language has its own sets  $\Delta, \Psi, \Omega$  and its own amount of  $N, M, K$  determined by its morphology.

Let us consider the analysis on the example of the prefix group. There may be more than one prefix morph in a word, that is why even after the first successful check, one should move to the next step, preceding the analysis of the rest of the word form, and repeat these steps for as long as the inclusions will no longer be detected. In general, each of the

morphs set  $\Delta$  can be found both at the beginning, at the end and in the middle of the prefix group. Therefore, every step should contain verification of inclusions in the word form each of the morphs set  $\Delta$ .

The disadvantage of this approach is the necessity of looking over all the elements of set  $\Delta$  at each step sequentially. And while at the first step the number of verifications is equal to  $N$ , then amount of verifications at the next steps becomes equal to  $k*N$ , where  $k$  – the number of ways of analysis found at the previous step.

The postfix group has the similar way of analysis; with the only difference that it is more convenient to begin the analysis in the end of the word form and the analysis involves morphs from the set  $\Omega$ .

The reiterated complete verification of all elements of set slows down work on the analysis of text.

**Optimization of the analysis**

There are peculiarities in natural languages that can help in acceleration of analysis.

The 1st peculiarity. The probabilities  $P()$  of coming across different morphs in a group differ from each other.

The 2nd peculiarity. The probability  $P()$  of coming across a morph in a word form depends on the location in the group.

The 3rd peculiarity. The probabilities  $P()$  of coming across different combinations of morphs differ from each other.

The 4th peculiarity. The probabilities  $P()$  of coming across different combinations of morphs depends on the location in the group.

Considering these statistics features, it is possible to accelerate the analysis. However, this would require collecting statistics on the specific natural language, upon which primarily perform verification of that morphs and their combinations, which are more common in this place of analysis.

#### Possible solutions of optimization based on statistics

**Solution for the 1st peculiarity.** Instead of disordered set of morphs it is possible to use their one-dimensional ordered array, in which a morph with a higher probability of coming across has a lower index, than a morph with a lower probability. Verification of morphs for presence in word form should be performed in ascending order of their index. In this case, the morphs with the greatest probability will be checked first.

**Solution for the 2nd peculiarity.** It is possible to use two-dimensional ordered array. The 1st row of array includes morphs in order of descending of their probability of coming across at the 1st step. The 2nd row of array includes morphs in order of descending of their probability of coming across at the 2nd step, etc. Each step of analysis has its own corresponding number of the array row. As a result, at each step, the morphs with the highest probability of coming across will be checked first at this step.

**Solution for the 3rd peculiarity.** One-dimensional ordered array used as the solution for the 1st peculiarity can be supplemented with the combinations of morphs with a higher probability of coming across. The higher probability of coming across the lower index in the array. The verification is performed in order of increasing of element's index. In this case, the morphs (combinations) with the highest probability will be checked first.

**Solution for the 4th peculiarity.** Two-dimensional ordered array used as the solution for the 2nd peculiarity can be supplemented with the combinations of morphs with a higher probability of coming across. Morphs and their combinations in each row are sorted in descending order of probability of their coming across. In this case, the morphs (combinations) with the highest probability will be checked first.

These solutions with the corresponding change of analysis algorithms will enable to find ways to the final result much faster. After receiving the result, one can discard the remaining verifications, thereby reducing the time of analysis.

These solutions are a practical approach for use with the prefix and postfix groups, since the number of elements is relatively small and the arrays will not be too cumbersome in them.

#### The problem of analysis based on statistics

The main problem is existence of homonyms. Homonyms are identical in spelling but different in their meanings, thus the analysis of a homonym should give several results instead of one. Therefore the analysis should not terminate at the first found result; it should pass on, since there is a possibility of finding another option for the analysis and possibly not even one.

The consequence of the requirement to continue the analysis after finding the first option is the necessity for a complete search of all morphs, and combinations thereof. If

so, there is no point in their arrangement – they still have to be looked through in any case, therefore, time spent on analysis, will be the same one way or another.

In order to get out of this situation, we shall consider 3 situations:

1. The element  $\delta_i$  in its order of appearance has already come across during the set of statistics in this language ( $P(\delta_i) > 0$ ).

2. The element  $\delta_i$  in its order of appearance cannot be come across, since the language morphology does not allow its appearance in the current location (for example, the verb endings cannot be found together, when examining the location, far from the end of the postfix group).

3. Other situations, which are not related to par. 1 и 2. Here  $P(\delta_i) = 0$ .

In the 1st situation the searching of elements should be continued, since a common situation has already occurred in a given language.

In the 2nd situation the searching of elements should be ceased and then a shift should be produced.

In the 3rd situation it is not clear whether the searching of elements should be continued a shift should be produced. If continued then there is another question – how many elements of the set from  $P(\delta_i) = 0$  should be searched before ceasing and moving to another step?

To implement a flexible solution that can carry into effect the ceasing of searching as well as its continuation, an additional numerical parameter  $D$  is introduced, which will determine the actions in the 3rd situation. Let us call it “the depth of the morphemic analysis”. It will determine number of the ordered set elements which are to be processed after elements with  $P(\delta_i) = 0$  have proceeded. When  $D = 0$  such elements are not processed (with the exception of cases described below), when  $D = 1$ , one element is processed, upon which the shift to the following step is produced. Accordingly, when  $D = 2$ , 2 elements are processed, etc.

It should be noted that when  $D = 0$ , there may be cases where processing elements with  $P(\delta_i) = 0$  is still necessary. For example, if the analysis is over, but no final alternative was found. In such cases, it is necessary go back to the step at which the analysis was interrupted, and continue with the interrupted point. In order to make it possible, it is necessary to be remembered all the states in which the analysis was interrupted.

It is more sensible to define parameter  $D$  outside the decomposition algorithm, so that the user could choose the behavior of the analysis. During initial set-up of the model the larger value of  $D$  is more appropriate, since the statistics has not been collected yet and almost all the elements have  $P(\delta_i) = 0$ . According to continuation, the values of  $D$  can be gradually reduced, looking for a compromise between performance and accuracy of the analysis.

#### Conclusion

The proposed optimization options can reduce time on morphemic analysis of word forms. This will require a preliminary collection of statistics on the basis of a language corpus. Moreover, the presence of suffixes and roots' dictionaries of this language is a necessary condition as well.

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Зырянова М.Н.<sup>1</sup>, Лебеденко О.Н.<sup>2</sup><sup>1,2</sup>Омский государственный аграрный университет имени П.А. Столыпина**МЕТАПОЭТИЧЕСКИЙ ТЕКСТ КАК СПОСОБ ВЕРИФИКАЦИИ РЕЗУЛЬТАТОВ ИССЛЕДОВАНИЯ (НА ПРИМЕРЕ ПРОИЗВЕДЕНИЙ Д. А. ПРИГОВА)***Аннотация*

*В данной статье представлен способ верификации результатов моделирования мегаконцепта «творчество», основанный на сопоставлении результатов когнитивного исследования с метапоэтическими высказываниями Д. А. Пригова. Поэтапно были рассмотрены составляющие этого мегаконцепта: концепты «творец» и «результат творчества», а также концепт-фрейм «процесс творчества». Таким образом, было получено обоснование выбранных методов когнитивного исследования: они позволяют получить ценную и достаточно точную информацию об индивидуальном поэтическом сознании.*

**Ключевые слова:** метапоэтический текст, концепт, мегаконцепт «творчество», верификация, когнитивное исследование, индивидуальное поэтическое сознание.

Zyryanova M.N.<sup>1</sup>, Lebedenko O.N.<sup>2</sup><sup>1,2</sup>Omsk State Agrarian University named after P.A. Stolypin**METAPOETIC TEXT AS A VERIFICATION METHOD OF RESEARCH RESULTS (ON THE EXAMPLES OF WORKS BY D.A. PRIGOV)***Abstract*

*The given article represents the verification method of the results of mega-concept “creation” modeling, which is based on comparison of the cognitive research results with metapoetic statements of D.A. Prigov. The components of the examined mega-concept such as the concept “creator” and “the result of creation”, as well as the concept-frame “the process of creation” were considered step by step. As a result, justification of the chosen cognitive research methods was obtained: they allow to get valuable and rather accurate information about individual poetic consciousness.*

**Keywords:** metapoetic text, concept, mega-concept “creation”, verification, cognitive research, individual poetic consciousness.

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Verification in cognitive researches is a stage which is not necessary but preferable; its aim is to check the obtained results by means of appealing to native speakers [2, 194 – 195]. The research of the national concept was beyond the scope of our study therefore verification methods of the results of mega-concept modeling reflecting individual poetic consciousness must be particular: we check the reliability of the chosen methods and the research results of individual artistic concept basing on the authors’ position, i.e., we compare the received results with metapoetic texts by Prigov. “Articles, essays, remarks concerning the creation (in this case, poetic), tractates, researches written by an artist about his or other poets’ creation, – all this is properly a metapoetic text” [8, 608]. Prigov’s articles about creation, his statements about it on the radio and television, his interviews, Internet-conferences as well a particular genre chosen by the author – preannouncements to the books of poems where Prigov offered the analysis of his own works – were considered as metapoetic texts.

In the given article we will follow the logic of general semantic-cognitive analysis of the mega-concept “creation”, i.e., at first, we will compare the research results of the mega-concept “creator” to Prigov’s metapoetic statements; then the results of the concept “the result of creation” analysis and, at last, “the process of creation” will be subjected to the same procedure.

As a result of the concept “creator” modeling, it has been found that the information concerning the creator’s personal qualities as well his creativity takes the greater part in poetic consciousness of Prigov. According to cognitive signs of the concept which were emphasized in the poet’s texts, the image of a man of creation, ambiguous and, at first sight antilogous, was formed. But in the process of analysis it has been learned that three different images of the creator are reflected and three forms of his existence are described in Prigov’s poetic

worldview: a traditional, highly ideological image with all ingrained attitudes; an ordinary man of art – an image showing Prigov’s conception of what is in fact a man of creation in the modern world, and Dmitry Aleksandrovich Prigov himself.

A creator-conformist creates great works, thinks over the duty, preaches the verity, glorifies somebody or something. They call him “a man of genius”; he is the pride of Russia, the wisdom of the people, the conscience of nation, he belongs to his nation and mediates between God and humans, he ought to have the Russian fate and takes a definite place in creators’ hierarchy. At Prigov it is a kitch image of the pop-hero creator (Pushkin, Dostoyevsky, Gogol, Lermontov etc.).

A man of art is an ordinary, at first view an undistinguished character, who is depicted as a helpless, insignificant little man, generally poor, too young to make a success or too old to become famous; something constantly interferes with his creative career: his age, non-recognition or, on the contrary, a resounding success and fame, misunderstanding among the wider public, – he can make mistakes, be jealous, have some drawbacks or no sense of conscience but he is definitely skilled, gifted, active, possesses imagination, has unusual capabilities, is always in progress, has a special attitude to the beauty; he loves his own works and is often not independent in his creation as he is craving for recognition. In one of his interviews Prigov says that everyone who cultivates art has “the internal need to be understood by some kind of critical mass of viewers... the general sort of an artist is a self-regarding, narcissistic, ambitious artist who wants to be loved [3].

Prigov himself is always present alongside his created images, and at the same time he keeps distance from his characters, he is not here but he is always here, in the text, he is didactic and free. Prigov lives in his works as an idea, as the way of verbalization, he sometimes peers out of his characters’ masks, “appears for a moment” and disappears

again. He could be recognized in an original gesture-idea, which base is the confirmation of human freedom, the negation of any standarts and the Sovyet culture idioms, the opposition between “high” and “low”. A creative activity, the ability to reflection, intransigence are his special features, creative enthusiasm, ironic attitude to himself and the others are characteristic of him. He goes through different conditions, and his way of existence in the text is characterized by “twinkling” (masks change) and irony. In his opinion, a modern writer is unartful and unskilfull, the representatives of the conventional trend are unable to accept the postmodernism writers, and the continuity in creation can play a negative role.

He supposes that he can be accepted “as a cretin”, unrecognized and unloved by the nation. He sees his destination in purifying the world of dirt, however, he doesn't believe to be able to save anything. Such is the image of Dmitry Aleksandrovich Prigov in his poetic works.

In his metapoetic texts Prigov determines his place in literature and art as “just a culture worker” [5]. “My task is to discover the bacillus of totalitarianism in every harmless speaking, ideology... It is not a very noble task since the man engaging in this activity is hated [3].

The analysis of language representations of the concept “the result of creation” in Prigov's works has allowed to establish that the important thing for Prigov is not a work itself but its author-creator, the process of creation and the reader/viewer for whose sake a player space of the text is organized. A work itself is the object of interest for the author due its form. It is in contradiction with the traditional opinion that content has priority to a form. One of Prigov's interviews proves these observations: “Texts are the poems' skins, in fact, they don't amount to much” [4]. Therefore, a player space where the characters-authors move going beyond the bounds of the text, their creation, is organized: “In fact, an artist can be entirely separated of his text. He alone is more important than the languages he uses.”

Modern art, as Prigov believes, is “the art presenting an artist” [7]. For this reason, such a great activity for the image-project creation “Dmitry Aleksandrovich Prigov” is being carried out. Its development must be observed by a special viewer/reader who is close to the performance art and shares the ideas of conceptualism: “I need no traditional reader but a kind of a tracker who will trace the stages of my project”.

Thus, a postmodern text is only a shell, an unusual, provokingly catchy package; author – project, hero-character who realizes “a cultural gesture”; reader – observer who is able to perceive this gesture.

The construction of the categorical structure of the concept-frame “the process of creation” has shown that an important component here is “a personal aspect”, and

an image component submits a large part of the concept macrostructure with the cognitive sign “life” which is actively represented. Therefore, the process of creation can be imagined as some kind of a lifelong theatrical performance being played by the author and his characters. So, a borderline between reality and art becomes rather conventional and mobile. “Conceptualism is, in some sense, a kind of mirror which has been put in face of the Russian culture . “ [6]. Prigov, being self-consistent in his conceptual studies, was trying to create his own reality and to influence the well-established ideology, where “the criticism of statements is not encouraged, but a pop -heroic statement on the stage, or the imperious within the authority is encouraged.”

The super-task of Prigov's poetry is the reconstruction of the lost harmonious world's balance [1]. Human's desire for freedom and for active intellectual cooperation lost due to various reasons must be, in the poet's opinion, found. That was one of the tasks of his creation – an intellectual project “Dmitry Aleksandrovich Prigov”.

The comparison of the results obtained in the analyses process of the concepts “creator”, “the result of creation” with Prigov's metapoetic texts has shown that the chosen cognitive research methods allow to get valuable and rather accurate information about individual poetic consciousness on the material of a literary text.

The method of the mega-concept “creation” modeling, the indicative analysis of a literary text and the method of associative application allowed to determine high-priority ideas in the poet Prigov consciousness. Further researches of the mega-concept “creation” might be connected with studying its objectivation peculiarities in the national sphere of concepts.

We suppose that the indicative analysis of a literary text and the method of associative application developed especially for post-modernistic texts, which are complicated for interpretation, can be applied in conceptology for the research of other literary systems in Russian literature.

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**СРАВНИТЕЛЬНЫЙ АНАЛИЗ ЭКСПЕРТНЫХ ОЦЕНОК ДВУХСЛОЖНЫХ СЛОВ РУССКОГО ЯЗЫКА ПО ПАРАМЕТРУ «ЭМОЦИОНАЛЬНОСТЬ», ПРОВЕДЕННЫХ В 1989 И 2009 ГГ.****Аннотация**

В работе проводится сравнительный анализ экспертных оценок (ЭО) двусложных существительных русского языка, выполненных с разницей в 20 лет: в 1989(ЭО1) и 2009гг. (ЭО2). Конструирование стимульного материала осуществлялось следующим образом. Из словаря С.И. Ожегова (1987) были выписаны все двусложные существительные за исключением слов, употребляемых как прямые инвективы. Их оказалось 4262 в 1987г и 4234 в 2009г. После этого они были предъявлены группе экспертов. В качестве экспертов были выбраны 10 человек, 5 мужчин и 5 женщин в возрасте от 28 до 38 лет. В дальнейшем было проведено сопоставление независимой экспертизы, проведенной в 1989г. с двумя другими оценками эмоциональной значимости слов: неосознаваемой оценкой испытуемых, фиксированной в психофизиологических параметрах, и их осознанной оценкой этих же слов. Было выявлено, что осознанная индивидуальная и экспертная оценки соответствуют друг другу на 83,9%. Таким образом, с помощью процедуры ЭО оказывается возможным выделить три класса слов (нейтральные, слабоэмоциональные, сильноэмоциональные) градуально нарастающей эмоциональности. Они объективно различаются по физиологическим коррелятам эмоционального реагирования и эффективности воспроизведения. Через 20 лет, в 2009 г., процедуру ЭО была повторена с новыми экспертами, соответствующими тем критериям, которые были описаны для первой группы экспертов. Из 4262 двусложных слов русского языка -3,8% (ЭО1) и 3,5% (ЭО2). Экспертную оценку 10 не получило ни одно положительно окрашенное слово. Сравнительный анализ двух ЭО позволил прийти к заключению, что экспертная оценка эмоциональной значимости слов свидетельствует о существенной роли социальных и культурных факторов в процессе приписывания индивидуумом эмоциональной значимости тому или иному слову.

**Ключевые слова:** эмоциональное слово, экспертная оценка, культура, социум.

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**A COMPARATIVE ANALYSIS OF TWO EXPERT APPRAISALS OF DISYLLABIC RUSSIAN NOUNS (1989 AND 2009)****Abstract**

In the article the comparative analysis of the expert appraisals (EA) of Russian disyllabic nouns which were made in 20 years distance: in 1989yr. (EA1) u 2009yr. (EA2.) The stimulus material was organized in the following way. All of the disyllabic nouns in the Ozhegov Dictionary of the Russian Language (1987) were extracted, with the exception of those that are used as downright invective. It turned out that there were 4,262 of them in 1989 and 1,234 in 2009. They were then presented to a group of experts. Ten people between the ages of 28 and 38 were selected as experts. At a later point, in 1989, a comparison of the independent expert appraisal with two other appraisals of the emotional value of words was made: an unconscious evaluation of the test subjects, recorded in psycho-physiological parameters, and a conscious evaluation of the same words. It was found that the conscious individual appraisal and the expert appraisal matched each other in 83.9 percent of the instances. Thus, with the help of this procedure – the expert appraisal – it is possible, as it turns out, to single out three classes of words (neutral, mildly emotional and strongly emotional) of gradually increasing emotionality. They differ objectively according to the physiological correlatives of the emotional responses and the effectiveness of the procedure. Twenty years later, in 2009, the EA was repeated, with a new panel of experts who were chosen in accordance with the same criteria used to select the first group. None of the positive emotional words received a rating of 10. A comparative analysis of these two EAs allows us to come to this conclusion: social and cultural factors play an essential role in a person's decision to attribute emotional significance to any particular word.

**Keywords:** emotional word, expert appraisal, culture, society.

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“The meaningful word is a microcosm of human consciousness.”

Lev Simyonovich Vygotsky

**Introduction**

Emotions lend themselves poorly to any sort of objective description because of their subjectivity. It is for this reason that a researcher has to be content with the appraisal a person gives of their own emotions. At the same time, it is known that a person does not always properly evaluate their own emotions, especially if they touch upon conflictogenic zones or manifest themselves in a stressful situation. How appropriately a person appraises their own emotional state is determined by the educational system. It also depends on the circumstances in which they, as a child, learned how to coordinate physiologo-biochemical changes with their own and others' emotional expression, emotional distress, their

own interpretation of events, and the tag given to their emotional state by the society [9].

One of the possible methods for getting an objective view of emotionality is to do an expert appraisal. The effectiveness of such an approach is demonstrated in those places where elements that cannot be expressed in words are analyzed[1],[2], and this applies in full to emotions.

Numerous expert appraisals of Russian words have been carried out. Moreover, coefficients for the parameters of meaning under evaluation have been calculated, i.e. the arithmetical mean for the scores of particular test groups has been found. The first coefficients for the emotional values of nouns were computed by E.M. Kovalevskaya and M.N. Shorina [4].

To quote E. N. Kolodkina [5], “According to the scales of concreteness, vividness and emotionality and depending on the extent to which the experimental variables are expressive, the distribution of the words on the list used in

the study shows that it is impossible for a person to consciously distinguish the specific from the abstract, the vivid from the vague, and the emotional from the unemotional". She conducted an expert appraisal of 215 Russian nouns. The test subjects (there were 250 of them) evaluated words as vivid, concrete or emotional on a scale of 1 to 7. "Concreteness" was understood as the ability of the object that the word signified to be perceived tangibly; "vividness", as its capacity to evoke a sensuous image; and "emotionality" as its power to induce an association connected with what the word designates. The coefficients on the emotionality scale ranged from 1.76 (for the word "hierarchy") to 6.74 (for "merrymaking"). A high correlation between vividness and concreteness was revealed, but there was no such interconnection between concreteness and emotionality. A high degree of emotionality disclosed for the following words: "love" (6.33), "music" (6.01), "war" (5.78), "accident" (5.34), "cinema" (5.24), "sea" (5.16) and "speed" (5.01). An average degree of emotionality was shown by these words: "traffic" (3.09), "arm" (3.26), "moon" (3.56), "noise" (3.72), "horse" (3.79), "cunning" (4.02), "show-off" (4.86), "blabbermouth" (4.69) and "woman" (4.66). And a low degree was received for these: "nothing" (2.42), "crony" (2.42), "paper" (2.44), "lam," (2.75) and "union" (2.96).

It is known that a person's information-processing process is most effective when at an optimum level of activation. This thesis exists as the Law of the Inverted-U [15]. L. Breitkopf [14] hypothesized that, in compliance with this law, there was also a dependent relationship between the level of activation and the scaling of emotions. In practical terms, this means that the maximum variability in the test subjects' responses should be observed under optimum activation, which means that the influence of the activation level on the scaling of emotions will depend on the scaling technique. He conducted an experiment that confirmed this hypothesis. He showed that with an increase in the activation level the overall number of choices on the "list of designated emotions" decreases in a linear fashion. This calls into question an axiom of the classical testing theory in the field of scaling emotions, i.e. that the amount of information is covariant with the activation level only where the test material permits it to be so. This author believes that it is imperative to discuss the extent to which the scaling technique is sensitive to the activation level with whoever is to measure the emotions.

At the same time, an expert appraisal differs from an evaluation of words by ordinary test subjects. The more test subjects there are who participate in such an evaluation, the more emotionally colored words there will be from one and the same set of words. On the one hand, this is contingent on the incredibly broad experience that people have with the acquisition of words in their own language, and, on the other hand, on the history of how words enter a language, since, when they make their appearance, there is no doubt that they bring along with them a particular element of emotionality.

As distinct from test subjects, a group of experts evaluates the emotionality of words in a language not only on the basis of their own experience but also on their knowledge of the state of the society at a given stage in its evolution. This is what sparked our interest in comparing expert analyses of one and the same set of words done at different stages in the development of Russian society. We chose two moments: 1989, which was at the end of Perestroika, and 2009, a time that most experts consider to have been extremely stable.

### A Description of the Study Procedures

The stimulus material was organized in the following way. All of the disyllabic nouns in the Ozhegov Dictionary of the Russian Language (1994 edition) were extracted, with the exception of those that are used as downright invective [3]. It turned out that there were 4,262 of them in 1989 and 1,234 in 2009. They were then presented to a group of experts. Ten people between the ages of 28 and 38 were selected as experts, five men and five women. All of them had a higher education and were engaged in scholarly research.

The experts were given the following instructions: "Carefully read through the list of words below. Put a "+" next to those words that evoke pleasant associations and a "-" next to those that evoke negative ones. Do not put anything next to words that, in your opinion, are not emotionally charged." Later on, those words that were not delineated as emotionally positive or negative by any of the experts, or by only one or two of them, were considered to be neutral. Those that were singled out by from three to six experts were deemed to be mildly emotional, and those that were tagged by seven or more were judged to be strongly emotional. Three classes of stimuli with gradually mounting emotionality, determined by using a probabilistic procedure, can be used as a tool that makes it possible to receive an objective differential evaluation of a person's emotional reactions. This method has proved to be particularly informative when testing individuals with psychosocial adjustment disorders [6].

The comparison of psycho-physiological factors recorded during the apperception process, involving words of different classes that had been pinpointed by the expert analysis, showed that expert analyses are rather highly effective: words relating to different classes elicited highly significant differences in the psycho-physiological reactions of the test subjects. Depending on an increase in emotionality, the amplitude of the skin galvanic responses and the latency periods for the generation of associations gradually rose as well [6].

At a later point, in 1989, a comparison of the independent expert appraisal with two other appraisals of the emotional value of words was made: an unconscious evaluation of the test subjects, recorded in psycho-physiological parameters, and a conscious evaluation of the same words.

To determine the emotional value of the words, we used the following parameters: the amplitude of the skin galvanic responses, the latency periods for an associative response and a motor reaction, and the share of correctly repeated words of diverse emotional coloring. It was found that the conscious individual appraisal and the expert appraisal matched each other in 83.9 percent of the instances (Table 1). Any divergence in the appraisals was a function of a test subject's individual experience and was not attributable to a particular class of words [9].

Thus, with the help of this procedure – the expert appraisal – it is possible, as it turns out, to single out three classes of words (neutral, mildly emotional and strongly emotional) of gradually increasing emotionality. They differ objectively according to the physiological correlatives of the emotional responses and the effectiveness of the procedure.

Part of the expert appraisal that was carried out (those words considered to be emotional by more than six experts) is included in an appendix to this article.

Twenty years later, in 2009, the expert appraisal was repeated, with a new panel of experts who were chosen in accordance with the same criteria used to select the first group. The only difference in the procedure was that this



time we requested the experts to simply note which words were, in their opinion, emotional, without specifying the character of the word (see Appendix). This was related to the technological capabilities at that time.

### Results and discussion

Even a cursory glance at the most emotional words indicates that there was a substantial predominance of words with negative connotations. The words “happiness” and “love” only received a rating of 8, whereas among those chosen to be the most emotional were words that were wholly negative in their connotations and that are used to assess or describe severe emotional states, among which such words as “momma” or “baby” were practically lost. Our expert appraisal differed from previous ones that were carried out by other researchers not in that we proposed somewhat limited sets of words chosen for one or another reason by the researchers, but in that all of the words had the same degree of complexity (they were disyllabic). As a result, an expert superimposes his own individual experience on the experience of a whole people, and it turns out that emotionality is not an abstract idea but is closely connected with a particular physiological reaction to the essence of the word.

It is known that a child is born with a predominantly negative spectrum of emotions, which can be explained from an evolutionary perspective [7]. What is more, a positive emotion quickly loses its intensity, while a negative one can, on the contrary, increase in intensity even as there is distancing in time from an event. The development of all forms of dependent behavior, underlying which is activation of the system that replenishes the basal forebrain, is based upon this. It is the special nature of this system that it constantly increases the intensity of positive stimuli of the same type, and that it increases the variety of beneficial effects [12]. The maturation of an adult’s positive spectrum of emotions is a function of education. This means that the “weight” of putting the positive spectrum of emotional experience into words is predetermined to a great extent by the beneficial impact of a person’s environment and the teaching of how to capture this or that nuance of their inner emotions in words. It is for this reason that the individual experience of an expert can bring about a substantial shift in a positive direction, which is then lost when it comes up against the time-tested experience of the people.

This kind of expert appraisal covering all the disyllabic nouns in the language, repeated after a twenty-year interval, attests to how objectively emotionality is represented in language and to how it changes based on individual experience in a specific society when there are shifts in that society, forming stereotypes in the manifestations of emotionality within that culture.

An analysis of the words that were evaluated in Expert Appraisal 10 shows that, in terms of emotional coloring, there was virtually no unanimity. In both the first and the second EA, there were only three or four words that were unambiguously rated as having emotional coloring. At the same time, all four words from the set used in the 2009 EA were on the list of highly emotional words in an expert appraisal done in 1989 (EA 8 to 10).

By contrast, when we culled out all those words that were appraised at no lower than 6, in the first instance we came up with 164 words and in the second, 150. This means that, although the composition of the list changes, for a particular selection of words, the intensity of the emotional coloring remains relatively constant. Out of 4,262 disyllabic Russian words, it was 3.8 percent of them in EA1 and 3.5 percent in EA2.

We had earlier conducted research into the inclusion of a diverse number of emotional words in a list of twenty words and then later assessed how effective duplication of these words had been. If there was only one emotional word, it almost always recurred. If the list included more than three emotional words, some of them lost their emotional value. Duplication of words from the list of neutral words and from the list consisting solely of emotional words was practically identical. This creates the impression that there is some sort of mechanism that regulates the emotional level of incoming information, or, to be more precise, the level of complete activation of the brain when there is incoming information [10].

It can be assumed that the activation level of a specific node in a semantic network is determined not simply by the fan-shaped spread of activation connected with a task that is given to the subject [13] but on the activation level of nearby nodes, which depends on the level of the incoming information. The network somehow regulates the emotional value of newly arrived information according to the state it is in at the moment it receives an external signal.

Words with defined EA levels were split up in the following way for the two years. In 1989, an EA-5 was given to 175 words, an EA-4 to 276 words, an EA-3 to 516 words, an EA-2 to 704 words, an EA-1 to 999 words, and an EA-0 to 1,321 words. In 2008, an EA-5 was assigned to 116 words, an EA-4 to 171 words, an EA-3 to 266 words, an EA-2 to 389 words, an EA-1 to 1,003 words, and an EA-0 to 2033 words.

Thus, comparing the second appraisal to the first, while for strongly emotional words (with an EA of 6 or more) the correlation of groups of words with a different number of expert choices was virtually identical, for those with a less pronounced emotional coloring there was a substantial difference, and for neutral words, there were almost twice as many of them in 2009 yr. as in 1989yr. (Table 2).

A qualitative analysis of the words disclosed some differences between the two expert appraisals (EAs) done at an interval of twenty years, and they clearly reflected the social circumstances at the time each EA was conducted.

For example, at the end of the 1980s, the word “abortion” was given an EA of 10, but in the second appraisal it was deemed to be emotional by only six of the experts (Table 3). The explanation for its appearance in the 1989 EA is rather obvious: there were neither birth control pills nor condoms at the time, and abortions were performed WITHOUT the use of anesthetics. At that time, one of the authors of this article was called upon to advise a 35-year-old woman and mother of three, who had gone through fifteen abortions without the use of anesthesia. The gist of the woman’s request was to somehow find a way to allay the awful fear that overtook her as nighttime approached, for she knew she would be unable to refuse her husband’s wishes (since she was afraid that if she did, he would leave her for another woman), even though she was in terror of yet another abortion.

In the first study, the word “jeans” received an EA of 4, which is to say that it was characterized as an emotional word, whereas twenty years later none of the experts considered it to have any emotional coloring. At the end of the 1980s, imported jeans were hard to come by, and they labeled a person as belonging to an elite group of people. Today jeans of any brand are commercially available to all, and the brand that a person buys depends entirely on that person’s income. This appraisal, analogous to the one performed twenty years earlier, revealed still other important trends. Just like “jeans”, in 1989 “soap” was also an

emotional word (when it suddenly vanished from store shelves – accordingly, the collocation “lice infestation” had an EA of 8 at that time), but in the second experiment it was judged to be neutral.

Three words received an EA of 10 in 1989, including the words “fool” and “abortion”. In 2009, when conditions had substantially changed, the word “abortion”, retaining its emotionality, ended up in the category of words with an EA of 6 and was in 78th position. The word “fool”, which had been in first place in 1989, fell to 130th place in 2009, having lost much of its offensive force, so clearly and unambiguously recognized by the experts in the first appraisal. It was the same story with the word “happiness”, which had been rated at 8 in the 1989 EA, and then, in 2009, stood in 128th place and was given an EA of 6.

The word “love” was given an EA of 8 in the 1989 appraisal, but in 2009 it ended up in the group of words with an EA of 6 and in 138th place (considered to be even less emotional than “fool”). In 2009, there was not one positively nuanced word with an EA of 9 or 10. The words “mama” and “tenderness” had an EA of only 8 (Table 4).

Thus, there was not one positive word in either of the appraisals that was recognized clearly and unambiguously as emotional by all ten of the experts, i.e. none of them were given an EA of 10.

In 1989, however, there was one positively nuanced word in the group of words with an EA of 9, and that was “mama”; in the group with an EA of 8, there were two, “happiness” and “love”; among those with an EA of 7, there were four, “sun”, “papa”, “father” and “delight”; in the group with an EA of 6, there were 13, “family”, “humor”, “tenderness”, “success”, “joy”, “flower”, “hi”, “courage”, “freshness”, “goodness”, “wedding”, “luxury” and “friendship”. In the 2008 EA, there were three words that found their way into the group with an EA of 8, “tenderness”, “mama” and “kid”; there were four words that made it into the group with an EA of 7, “spring (the season)”, “friendship”, “caress” and “ecstasy”; and there were ten words that ended up with an EA of 6, “lily-of-the-valley”, “tot”, “delight”, “happiness”, “surprise”, “baby”, “crony”, “love”, “joy” and “miracle”. So, there were twenty positively nuanced words in EA1 and seventeen in EA2, and they began not with the group having an EA of 9 but with the one having an EA of 8.

An analysis of EA1 makes it possible to take a look at the words that were appraised in an ambiguous way by the experts. (In EA2, the experts simply put a check mark next to a word they considered to be emotional, instead of a “+” or “-”.) For example, five experts evaluated “money” as having positive connotations, and two, as having negative connotations. In the 2009 EA, this word received an expert

appraisal of 3 and ranked 890th on the list. The word “wife” also turned out to be rated ambiguously in EA1: five experts saw it as positive, while two experts considered it to be negative. In the first appraisal, it had an EA of 3 and occupied the 460th place.

It is significant that the words “mama” and “papa” (“father”) were included in different groups in both EAs. While in 1989 the word “mama” was considered to have emotional value by nine of the experts, and the words “papa” and “father” by seven, in 2009 “mama” received an EA of 8 and “papa” (“father”) only a 4 (Table 5). Inclusion in groups with different EAs attests to how differently experts from different generations viewed the world and, in particular, how differently they judged the significance of parents in real life. Unfortunately, no scale was used in 2009, so there are no statistics as to whether the experts gave these words positive or negative connotations. In EA1, both words clearly and unambiguously had positive connotations.

While in 1989 the word “church” was considered by one of the experts to have negative connotations and by five of them to have positive overtones, by 2009 the word had lost its emotional coloring.

The number of discrepancies in the attribution of one or the other label to a word depends on the number of words in a group. Thus (Table 6), out of 47 words with an EA of 7 there were seven such dissimilarities between the experts (14.9 percent) These were with the words “wife”, “hussy”, “philanderer”, “money”, “boredom” and “manure”. Out of 88 words in the group with an EA of 6, there were discrepancies in connection with sixteen words (18.2 percent); out of 175 words with an EA of 5, there were disagreements connected with 36 words (20.6 percent); out of 273 words with an EA of 4, there were mismatches with 73 words (26.4 percent); out of 516 with an EA of 3, there were variations in 186 (36.1 percent); and out of 704 with an EA of 2, there were 210 deviations (29.6 percent).

Thus, a comparative analysis of these two EAs allows us to come to this conclusion: social and cultural factors play an essential role in a person’s decision to attribute emotional significance to any particular word.

Our findings show that when a person considers the emotional significance of a word, they do not take into account the word itself but rather the stream of emotionally charged words incoming at that moment.

Moreover, changes in the intensity of the emotionality attributed to that word are possible at a particular moment in time.

The findings of an expert appraisal can be used to put together lists of words such that the words in any list are clearly coded.

Table 1 - The galvanic skin responses for marked and nonmarked words

type of words	parameters
	skin-galvanic reflex (mcV)
Marked	1900
Nonmarked	1500

Table 2 - The number of words with one EA from 4,262 disyllabic Russian words

Rate	EA 1989	EA 2008
10-6	164	150
5	175	116
4	276	171
3	516	266
2	704	389
1	999	1,003
0	1,321	2,033

Table 3 - The rate of the word "abortion" in two EA

EA 1989	EA 2008
10	6

Table 4 - The rates of some emotional words in different EAs

Rate	EA 1989	EA 2009
9	1 mamma	
8	2 "happiness" and "love"	3 "tenderness", "mama", "kid"
7	4 "sun", "papa", "father" and "delight"	4 "spring (the season)", "friendship", "caress" and "ecstasy"
6	13 "family", "humor", "tenderness", "success", "joy", "flower", "hi", "courage", "freshness", "goodness", "wedding", "luxury" and "friendship"	10 "lily-of-the-valley", "tot", "delight", "happiness", "surprise", "baby", "crony", "love", "joy" and "miracle".

Table 5 - Comparative rates word "mamma" and "papa"

EA	Mamma	papa (father)
EA 1989	9	7
EA 2009	8	4

Table 6 - The number of discrepancies in EAs

Rate	№words	% discrepancies
7	47	14.9
6	88	18.2
5	175	20.6
4	273	26.4
3	516	36.1
2	704	29.6

## Appendix

Type of EA	Expert appraisal	
	1989	2009
EA 10	гнусность, аборт, дурак infamy, abortion, stupid	сука, харя, быдло, хамство bitch, mug, cattle, rudeness
EA 9	грубость, ужас, сплетня, гнойник, холуй, рвота, инфаркт, сука, быдло, хамье, мама brutality, horror, gossip, ulcer, lackey, vomiting, heart attack, bitch, redneck, hame, mother	бойня, стерва, гнида, гнилье slaughter, bitch, worm, rot
EA8	вшивость, харя, садист, злоба, свинья, хандра, злодей, чума, плевок, расстрел, гадость, болезнь, любовь, счастье lice, mug, sadistic malice, the pig, the spleen, the villain, plague, spit, shot, disgusting, disease, love, happiness	болезнь, бомба, гибель, невроз, расстрел, трусость, цинизм, бабник, бездарь, брехня, ведьма, гадость, гнусность, детка, злюка, мама, наглость, нахал, нацизм, нежность, погань, рвота, фашизм, шалун disease, bomb, death, neurosis, shooting, cowardice, cynicism, a womanizer, mediocrity, lies, the witch, filth, vileness, baby, angry, mom, arrogance, arrogant Nazism, tenderness, trash, vomiting, fascism, naughty

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В данной статье рассмотрены новые единицы рифмованного сленга (РС), отражающие новые технологии и компьютеризацию современного общества. Авторы обращают внимание на то, как РС реагирует на социально-экономические и технологические новшества, на социокультурные изменения, а также отмечают некоторые тенденции в развитии РС. РС не обделен вниманием лингвистов. Среди проблем, интересующих исследователей – теоретические и прикладные аспекты: проблемы территориальной и социальной дифференциации, социокультурный контекст функционирования РС, метаморфозы, происходящие с РС, эволюция РС, новые тенденции в его развитии, РС в эвфемистической функции (например, РС как средство маскировки алкогольной и наркотической зависимости и как неявная форма расового и этнического оскорбления). Как и любое развивающееся явление, РС не может остаться безучастным к социально-экономическим, культурным и иным изменениям современного общества и прирастает новыми единицами, которые требуют лингвистического осмысления и лексикографической фиксации. Рассмотренные в статье единицы РС подтверждают усиление новой тенденции в недрах РС – тенденции к предпочтительному использованию модели образования новых рифм, основанной на эксплуатации имен широко известных, модных или популярных личностей.

**Ключевые слова:** рифмованный сленг (РС), территориальная дифференциация, социальная дифференциация, компьютеризация, новые технологии.

Gorshunov Yu.V.<sup>1</sup>, Gorshunova E.Yu.<sup>2</sup><sup>1</sup>Bashkir State University, Birsk Branch, <sup>2</sup>Russian Academy of national economy and state service under the President of the Russian Federation**INTERNET AND NEW TECHNOLOGIES REFLECTED IN RHYMING SLANG****Abstract**

The article deals with new rhyming slang (Rh Sl) items that name new technological achievements and new means of communication that are connected with computerization and technical renovation. The authors pay attention to the way Rh Sl reacts to social, economic and technological innovations and mark some tendencies in Rh Sl development. Linguists have given rhyming slang due attention: the problems of interest cover both theoretical and applied aspects like the territorial and social differentiation of Rh Sl, the socio-cultural context of its functioning, the changes it undergoes and the new tendencies it develops, the functions it demonstrates (for instance the euphemistic function of disguising such addictions as alcoholism and drug-taking). Being a developing entity, Rh Sl cannot but react to the changes that take place in modern society, evolving new tendencies and being enriched with new items that need to be linguistically interpreted and lexicographically fixed. The new Rh Sl expressions analyzed in the article confirm the tendency to give preference to the pattern that exploits names of well-known, popular or fashionable people when forming new Rh Sl units.

**Keywords:** rhyming slang (Rh Sl), territorial differentiation, social differentiation, computerization, new technologies.

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Linguists have given rhyming slang (Rh Sl) and its functional peculiarities due attention. There is abundant literature devoted to rhyming slang including dictionaries, monographs, and articles. The problems of interest cover both theoretical and applied aspects like the territorial and social differentiation of Rh Sl, the socio-cultural context of its functioning, the changes it undergoes and the new tendencies it develops, the functions it demonstrates (for instance the euphemistic function of disguising such addictions as alcoholism and drug-taking, “hidden” or “implicit” forms of ethnic labels created within rhyming slang that conceal their offensive content due to their innocuous shape) [1], [2], [3], [4], [5], [6], [7], [8], [9], [10], [11], [12], [13], [14], [18], [19], [20].

The given article sheds light on how Rh Sl reacts to social, economic and technological novelties, to sociocultural changes that in some way or other are linked to computerization and technical renovation of modern society.

The new Rh Sl items that name new technological achievements are given a sociocultural description. The authors also register new tendencies in the development of rhyming slang.

We cannot imagine our life without new high-tech products or gadgets such as mobile phones and new communication forms. A glance at the new vocabulary items reveals a flaringly large number of scientific and technical terms, especially the terms brought to life by the development of computer technologies and the computerization of modern society. Unquestionably, computer technologies serve as a powerful source of new words. Not only professional computer users but dummies and those people who do not use computers are familiar with and use freely in conversation the computer terms like *electronic virus*, *electronic office*, *CD-ROM*, *hard disk* or *Winchester* and many others. The neologisms *floppy disk* (also called *flexible disk*), *laptop*, *windows*, *workstation* are in common usage today.

Terms from other computerized spheres have also become current, e.g. *home banking* [see 15].

Science and technology make themselves known through numerous compound words and derivatives containing the word-building elements of Greek and Latin origin: *cyber-*, *eco-*, *tele-*, *turbo-*, *video-* as well as through the native word-building elements like *-ware* and some others. For example, *cyberculture*, *eco-activity*, *eco-terrorism*, *eco-label*, *hardware* as opposed to *software*. There is also *wetware*, *bogusware*, *vapourware*, etc. all the above given words with the word-building element *-ware* belong to the 'Computer and computer technologies' sector.

Both the computer and computer vocabulary have made their unceremonious and arrogant way into our life and have become part and parcel of everyday life. Being a developing entity, Rh SI cannot but react to the socio-economic, cultural and other changes in modern society and is replenished among others with new items that name new technological achievements, new means of communication connected with computerization. There are a few 'mechanistic' and 'technological' rhymes not yet registered by the authoritative lexicographic sources [18], [19], e.g. *Pistol and Shooter = Computer*, *Car and Scooter = Computer* (as found in 'Turn that car and scooter off'). Some of the rhymes have onomastic framework. the use of Rh SI with an onomastic element enables the speaker to make a witty or ironic remark and lend an utterance a certain raciness, especially when the rhyming substitute is the name of a celebrity – that of a political figure, a statesman, a pop-star, a famous sportsman or a man of letters. [16]. Rh SI researchers mark the preferable use of the pattern of forming new rhymes that exploits names of popular, famous or fashionable persons as a new trend in Rh SI development. But if previously this tendency was indistinguishable, in the 1980-90s it overtook other tendencies to become dominant and to spawn numerous neologisms. At present, any well-known figure with an easily rhymed name is liable to become target at the rhyming slang proving ground. Any person with a sense of humour and a taste and liking for verbal play can, it seems, take part in the hunt for a striking rhyme. the 1980-90s saw the emergence of numerous onomastic rhymes like *tony Blair(s) 'flares'* (bell-bottomed trousers), *'flair'* (a special or instinctive aptitude or ability for doing something well) followed by new rhymes *'chair'* (*Sit On Your Tony*) and *'hair'*; *Claire Rayners 'trainers'* (*I've got me new Claire Rayners on*), *Jeremy Beadle 'needle'* (fit of nervousness, irritation, annoyance: *He's got the right Jeremy.*), *Camilla Parker Bowles* (also *Camilla Parker*, or simply, *Parker*) *'Rolls'* and many more [see 17].

Onomastic rhymes referring to the theme and subject matter under review include *Obi Wan/Obi Wan Kenobi = mobi* (mobile phone), *Sharon/Sharon Stone = a (mobile) phone*, *Uncle Toby = moby* (mobile phone), *Harold Pinter = computer printer*, *Alan/Alan Minter = printer*, *Bernie Winter = printer*, *Alexei Sayle = e-mail*, *Jimmy Nail = e-mail* and other. The given Rh SI items are absent in the latest Rh SI dictionaries [18], [19], [20], which testifies to their neological nature and the topicality of the raised problem. Therefore it appears justifiable to supply them with a brief lingual and sociocultural commentary.

The rhyme *Obi-Wan Kenobi = mobi* exploits the name of one of the most notable fictional characters in the Star Wars saga who is one of only four characters to appear in all six Star Wars films. Obi-Wan Kenobi is portrayed in the original trilogy by Alec Guinness and in the prequel trilogy by Ewan McGregor. The rhyme *Obi Wan Kenobi* is reduced in customary usage to *Obi Wan: Call me on me Obi Wan*.

The rhyme *Sharon/Sharon Stone = a (mobile) phone* is formed from the name of the US film actress who is known for being sexually attractive. The actress gained international recognition for her role in the erotic thriller *Basic Instinct*. The rhyme *Sharon Stone* is reduced in customary usage to *Sharon: No worries china give us buzz on the Sharon*.

It is most probable that the rhyme *Uncle Toby* was motivated by a funny beer mug *Toby-jug* in the form of a fat old man wearing a three-cornered hat. People sometimes collect toby jugs because some are worth a lot of money. Since *Uncle Toby* is a neologism it is tempting to explain the origin of the rhyme by the popularity of Australian breakfast cereal *Uncle Tobys*. The trade name was first mentioned in 1892.

we find it interesting to point that the pattern "Uncle + Name" is highly productive in Rh SI. Our card-file contains more than two dozens of 'uncles' immortalized in Rh SI: *Uncle Ben = ten*; *Uncle Bert = a shirt*; *Uncle Bertie = shirty*; *Uncle Billy = chilly*; *Uncle Bob = knob*, the penis, to name but a few. *Uncle Fester = child molester*, *Uncle Gus = bus*, *Uncle Reg = Veg*, and *Uncle Toby* in this list are the neologisms that joined 'the family of uncles' in the XXI century!

The rhyme *Harold Pinter* is based on the name of the English playwright, poet, director, actor and public figure who in 2005 was awarded Nobel prize in literature. His best works include *The Birthday Party* and *The Caretaker*. Pinter was known for showing the misunderstanding and problems of communication in ordinary social situations. It is of interest to note that the rhyme *Harold Pinter* has an earlier correlate "*splinter*" that originated in the 1960s.

The rhyme *Alan/Alan Minter for printer* is motivated by the name of an English boxer who fought for Great Britain in the early 1970s. Minter was the Munich Olympiad bronze winner. The rhyme *Alan Minter* is reduced in customary usage: *Looks like the paper has got jammed in the Alan again!*

The rhyme *Bernie Winter for printer* is probably motivated by the name of an English comedian *Bernie Winters* who started his artistic career together with his elder brother Mike Winters. Bernie Winter often performed with his pet St. Bernard dog Schnorbitz.

The name of an English stand up comedian, actor and author *Alexei Sayle* that underlies the rhyme and stands for *e-mail* is an apt name indeed as the man is known for having Internet dependence. The rhyme is not shortened in customary usage: *Send us an Alexei Sayle later on with the details*.

The rhyme *Jimmy Nail for e-mail* is motivated by the name of a British singer, musician, producer and writer *Jimmy Nail* whose real name is James Michael Aloysius Bradford. the rhyme turned out in great demand in Rh SI and besides *e-mail* denotes: 1) *amail*; 2) *hell*; 3) *jail*; 4) *sale*, and 5) *stale*!

Our card-file contains two more rhymes for *e-mail* – *British Rail* and *Holy Grail (Send us a holy)*. *British Rail* is the national railway system in the UK set up in 1947, which used to be owned by government. The *Holy Grail* is the cup believed to have been used by Jesus at the Last Supper, just before his death. According to old stories, it had magical powers and was searched for by King Arthur's Knights, and finally found by Sir Galahad.

We have characterized a number of new Rh SI units pertaining to the 'computer and computer technologies' theme. The units analyzed confirm the tendency to give preference to the pattern that exploits names of well-known, popular or fashionable people when forming new Rh SI units.

Some of the rhymes have not yet been registered by the authoritative lexicographic sources. Outside the framework of the article are some Rh Sl units that have to do with the use

of the Internet and social network. They deserve to be tackled in a special research and can be the subject matter of a new article.

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В статье рассмотрены феномен инвективы, или оскорбление словом, которые могут реализовываться по-разному и принимать различные формы. Будучи одним из фундаментальных свойств человеческого поведения, агрессия находит разнообразное выражение в языке. Речевая агрессия в различных сферах жизнедеятельности человека обладает большим количеством функций. Основные из них представляют собой - средства воздействия на адресата, желание причинить боль и средство выражения власти, собственного превосходства и языкового насилия. Речевая агрессия может варьироваться по степени интенсивности и формам ее проявления: от высказывания неприязни и недоброжелательности до словесных оскорблений.

**Ключевые слова:** инвектива, оскорбление, агрессия, агрессивные инвективные формулы, проклятие.

The paper analyses the phenomenon of invective words or verbal abuse. They can be actualized in different ways and take various forms. Being one of fundamental property of human behavior, aggression has manifold expression in language. Speech aggression has a great number of functions in various spheres of human life. The fundamental of them amount to means of influence for addressee, wish to afflict and mean of ascendancy's expression, personal superiority and language violence. Speech aggression can be ranged in level of intensity and forms of its appearance: from utterance of dislike and malevolence till verbal abuse.

**Keywords:** invective, abuse, aggression, aggressive invective formula, damnation.

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Invective or verbal abuse can be realized in different ways and they can take different forms. Some forms of invective are characterized with definite degree of indecency, impropriety or injuriousness.

Invective by itself makes the communicative situation more emotionally. The power of such emotional condition is directly proportional for importance of this situation for communication partners so that the effect of invective increases with the growth of its offensiveness for communicant. This offensiveness can be reached with different ways and one of the most wide-spread is to add the invective more obscene and indecent character.

In consideration of the foregoing we can give the following definition for this socio-communicative phenomenon, so verbal invective is a definite culturally-based and national specific vector-directed continuum of verbal aggression in relation to communication party, situation, object and process of social conversation. Invective formula mean simulated event of cultural demands' violation on the part of invectum (offendee) or overrunning his/her act for borders the outlined specific-national culture of behavioural regulation, irrespective of degree of reality and in general realness of accusation. Sometimes the verbalization of invective formula is realized with literary vocabulary but most of all they are realized with vulgar vocabulary and phraseology which characterized with stylistic markedness and having vulgar valence implementing the intention of speaking or writing person to abuse, blot, blemish, and asperse the addressee of his or her speech or express his or her feeling toward the situation.

In modern linguistics there are two kinds of invective differ from each other with the objective of orientation (by invectum). This entails expletive and aggressive invective. These kinds of invective are two main groups within it is possible to detach separate simple forms.

Expletive invectives are the usage of profanisaurus for expressing of one's own relation not toward person but describing situation, for example:

*Черт возьми! Почему же она не звонит? Сколько можно ждать звонка?! Будь ты проклят - сучий телефон! Во рту пересыхает, ноги ватные, жить не хочется ... Что же это за пытка! Она должна быть сейчас рядом со мной, иначе я содохну.*

(М. Козаков. Актерская книга) [2]

As part of expletive invective one can mark:

1. general profanities which don't have own addressee and then don't have direction for immediate abuse of person. nevertheless usage in speech abusive dictionary can beget indirect insult and hurt feeling of communicant;

2. religious expletive vocabulary including blasphemy, when invector violates feelings of religious people meaningly, "blaspheming (against) God" (for example «Тогда Левий закричал: –Проклинаю тебя, бог! Осипшим голосом он кричал о том, что убедился в несправедливости бога и верить ему более не намерен»), profanation when invector doesn't "blaspheme (against) God" but violates commandment about "taking the name of God (the Lord) in vain" decreasing "sublimity" of sacral notion;

3. interjectional expletive vocabulary which can be expressed in any form, even in the form of direct abuse, but it has a distinctive mark, such as absence of direct invectum but serves as a rule for expressing of vexation or insult of speaking because of impossibility to change current situation. At that invective can take the form of auto invective, i.e. obtain "reverse orientation" being addressed to the most speaking. Groups of invective - intensifiers are separated as part of interjectional expletive. They are used to make the speech more colloquial expressivity.

This classification is a conditional distribution of invective vocabulary into groups. Correlation some verbal formula or other with definite group depends of concrete characteristics of communication and invector's intention.

Continuum of verbal invective is traced with increment of decreasing level of lexical items in terms of their stratificational, functional-stylistic and ethical – stylistic marks and definitions in the vulgar tongue dictionaries. The

scale of invective vocabulary can be shown in the following way: humorously-ironic → avuncular- mocking → negative-marked → acrimonious → disapproving → criticize → charitable- slighting → contemptuous → blunt → rude → euphemistic → dysphemic → abusive- scurrilous → offensive → pejorative- pejorative → vulgar- taboo [3].

Aggressive invective is a “cultural based and natural specified vector- oriented continuum of verbal aggression toward the participant of communication and realizing, as a rule, with vulgar vocabulary and phraseology which characterized with stylistic markness and vulgar connotation realizing speaker’s or writer’s intention to insult, blemish, dishonor addressee of his/her speech“.

Aggressive invective has the following function:

1. the demonstration of idea of superiority of the man over the woman, obscenities of feminine;
2. obscenity at large offends the most light and pure for one or another culture [5].

Aggressive invective existing in any language can be divided into two main groups, the first one is obscenity and the second one is damnation.

Obscenity is the most frequently diagnosable form of verbal aggression. Obscenity is defined as being form of verbal aggression performing via opponent’s accusation in irregularity of national-cultural behaviour, disdain of definite cultural value or “demonstration” hi physical or intellectual “inferiority” in comparison with invector or other member of society. Obscenity is also a vector-oriented articulation of terms for addressee, denoting bowel and bladder habits or body parts, fixed in this classification as obscene words.

Obscenities can be conveniently classified in a certain way:

1. really obscenities;
2. xenophobic nicknames and alias;
3. zoo semantic metaphor.

In the context of their addressing obscenities are differentiated in:

1. referred directly to subject;
2. oriented to those relatives whose status is prioritized in corresponding culture;
3. addressed to the uttermost sacralized mythological subject.

From the standpoint of linguistics the obscenities can be recognized as illegal act if verbal formula directing to

addressee is under described above scale of invectiveness. These verbal formulas as a rule are characterized with high level of offensiveness (verbal invective with contemptuous, rude, dysphemism, dysphemic, abusive- scurrilous, offensive, vulgar- taboo characterizations), except for verbal invectives with pejorative or damnatory meaning which can be recognized as offensive ones due to the fact that negative evaluation of person or stricture are the manifestation of negative emotion generated by human behavior, at that this characteristics and stricture are not always justified, proved and appropriated.

In general terms abuse can be defined as any word or expression containing offensive characteristics of addressee and realizing through obvious and strong verbal aggression.

Damnation, according to Indo-European mythoepeic tradition, in the modern sense takes up with ancient notion of magic hex. The ancient pagans had a tradition to sacrifice holy cow and deliver blessing. These actions meant blessing for votively, blessing for the Supreme Being, imaginative motion to the hub of the universe under positive connotation (spell), either excision or motion from the hub of the universe under negative connotative meaningxs (damnation) [1].

Damnation provides the presence of definite verbal phrase addressed to one of the participant of communicative situation and comprehended as “formula of damnation” or “formula of alienation”, implemented as the process of “delivery” of damned person to sinister forces.

Consequently, according to modern understanding damnation purports the presence of definite verbal expression, addressed to one of the participant of communicative situation and comprehended as “formula of damnation”, realized as “formula of alienation” or delivery of “damned person” to sinister forces. in what connection we can see in such phrase the reference to possible conflict, caused it.

In Russian national culture “formula of damnation” has the large variation, communicants cannot use such formula as «*Будь ты проклят(а)*», they use so called “formula of alienation”: «*иди к черту*», «*да пошел ты...*», «*а не пойти б тебе*». It is necessary to notice the variation of Russian national “formula of alienation”: except «*будь ты проклят*» another formulas of evil-wishes are used, coming laden with some social and age, localized and ethnic characteristics.

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Впервые публикуется письмо выдающегося лингвиста XX в. Р.О. Якобсона, хранящееся в архиве известного русского историка-эмигранта А.В. Флоровского. Оно наглядно показывает, как протекала повседневная научная деятельность Пражского лингвистического кружка, как формировались научные контакты Р.О. Якобсона с представителями иных сфер гуманитарной науки в Праге. Письмо сопровождается вступительной заметкой и примечаниями.

**Ключевые слова:** Пражский лингвистический кружок, структурализм, Р.О. Якобсон, А.В. Флоровский, русская филологическая эмиграция в Центральной Европе, русско-чешские научные контакты.

The first time publication of the unknown letter by the outstanding twentieth century linguist R. Jacobson from the archive of the famous Russian émigré historian A. Florovsky is to show the ways of the everyday scientific activity of the Prague Linguistic Circle, different forms and means of R. Jacobson's dialogue with the representatives of the other spheres of the humanities in Prague. The publication contains the introductory note and the commentaries.

**Keywords:** the Prague Linguistic Circle, structuralism, R. Jacobson, A. Florovsky, Russian philological émigré community in the Central Europe, Russian-Czech scientific contacts.

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#### Introduction

The history of the Prague Linguistic Circle (hereinafter PLC) has attracted the attention of numerous researchers. Over the past decade a series of documents has been issued in Czech Republic and the USA, as well as the Russian edition of letters and notes of N. Trubetskoy, part of the epistolary intercourse of R. Jacobson, S. Kartsevsky and others. [see Havráňková, 2015; Havráňková, 2008; Vachek, 1983; Letters, 2004; Dostal, 1995; Luelsdorff, 1994; Toman, 1994; Toman, 1995; Steiner, 2012; Roman Jacobson, 1999; Baran, 1998; Baran, 2000]. PLC was created in 1926 and became an example of successful integration of the representatives of the Russian philological thought of 1910-20s into the European scientific process. It let them take leading positions in the process of creating a fundamentally new direction in linguistics – structural linguistics, which served as the basis of the European structuralism. Let us recall that after decades the contribution of PLC was described by R. Jacobson the following way: “It is well known that this Prague Community <...> gave a powerful and longstanding impulse to the development of linguistic thought in Europe and elsewhere” [18, 349]. Remembering the details of the organization of the circle, he wrote: “In March 1925 the leading Czech scientist, both in English studies and in general linguistics, Vilém Mathesius along with his faithful younger companion, also an expert in these areas, Bohumil Trnka, invited Sergei Kartsevsky and me for a consultative meeting. Mathesius began with the announcement of two events. The first event was the tenth anniversary of the Moscow Linguistic Circle <...>; the creation of this circle in 1915 and its heavy activity has been stimulating the development of Russian and international linguistics and poetics for a long time. When I came to Prague in 1920, Mathesius asked me about the structure and work of the Moscow circle. Then he said: “We need the same circle here <...>” [18, 348-349]. The fact that R. Jacobson was elected the Vice-Chairman of the circle,

adequately reflects the balance of intellectual forces in this scientific association even from a formal point of view.

By now the “Russian trace” in the European structuralism has been studied in sufficient detail [4], [14], [23], while the attempts to “close” structuralism mostly end in productive dialogue and rethinking of the key concepts and principles in this area [6].

#### Letter of R. Jacobson and A. Florovsky in the context of the history of PLC

The letter written by R. Jacobson to a well-known historian A. Florovsky presented in the article allows us to see the other side of PLC history, which can be described as the history of everyday academic life. Living in Czechoslovakia, for various reasons, Russian émigrés found themselves in several scientific spaces simultaneously. On the one hand, there was an intense intellectual life of the “Russian Prague” of 1920s-early 30s, financially supported by the “Russian Action” of President Masaryk of the Czechoslovakian Republic, which led to the creation of a number of secondary and higher educational establishments of the Russian emigration. It helped a significant part of scientists and teachers who had left the country to fund their research and the publication of their projects. The second important point was the interaction of Russian scientists-emigrants with other national diasporas of Prague, in particular, Ukrainian and German; cooperation with Prague intelligentsia, Ukrainian and German universities. Thus, many Russian scientists read lecture courses and defended theses at the Prague German University, actively cooperated with the Ukrainian People's University and the Ukrainian Pedagogical Institute, and sometimes felt and declared their affiliation with both diasporas – Russian and Ukrainian as, for example, D. Chizhevsky, or Russian and German like A. Bem. And the third, seemingly, the most important aspect was the emergence of the dialogue between the parties in 1920s and its continuation in the 30s. It was a dialogue with the Czechoslovakian colleagues, the experience of Russian researchers integration into the scientific community of the

Czechoslovakian Republic, active cooperation with scientific and educational institutions, publications in journals. We have to add that the dialogue with foreign counterparts was not limited to Czechoslovakia only. Thus, the addressee of R. Jacobson A. Florovsky had supported intensive contacts with the representatives of the British, French, German science, with his colleagues in exile in Poland, Yugoslavia, France, Great Britain for many years. Among the latter, special attention should be given to N. Ganz, a close friend and co-author of S. Hessen, who became one of the leading European experts in the field of comparative pedagogics, the correspondence with whom can be considered the most important document of the intellectual history of the Russian emigration [8], [9]. Note that the range of scientific interests of any great scientist humanitarian is much wider than his original specialty. The reason for such “interdisciplinarity” is obvious: it is the desire to overcome the narrowness of the range of professional communication, the complete or almost complete absence of “narrowly themed” areas for scientific discussions and publications as wide range of interests is characteristic for the majority of the humanitarians.

A special place in this context is taken by PLC, which equally represents Czech and Russian scientists. The latter ones were given the role of the main generator of new ideas. Along the way, it should be noted that the Russian-Czech dialogue both inside and outside the circle was accompanied by sometimes quite sharp criticism of Czech linguists on behalf of their Russian colleagues, especially by N. Trubetskoy, who was particularly high-toned, probably due to his international authority and life outside Prague which allowed him to be more frank in his opinions. So, in a letter dated August 2, 1937, talking about the preparation for the future semester which was supposed to be both “Czech and Russian” N. Trubetskoy writes: “I have read Trávníček and Havránek. Pavel Trávníček is weak and unconvincing and his course can be hardly enriching. But Havránek is excellent. His work is, indeed, the first real history of the Czech language. Yes, I think we can say that it is generally the first real history of the Slavic literary language; there is no such equivalent in Polish or Russian. “Essays on the Hist. of Rus. Lit. Lang.” by Vinogradov covers only a relatively short period of time and fails to speak of evolution in the versatile manner” [Letters, 2004, p. 396]. In turn, a number of Czech publications of R. Jacobson about the state of modern Czech literary language and the general direction of language policy in the Czechoslovak Republic caused sharp antagonism on the part of some of his future university colleagues at the Masaryk University in Brno and complicated the process of his assignment on a professorial position in early 1930 [19, 134-143], [24, 2012].

N. Troubetskoy imagined all the complexities associated with the interest of Russian researchers-immigrants in the problems of the Czech language and literature quite clearly. Even in 1925, in a letter to R. Jacobson in connection with the collection conceived in cooperation with N. Durnovo called “Russian Linguists on Bohemistics” he suggested a subtle and ingenious scheme of “appeasement” of both Czech researchers, and representatives of the older generation of the Russian scientists: “In this matter there is a sensitive, i.e. diplomatic side, or I’d better say two sides – one facing the Czechs, the other one facing the Russians. If the article will contain several noncommittal compliments to recognized authorities of Bohemistics, I believe that Czech scientists will be satisfied. But imagine just how offended might be those Russian Czech scholars who would not be invited to participate in the collection! I can imagine it very clearly – Frantsev for example... Insults will turn into intrigues and

they will surely involve Czechs. Perhaps, therefore, it is better to come up with some other name for the collection itself, and if the collection is prefaced, this preface should be purely diplomatic, referring not only to the Czechs, but also to the Russians. <...> In general, for diplomatic reasons I find it necessary to engage some elderly scholars in the collection, the one that would be known to the Czechs and the one will have a certain counter-revolutionary reputation – be sure that if there is a campaign against the collection, it will involve a part of the offended Russians. The major role will certainly be played by the statements declaring that all of those Russian philologists who diminish the prestige of the recognized authorities of the Czechs, study Bohemistics a very short time and all of them are hate Czechs and are antislavic...” [Letters, 2004, p. 76-77].

#### **R. Jacobson's Letter to A. Florovsky as an Important Document in the History of PLC**

R. Jacobson's letter to A. Florovsky takes in the whole complex of these problems, clearly reflecting the nature of PLC everyday life with its regular reports, the desire to engage like-minded scientists or scientists with similar interests in a range of scientific problems of the community. It is noteworthy that meetings were attended, papers and reports were presented not only by the members of the group, but also by the people far from the structural approach, and from linguistics in general.

A. Florovsky, a historian by profession, was like this – for many years, among other things, he had been engaged in Russian-Czech relations in the economic, political, cultural and literary fields [1]. For Trubetskoy and Jacobson he represented the oldest generation of the Russian humanitarians. Close relationship of his younger brother Father Florovsky, philosopher and theologian, one of the ideologists of Eurasianism, with Trubetskoi left its mark on the perception of A. Florovsky by Jacobson and his circle. A. Florovsky archive contains the letter of another ideologist of Eurasianism – P. Savitsky. This letter indicates that his connection to PLC had had a long history – he received numerous invitations to different events: Savitsky's speech [13, 4] and Jacobson's reports. February 17, 1931 Savitsky wrote: “Dear Anthony Vasilievich, in case you are free, let me invite you to the report, which, I dare say, is of great general cultural and historical interest, namely to the report of R. Jacobson “Eurasian Linguistic Alliance”, which will take place the day after tomorrow, Thursday, 19.II, at 6:15 in a cafe “Union” <...>” [12, 3]. Taking into account those friendly relations of Savitskiy with Jacobson, the godfather of which he became when the latter one converted into orthodox in 1938 [19, 103], we can assume that the initiative to invite him belonged to the speaker himself.

Czech studies of A. Florovsky had seriously interested R. Jacobson since early 20s. He was dealing with the problems of old Czech literature [7]. Florovsky's name is mentioned in Trubetskoy's letter to Jacobson: apparently, in the previous letter Jacobson discussed the possibility of asking Florovsky to contribute to the edition which was not issued. May 26, 1935 Jacobson published a generally positive review called “Czech-Russian Contacts in the Past” for the monograph of A. Florovsky “Czechs and the Eastern Slavs” [see Jacobson 1935] in one of the Prague's leading newspapers “Lidové noviny”.

On-going research and contacts of Jacobson and Florovskii are confirmed by a letter sent by Jacobson to the secretary of PLC B. Trnka. In this letter Jacobson asked Trnka to send Florovsky an invitation to the circle meeting 24 February 1936, where B. Halupetsky will present his report

“On the Church Slavonic Tradition in Bohemia” [28, 170-171].

The text of R. Jacobson's letter clearly reflects the practice preserved throughout the pre-war history of PLC to invite major researchers in related fields to cooperate with the circle. It is noteworthy that Jacobson accompanied his letter by explicit instructions of purely organizational nature, recommending the rapporteur, if necessary, to remind B. Trnka about the invitation of interested listeners for the purpose of timely dispatch of traditional notifications. Here is the full text:

«12.XII [1937]

Dear colleague, Peter Nick. [Savitskiy. – O.O, V.K.] informed me that your report for Pr. Ling. C. is ready. I look forward to it with lively interest. Havránek and I can come to Prague on Monday 20th. I hope that this day will suit you. I will also write to the Secretary of the circle – prof. Dr B. Trnka (Karl. Univ., Smetanovo n. [Nábřeží] 55, Pr. I) with a request to call a meeting on December 20th., 19 ½ hr., Cafe Zlatá Husa, Václ. [Václavské] n. [Náměstí] and send out the notifications as soon as he receives the exact title of the report. If you want to invite someone, please do. Write to prof. Dr B. Trnka immediately for the notifications to be sent out in a timely manner. Do not forget about writing to me so that I and Havránek are able to plan our time in advance and visit Prague on 20th.

Sincerely yours Jacobson” [Jacobson, 1938, 1].

December 20, 1937 a meeting took place, and the report “České prvky v staroruské literatuře” ( «Czech Elements in Ancient Literature”) was read by Florovsky, as is clear from the message in PLC bulletin – a journal called “Slovo a slovesnost”, one and a half months later, – February 14, 1938 [25, 191].

The fate of the text read by Florovsky is quite fascinating. As a chairman of the Russian Historical Society in Prague in 1939, he was elected a delegate to the III International Congress of Slavists along with A. Bem, A. Grigoriev and E. Latsky. R. Jacobson was also supposed to take part on behalf of the Brno University. Due to the outbreak of World War II, the congress scheduled for 18-25 September 1939 did not take place, but its basic materials were printed. As pointed out by B. Stankovic” “A. Florovsky presented a text published in the second issue (“Саорштења and Essays”), which addresses the interaction between Czech and Russian literature during X-XVII centuries: “Czech Elements in the Old Russian Literary Tradition”” [15, 63-65].

In 1958, a revised and considerably expanded version of the report entitled “Czech Traces in the History of Russian Literary Development” was published in the collection dedicated to the IV International Congress of Slavists “Slavic Philology” [16].

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## ПРОЯВЛЕНИЯ ЛИЧНОСТИ СИМЕОНА ПОЛОЦКОГО В ПОЭТИЧЕСКОМ ТВОРЧЕСТВЕ

Аннотация

В статье раскрываются поэтические грани многосторонней личности выдающегося общественного деятеля и писателя XVII века Симеона Полоцкого. Симеон Полоцкий выступил в русской литературе основоположником поэтического и драматического жанров. С творчеством Симеона Полоцкого часто связывают возникновение в русской литературе панегирика и басни, стиля барокко, силлабической системы стихосложения, а также стихотворного переложения «Псалтири». Стихотворения часто носят поучительный и просветительский характер в стремлении как можно яснее и доходчивее передать знания. В его произведениях отражены многие личные переживания и события жизни царской семьи, учителем детей которой он был. Патриотические чувства Симеона Полоцкого в связи с современными ему историческими событиями также нашли отражение в его стихотворениях. Важнейшей задачей он считал воспевание могущества и славы Российского государства. В своей издательской деятельности он много внимания уделил реформированию литературного языка за счет приближения его к живой разговорной речи. Симеон Полоцкий ратовал за воцерковление культуры и считал, что объединяющим началом славянских народов может и должно стать единое православное вероисповедание. Он первый из российских литераторов взял на себя роль «советника царей», влияя на идеологию и политику. Труд писателя Симеон Полоцкий воспринимал как личный нравственный подвиг. Благодаря Симеону Полоцкому просветительская книга и слово заняли более высокое место в отечественном общественном сознании. Его разносторонняя литературная деятельность и начинания в поэзии явились мощным толчком последующего развития отечественной культуры на духовных основаниях.

**Ключевые слова:** многосторонняя личность, литературная деятельность, основоположник жанров, просвещение, нравственный подвиг.

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## MANIFESTATIONS OF SIMEON POLOTSKY PERSONALITY IN POETIC CREATIVITY

Abstract

The article reveals the poetic facets of the creative multilateral personality of Simeon Polotsky, a prominent public figure and writer of XVII century. Simeon Polotsky is the founder of poetic and of dramatic genres in Russian literature. The works of Simeon Polotsky are often linked to the emergence in Russian literature of eulogy and of fables, baroque syllabic system of versification, and poetic rendering of the Psalter. His poems are often instructive and educational in the desire as clear as possible to transfer knowledge. His poems reflect many personal experiences and life events of the tsar family because he was the teacher of tsar's children. The patriotic feelings of Simeon Polotsky in connection with contemporary historical events were also reflected in his poems. He considered the glorification of the might and glory of the Russian state as the most important task. He paid much attention to the reform of the literary language in his publishing activities by bringing it to the living spoken language. Simeon Polotsky fought for the churching of culture and believed that unifying the Slavic peoples can and should be a single Orthodox religion. He was the first Russian writer taking on the role of 'Advisor to kings', affecting ideology and policy. The work of writer Simeon Polotsky perceived as a personal and moral achievement. Just as God created the world with Word, the writer in his poetic world creates the world of art. Thanks to Simeon Polotsky educational book and the word occupies a higher place in the national public consciousness. His diverse literary work and beginnings in poetry were a powerful impetus to further development of domestic culture on a spiritual basis.

**Keywords:** creative multilateral personality, beginnings in poetry, founder of genres, education of the people, Russian culture, spiritual basis.

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Personality and creativity of outstanding people are inextricably linked. Creativity is one of the main spheres of the personality's orientation manifestations in life span. Creativity requires significant mental strength and often becomes one of the most important for a personality. This problem relates to broader and classic problem of the life meaning and of creativity. In the process of creative expression a person takes towards the world special complete position, going through an ontological union, the ownership of everything in the world. It is the expression of personality carried out in a particular direction.

In the process of scientific activity personality plays an important role, although completed scientific concept is not as bright as in the artwork in personality showing. Personal characteristics manifest themselves primarily in the process of creating a creative 'product' in the style, the specifics of presentation. However in Humanities the strength of the personality is comparable to works of art. The Humanities closer to the arts and more eloquently than science evidence of the scientific activity subject's identity.

So the value aspect of scientific creativity becomes apparent, especially in appeal to the creativity of such a multifaceted personality as Simeon Polotsky.

A biographical approach to personality and creativity allows to comprehensively considering the personality and the creativity drawing to their manifestations throughout the life span connected with lifestyle, worldview. The biographical method can be considered more broadly as a special research direction challenging the holistic knowledge of life in temporal extension. Overall, the biographical approach provides a unique opportunity to examine stability and variability of individual behavior across time and situations.

The convenience of the biographical method lies in the possibility of studying extensive autobiographical creative heritage (letters, diaries, notes, autobiographical prose and poems) as a consequence of rich inner world, of mature reflection. This approach was implemented in a number of our studies about the multifaceted personalities of Russian culture [3], [4], [5]. In this article on the example of Simeon

Polotsky personality we can also see that the person with spiritual vision can penetrate deeply into the essence of phenomena [2].

The personality of Simeon Polotsky (1629-1670) is a bright, original phenomenon of Russian culture of the XII century. In addition to his outstanding ecclesiastical and secular social activities including theology and pedagogy Simeon Polotsky is famous for his literary activities.

Samuil Gavrilovich Petrovskii-Sitnianovich was born in 1629 in Polotsk, was educated in the Kiev-Mohyla Academy. During all his life he remained a faithful disciple and follower of Lazarus Baranovych (from 1657 Bishop of Chernigov), his mentor at the Kyiv-Mohyla Academy. In 1656 he became a monk in the Orthodox Polotsk Epiphany monastery and didaskale of sister school in Polotsk being as a teacher for eight years. Simeon in the custom in those years listened to additional lectures in the West Jesuit institutions of higher education, but remained loyal to Orthodoxy. He wrote the famous Russian printed book of the seventeenth century 'The Rod of the Management, Approval, Punishment and Execution' to refute the grounds for the split [7].

Simeon Polotsky has a lot of brilliant beginnings. He has a poetic gift and become the founder of poetic and of dramatic genres in Russian literature. He saw his calling in literature and considered himself 'the searcher of the word'. Being a Belarusian by birth he became the first writer-professional in Russian literature whose name has acquired an European fame. His vast poetic heritage has become a real school for such prominent Russian poets of the education as Mardary Honykov, Sylvester Medvedev, Karion Istomin, Antiochus Kantemir, M. V. Lomonosov. St. Dimitry Rostovsky, Metropolitan Stefan Yavorsky treated to him with great respect.

The artistic heritage of Simeon Polotsky is extensive: books of sermons 'The Spiritual Lunch' and 'The Spiritual Supper', a theological work 'The Crown of the Orthodox-Catholic faith' preserved only in manuscripts of the book 'Ritmologia' and 'The Multicolor Vertograd' including more than one thousand poems. The events of the Royal family life were reflected in the 'Ritmologia'; also 'The Russian Eagle presented in the Sun' dedicated to the king was included in this book.

After the Tsar's death Simeon Polotsky wrote the poems 'Dramatic Elegy', in which the king himself before his death turns to God and guides to the Kingdom of his heir, Prince Fedor Alekseevich, and all members of the Royal family, the Patriarch and all his subjects, as well as twelve 'Laments' about the king. The collections of poems remained unpublished for humility; subsequently printed of them only excerpts. Many his works were published only after his death – despite his high position and influence he aspired to literary honors.

Simeon was one of the founders of the Russian 'biblical theater' writing several plays, poems and prose ('The Comedy of the Prodigal Son Parable', tragedy 'About the King Navuhodonosore, about the Gold Idole and Three Youths in the Furnace not Burned' etc.). The first poems he wrote in the years of study. The works of Simeon Polotsky are often linked to the question of the emergence in Russian literature of the Baroque style characterized by high emotionality, love to contrasts, colourful and bold images, allegories, attention to the reproduction of the life phenomena. Simeon brought to Russian literature the syllabic system of versification with an organizing principle equal to the number of syllables in the rhyming lines. It was unusual for his time and attracted attention.

A vigorous publishing activity of Simeon Polotsky contributed to the popularization of theological ideas, the formation of new genres of works, reforming the literary language by bringing it to the living spoken language and was aimed at raising awareness of Russian society.

One of the creative impulses of Simeon began his life at court and training of the Royal children. Originally the tsar was attracted by his poetry. With the tsar Alexei Mikhailovich he met in 1656 in Polotsk when the tsar visited Polotsk in connection with the outbreak of the Russo-Swedish war, and welcomed emperor by verses written for this occasion. In 1660 Simeon with his younger brothers visited Moscow and once again read the verses before the tsar who reacted favorably to the scientist monk from Polotsk. In 1664 when Polotsk moved to Poland Simeon moved to Moscow where he received the support of tsar Alexei Mikhailovich and of Patriarch Joasaph. At court he was recognized as the wisest theologian, philosopher, poet and orator. The tsar instructed him to teach his children, and the Patriarch gave him instructions on the preparation of documents and of theological writings [6]. In 1667 he was entrusted upbringing and education of the Royal children – Prince Alexei, and after his death, Fyodor (the future Tsar Fedor Alekseevich) and of the Princess Sophia. He taught Peter I. The king and the children listened to his instructions.

It was the tradition of the Moscow higher class at that time to invite scientists' visiting teachers for home schooling children [1]. With high level of education, Simeon had a good command of pedagogical techniques that facilitate the assimilation of knowledge – a nice teacher vesting the science in an attractive form. Indeed, we find a reflection of the extensive knowledge of Simeon in his instructive and educational verses.

These are the verses in which the basics of mathematics, knowledge about the senses which are the doors of understanding the world are presented. It is noticeable that Simeon is committed to open different doors of knowledge – it appeals to the senses and to the mind of the reader.

Moreover, to improve the efficiency of his books Simeon sought to the variety and expressiveness even their external decoration. It is known that he collaborated with great Russian artist Simon Ushakov at the Top of the printing house and advised him in relatively rare method of printing engravings from copper plates (etchings).

His poems often represent the poetic form of lessons. Having remarkable literary talent, Simeon modestly believed that in the literature the important thing is not talent, but knowledge. In the poems of Simeon Polotsky certain knowledge not only fun are given but also laid the foundation of the spiritual-moral and of patriotic education. Simeon instructs the Royal heirs to govern the state and treat subjects:

*Here's how the head should do –  
To live the interests of citizens,  
Not despise, not counting dogs  
But love as his children.*

He develops in his Royal pupils a political consciousness:

*How citizens live in well being  
The rulers should know.*

Simeon care about the readers was evident even in the preservation of bodily health which is also expressed in poetic form. It is the desire as clear as possible to transfer knowledge above all led to a particular style of Simeon Polotsky. Complex forms of verse were used only in writing of court poetry and of panegyric verses. He used his knowledge for the presentation of moral and of doctrinal truths, applying bold comparisons and analogies with the

natural world, which like a man is created by God. Figuratively presenting modern scientific ideas he did it for the sake of the educational effect. Simeon Polotsky sought to summarize the entire book wisdom and to teach the widest possible audience, thereby significantly contributing to the development of national education. He wanted to educate the educated and pious reader as other his wonderful compatriots – Lavrenty Zizany, Mikhail Lomonosov, Grigory Skovoroda. Such techniques Simeon also used in his vivid and convincing sermons. He believed that the perfect person is first of all with high moral qualities. Therefore it is indispensably to teach children first of all piety than knowledge like a body without a soul.

One of the innovations of Simeon is the development of the genre of Eulogy. He wrote the greetings for Christmas, name days and birthdays of the Royal family members. Simeon was ahead by a quarter of an appearance in Russian fashion of a fable: he processed the fables of the ancient writers thus there was a poetic fable for the first time in the Russian literature.

In those days astrology was very popular but Simeon Polotsky in the poems emphasizes that the stars do not determine a person's life span. There is a Divine Providence, and there is human's free will that choosing between good and evil.

Simeon was the first in Russia who made a poetic translation of the Psalter ('The Rhymed Psalter') which became the first poetic work printed as a separate publication in Russia. At the end of the Psalter he has inserted the entire annual calendar of the saints' names in his poems.

'The Rhymed Psalter' became one of the best and popular publications of this period and was printed in 1680 in the typography built by Simeon. In 1685 'The Rhymed Psalter' was put to music by deacon Vasily Titov. M. V. Lomonosov called 'The Rhymed Psalter' the gates of his learning and his first concept of the beauty and majesty of poetry borrowed from 'The Rhymed Psalter' of Polotsky [6]. The scholars of Simeon Polotsky M. A. Robinson and L. I. Sazonov expressed surprise at the conviction that Simeon was supposedly translated from Polish 'Psalms of David' by Jan Kochanowski, so clearly there is the distinction of the poetic approaches of the two translators (cited in [8]).

The life of Simeon Polotsky, full of drama, illuminated by spiritual aspiration, reflected in his poetic works: the fight against unjust slanders, tragic events – a brutal and deadly beating archers of his brother Isaac, also a celibate priest in 1674 or 1675, and the deviation from the Orthodox faith of his brother Luke, probably a scientist philosopher and philologist. His poems become the generalized form of expression of personal experiences. Such is a rubricated composition of the poem 'The Threefold Death' giving a deep understanding of the nature and meaning of human life and death:

*The death is of three types:*

*The first separates the soul from the body.*

*The second kills the soul,*

*Depriving it of the grace of God.*

*The third will occur on the day of judgement*

*When soul and body will be punished.*

*The first death is terrible, but has not the harm.*

*The second death is severe, but treatable with repentance.*

*The third death is terrible because of the torments of eternal fire.*

The patriotic feelings of Simeon Polotsky in connection with contemporary historical events were also reflected in his poems. As the most important task he considered the glorification of the might and glory of the Russian state.

He opposed wars of conquest, 'unjust abuse' and in support of a defensive military action, as well as religious education and propagation of the Orthodox faith, considered it necessary to concentrate state power in the hands of the king that will help to eliminate confusion and to establish peace. He called king 'the light of faith' and believed even his presence on the Belarusian land was a great blessing:

*Fly, nice Alexey, under the sky,*

*The hope of Russia among monarchs.*

*Glorious winner, who out of mercy*

*Doing everything to the glory of God.*

Simeon Polotsky emphasized that the main goal of the Russian Tsar, 'the great fighter for the faith of Christ', in the wars with Poland and Sweden – is missionary work and caring for the purity of the faith. The theme of war and of peace was important to him throughout his life, many of his poetic compositions devoted to the military. The glory of Russia he also saw in the extension of the knowledge bounds, in the development of education, lamenting the lack of understanding his by contemporaries:

*...Russia expands its fame*

*Not by the sword only,*

*But also by the books about eternal.*

*But such are the manners!*

*We prefer to destroy*

*than to create in honest labor.*

*Don't want sun shine to the world*

*And prefer to stay in the darkness of ignorance.*

He was well aware that the development of printing will bring glory to Russia 'more than the treasure'.

Simeon Polotsky was at the crossroads of cultures. For many years he wrote poems in three languages – Polish, Old Belarusian and Old Church Slavonic. He heat treated to a Polish, Belarusian, Russian and Ukrainian peoples believing that unifying the Slavic peoples can and should be a single Orthodox religion. So the books of Simeon Polotsky were very popular in Ukraine. It is known that they were sent at the request of the Dnieper Cossacks. Indeed, 'The Mental Supper' placed in 'The Word to the Orthodox and Christianity Zaporizhia Army' on the occasion of bringing in the shelves of the St. Alexis, the Metropolitan of Kiev icon. Thanks to the bright and ambitious person of Simeon Polotsky the gap between Church and culture was constrained. However he strongly fought for the purity of faith and acted for the Church culture opposite the secularization of the Church.

He was the first Russian writer taking on the role of 'Advisor to kings' instructing the government and Russian society, affecting ideology and policy. He was followed by M. V. Lomonosov, G. R. Derzhavin, N. M. Karamzin, N. V. Gogol, F. M. Dostoevsky, A. I. Solzhenitsyn.

The work of writer Simeon Polotsky perceived as a personal and moral achievement. Just as God created the world with Word, the writer in his poetic world creates the world of art. Thanks to Simeon Polotsky educational book and the word occupies a higher place in the national public consciousness. His diverse literary work and beginnings in poetry were a powerful impetus to further development of domestic culture on a spiritual basis.

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В статье рассматривается понятие цензуры как неотъемлемого атрибута любого общества. Авторы описывают цензуру как «повязку на глазах общества», функция которой заключается в устранении последствий, вызванных информационной войной. Анализируя современный режим запретов и ограничений, авторы исследуют некоторые сопутствующие концепты, такие как свобода речи, власть, средства массовой информации, стереотипы и манипулятивные технологии, формирующие иллюзорную реальность для народа. Цензура рассматривается как фактор информационной войны, целью которой является фильтрация информации через манипуляцию индивидуальным и массовым сознанием. Обобщая результаты исследования, авторы определяют статус цензуры, а также задачи, стоящие перед ней в современном обществе.

**Ключевые слова:** цензура, информационная война, средства массовой информации, манипулятивные технологии, власть.

The article explores the concept of censorship viewed as an integral attribute of any society. The authors describe censorship as a “social blindfold” intended to eliminate the implications triggered by the information warfare. Analyzing the modern regime of restrictions and constraints, the authors explore such relevant concepts as freedom of speech, power, mass media, stereotypes and manipulative technologies shaping an illusionary reality for the people. Censorship is described as a factor of information warfare which aims to filter the information through manipulation of individual and mass consciousness. Summing up the results of the study, the authors define the status and goals of censorship in modern society.

**Keywords:** censorship, information warfare, mass media, manipulative technologies, power.

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Modern realities generate new challenges calling for adequate solutions. The 21st century has thrown open the doors for a new planetary ideology that has embraced large masses of people, and this process is being accompanied by the isolation of global information space.

The concept of “global information space” acquires different names with different authors. Thus, Western European researchers refer to such terms as “cyberspace”, “information superhighway” or “global information infrastructure”. This space, highway or infrastructure is always manmade and is always confined to some limits.

The establishment of information space has triggered complex implications. Having obtained almost unrestricted access to any kind of information, people tend to use it to create a convenient parallel universe they would like to live in. Information captivates and throws us out of reality which makes it easier to effectuate manipulative technologies. These processes underlie the concept of information warfare which implies systemic liquidation of social values, disruption of spiritual, political and economic foundations of a society.

Systemic disturbance of a set of established values is a multistage process that first and foremost entails identifying chink in the opponent’s armour in order to attack his most vulnerable spots. The most apparent areas of weakness are the blind sides in the semantic space that can be assailed by discording facts, stereotypes and notions that would suddenly assume overwhelming significance through the efforts of media propaganda campaigns. Meanwhile, the society is offered an alternative model of the world founded on its phantasmal illusions and fallacious stereotypes. These illusions and stereotypes will contradict the entire social and historical background of the society’s existence, its historical memory, national traditions and underlying mental paradigms. Ultimately, information warfare acts as a social blindfold and one of the key instruments in attaining power in the current geopolitical environment.

In this day and age, the defense mechanism geared to uphold personal and national identity fails to display comprehensive functional potential unless it relies upon censorship apparatus and seeks to eliminate the implications of the information warfare. Although humanity has always been yearning to break free from censorship and institute the freedom of speech, no period of society’s existence was ever free of censorship. The history of the concept convincingly illustrates its importance. We can say that censorship is an indispensable component of any type of power and acts as an integral element of the state apparatus.

The content and scope of censorship is reflected in the volume and quality of information circulating within a society and available to the society. As a rule, not all information is disclosed to the public because information itself is one of the most important social management tools. To keep some information off the radar, various wordings come into play. For example, authorities may refer to “regulation of information flows” to sweep these flows under the rug.

Secretive nature of some part of information objectively explains and sustains censorship. In other words, as long as the state exists and needs to protect certain secrets, i.e. restrict access to some information, censorship shall thrive in some form or another. Social contradictions and conflicts, clash of interests and needs leading to criticism of ideologies and attitudes bear witness to the existence and active functioning of censorship regime. All of this obviously raises the issue of restrictions imposed on the freedom of speech to manipulate the society.

And so, the new conditions bring about a new market, commercial and economic regulators that largely act as instruments of censorship. Modern regime of restrictions and constrains appears to be rather complex, multidimensional and manifold. The individual, as a result, finds himself living in a world of infinite limitations of various degree of intensity.

One of the key mechanisms of censorship are stereotypes molded on the basis of manipulative technologies of mass media. This invisible day-to-day censorship is shaping an illusionary reality for the people – the reality that can be elegantly and efficiently controlled. Such manipulation presents a system of means intended to exert ideological, social and psychological influence on the audience, modify people’s mentality and behavior in defiance of their actual interests. While censorship is associated with imposition, prohibition and lack of freedom enjoyed by the object of control, manipulation is about transforming the model of the world pursuant to manipulator’s goals, wherein the manipulated masses are left with the illusion of free choice.

That being said, we can say that in the present context, the need for elaboration of anti-manipulative technologies is becoming ever more apparent, along with the need to protect the national information space.

Manipulative potential, obviously, gains momentum in the context of moral and intellectual degradation of a certain part of the population, as was evidenced by the close of the 20th century and at the dawn of the 21st century. All the while, the manipulative routine tends to become ever more primitive. Thus, getting political mileage essentially implies defying political correctness. The people entitled to vote at an election long for scandal, battle, revelation, an eye-opening experience. Very few will actually look into the best election programme – most people won’t even read it and will not cast their vote for a candidate who failed to arouse their curiosity.

Today, we are facing a brand new type of censorship that has systemized and comprehensively analysed the errors and deficiencies of the previous system. The Soviet Union zealously suppressed any symptoms of “dissent” in the humanities, thus establishing powerful social networks that rallied around academic intellectuals. For example, such phenomena as Samizdat and the Soviet rock music served the purpose of disordering state mechanisms.

The modern elite has set up the conditions that have ruled out any chance of social networks rallying around humanitarian intellectuals. Attaining such goal would require taking a number of steps, such as:

- creating the “laws of the game”, wherein the “big league” of the humanitarian science will suppress origination efforts “from below”;
- disintegrating contiguous layers of the society to establish segregated systems of values (such as middle

managers, for instance) and the corresponding discrete cultures;

- “feeding up” the big league in order to exercise ultimate control over it, as well as to cover up the financial flow.

We can say that the key objectives of censorship in our society include the following:

- to act as an insulating instrument discriminating between pseudo-science and genuine science;
- to mould public opinion that rejects western patterns and values extraneous to the mental paradigm of the people;
- to exclude proliferation of manipulative technologies accounting for modification of mental paradigms and resulting in violation of health;
- to make provisions for fundamental education (from school years onwards) by exercising control over teaching efficiency and furnishing scientifically adequate learning material that doesn’t encourage promotion of pseudoscientific views and ideological interpretations.

The key issue in this respect is the disposition of the society that perceives censorship as a hostile concept in virtue of both objective and subjective reasons that have to do with the historic background of both the censorship and the censors. Notably, having renounced the institute of censorship to pursue and impose a brand new model of global order, the European countries have been hiding it within the subsurface of their legislation. Several centuries later, western society has built up a solid and consistent concept that highlights the permissible and the impermissible. The Russian society, on the other hand, currently faces a legislative chaos, since as far as censorship is concerned, the extraneous ideas of what is “good” and what is “evil” differ from the domestic perceptions fundamentally.

In order to really apprehend what needs to be altered in public consciousness and society in general, we have to explore new acceptable censorship technologies and analyse their impact on collective consciousness. Furthermore, whereas these technologies are used for the financial and political benefit of a certain social layer, rather than for the good of the society as a whole, it is imperative to look into potential and existing implications of this kind of abusive practice.

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**КОМПОЗИЦИОННЫЕ ПРИНЦИПЫ МУЗЫКАЛЬНОЙ ФОРМЫ В ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЕ***Аннотация*

*В статье рассматриваются принципы передачи художественной информации в классической музыке и классической литературе. Анализируется применение музыкальных средств в художественной литературе. Мы полагаем, что основные типы музыкальной формы представляют собой динамические когнитивные модели, которые передают эмоциональное и когнитивное восприятие и вызывают соответствующую реакцию в сознании реципиента. Предпринятый анализ применения форм сонаты, фуги и вариации осуществлен на материале немецкой прозы.*

**Ключевые слова:** композиционные принципы, музыкальная форма, когнитивные модели.

Aznacheeva E.N.<sup>1</sup>, Mamonova Ju.V.<sup>2</sup><sup>1,2</sup>Chelyabinsk State University**COMPOSITIONAL PRINCIPLES OF MUSICAL FORM IN FICTION***Abstract*

*The article discusses some general principles of creation of artistic information in classical literature and music. Some ways of extrapolation of musical compositional means onto the sphere of fiction are analyzed. We suggest that the main types of musical form are dynamic cognitive models, which reflect emotional and cognitive experience and thus stimulate corresponding emotional and cognitive processes in recipients' minds. We have undertaken the research of sonata, fugue and variation forms in fiction based on the German prose.*

**Keywords:** compositional principles, musical form, cognitive models.

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**Introduction**

The focus of the semiotics of artistic communication is on fine arts and fiction. The semiotics trend in musicology is also fairly representative, though it is less studied. Such musicologists as N. Ruwet[12], J.-J. Nattiez [8], have studied the possible application of semiotic approach towards music.

Iconicity in music can be witnessed in different ways: onomatopoeia; intonation signs corresponding speech intonation – a question, exclamation or order; musical images which are perceived from a musical work, such as “*Flight of the bumblebee*” by Rimsky-Korsakov or “*La Mer*” by A.-C. Debussy; musical images as reflection of emotions and feelings; iconic signs in the notation system (figures of cross and arch in Bach’s and Shostakovich’s musical scores).

Musical compositional form can also be interpreted as the sign, which unlike the above mentioned, is the supersign and is implemented in the scope of the whole work of art or its accomplished part. As any other musical sign it has a complex nature combining iconic and symbolic characteristics. Thus, musical form can be defined as an iconic symbol.

As an iconic sign musical form presents modeling of psychic processes: transfer of tension, culmination, waves of growth and decline, that is it can be classified as iconic sign-diagram in Peirce’s classification [11]. As we remember, Ch. Peirce distinguished several types of iconic signs – images, which are “simple qualities” of the signified; metaphors, which are based on parallelism of the sign and the object; diagrams, schemas and other types of non-figurative pictures, which Peirce called “logical iconic signs”.

As a symbolic sign the musical form can be compared with the conceptual representation. But unlike verbalized concepts in the natural language, which state the result of cognition, the musical form is a cognitive dynamic model simulating the development of emotional and cognitive processes.

The usage of musical form as a compositional device in fiction can be deliberate and undeliberate, as well as more or

less detailed. In this regard we distinguish two cases: the phenomenon of imitation when the author intentionally simulates peculiarities of musical form with the help of literary means; and the phenomenon of homomorphism when the compositional similarity between literary and musical works is based on deep universal characteristics of the way the material is organized, though these characteristics are expressed more in music and thus are considered musical (for example, the principle of symphonism).

To analyze the peculiarities of the application of musical form in fiction we have taken the works of German writers who were under the influence of music – Th.Mann, W. Hildesheimer, Fr. Fühmann. The research has shown that three musical forms can be distinguished in the analyzed fiction – the sonata form, the fugue and the variations.

**The sonata form in fiction**

The sonata form is the most universal cognitive model and is more characteristic of poetry. Some parallels of a sonnet composition with the sonata form can be found in Johannes Becher’s framework, who compared a sonnet with Hegel’s development of contradiction according to the schema: thesis – antithesis – synthesis. But, on the other hand, in fiction the sonata form is found as a principle, it means that here we can find the most general characteristics of this form.

As an example of the prosaic literary work based on the sonata form we have taken Thomas Mann’s “*Tonio Kröger*”.

The composition of “*Tonio Kröger*” has much in common with the form of sonata allegro, as Horst Petri (Petri 1964) states. It is expressed in the three-part structure, in the symmetry of exposition and recapitulation and their contradiction to the second part – the analogue of the sonata form development. For instance, both the first and the second parts finish with the vivid rhythmic leitmotif: (1) “*Damals lebte sein Herz: Sehnsucht war darin und schwermütiger Neid und ein klein wenig Verachtung und eine ganz keusche Seligkeit*” [7, 290]. Besides, the third part contains the analogue of a coda – the main character’s letter to Lizaveta Ivanovna, in which we witness the conclusive result of his

reflection. On the plot level the development in the novel is realized primarily through the contrast between the main character – *Tonio Kröger* and his antagonists, ordinary burghers; whereas on the thematic level the themes of life (love) and creative work are in progress. The main themes are presented with lots of leitmotifs, united by functional relations of contrast and equivalent. The thematic development happens as a result of a split of thematic elements and their description from different points of view. It should be noted that the life (love) theme is the main one in the first and third parts, while in the second it is in the background with the creative work theme going to the fore.

The common features of the deep semantic messages of the sonata form in music and in literature are determined on the one hand, by contrast, and on the other hand, by the presence of recapitulation. According to Theodor Adorno, the greatest musicologist of the XXth century, recapitulation in the sonata form is justification of the past, as if the returning things become more prominent just by returning: "*Rechtfertigung des Gewesenen, dessen... was ohnehin war..., als wäre das Wiederkehrende kraft seiner bloßen Wiederkehr mehr, als es ist...*" [1, 127]. The presence of recapitulation and the final part of the novel, where the leitmotif of love and longing with a "touch of contempt" can be heard, makes it clear that the discrepancy between life and creative work cannot be resolved completely and that the attempt should be made to overcome outer discrepancy on the inner psychological level. Similarly, in the sonata form in music, the main and secondary themes in exposition are used in contrasting tonalities but in recapitulation both themes appear in the key of the main party.

While the sonata form in fiction is applied undeliberately, the other two musical forms – the fugue and variations – present the examples of iconicity that is the deliberate application of their characteristics in fiction.

### The fugue form in fiction

Fugue is a musical work based on the imitative polyphony and characterized by multiple repetitions of one or several themes using different instruments or voices. Fugue is the most complicated and peculiar musical form and its full similarity with a literary work is hardly possible. H. Petri commenting on the interest of many writers to this form stated that only few works can be considered successful, as the independence of voices contradicts the laws of literary text composition [10]. He names the poem "*Todesfuge*" by Paul Celan as the only example of a successful fugue application in literature.

We suppose that the fragment of W. Hildesheimer's "*Tynset*" "*Legende vom großen Bett*", which can be considered a separate work, is an example of a literary work in the form of fugue. Benno von Wiese, an anthologist and publisher of the German short story, believes that "*Legende vom großen Bett*" is the best example of the German prose in the XXth century [13, 12]. The plot of the story is a legend about an enormous bed, which could suit seven people at a time, and about the plague epidemic that hit England in 16th century, as one of the hotel guests infected the people, he shared the bed with, with plague. "*Legende vom großen Bett*" consists of three parts: narrator's introduction of the legendary bed; the legend itself, written in the form of fugue; and a kind of an epilogue, where we come to know that the hostess of the hotel took the corpses into the river, and the epidemic spread through the county and later the whole England. W. Hildesheimer proves to be a masterful writer who manages to reproduce the musical fugue form with the help of literary stylistic devices. The author explicates the musical basis of the story uncovering the compositional

devices of fugue. He does it by the usage of musical terms (*Fuge, Stimme, Exposition, Transposition, neues Thema, kontrapunktisch, Haupttonart, Fermate, genauer Gegensatz*), as well as lots of stylistic devices imitating the peculiarities of the polyphony in a musical work.

One of these peculiarities – many voices at the same time – is imitated in "*Legende vom großen Bett*" by describing the characters' arrival at the hotel. All the hotel guests in turn approach the hotel, then the bedroom, where the tragedy happens. Such successive appearance corresponds to the order of the voice introduction in fugue, where the succeeding voice appears before the previous voice finishes its tune. The moment the first hotel guest – the monk – is in the bedroom, the succeeding character – courtesan Anna – is entering the hotel, the soldier is approaching it, the miller and his wife are far from it, the bath attendant is entering the town gates, while the noble man and his companion haven't reached the town gates yet. Local markers (town gates, hotel, dining-room, staircase leading to the second floor, bedroom, bed), which the hotel guests get at, seem to be analogous to musical intervals, marking the position of the characters. The antithesis of local adverbs *oben* and *unten* pointing at the relative "high voice" (monk) and "lower voice" (Anna) helps to fix the height of the voices position as well. (2) "*Während oben... der Mönch... die Hände zwischen dem Rosenkranz faltet, ... leert unten Anna mit der Wirtin einen Krug mit Ale...*" (Hildesheimer 1989:148).

The imitation of polyphony proves to be possible due to expressed redundancy – multiple description of the guests approaching the hotel; presence of a variety of utterances with several verbs of movement – enter (the hotel), reach (the hotel, town gates), approach – while all "voices"-characters make the same way as if playing one and the same tune. (3) "*...ein Mönch ... betrat das Gasthaus*" "*...die Gästin..., die das Haus betritt*". *das Müllerpaar, das ins Gasthaus getreten ist, der Bader, der ins Haus tritt*". Besides imitation of polyphony, these repetitions serve as variations of the vocabulary which is analogous to musical variation.

The main problem the author faces while imitating fugue is impossibility to render simultaneous movements of several voices with the help of literary devices. The author tries to apply various means to compensate the differences between the synchronism in music and linearity in fiction. As we know, the word "fugue" in Latin means "run", "getaway". Although the characters are always on the move in the exposition, it paradoxically produces the impression of something static. The constant fixation on the characters' location produces the effect of momentary shots, which are like film images, but do not merge into one film. It is music, but frozen, stiff, as in the Mikalojus Čiurlionis's work "The Fugue". Sketchy characters and practically no plot tension add to the static exposition.

The other parts of fugue are less static as the plot is becoming more dynamic, but we still feel the slowing down in narrations or where the "voices" are united in counterpoint.

As for counterpoint, this term is polysemous. In the theory of music it mainly means a simultaneous combination of melodies. In the literature studies it means a combination of several time or other planes of narration, various material or characters in a relatively short text fragment [2, 201]. From the linguistic point of view counterpoint can be considered an arrangement of paradigmatic units on the syntagmatic axis, the result of which is concentration of the main elements of the plot and narration or thematic levels in a little space.

R. Peacock, one of the famous researchers of Th. Mann's creative work, states that verbal counterpoint differs from



musical counterpoint even in Th. Mann's works (though he is a distinguished master of it), as we cannot talk about simultaneous elements, but rather about their succession ("*nicht Punkt contra Punkt, sondern Punkt nach Punkt*") and their union happens only in imagination or cognition [9, 28].

While analyzing "*Legende vom großen Bett*" we find counterpoint quite significant here and distinguish several types of it:

a. Combination of subjective planes of the narrator and characters on a short text fragment.

(4) "*Licht verläßt sie (Anne), als sie ... den Soldaten erblickte..., während er selbst im Delirium ist, nicht mehr im Diesseits angesiedelt, bis auf die Schmerzen, das einzige, was ihn noch auf dieser Erde hält. Und was hält mich auf dieser Erde?*"

b. Synchronism in characters' actions. It is the most frequently used type of counterpoint in W. Hildesheimer's works. It arises from the technique where one "voice" has barely finished its play yet when the second voice enters, then the third and so on creating contradiction to the first.

(5) "...*unten sitzt also die Wirtin, sitzt Anne, knackt, schlürft, schleckt sich die Lippen..., oben liegt der Mönch, müde, draußen gehen Wanderer, waltet die Nacht, scheint der Mond...*". Similarity with musical contradiction becomes evident in the episode where the author uses the word "*gegensätzlich*" (antagonistic, counterpoint), one of whose meanings is musical. (6) "*Die Wirtin hört zu und schweigt und verschweigt den gegensätzlichen Gast dort oben*".

c. Simultaneous actualization of all "voices". The author states the location of all characters in relation to each other, as if contemplating the way his fugue is developing. (7) "*Ich habe das Ende parat: Müllerpaar vor der Tür, Bader im Mond, Traum im Mönch, Mönch im Bett, Anne im Bett, Soldat im Haus, Wirtin beim Soldat*".

d. Counterpoint junction of all the themes the author points at. In the analysed work this type is exemplified by the counterpoint between the content of the soldier's dream, which the reader is not informed about, and something he is to face, that is the death theme.

(8) "*Dafür beleuchtet dieser Mond den Traum des keuschen Schläfers, der vielleicht einen kontrapunktisch genauen Gegensatz zu dem enthält, was ihm bevorsteht, vielleicht aber auch nicht*".

e. Counterpoint junction of two main themes – apotheosis of eroticism and death in the finale of the fugue. The erotic theme and the death theme are developed in the middle and final parts. In the middle part the erotic theme is restricted to Anna's and monk's voices. Here, as well as in the final part, the author masterfully uses the effects of dynamic growth and decline (climax and anticlimax).

In the final part the erotic theme undergoes a mighty sound with the further fading (which is analogous to musical *diminuendo*). Thus in the third part it is found in five voices (except the part of the soldier and the monk): (9) "...*noch greift der Edelmann nach dem Knaben, der Knabe nach der Müllerin, die Müllerin nach dem Knaben, der Müller nach Anne, Anne nach dem Soldaten*". Then it comes back several times but each time it is fainter with fewer voices, till it is heard in Anna's voice only. The active verbs (*greifen nach, sich zuwenden, ziehen*) give way to the verbs, expressing finality (*ablassen, sich abwenden*), feelings (*spüren*) and state (*liegen*): (10) "...*sie liegen im Dunkel, Müller, Mönch, Müllerin und Knabe und Edelmann, als seien sie hingefallen. . . und alles andere liegt in Dunkelheit*". Means of expressing aspectuality with meanings "decease, fade" are of great importance here: (11) *ihr Vorhaben entschwindet, Begier*

*verebbt, Tätigkeit eingestellt, das Schluchzen der Courtisane verebbt, der Schrecken in den Augen verglimmt*. The theme of death, heard only in the soldier's voice in the previous parts, on the contrary, is gaining strength and in the culmination scene the erotic symbols become the symbols of death.

#### The variation form in fiction.

The last musical form we have researched is variation. Variation in music consists of the preliminary tune presentation and a series of its variations. It should be stated that the semantics of variations – combination of development, variability and repetition – is so abstract that is actually the basis of all nature phenomena. On the other hand, less expressed sequence of elements in fiction in comparison with music makes the application of the variation principle in prose rather problematic that is why it is mainly used in folklore, in so-called "musical" prose and texts of sacred character, such as parables. H. Petri in his book devoted to the problems of parallelism in literature and music while describing variations in fiction confines himself to few examples from poetry where variations have a formal, or even formalistic character which paradoxically leads to them being static [10].

We suppose that the following characteristics of the variation form are witnessed in fiction: formal and semantic variations of linguistic signs (tendency to synonymy, homonymy, and polysemy), the presence of an invariant set of utterances, plot details, some semantic characteristics uniting different variations with each other, architectonic and syntactic parallelism, the analogous text construction. Some peculiarities of the thematic-rhematic articulation and transmission of aesthetic information are common for variations in fiction and music. High redundancy of text elements is compensated by the variety of their characteristics: recurrent elements differ from each other. For instance, the theme appearing each time along with constant and known elements necessarily contains some new elements; moreover, it is not new information that is delivered, but new characteristics of the familiar information are specified. The main discrepancy of thematic-rhematic articulation in variations consists in combination of recurrence with rheme, which is resolved by non-linear merged expression of theme and rheme. Along with linear succession of theme (known) – rheme (unknown), such models as theme + rheme and rheme + theme are realized.

As an example of a masterful use of variations we have analyzed "*Sieben Variationen über ein Thema von Johann Peter Hebel*" by the Austrian writer Heimito von Doderer. The work consists of the theme – the anecdote by the German writer Hebel, seven variations and the coda. Borrowing the theme for variations here corresponds to the way the musical theme is borrowed from folk music or another composer's work in musical variation.

The author is very precise in conveying the peculiarities of this musical form; he repeats even typical graphic notation: variations are numbered (seven is a typical number for this musical form), each variation as well as the theme and coda is titled – "Theme", "Variation 1", "Coda". Each variation has a dominant type of varying, some variations are more close to the theme, while others are less attached to it. The last variation is transformed into the coda as it often happens in music. The neighboring variations may form pairs, combining according to some essential characteristics, but may contrast each other due to their emotional state. This makes the whole construction stronger and more integrated. The coda contains synthesis of the theme developed in

variations, but at the same time it brings in new content not fully deduced from the previous narration.

Doderer recites the theme concisely and unemotionally, the epic style prevails, the characters are not evaluated, nor are emotions explicated. The story tells us that one accountant bet with his friend that the latter would not frighten him. The friend asked a familiar doctor for a corpse's arm and hid himself under the accountant's bed. At night he ran the corpse's arm over the sleeping man's face three times, and when the accountant awoke, put the arm into the accountant's hand. The accountant got ill with the fright and died in some days.

The theme and the first two variations stand out, as they have a great plot similarity; they contain lots of textual coincidences. These three parts are united by the invariant set of predicates both on the plot and speech levels; many utterances are characterized by formal similarity, even by equivalence. What differs them is the way the story is presented: the theme goes from the story-teller's stance, the first variation is narrated from the prankster's stance, while the second variation is given from the accountant's stance. Thus, the episodes describing the narrating character's actions are more detailed: the first variation tells about prankster's actions, his talk with the doctor, his wait under the bed and so on; whereas the second variation specifies the feelings of the frightened – his fear and fight with the death. If we compare these variations with the theme, we notice that the epic narration is transferred into the dramatic narration in variations. The first variation sounds romantic, which is manifested in high expressiveness, use of emotionally colored epithets, especially in culmination. The second variation is characterized by a psychological character, and the bigger part is taken by the inner monologue, revealing the psychological state of the frightened. This variation is presented with fatalism anticipating the philosophical basis of the following variations and coda.

The plot of the other variations has a vague resemblance with the theme. However, some of them have common plot lines. For instance, the fifth variation tells about a young man intending to seduce a young lady, but rejecting the idea later as she was rather unappealing. Whereas the sixth variation differs from the fifth by the fact that the main character is not a virgin but two prostitutes. But in both variations the young man goes back on his intention and has to behave as a decent man.

The connection between the theme and variations from 4 to 7 is based on a deeper similarity. The invariant part on the plot level is contradiction between expectation and reality. Moreover, the common part for these variations is the scheme of action development: the previous life is interrupted by intrusion of something strange, hostile and frightful. Another common plot element is the attempt of the character to come back to the previous way of life. This attempt is successful in the third, fifth and sixth variations but it fails in the first, second and fourth ones.

The similarities are expressed differently in variations. They all vary with emotional and genre character. For example, the first, second and fourth variations are dramatic, while the third has a lively, scherzo character. As for the fifth and sixth variations, we witness here the epic element together with some everyday characteristic and more psychological justification of the characters' actions. The seventh variation and the coda have a specific philosophical and lyrical color. These characteristics are analogous to genre differences in so-called characterological musical variations.

Common predicates induce continual leit-motifs: "Hohlraum", "leer", "Brücke", "Hand", which become the

basis for developed metaphors. Here are examples of the motif of fate unexpectedly intruding into the person's life with the help of the leit-motif "Hohlraum":

(12) Variation 2: «...da entsteht plötzlich ein aufgerissener Hohlraum unter ihm, in den er hinabstürzt, das ganze finstere Zimmer rückt ein paar Meter tief hinunter, er fällt, fällt und hält die tote kalte Hand umkrampf...».

(13) Variation 3: "...da kommen ihre Zähne in den trockenen, mehligem, süßen Marzipan, es bleibt ihr der vorige Ausdruck noch in den Zügen stehen, darunter aber ist es wie ein Hohlraum...".

(14) Variation 4: "In ihm ist gleichsam ein Hohlraum entstanden, in welchen die Trümmer seiner früheren Stimmung und Haltung... hineinpoltern, wie ein eingestürztes Gewölbe in den Raum darunter".

(15) Variation 6. "Ja, Kinder", sagt Milan, (in ihm ist gleichsam ein Hohlraum entstanden, in dem sämtliche Trümmer seiner zerbrochenen Erwartung hinabgefallen sind.

The image of the emptiness corresponds to the image of the bridge, symbolizing the attempt to return to the previous life: (16) Variation 6.: "...Über den entstandenen Hohlraum gibt es jetzt nur... diese eine Brücke, dass man sich nämlich sogleich auf eine andere Ebene und Basis begibt".

H. von Doderer masterfully uses some specifically musical devices, underlying partial similarity of the different and the diversity of the similar with the help of variability of the word stock. Along with the leit-motif "Hohlraum"/emptiness he uses its synonym "leer", "leere Stelle", which is used not in its figurative meaning but in its direct meaning:

(16) "...da fehlt ihm plötzlich etwas, er spürt eine leere Stelle an der einen Seite und stellt fest, dass die eine von den beiden Frauen seinen Füllbleistift, den sie herausgezogen hatte, nicht mehr zurückgesteckt, sondern das Ding... behalten hat".

Along with varying the form the author varies the meaning as well. For example, the word "Hand" changes its meaning from the direct, denoting the body part of a person or a corpse in the first variations, into a symbolic meaning denoting its owner and acquiring some mystical meaning – of strange or even spiritual power intruding the person's life.

(17) "Aber auf der Straße, da greift es ihn an... – welche Hände wirtschaften da in unserem Leben?" ...es erfüllte ihn jetzt eine ganz allgemeine Empörung, als wäre dieser Fall wirklich ein allgemeiner Fall, als würden allen Menschen von Zeit zu Zeit in solcher Weise die Wohnungen ausgeräumt, von unsichtbaren Händen... Welche Hände wirtschaften da in unserem Leben, aus welchem Dunkel kommen solche Hände... (Variation 4).

Functioning in its figurative meaning leit-motifs become the basis for the metaphorical images. It is characteristic for music as well, as music usually appeals to the listeners' image perception. For example, besides the image of falling into emptiness to express the invariant content of the unexpected change the author uses a definite plot detail, such as contradiction of the face expression to the new situation (Variation 3), when the character bites marzipan instead of a fruit; or in the sixth variation when the character making a frightening grimace to himself unexpectedly sees a young woman:

(18) "Und als er eben kurz auflachen und mit einem höhnischer Grinsen schief und seitwärts schielen wollte, gleichsam sich selbst eine Fratze zeigend...- da trafen sein höhnischer, beleidigender Blick und sein schiefes Grinsen beide voll in das Gesicht eines jungen Weibes... – er vermochte nicht mehr abzubremesen, was sein Gesicht da ausschrie... Milan verhielt in Schrecken den Schritt, während auf seinem Gesicht diese sinnlos höhnische Fratze erst jetzt

*langsam entzweibrach, wie eine Eisdecke, unter der das Wasser gesunken ist".*

The plot detail in (18) corresponds to the horror on the character's face in the first and forth variations.

A similar but more abstract meaning of change we see in the metaphors based on the words "Wendepunkt", "Achse", "Feder", "Angel", which help to perceive the way a slightest move of the soul can lead to drastic consequences.

(19) *"Nein, er kann und kann denen Punkt nicht erreichen da in sich selbst, den Wendepunkt, der erreicht werden musste, um lebendig zu werden, die springende Feder – ja, die Angel und Achse, um die jetzt alles herumschwingen, wenden und kippen musste: vom Grauen in den Scherz, der ja Wirklichkeit ist".*

(20) *"Ach unsere verwunderliche Seele, die oft des äußeren Einschubes gar nicht bedarf als Angel und Ecke, um darum zu wenden: nein, sie vermag's aus sich allein in wenigen Augenblicken, baut sich selbst die Ecke, pflanzt sich selbst Angel und Achse auf und kippt und schwingt drum herum und treibt es ganz ebenso wie das Ackerland draußen, das auch seine Miene spielend und ständig verändert".*

Examples (19) and (20) show that the lexical meaning of the key words and the metaphor content correspond to the semantics of the musical signs which arise usually space and kinetic associations.

The integral content of "Sieben Variationen über ein Thema von Johann Peter Hebel" emerges from the interaction of the messages contained in different variations and the coda. Although the author explicates the theme from the very beginning it is only a starting point for the development and the real sense becomes clear while the story is progressing. The main theme can be named as following: the man and his fate, the miracle of existence, inner sense which lies beneath little things and tiny events in a person's life. This theme is progressing differently: in the 1, 2 and 4 the man appears to be helpless in front of the fate, but in 5, 6, 7 and the coda on the contrary the man is capable of managing his own life and destiny.

Although the variation form has invariant content in literature and music, their deeper semantic messages are different. Musical development is going from the general (theme) to its realizations (variations). Varying here is the

way to look at the phenomenon from different perspectives and to discover all alternatives to the theme. In literature variations develop from particular to general, and varying recurrence of lexical units on different levels help to reveal integral content which is presented differently in separate variations of the literary work.

From the receptive point of view, literary texts based on the variation principle are not a cognitive model to transfer some knowledge, but a reflexive model to create this knowledge in the reader's consciousness. And such texts are not only the means of communication, but auto-communication as well. The variation form influences not only consciousness but subconsciousness as well, and contributes to creative activity of the recipient, thus it is quite often used to render philosophical content.

### Conclusion

Varieties of musical form can be viewed as dynamic models which reflect a "patterned" (Levi-Strauss) emotional inner state and help establish the way the experienced situation is perceived by listeners. As a rule, extrapolation of the principles of musical form to the literary text is applied not only to create formal resemblance (like analogous structure, variations of the lexis, use of leit-motif or counter point, polyphony, through-composed compositional technique), but to express semantic content with the help of the way text elements are organized. The cognitive content of musical form is procedural knowledge, which unlike declarative knowledge, presents one of the universal ways of transferring artistic information and organizing the perception process of the literary work.

The undertaken research reveals that musical form is mainly used as a principle, that is authors don't copy musical form, but apply it to mediate ideas. The most frequently used musical forms are sonata, fugue and variations. The deeper semantic message of the sonata form can be interpreted as an interiorization of an outer conflict and its partial resolution or compensation on the nonmaterial level. The application of the fugue form can be understood as one of the ways of polylogue thinking which may lead to further insight. As for variations, they are used to reveal the integral content of the literary work, which is refracted differently in certain variations.

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Алмазова Н.И.<sup>1</sup>, Ерёмин Ю.В.<sup>2</sup>, Рубцова А.В.<sup>3</sup><sup>1</sup>Санкт-Петербургский политехнический университет Петра Великого, <sup>2</sup>Российский государственный педагогический университет им. А.И. Герцена, <sup>3</sup>Санкт-Петербургский политехнический университет Петра Великого**ПРОДУКТИВНАЯ ЛИНГВОДИДАКТИЧЕСКАЯ ТЕХНОЛОГИЯ КАК ИННОВАЦИОННЫЙ ПОДХОД К РЕШЕНИЮ ПРОБЛЕМЫ РЕЗУЛЬТАТИВНОСТИ ИНОЯЗЫЧНОЙ ПОДГОТОВКИ В ВЫСШЕЙ ШКОЛЕ***Аннотация*

*В статье рассматривается содержание продуктивно ориентированного обучения иностранному языку в высшей школе. Продуктивное иноязычное образование в современных условиях является одним из приоритетных направлений развития теории и практики иноязычной подготовки в вузе. Продуктивная организация обучения иностранному языку студентов позволяет оптимизировать их самостоятельную учебную деятельность, актуализировать развитие личностного потенциала обучаемых и ориентировать целостный учебный процесс на конечный совокупный результат иноязычной подготовки. Представленный теоретический анализ позволил определить продуктивную лингводидактическую технологию как основной компонент целостного продуктивного подхода в иноязычном образовании. В данной статье описаны основные организационно-функциональные аспекты модульной технологии продуктивного лингвистического чтения как одного из ключевых компонентов системы продуктивных лингводидактических технологий. Представленная в статье система учебных модулей обеспечивает продуктивную организацию самостоятельной работы студентов, изучающих иностранный язык и эффективное развитие лингвистической компетенции обучаемых.*

**Ключевые слова:** продуктивный подход, продуктивная лингводидактическая технология, иноязычное образование, лингвистическая компетенция, продуктивное лингвистическое чтение.

Almazova N.I.<sup>1</sup>, Eremin Yu.V.<sup>2</sup>, Rubtsova A.V.<sup>3</sup><sup>1</sup>Peter the Great Saint-Petersburg Polytechnic University, <sup>2</sup>Herzen State Pedagogical University of Russia, <sup>3</sup>Peter the Great Saint-Petersburg Polytechnic University**PRODUCTIVE LINGUODIDACTIC TECHNOLOGY AS AN INNOVATIVE APPROACH TO THE PROBLEM OF FOREIGN LANGUAGE TRAINING EFFICIENCY IN HIGH SCHOOL***Abstract*

*The paper analyses the content of productively focused foreign language training in high school. Productive foreign language education in modern conditions is one of the priority directions in development of the theory and practice of foreign language training. Productive organization of foreign language teaching allows optimizing students' self-learning activities, to actualize the development of personal potential of students and orient a holistic educational process on the final aggregate result of foreign language training. Presented theoretical analysis allowed determining the productive linguodidactic technology as the core component of the approach to productive foreign language education. This paper describes basic organizational and functional aspects of modular technology of productive linguistic reading as one of the key components of productive linguodidactic technology system. Training modules systems presented in the paper provide productive organization of the students' independent foreign language learning and effectively develop their linguistic competence.*

**Keywords:** productive approach, productive linguodidactic technology, foreign language education, linguistic competence, productive linguistic reading.

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The reform of higher education in Russia is accompanied by a number of problems the solution of which requires revision of outdated and traditional forms of training, search and development of effective methods and innovative teaching techniques accordingly. The latter ones, on the one hand, should be based on standard requirements of the Federal State, while on the other hand they should take into account international standards in education in order to prepare professionals in the field of foreign language who would be able to compete at the labour market.

Therefore, there is a need to revise conceptual foundations of foreign language teaching, which will allow us to solve the tasks multidimensionally and provide students with a quality learning process aimed at the formation of key and special professional competence. A good alternative to the old concepts is the so-called "productive approach" which is an innovative methodological basis in foreign language education [1]. The development of the methodology of this approach is connected with the need to solve a number of theoretical and methodological problems ensuring the efficiency and integrity of the educational process related to foreign languages in high school [2].

According to our observations and practical developments in this field, the application of the productive approach in foreign language teaching (FL) in higher education helps students to generate their own (personal) foreign-language speech product, which is a subjective and new intellectual educational outcome that has practical value for education in general and for self-education in particular. It must be emphasized that a student uses the instructor's help from time to time, but acquires linguistic knowledge and develops appropriate competences independently.

The creativity a student manifests while doing so (showing his/her ability to create new speech products) is a goal-setting characteristic for the future specialist and is not simply "an activity" – it is a kind of mechanism for the development of a personality, which is accompanied by internal personality changes in psyche – spontaneity, uncontrolled will and reason, variability in states of consciousness [3]. Acquired knowledge becomes a personal achievement of a student while reflection, being the basis of self-awareness, self-regulation and self-actualization, provides personal self-development.

Productive foreign-language education as a creatively-oriented foreign language acquisition process ensures self-determination and self-development of the student's

personality, the ability to design the model of student's own foreign language education. This corresponds to the definition of productive education as efficient organization of the subsequent formation of personal and social activities, determining the search, creative and transformative nature of academic knowledge, during which a person acquires life experience as a subjectively new product [4].

Based on the foregoing, it must be assumed that productive approach to learning FL can be the basis for the organization of effective foreign language education at the university.

In our understanding the modernization of education initially implies the development of scientific and pedagogical ideas concerning the increase of productivity in educational process at various levels of education, in the first place guiding them towards the development of necessary properties and qualities of the learner's personality, and secondly – towards the development of effective technologies of adequate management of the education process in general. That is why, new state standards take into account the idea of independence of students, the orientation of the educational process “towards the result” obtained in the course of creative self-fulfillment [5].

We can confidently assert that new educational forms, methods, tools and technologies covered by modern educational standards, should be subjected to certain modifications in order to develop students' skills of working with large flows of information, orientation towards information and activity approach in learning and independent creative work. Accordingly, the quality or efficiency of the organization of education systems depends largely on the development of personal qualities of FL learners [6].

In this regard, it should be noted that teacher is responsible for the organization and implementation of training activities, which should ensure the socialization of an individual, meanwhile his/her self-determination and self-development increase significantly. Acquisition of productive ways of practical and intellectual activities by learners should become the main aim in modern foreign language education. Productivity of the educational process in this case will be provided by the development of independent informative activities of FL students. Therefore, the main tasks of development and modernization of the modern foreign language education refers to targeted training of FL students to help them adjust to initiative, independent learning and cognitive activity, objective critical reflection and self-education throughout their lives. That is why the need to implement appropriate linguodidactic technologies which allows providing high-quality foreign language training of the graduates has become one of the strategic objectives of education [7].

As a part of a productive approach, we have developed a system of linguodidactic productive technologies, which include *modular technology of productive linguistic reading*, aimed at the intensification of independent reading among students who study a foreign language and the formation of the linguistic competence of the student. Productive linguistic reading is a kind of independent work on the studied language and involves conscious focus of the reader's attention on the linguistic form – this way vocabulary is enriched by reading.

Analysis of linguistic resources in the process of productive linguistic reading is primarily connected with lexical and stylistic levels of the text aimed at determining at the expense of which language means the author reaches the expression of his/her communicative intention, solves

communicative problems, etc. Implementation of this type of educational activity does not only promote a better understanding of the text, but also better understanding of the author's style in general.

At the lexical level of the text the main object of the student's analysis is mostly unfamiliar vocabulary, lexical units found in contextual meaning, specific author's turns of speech. Here it is advisable to talk about such kinds of learning activities as the use of dictionaries, paraphrasing, interpretation of the significance and meaning of the text, as well as the study of familiar lexical units occurring in a new context, the use of which is conditioned by communicative situation, usage particularities, communicative tasks and others. In the process of productive linguistic reading a student learns to determine the relationship between language and realized semantic tasks.

Determination of stylistic features of the text is associated with the analysis of expressive means, impact, and artistic value, reflected in the sentence (phrases) and in larger semantic pieces. This includes emotional and evaluative tools, a variety of stylistic devices, author's expressive means and others. The aim of stylistic analysis of the text is to understand the feelings and attitudes of characters, penetration into the author's intention, etc., which results in the interpretation of the values and meaning of the text in terms of ideas, the author's intention and interpretation and in the interpretation of relevant language means.

This deep, conscious perception of certain linguistic phenomena allows the learner to create necessary linguistic picture of the target language and culture. Therefore, this kind of reading can be seen as a manifestation of productive work on the studied language. This attitude to the study of FL is an important quality of a learner and is an indicator of the level of linguistic competence formation.

In addition, this modular technology of productive linguistic reading in FL is one of the strategic tools for the development of goal-setting skills, as it is based on the construction of individual learning pathway of each individual student. This way the student is already at the stage of familiarization with the text, its general character and situational prerequisites which produces certain personal attitudes and expectations resulting from work with this linguistic material. It also produces the analysis and forecasting of the use of information contained in the text. As a result, student pose certain educational tasks aimed at meaningful, conscious perception and interpretation of the text and foreign language speech material contained in it.

Designing an individual educational trajectory for an FL learner is also a psychological and didactic mechanism of influence for the development of activity-important qualities of the student's personality through the form of educational activity, which ensures self-determination and self-development of a personality in the whole educational process.

At the same time, teacher is responsible for modeling of an individual educational trajectory and “triggers” the mechanism of influencing the personality of a student. Important is the fact that in the field of FL, teacher is a certain standard of verbal behavior, a reference for an FL learner, which also determines the mechanism of development of productive activities of a foreign language learner. An important aspect of teacher's role is that he is a subject of mutual reflection, evaluation of the process and the product of training activity, a kind of a “mirror” for the reflective self-esteem of a learner.

During the implementation of the above described learning technology student develops the ability to set

intermediate goals and learning objectives of mastering different aspects of the studied language in collaboration with the teacher and in a self-conscious way, to determine appropriate final speech product, to correctly assess necessary text materials, to choose rational ways of learning activities in accordance with personal meaning in FL study.

In other words, student's attitude that runs as follows, is developed – “I am a teacher”. Student is able to independently, or with the assistance of a teacher, identify and evaluate his/her real needs in the study of FL in general and of its specific aspects in particular, to carry out a kind of personal analysis and assessment of the needs. In this case, students realize the mechanism of language functioning in real communication and the mechanism of its development. The latter, as a rule, is connected with students' typical mistakes and typical difficulties that arise, the assessment of their abilities in the study of FL.

In this sense, it should also be noted that in the learning process, orientation of the student towards the result (in this case – mastering and using FL) is largely formed under the influence of monitoring and evaluation. Therefore, in order to form goal-setting skills of the learner it is also important to be aware of the criteria for the evaluation of language skills formation, communication skills and overall proficiency in the use and success of LF [8].

Usually, as a matter of practice, these parameters are set outside the learning situation – by means of teaching or textbook. Therefore, when teaching productive linguistic reading in FL a teacher and a student must agree upon and share responsibilities for setting training objectives, and if possible, it should become more of a student's responsibility. This way (s)he is put in real conditions of an independent, free and responsible choice.

We emphasize that goal setting is in its nature based on the mechanism of self-reflexive evaluation. Therefore, the techniques used for the development of goal-setting skills are essentially reflective-evaluative. In order to develop these skills one can use the following instructional techniques, transferred to the personality-oriented pedagogical process from social psychology: a survey, rating estimation, method of “negotiations”, communicative games, etc. These

techniques can be used in the process of productive linguistic reading teaching in FL, both individually, in a group discussion and in advisory teacher support [9].

So, taking into account all of the above, and based on our practical experience, we highlight the following abilities, mastering which ensures successful formation of linguistic competences:

- advanced linguistic analysis of foreign language linguistic means provided in the text;
- stylistic and linguistic interpretation of foreign language means in terms of character description, revealing the intention of the text, the point of view of the author etc.;
- understanding implications, orientation in the structure of the text, etc;
- analyzing and commenting on events, facts, behaviors, characters, etc;
- the use of productive techniques and methods of organization and interpretation of foreign language speech;
- the creation of personal speech product in foreign language;
- productive search and accumulation of foreign-language linguistic means based on a specific characteristic: synonymy (compilation of series of synonymous language means), certain communicative intention, qualitative description of a character, etc. (when creating logical value chain of the text according to semantic relationships, etc.);
- goal-setting and self-analysis of progress concerning foreign language knowledge.

The system of training modules applied in educational process includes four main modules of productive linguistic reading teaching in FL. Training modules presented below show the classification of learning activities used in FL teaching, which can be expanded and supplemented, if necessary.

Educational purpose of the first training module “**Organizing Activities in Productive Linguistic Analyzing**” is the development of the productive capacity of a student to use productive techniques in FL teaching and organization of foreign language speech production (table 1).

Table 1

<b>Module I Organizing Activities in Productive Linguistic Analyzing</b>			
Section I Linguistic organizer	Section II Dictionary-related organizer	Section III Semantic maker	Section IV Cross-cultural communicator
1. Continue the word family table  2. Fill in the word family map  3. Complete the scheme with the words with similar meaning  4. Find the words in the text for describing a similar situation	1. Create the word profile  2. Develop your activator skills (use the Language Activator Dictionary if necessary)  3. Complete the diagram with appropriate verbs  4. Fill in the rest of the following linguistic matrix	1. Productive Collocations. Complete the table with suitable adverbs  2. Continue the chain of synonyms. Fill in the bubbles with your own example phrases.  3. Complete the following synonymic chart. Be sure you know the meaning of the words  4. Fill in the diagram with appropriate prepositions	1. Try to solve this culture quiz choosing the answers from the box behind. Use the dictionary of English Language and Culture if necessary  2. Continue the profile of the typical British.  3. Complete the diagram with popular sights of the city.

Educational goal of the second training module **“Providing Activities in Productive Linguistic Analyzing”** is the development of skills of productive speech compensation while creating personal foreign language

speech product, skills of productive development of new foreign-language speech means and skills of correct use of available foreign-language speech means in the context of a particular speech situation (Table 2).

Table 2

<b>Module II Providing Activities in Productive Linguistic Analyzing</b>	
Section I Linguistic feeler	Section II Linguistic provider
1. Match each of the expressions on the left with their explanations from the list on the right	1. Continue the table with the words of the opposite meaning
2. Match each word from the box with its meaning below	2. Use idioms from the list to rewrite sentences below
3. What’s in it? Give the definitions to the following words according to the context	3. Fill in the table with the explanations of the words given
4. Fill in the gaps, using the words below	4. Reword the following information and complete the table with this words

Educational purpose of the third training module **“Specific Practical Activities in Productive Linguistic Analyzing”** (table 3) is the activation and development of

cognitive thinking activity of learners and productive foreign language educational activities.

Table 3

<b>Module III Specific Practical Activities in Productive Linguistic Analyzing</b>		
Section I Context maker	Section II Textual organizer	Unit III Autonomous thinker
1. Use the words of neutral or informal language to explain the sense of the text.	1. Make the topic diagram using special words from the text	1. Make a portfolio of descriptions of people from newspapers and magazines, court / crime reports, celebrity and gossip pages of magazines. Then try to create ‘an ideal model’ of a typical description combining the most useful words and phrases from your collection
2. Match expressions of emotions with the feelings behind them	2. Make the chart of words to prove the hero’s character	2. Read the following titles / headlines for articles, reviews or news reports and guess the type and topic of each piece of writing
3. Complete the table with contextual clues to the words from the text	3. Complete the table with the advantages and disadvantages of the ideas given in the text	3. Try to guess the kind of the following text? Where can you see it? Why are conditionals used in the text?

The fourth training module **“Linguistic Cognitive Test”** is a control and evaluation module which contains learning objectives and which helps to check the level of linguistic competence formation and self-education competence of students. These problems correspond to the problems presented in the training modules.

Based on the above analysis of the factors of implementation of the technology of modular productive linguistic reading training of FL we associate it with the following main characteristics:

- realization of cognitive and value aspects in FL learning;
- focus on the development of a productive approach to FL study;
- raising responsibility for personal choice of means and methods of FL study;

- actualization of affective (empathic) component of productive foreign-language education activities;
- creation of real conditions for self-determination and self-development of the student;
- ensuring sustained motivation, self-motivation and the development of productive thinking in the study of FL;
- modeling of a personally significant context of FL use for a student, where the process of FL learning is included in the creation of personal foreign language speech product;
- orientation of the productive task towards “searching” (“exploring language and culture”), in particular through the use of the problematic nature of language and text as a product of verbal communication;
- creation of real conditions for creative cognitive activity;

- reliance on self-esteem and self-regulation of reflective learning activities;
- inclusion in collaboration and co-creation of all subjects of educational activity (student – teacher – training group);
- focus on the development of linguistic competence and self-education competence of students.

of productivity-oriented learning organization in FL. Modular training technology in productive linguistic reading in FL is a significant component of productive foreign language education, which is aimed at the actualization of self-educational activity among students and provides an effective formation of linguistic competence and implementation of developing and educating foreign language education in high school.

**Conclusion.** The problem of the effectiveness of foreign language training in higher education can be solved by means

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## СОЗДАНИЕ ВСПОМОГАТЕЛЬНОГО ЭЛЕКТРОННОГО РЕСУРСА КАК ЧАСТИ ПРОЦЕССА ОБУЧЕНИЯ ИНОСТРАННОМУ ЯЗЫКУ

*Аннотация*

*Статья рассматривает ряд проблем, с которыми сталкиваются преподаватели и студенты в учебном процессе. Нехватка аудиторных часов, большие группы и разноуровневые студенты в пределах одной группы тормозят процесс формирования, развития и совершенствования языковых навыков. Авторы подчеркивают необходимость использования элементов электронного обучения для создания качественного процесса обучения и придают большое значение преимуществам электронного курса, который дает больше возможностей студентам практиковать свои языковые навыки*

**Ключевые слова:** языковые навыки, уровень языка, прогресс, коммуникация, электронный курс.

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## DESIGNING A SUPPLEMENTARY ELECTRONIC RESOURCE AS PART OF TEACHING A FOREIGN LANGUAGE

*Abstract*

*The article analyses a number of problems that lecturers and students are facing during the process of study. The lack of timetable hours, oversized groups and students of different language levels within one group slow down the process of formation, development and improvement of language skills. The authors stress the necessity to use the elements of electronic learning to organize proper teaching process and highlight the advantages of the electronic course, which gives more opportunities for students to practice their language skills.*

**Keywords:** language skills, language level, progress, communication, electronic course.

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The sphere of language education in Russia has changed dramatically in recent years including alterations in content standards, teaching methods and academic achievement control. However, due to the tendency of decreasing the amount of practical classes on the curriculum at Ukhta State Technical University we have been facing great challenges to compensate the lack of timetable hours. Moreover, the students enrolled in our University naturally have different level of language skills as we are a non-linguistic university. Correspondingly, there can be students who are rather fluent in foreign languages and those who have only achieved language level A1. The number of students in a group can vary from 15 to 30 students.

Meanwhile, the new set of Federal State Educational Standard (FSES) requires a certain level of language proficiency, knowledge and competence from the university graduates. It should be noted that the level of language skills, teaching competences, the level of student proficiency and knowledge are described in a rather vague and incomplete manner. According to the FSES general, communicative and professional competences which are to be implemented through the academic curriculum a university graduate is supposed to develop in speaking, reading, listening and writing abilities up to a definite level [1].

The reality shows that both lecturers and undergraduates have been facing a number of problems connected with inappropriate amount of teaching hours. During the class the instructor can only focus on a few language aspects necessarily neglecting the other important ones. Another negative side of this is that the language instructor fails to involve all students in a group in oral and written communication at the lesson. Although the course book we use is suitable for students of all levels and it contains a variety of exercises to do in the classroom and for homework, we lack time we can devote to every student at the lesson. Accordingly, they mostly work on their own to prepare their home assignments and demonstrate them to the instructor. There is no time to give enough feedback to each student. As a result, beginner or elementary students fail to keep up with the acquisition process. Advanced students on the other hand

lose motivation and do not feel like the English course is helping them make good progress. Moreover, the results of recent final and current tests show that in some smaller groups where students have practically the same language level the progress is slow, in others there is a decline in learning. Under these circumstances we need to apply a differential approach to teaching languages and systematic control. In fact, over the last few years we have failed to develop the necessary language skills on the level students could use a foreign language as a means of oral and written communication [2].

In order to improve the situation we decided to bring the contents and methods of teaching to the practical needs of the students. To satisfy students' communicative needs and to allow more time to practice language skills we have been integrating elements of electronic learning into our traditional education system. We have created an electronic resource which can be used by students at home and in class. The course contains interactive material in the form of video, audio and grammar presentations developed for each topic. There are tests and interactive quizzes to practice reading, writing and listening skills on different levels. Some tests and quizzes are time-limited to make sure students are not cheating. Each set of exercises corresponds to a certain module of the course book, which enables students to have extra practice on the topic. As the system provides automatic feedback, it allows more opportunities for students to practice their language skills. In addition, students are able to choose between practicing grammar, vocabulary, listening and reading aspects and select the level of difficulty according to their needs, progress and ambitions [3].

To create the course we have used the iSpring Suite™ toolkit which allows to turn PowerPoint presentations into a fully-featured interactive electronic resource that can be used either as an independent tool for self-educating or as a companion to the course book in the classroom.

Let us consider the process of making the course step by step using the iSpring™ software tools. The starting point is collecting materials for the contents of the future course. Authentic reading and listening materials, engaging topics

and context-oriented grammar structures and vocabulary are arranged according to the level of difficulty. The next step, which also appears to be the most time and effort-consuming, is constructing the presentation and branching between the slides to arrange the most efficient structure of the future

course. Taking into account the resulting number of slides in the completed presentation (over a hundred), we end up with an intricate hierarchy of the slides and complex branching. An example of this can be seen on Figure 1.

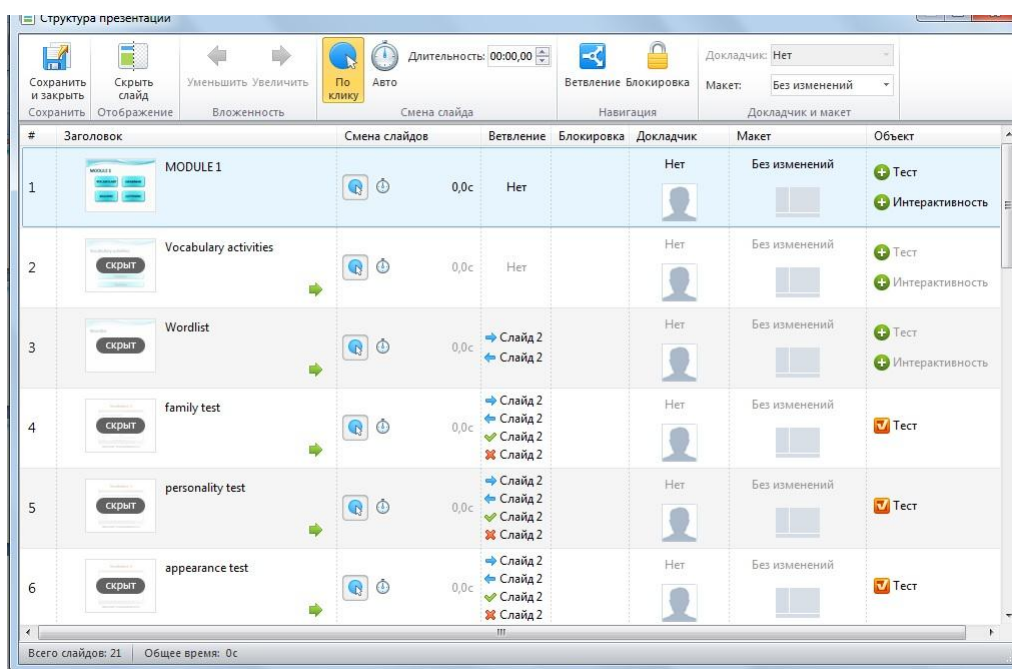


Fig. 1 – Structure of the presentation

However, the resulting course has a user-friendly interface and easy navigation within the modules and activities (Fig. 2). Students are able to choose between the language skills they want to practise and the levels of

difficulty. The constituent parts of the units (vocabulary, grammar, reading, or listening) that are not currently in use are hidden and do not confuse the users.

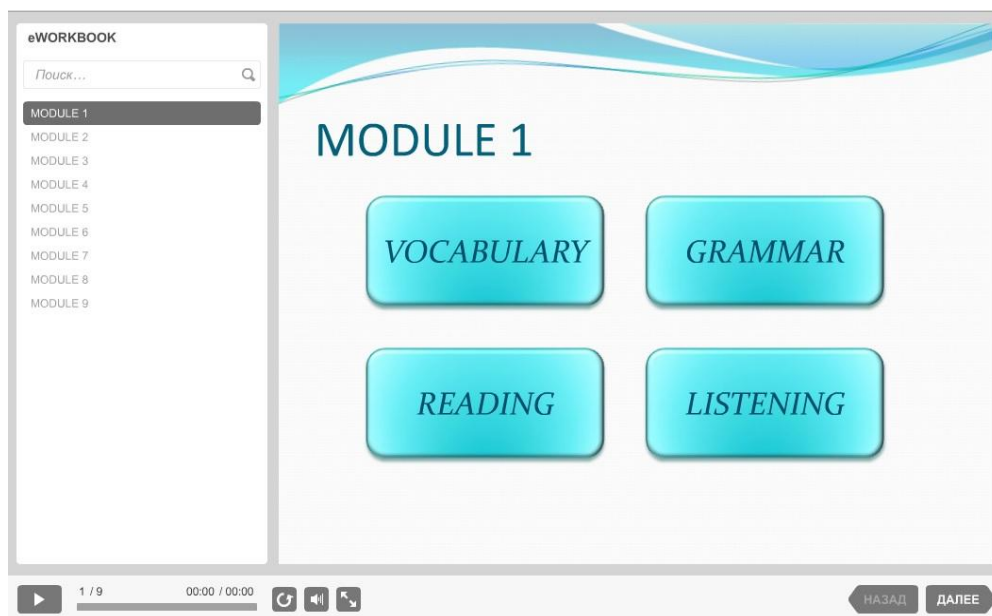


Fig. 2 – User-friendly interface

Having selected a particular unit, users move to a number of practical activities designed to train different aspects of the language. For this purpose, each unit contains a set of interactive exercises of certain types. The iSpring Suite™ offers a special tool called QuizMaker™ for developing tests and quizzes of the following types: True/False, multiple choice text, multiple response, hotspot and sequence questions, drag-and-drop matching, word bank, filling in the blanks, and active zone tasks. The tool supports embedding

audio and video recordings and images into all types of activities. Such a wide range of assessments provides great possibilities for the developers to ensure the practical application of various teaching methods and techniques. This enables a teacher to organize the learning process in the way when students practise their listening and reading comprehension abilities, as well as spelling, grammar and vocabulary skills.

It should be mentioned, however, that being a universal exercise creating tool, QuizMaker™ needs to be adjusted to meet our specific requirements to design foreign language practising activities. We had to come across with a number of technical peculiarities which made impossible to make some types of exercises or created different impediments. For instance, when developing a listening comprehension activity, the QuizMaker™ tool does not allow placing the audio recording and all the True/False statements on the same webpage and requires a new page for every new statement. As a result, students would have to do the task without any visual support. So, it could cause some confusion but we

have managed to adjust this type of activity using the multiple choice text exercise with built-in drop-out menus with the choice between True and False.

The electronic interactive course also includes automated point-based assessment and feedback, which can be selected to be sent to the teacher or saved in the system (Fig. 3). Moreover, this encourages and motivates the learners to continue the course up to the end. In case a student or a teacher is not fully satisfied with the results, the student should retry the activity since the number of tries is unlimited.

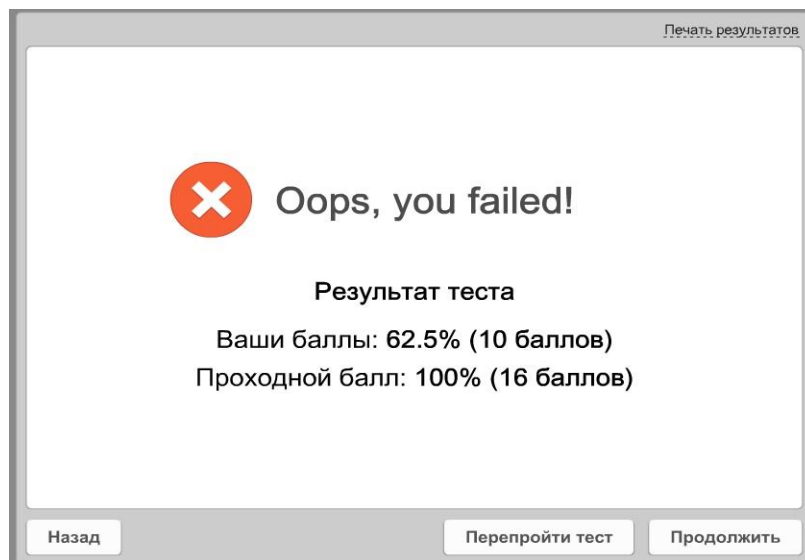


Fig. 3 –Test results

The current version of the course contains nine modules, but it can be modified (enlarged, divided into subcourses or integrated with other interactive resources) at any time depending on the curriculum and teaching requirements, making it rather flexible. More than that, the course can be integrated into various distance learning platforms such as Moodle, iSpring Online, Blackboard, Litmos and others, can be hosted independently on the university website or even published on CDs.

The electronic course aims at equipping students with wide practice of language skills incorporating various types of activities and providing a student-and-teacher friendly

interface. No doubt, it leaves room for improvement, but even at the current stage it offers more flexibility to the teaching process and encourages students to progress. On the other hand, it should be remembered that this course is just a supplementary electronic resource and cannot be viewed as a full independent course but only as one of its components. Alongside with an excellent opportunity to practise perceptive language skills, this self-study instrument lacks the tools to improve productive abilities in speaking and writing. The teacher still remains the vital component of the acquiring a foreign language process.

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Желтов П.В.<sup>1</sup>, Желтов В.П.<sup>2</sup>, Губанов А.Р.<sup>3</sup><sup>1,2,3</sup>Чувашский государственный университет им. И.Н. Ульянова**АВТОМАТИЗАЦИЯ ЛЕКСИЧЕСКОГО ПОИСКА В НАЦИОНАЛЬНОМ КОРПУСЕ ЧУВАШСКОГО ЯЗЫКА: МЕТОДЫ ИССЛЕДОВАНИЯ ПРОСТРАНСТВА ХУДОЖЕСТВЕННЫХ ТЕКСТОВ***Аннотация*

В статье рассмотрена автоматизация лексического поиска в национальном корпусе чувашского языка. Определена концептуальная модель пространства художественных текстов и на ее основе обозначен набор методов анализа художественных текстов. Рассматриваются следующие Методы исследования пространства художественных текстов: метод токенизации текстов, метод нормализации текста, метод морфологического анализа, метод распознавания имен собственных, метод классификации текстов, метод поиска текстов, метод определения тематики текстов.

**Ключевые слова:** поисковик, текстовый корпус, разметка текста, запрос, индексирование.

Zhelтов P.V.<sup>1</sup>, Zheltov V.P.<sup>2</sup>, Gubanov A.R.<sup>3</sup><sup>1,2,3</sup>Chuvash State University named after I.N. Ulyanov**AUTOMATION OF LEXICAL SEARCH IN NATIONAL CORPORA OF CHUVASH LANGUAGE: METHODS OF EXPLORING SPACE OF LITERARY TEXTS***Abstract*

In this paper we consider automation of lexical search in national corpora of Chuvash language. Conceptual model of literary texts space is determined and there is a set of methods of literary texts analysis, which is based on it. Authors consider the following methods of exploration of literary texts space: method of text tokenization, method of text normalization, method of morphologic analysis, method of named entities recognition, method of text classification, method of texts search, method of determination of text's topic.

**Keywords:** search engine, text corpora, text markup, query, indexing.

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**Introduction**

In the modern era of information and telecommunication technologies very large amounts of literary texts are available for the analysis (digitized old texts, many new texts are already in the digital form), but the possibility of their analysis by individual philologist / linguist (hereinafter referred as "investigator") is still very modest. Let's note that the matter is not only in the researcher's limited time resources, but also in his/her limited cognitive resources.

Nowadays national corpora are created for this purpose. Such text corpora were established already for many languages of Russian Federation, and they represent huge structured repositories of texts with a quick search on several language levels: morpheme, morphologic, syntactic, text and semantic.

The authors work on the creation of the Chuvash National Corpora. This publication was made in the scope of the scientific project №15-04-00532 supported by the Russian Foundation for Humanities (RFH).

Automation of analysis of a national corpora provides linguists with big possibilities for scientific explorations.

Our constructive method towards automatic analysis of national corpora consists of the following stages: firstly, we determine conceptual model of literary texts space, and secondly, we denote minimal set of methods of literary texts analysis.

**Literary texts space and stages of its analysis**

Literary texts space consists of the following levels:

- Level of literary texts authors.
- Level of literary texts.
- Level of meanings.

On the level of authors we consider many literary authors, related to each other in a different ways (e.g., relations of borrowings, relations of literary heritage etc.). On the level of literary texts we consider both set of literary fictions (novels, stories, tales etc.) and part of literary fictions (chapters, paragraphs, sentences, phrases etc.), related to each other in a different ways (e.g., relations of including, relations of belonging to the same author, relations of consecution). On the level of meanings we consider set of semantic conceptions, lying underneath literary texts.

So, basic elements of model of literary texts space are the following object kinds:

- Text author.
- Informational (literary) text: fiction, paragraph, sentence, phrase.
- Meaning, described by semantic descriptor (semantic descriptor is the set of keywords, connected by logical connectives and determining the meaning).
- Informational object is some entity, event, person etc. (informational objects can be complicated and consist of other informational objects).

Researcher should have possibility to work at any level of space: at level of literary texts authors, at level of literary texts and at level of meanings.

**Research methods of literary texts space**

Let's consider a set of formal methods of researching literary texts space, required for automation of researcher's activity. We consider main methods, requirements to them and examples of their use (requirements should be defined depending on addressable substantial task). The methods are follows: tokenization and normalization of text, morphologic analysis, named entity recognition, texts classification, text search, determination of text's or texts set's topic.

**Tokenization and normalization of text**

Firstly, investigated text should undergo primary processing - «tokenization». Also necessary punctuation marks need to be introduced (full points, i.e. sentences separation), if they are absent. During this process are determined word boundaries (each element is called «token») and boundaries of sentences. This processing is required for forthcoming morphological text analysis (see below). That's why this method is frequently a part of method of morphologic and syntactic analysis.

Required functions:

- Determination of boundaries of words and sentences, including abbreviations, such as RF (Russian Federation), ChR (Chuvash Republic) etc.
- Work quickness (possibility of processing large text arrays).
- Preferably: determination of sentence boundaries in case of absent punctuation and capital letters (it happens in case of error in text digitizing).

**Morphologic analysis**

Literary texts, both in Russian and Chuvash, at large are quite correct, but writing style variations are possible, typos in text are possible and digitization error are possible too. Orthographic, grammatical and stylistic errors, as well as absent punctuation and capitalization can be present too. Meanwhile, most of public standard methods for texts analysis (morphologic and syntactic analyzers etc.) are designed for analysis of grammatically correct texts.

Required functions:

- Correction of orthographic errors (errors in words writing).
- Preferably: conversion of non-standard words to standard lexicon.

It is noteworthy that morphologic analysis is essential part of most of methods of text processing. This kind of analysis allows getting lemma (root word form) for every word form and bunch of morphologic categories (content word, gender, number, case etc.).

Example of morphologic segmentation of noun:

- Root form (in Russian language – subjective case, in Chuvash language – ablative case; singular number);
- Proper or common;
- Animate or inanimate; in Russian language – gender, in Chuvash - aspect; declension, number; case;
- Role in sentence.

Required functions:

- Qualitative support of Russian and Chuvash language.
- Work quickness (possibility of processing large texts array).
- Preferably: solution of homonymy.
- Preferably: correct work with short noised texts with errors and non-standard vocabulary.

**Named entity recognition**

During Named Entity Recognition (NER) algorithm automatically highlights names of companies, persons, geographic names etc. Marks of this sort can be useful for solution of variety tasks of literary texts analysis.

Required functions:

- Marking names of companies, persons, geographic names, indications of time, numbers, sums and percents.
- Preferably: work with texts with errors, without punctuation or capitalization.
- Preferably: considering literary texts.

*Application examples:*

Application of extracted proper names (names in Chuvash literary texts differ from Russian ones) for

improvement of classification and clusterization of texts and their authors.

**Texts classification**

Classification of texts (and their parts) with respect to a certain set of categories is a key task in a large number of applications of literary texts analysis. Examples of such applications are given below.

Required functions:

- Construction of classifiers based on modern algorithms of machine learning, such as logistic regression, machine of support vectors and solutions tree.
- Extraction of different types from text, pre-processed with morphological analyzer:
  - «bag-of-words» (see [http://en.wikipedia.org/wiki/Bag-of-words\\_model](http://en.wikipedia.org/wiki/Bag-of-words_model))
  - n-grams of symbols
  - coincidences with words from given vocabulary
  - n-grams of lemmas
  - n-grams of content words (pos)
  - preferably: syntactic features (dependency parsing)
- Fast work (possibility of model learning on tens of thousands – millions of texts).
- Possibility of integration into classifier additional features, not extracted from the text (topic, author's nationality etc.).
- Preferably: automatic selection of features (feature selection).

**Text search**

For the purpose of operative access to the set of collected texts in our search engine, it is necessary to develop method of texts search, more than that we need to develop text search engine. This system allows finding variety of documents, where keywords could be found, as well as find many documents similar to given one.

Required functions:

- Indexing many texts.
- Supporting Russian and Chuvash languages («lemmatization» or «stemming»).
- Finding similar texts upon the request of keywords or by given document.
- Possibility of work with large data amount (up to tens of millions of text documents).

**Determination of text's or texts set's topic**

Required functions:

- Determination of text's topic in terms of pre-defined categories set, such as «prose», «lyrics», «romanticism» etc. Thus, it is necessary to construct topic rubricator (classifier).
- Preferably: determination of text's topic without presetting categories set. Thus, it is necessary to construct topic model (topic model)

*Application examples:*

- Topical text categorization. Exposure of authors' key interests.

**Conclusion**

As can be seen from the above, methods of researching space of texts, which are planned to apply for national corpora of Chuvash language, have been determined and particularly described. These methods are planned to realize in search engine, which is being created for national corpora. Search engine's main task is providing to researchers possibilities for collecting literary texts in automated informational repository, for researching these texts in different analytic terms (researching denoted above different levels and objects of literary texts space with the help of denoted above analysis methods) and for using text/results their analysis in scientific papers.

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## ПОДСИСТЕМА АНАЛИЗА ТЕКСТОВ В ПОИСКОВИКЕ ДЛЯ НАЦИОНАЛЬНОГО КОРПУСА ЧУВАШСКОГО ЯЗЫКА

## Аннотация

В статье рассмотрена подсистема анализа текстов в поисковике. На данном этапе подсистема анализа текстов состоит из следующих компонент: компоненты токенизации текста; компонента выделения предложений в тексте; компоненты морфологического анализа предложений. Для хранения лингвистических данных необходимы следующие специальные структуры данных в виде набора классов, описанная в статье. Компонента токенизации текста преобразует текст в набор токенов. Для задания правил токенизации используется файл настройки.

**Ключевые слова:** поисковик, текстовый корпус, разметка текста, запрос, индексирование.

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## TEXT ANALYSIS SUBSYSTEM IN A SEARCH ENGINE FOR THE NATIONAL CORPORA OF THE CHUVASH LANGUAGE

## Abstract

Text analysis subsystem in a search engine is discussed in this paper. At this stage, text analysis subsystem consists of the following features: components of text tokenization; component of separation of sentences in the text; components of morphological analysis of sentences. The following special data structures in the form of a set of classes described in the obtained as a result of operation of search engine components. Text tokenization component converts the text into a set of tokens. To define the rules of tokenization the configuration.

**Keywords:** search engine, text corpora, text markup, query, indexing.

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Nowadays, development of national electronic corpora is one of the urgent tasks in Computational Linguistics. Such corpora have the form of electronic library of annotated texts with the ability to quickly search on multiple language levels: morphemic, morphological, syntactic, and semantic text. Similar text corpora have already been created for many languages of the Russian Federation (Russian, Tatar, Bashkir, Kalmyk, Mari, Mordvin, Udmurt, Komi, and Khakassia). Currently the authors of the paper are working on the creation of National Corpora of the Chuvash language. The publication was made in the scope of the scientific project №15-04-00532 supported by the Russian Foundation for Humanities (RFH).

National language corpora are served by a large number of software products that allow its processing and perform various user queries, aimed at the study of texts and selection of certain relevant data.

One of the main software products in the national corpora is a search engine. The search engine, in turn, can include a plurality of modules, one of which is a text analysis subsystem.

Let us consider the text analysis subsystem in the search engine. At this stage, the text analysis subsystem consists of the following features: 1) components of text tokenization; 2) component of separation of sentences in the text; 3) components of morphological analysis of sentences.

The following special data structures (special classes) are necessary for the storage of linguistic data obtained as a result of operation of search engine components:

- Word – a word form with a list of possible objects – Analysis results.

Word class variables:

Table 1

InDict	Flag that indicates that the word form was found in the dictionary
Form	Word Form
Start	Offset of the Token Beginning in the Source Message
Finish	Offset of the Token End in the Source Message
User	User Data
Analyses	List of Objects – Analysis Results

- Analysis – results of morphological analysis correspond to each word (may be several alternative variants

of the results because of the uncertainty and ambiguity present in the text), see more details in [1].

Analysis class variables:

Table 2

Lemma	Nested Word
Tag	PoS Tag/ Part-of-Speech Tag
Descriptor	Descriptor
Probability	Probability that a Word form (Word object) has indeed such Lemma/Tag.
User	User Data

- Sentence – class contains a list of words that make up a complete sentence.
  - Document – class contains a list of sentences that make up the message of the expert.
- Note that the text tokenization component converts text into a set of tokens (words, abbreviations, etc.). To define

translation rules the configuration file containing regular expressions and the list of word acronyms is used.

The rule of tokenization consists of two parts: rule name and a regular expression that is used to highlight a token. Examples of tokenization rules:

Table 3

Regular expression	Rule name
WORD {[:alnum:]}+[\+]*	Rule for separation of words
TIMES (([01]?[0-9])[2[0-4]][:0-5][0-9])	Rule for separation of time from the text

Samples of abbreviations (interpreted as a single token):

Table 4

Abbreviations	Meaning
arithm.	arithmetical
Dr. Sci. in P. M.	Doctor of Physical and Mathematical Sciences

Component of separation of sentences takes on entry a list of tokens and returns a list of suggestions.

To separate sentences the configuration file is used, which specifies the need to split sentences of the text that is located between two markers (start marker and finish marker); the list of pairs of “start-finish” markers (these are pairs of characters (pairs of groups of characters), such as “[” and “]”, “{” and “}” etc.) is given; the list of possible starting and ending symbols of a sentence (for example, “.”, “!”, “?”) is given, besides, the need for analysis of the next title character or start character is specified for end characters.

The dictionary search module searches the specified word and returns the corresponding lemma and PoS tags. The file of dictionary forms is a simple text file consisting of text lines. Text lines contain the words in the form "form lemma1 part of speech1 | lemma2 part of speech2 | ...".

Abbreviations, corresponding to the parts of speech, based on the available set of markup tags of the National Corpora of the Chuvash language, partly described in [4].

The dictionary was created on the basis of inversion, grammatical dictionary – Reverse Dictionary of Chuvash [5], because the practical importance of dictionaries of this type involves the grouping of words according to the same end: for Chuvash this principle is particularly important, as affixes in it are located to the right of the root. The words in the inversion dictionary can then be grouped due to morphological characteristics (part of speech, presence or absence of an affix). In particular, the analysis of the existing reverse dictionaries, in practice, has allowed us to represent diversity of affixal means of names in the Chuvash language, and their productivity. In the Reverse dictionary are arrays of words (more than a thousand in each) that have a certain affix.

The dictionary search module defines by means of this dictionary a priori probability of each possible analysis of each word form in a sentence (of course, only in case of multiple options of analysis). If the analysis result is not

defined for the word, the module tries to guess possible PoS tags (part of speech) of the word based on the word ending.

Modules are finite state machines used to select numbers and dates in the text.

Based on the above-mentioned modules the individual informational system "Lexical Search Engine" aimed at the search and analysis of the artworks sentences, which contain the keywords specified by users, was developed. The system developed by us consists of the following components or modules:

- User interface control module. The module accepts user queries, sends the queries to other modules and outputs the results of the query to the user.
- Module of indexing and searching of texts. The module is based on user-selected keywords, finds all relevant sentences from the index base of literary texts, then shows them to the user, using the structural database (in addition to the sentence the user is given the author of an artistic work, and title of artistic work, etc.).
- Text analysis module used by all other modules. The module allows conducting of the lexical, morphological and syntactic analysis of texts.

A start form, which consists of several areas, is loading when the system starts up. The left pane "Search" consists of text input fields: "Author of work (sentences will be found only from the works of the stated authors)", "Title of work" (sentences will be found only of the stated works), "Keywords" (sentences containing the key words will be found). The user can use logical connectives AND/OR/NOT, nested parentheses, as well as special meta-characters \* (replaces any number of letters) and ? (replacing one letter). Fill in the required fields, the user can click on the "Find" button (located in the same left pane); this starts the module of indexing and searching of texts (and indirectly the module of text analysis). Relevant to the user query sentences (with additional meta-information) are displayed in the upper right area "Artistic works".



The user can select the desired artwork (you can use classification by fields of meta-information: author, title, date of publication, etc.), and double click on it, then in the right middle area "Artwork" all the required sentences (or rather a list of sentences containing user-specified keywords) will be loaded, you can see the text context for each sentence.

### Conclusions

One of the main problems complicating the work of search engine is non-standard Chuvash orthography, namely the ongoing controversy on issue of joined-up or separate writing of Chuvash analytical, including *izafat* (postpositional attributive group) structures, of which in Chuvash, like in other Turkic languages, new concepts are build.

The above-mentioned features were taken into account in creation of lexicographical basis of the inversion, grammatical dictionary. In this regard, analytical structures given in two forms: joined-up and separate.

In the course of work on the search engine, we have identified some problems of grammatical classification, reflecting the characteristics of the Turkic languages in general and Chuvash in particular. So, blurring of boundaries between inflectional classes in the course of the development of algorithms for morphological tagging is found not only in name but also within other parts of speech. For example, if in Chuvash the figures of the category of separation added to the name, it starts performing a predicate function; in a sentence, the adjective in the role of aktant can accept nominal figures.

On the whole, The Chuvash morphology fits into the overall scheme of categories and forms commonly found in the Turkic languages, and the Chuvash analytical structures are typical Turkic.

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В статье описана система семантических тэгов, готовых для использования в национальном корпусе чувашского языка. Этот подход основан на семантической классификации лексики и является универсальным и применимым к любым языкам. Практическая польза разметки словаря и текстового корпуса заключается в улучшении качества поиска и расширения пользовательских возможностей. Разметка и семантическая классификация должны быть ориентированы на какую-либо парадигму программирования. Мы выбрали функциональную парадигму.

**Ключевые слова:** национальный корпус, семантические тэги, семантическая классификация, тезаурус, лексика.

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SEMANTIC TAGGING OF THE CHUVASH NATIONAL CORPORA

Abstract

In the paper is described the system of semantic tags ready to use in the National Corpora of Chuvash language. The approach used for this purpose is based on the semantic classification of the lexicon and turns to be universal and applicable to any other languages. The practical benefit of tagging the vocabulary and the text corpora is the improvement of the search results quality and the extension of user's facilities. The tagging and the semantic classification must be oriented towards some paradigms of programming. We have chosen the functional paradigm.

**Keywords:** national corpora, semantic tags, semantic classification, thesaurus, lexicon.

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In the paper we develop approaches towards the semantic classification for the National Corpora of the Chuvash language. The publication was made in the scope of the scientific project №15-04-00532 supported by the Russian Foundation for Humanities (RFH).

The semantic tagging of national corporas greatly improves the quality of search and enlarges user's facilities when requesting linguistic information. The semantic information about each lexem, that makes an entry, is represented as a set of semantic markups or tags and usually reflects it in the semantic classification of a language's lexicon.

The problem is the creation of an axiomatic basis of such a classification, i.e. a minimal set of semantic tags through which other semantic tags can be defined. The fact is that no one can a priori think out such a classification for a language that will be universal and will not lack some semantic classes or subgroups.

Usually, when creating a semantic classification for a dictionary or a thesaurus, one divides the lexicon on topics, which are called semantic classes, and creates if needed subgroups in each of the classes. These subgroups are tagged as well and the system of tags can be applied to a dictionary or a thesaurus. If a lexem is not appropriate to any existing semantic subgroup in a class, but is appropriate to the parent class, one can either create a new subgroup and a new semantic tag for it, or use the semantic tag of the class to which the lexem is more or less appropriate.

Such a semantic classification, where there exists an axiomatic basis of semantic classes through which other classes can be defined, is called a logically extendable one or an axiomatic oriented one. Its main logical function/operation is a logical and semantical recursion. One can tell that it represents a semantic space.

Otherwise, when a semantic classification is not axiomatic oriented, it can be called an enumerable set.

Its two main logical operations are the inclusion and exclusion operations.

In our corpora we have chosen an axiomatic oriented classification for Chuvash language lexicon.

Its axiomatic basis is formed by the following semantic elements:

- 1) < space >;
- 2) < time >;
- 3) < object >;
- 4) < subject >;
- 5) < action >;
- 6) < state >;
- 7) < notion >;
- 8) < signal >.

These semantic elements, being some sorts of axes, must be measured. That is why measure is the basic element of the axiomatic set of elements, that is hierarchical higher (or more basic) if one can tell so, but that doesn't exist by itself, and is a quality of the axiomatic elements.

This classification is an abstract and universal one as it is oriented towards such philosophical categories as object (material entity) and subject (nonmaterial entity) and towards the physical basics of the material world. Any entity, described by the language, can be also defined using this axiomatic classification.

The logic operators used for logical definition according this classification are:

'=' – 'is equal';

'⊂' – 'belongs to a set';

'→', '→' – 'inclusion or exclusion of an element from a set, depending on the sequence of the operands', i.e.  $a \rightarrow A$  means inclusion of the element  $a$  into the set  $A$ , while  $A \rightarrow a$  means exclusion of the element  $a$  from the set  $A$ ;

'∩' – 'sets intersection', the result of this operation is a set that may be a void set;

'∪' – 'sets unification/addition';

‘:’ – ‘consists of’;

‘+’ – ‘elements assemblage’, the result of this operation is a set;

‘=>’ – ‘logical deduction’;

‘<=’ – ‘logical induction’;

if ... then ... – ‘logical conclusion’;

‘∃’ – ‘existence quantor’;

‘∅’ – ‘any’;

‘AND’ – ‘logical AND’;

‘OR’ – ‘logical OR’.

Another type of classification that was introduced for the developed national corpora ensures a substantial and adequate description of a language’s lexicon, and together with the morphological and syntactical markup give the researcher a sufficient information about the behavioral patterns of all lexical and semantic classes in the texts of a language.

The tags of this classification divide the lexicon from an encyclopedic point of view and somewhat reflect the human’s image of the world.

The list of the semantic tags of this classification looks like this:

<Nature> – describes natural objects and phenomena.

<Human> – describes humans.

<Artificial/human world> – describes artificial/human world and human activities.

<Human perception> – describes human perception.

<Human qualities> – describes human qualities.

<Human emotions> – describes human emotions.

<Human measurements> – describes human measurements.

<Human topology> – describes human topology.

<Human emotions> – describes human emotions.

At the present time there exist two main approaches towards the implementation of the semantic classification of a lexicon in a national corpora using computers.

The first one is based on an a priori made semantic classification that is applied by a human operator to the lexicon.

This approach is used in most of text corporas and electronic dictionaries, including thesauri. Being quite simple in action it is however quite boring in application and takes months for the human operator to complete, as one has to view step by step all the words of a thesaurus and classify them according to the classification used.

The automation of this process encounters great difficulties, because: 1) there exist no computer software able to classify a new word ex nihil, without relation on previously defined axiomatic/basic words; 2) any a priori classification, when applied to a lexicon, shows as a rule its incompleteness and becomes complete only when one reaches the end of a lexicon, as the person who creates the classification can not preview all the spectrum of semantic classes in a language.

The second approach to the semantic classification is oriented towards a practical or complete automation of the process.

The advantages of this approach are quite clear: 1) one has not to sit months before the computer to classify and tag all the lexicon of a dictionary or a thesaurus, all is done automatically and the process may be completed in several days using ordinary personal computers with an average

performance; 2) the classification is complemented automatically during the process, using logical conclusions and previous definitions of basic semantic classes.

The main problem of the automation, as it was pointed out before, is what there exist no computer software able to classify a new word ex nihil, it is necessary to have an explanatory dictionary that fits the criteria of applicability of logical conclusions and that can be done only by humans. Many minority languages, such as Chuvash language, don’t have one yet. In fact creating such a dictionary takes the same time as classifying and tagging a lexicon and even more. The resolution of this problem is using bilingual dictionaries and the explanatory dictionary of the second language (from the bilingual dictionary), such as Chuvash-Russian dictionary and the Ozhegov’s explanatory dictionary of the Russian language, the entries of which fit the criteria of applicability of logic conclusions.

When we have a representative text corpora, which includes (incorporates) a huge amount of texts, we can, however, automate the process of creating an explanatory dictionary as well.

The process of creating a software for automation of the semantic classification being very complicated we have chosen a compromise strategy, that allows to implement this approach only partly, but to benefit from it as more as possible.

Our strategy is based on creating a basic semantic classification and on applying it to a basic list of words and roots/stems (the number of which in a language doesn’t exceed 500-1000 words).

As a result is being created a minimal semantic dictionary. This strategy can be applied to the bilingual way of the resolution of the automation problem that was pointed out above for the semantic tagging.

In this case one must create a basic semantic dictionary for the Russian language, that one can afterwards put into the scheme Chuvash-Russian dictionary ↔ basic Russian semantic dictionary ↔ Russian explanatory dictionary and obtain as an output result a sort of Chuvash explanatory dictionary with Chuvash entries, but Russian explanatory articles; an expanded semantic classification and a complemented Chuvash semantic dictionary.

The other possibility is to create a complemented Chuvash semantic dictionary by analyzing the list of words from a bigger Chuvash dictionary or thesaurus on the subject of their direct equality or derivational relation to the words of the basic semantic dictionary of the Chuvash language and in case of a positive answer tag them with the same semantic tags as the words they are derived from.

### Conclusions

The strategy of semantic tagging of Chuvash National Corpora, presented in the article, is an optimal one, as it gives way to a thesaurus-oriented non axiomatic classification and to an axiomatic logic-oriented one as well. The last opens a space for perspective research in the field of the artificial intelligence.

The result of the semantic tagging of a language’s national corpora can differ in the predicate part of the lexicon. The predicate part of the lexicon forms ontologies that reflect links between notions and show the image of world of the people.

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НОУ ВПО «Санкт-Петербургский гуманитарный университет профсоюзов»  
**ЭВОЛЮЦИЯ КЛАССОВЫХ НОРМ АНГЛИЙСКОГО ЯЗЫКА (НА ОСНОВЕ РЕЧЕВЫХ  
ХАРАКТЕРИСТИК КИНОПЕРСОНАЖЕЙ)**

*Аннотация*

Целью данного исследования является изучение лексики, используемой представителями различных социальных классов, а также рассмотрение понятий «норма», «социальный класс» и функций различных слоев языка, используемого в различных языковых ситуациях. В ходе нашего исследования мы определили типы коннотаций слов в речи главных героев и проанализировали выбор языковых средств в речи людей, которые принадлежат к разным социальным классам. Степень научной разработанности. В настоящее время уже сформировалась теоретическая база научных трудов, дающих широкое понятие о классовых нормах, и что к ним относится, а также включающих в себя рассмотрение лексических единиц языка и стилистических средств выразительности. Объектом данного исследования является образ различных социальных классов английского общества. При этом предметом исследования являются лексико-стилистические средства создания данного образа в кинематографе. Задачи исследования – выделить лексико-стилистические средства, которые используются для создания образа представителей различных классов общества на материале отобранных четырех фильмов разных годов выпуска и проследить, как меняется лингвистическая картина со временем в рамках рассматриваемых классов.

**Ключевые слова:** лексика, норма, социальный класс, классовая норма, лексическая единица.

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**CLASS NORMS OF THE ENGLISH LANGUAGE ON THE BASIS OF SPEECH CHARACTERISTICS OF  
FILM-CHARACTERS**

*Abstract*

The aim of this study is to explore vocabulary used by representatives of different social classes. This objective involves the following tasks: consideration of the concepts of norm and social class; consideration functions of various layers of language used in different situations; identification the types of word's connotation in the speech of main characters; analysis of selection of language means in the speech of people who belong to different social classes. The level of scientific development is formed by the theoretical basis of scientific papers, giving a broad concept of class rules, and what they include, as well as involving consideration of lexical units of the language and stylistic means of expressiveness. The object of this study is the image of various social classes of the British society. The subject of the research are lexical stylistic means of creating this image in the cinema. The purpose of the study is to highlight the lexical-stylistic means, which are used to create the image of the representatives of the various classes of society on the material selected four films of different years of release and see how linguistic patterns have been changing over time.

**Keywords:** vocabulary, norm, social class, class norm, lexical unit.

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**Introduction**

Class division is one of the characteristics of the English society, which is markedly different from other countries, because it is based on the origin and formation. Over time, the boundaries between the classes gradually began to fade, but there are still some class differences, which manifest themselves at different levels on the linguistic, psychological, social and others. This paper attempts to explore an aspect of the class division of the English society.

The presented work is devoted to subject matter «Class norms of the English speech on the material of speech characteristics of cinema characters». The urgency of the given work is caused, on the one hand, by that fact that a class division of the society still exists in England. On the other hand, nowadays cinema is the most popular type of art by means of which people can receive concept about the world as a whole, about the different countries and cultures, about epoch and civilizations.

Using the movie can be shown different human behaviour in different situations, as well as reflect the everyday life of different nations. Moreover, unlike literature, where the action can be deployed on hundreds of pages, giving the author the opportunity to describe in detail every detail, the movie is more limited by time frame. So we decided to see how the writers of the film reflect the reality of life.

**Theoretical Background of Study**

The level of scientific development is formed by the theoretical basis of scientific papers, giving a broad concept of class rules, and what they include, as well as involving consideration of lexical units of the language and stylistic means of expressiveness.

The object of this study is the image of various social classes of the British society. The subject of the research are lexical stylistic means of creating this image in the cinema. The purpose of the study is to highlight the lexical-stylistic means, which are used to create the image of the representatives of the various classes of society on the material selected four films of different years of release and see how linguistic patterns have been changing over time.

All cultures have a social hierarchy and methods of signaling social status. It is significant that the class division of the English society is different from other European countries because, first of all, the origin and educational background are taken into consideration. The class hierarchy in the UK is a rather complicated system, because sometimes some classes that have interposition can differ from each other through some slight nuances [1, 49-60]. Although it has become less obvious in recent times, but still Great Britain remains fairly strict class division. As a basis of our research we take one of the main factors determining the social class – vocabulary/ terminology. For our research we took four movies those main characters belong to different social classes of society: "The Bridget Jones's Diary", "Bridget Jones: Edge of Reason", "King's speech",

"Kingsman: The Secret Service" and have analysed their speech in order to see how the screenwriters of movies reflect the reality of the English society. So we have selected all the words and expressions that cannot be included into a neutral vocabulary.

### The relevance of study

The relevance of this study is a result of high interest to the study of concept of so-called class norm, as well as to the ways and forms of reflection of the language in the culture of mankind, which determine the specificity of usage of different layers of vocabulary in variant situations in people's speech who belong to upper/ upper-middle classes and lower and working classes.

Many researchers have attempted to analyse the speech of different social classes of the English society. However, until now there are no separate classifications of consumed vocabulary and dictionaries. The concept of the speech of upper and lower classes of society is made up of people's ideas that the representatives of high society use the literary or formal or bookish language, that gives their speech sound as noble. The representatives of the lower classes use in their speech slang and colloquial (informal) language. But this assumption may not always be accurate.

Kate Fox says that it is enough only to hear speech of Englishman in order to recognize his social class. In 1955, Nancy Mitford published an article in which she divided vocabulary into two groups that are used only by upper and lower classes respectively. But Kate Fox considers this model is not sufficiently complete and he made her own classification on the basis of article Mitford. She called it "seven deadly sins", in other words seven words that are considered infallible indicators of social class.

As a part of our analysis of the various layers of vocabulary used by different representatives of the UK social classes, we concluded that the boundaries between speech of upper classes and between the middle and lower classes gradually began to fade. Mostly the changes touch vocabulary that is used in speech of high society. If previously the speech of aristocrats was considered as literary, correct and "clean," speech of modern representatives of the upper classes includes swearing, slang and colloquial vocabulary. Of course, their number isn't so numerous, but their presence has already indicated that even the conservative English society is affected by the process of massification and erasing class differences in many Western European countries.

### Analysis of the speech characters

Having analysed the speech of characters of selected movies, we've found the words, that according to the researchers can point directly to the class of the speaker. For example, in the movies about Bridget Jones, the main character Bridget uses the word «toilet» for referring the lavatory: Do you know where the toilets are? However, for indicting the same place Mark Darcy uses the word «loo»: Let's get a drink. I'm going to go to the loo, then I'm going to come back. So, we see that even in these two words characters belong absolutely to the different social classes of society. About Bridget Jones' social class we know thanks to her parents, for instance, when her mother tries to teach Bridget an etiquette: – Patience, please. I've got a big surprise for you, darling. – What -? Do not say "what" ', say "pardon". We see that asking for repetition, Bridget uses the word «what», which serves as a marker of high society, but her mom teaches that it is

necessary to use the word «pardon», which is an indicator of the working class or lower middle-class.

However, word-indicators cannot always help in defining the class of the speaker. For example, in the movie «King's speech» speech therapist Lionel Logue, the son of a brewer, belongs to the lower class of society by his origin. But being well-read and educated, though without any diplomas and degrees, he speaks not worse than any member of the upper class. For example, if we take indicators of Kate Fox, he will not be considered as the representative of the lower class of society. If Bridget Jones and Mark Darcy use different word-indicators, Lionel Logue uses the word indicator of the upper classes: I'm just in the loo. Further, we will see that he uses more colloquial language while speaking with other people, thus helps to create a relaxed atmosphere. However, when the wife of the future king comes to him to record her husband to the reception, their speech differs very much from each other, and we see, that Lionel is not the representative of upper classes (Gurova Y., Tusheva Ks., 2016).

– How do you do?

– Oh, chuffing along. Um, now, this is slightly awkward, but I'm afraid you're late.

– Yes. I'm afraid I am.

– Where's Mr. Johnson?

– Ah... He doesn't know I'm here.

– Well, that's not a very promising start.

– No. No, look, my husband has seen everyone. To no avail. I'm awfully afraid he's given up hope.

– He hasn't seen me.

– Awfully sure of yourself.

– Well, I'm sure of anyone who wants to be cured.

– Of course he wants to be cured. My husband is, um... Well, he's required to speak publicly.

– Perhaps he should change jobs.

...

– Well, we need to have your hubby pop by. Uh... Tuesday would be good. He can give me his personal details, I'll make a frank appraisal- and then we'll take it from there.

– Doctor, forgive me. Uh, I don't have a "hubby." We don't "pop." And nor do we ever talk about our private lives. No, you must come to us.

In this dialogue we can see the sharp contrast between the Duchess's speech and speech of the speech therapist. Her speech contains the formal language, it is extremely polite, while Mr. Logue uses colloquial language and keeps quite freely, and as a result the Duchess has to correct him.

### Conclusion

In the conclusion we can say that the vocabulary of upper and lower classes is changing, lower – a little bit faster than upper.

The analysis indicates that English society still has strict class division, but the names of these classes can vary. It is worth to underline, that the selection of language means is made according to current situation of communication, so upper class can use colloquial vocabulary during the conversation with relatives and close friends and lower classes can use formal vocabulary at some meetings or in order to make good impression. Thus we see that specific usage of different language layers can fulfill various functions – emotional, expressive, stylistic, evaluative and others.

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Садовникова М.Н.<sup>1</sup>, Невольникова С.В.<sup>2</sup>, Богатская Е.Ю.<sup>3</sup><sup>1</sup>Южный федеральный университет, <sup>2,3</sup>Донской государственный технический университет**ЭФЕМИЗМЫ В ЯЗЫКЕ ФРАНЦУЗСКИХ МАСС-МЕДИА: ПРАГМАТИЧЕСКИЙ АСПЕКТ***Аннотация*

*Эфемизация речи в масс-медиа обусловлена стремлением избежать коммуникативных конфликтов, которые могут происходить при слишком прямолинейной номинации предметов и явлений. Не следует упускать из виду, что часто случаи употребления эфемизмов связаны с субъективной оценочностью, то есть говорящий пытается донести реципиенту информацию в таком виде, в котором она «выгодна» ее отправителю. Более специфическая цель эфемизации - это «вуалирование» сути дела. В исследовании предпринимается попытка рассмотреть информативную двуплановость эфемизмов, которая служит прекрасной семантической базой для достижения желаемого прагматического эффекта высказывания, для реализации прагматической установки на воздействие, что активно используется современными французскими масс-медиа. Эфемизмы функционируют в языке французских масс-медиа исходя из принципа вежливости, принципа запрета, принципа воздействия на массовое сознание. Широта семантики используемых лексем прикрывает сущность явлений, обеспечивая прагматический эффект медиатекстов.*

**Ключевые слова:** эфемизм, референт, реноминация, дедраматизация, этос, прагматические характеристики, манипуляция, масс-медиа.

Sadovnikova M.N.<sup>1</sup>, Nevolnikova S.V.<sup>2</sup>, Bogatskaia E.Yu.<sup>3</sup><sup>1</sup>Southern Federal University, <sup>2,3</sup>Don State Technical University**EUPHEMISMS IN LANGUAGE OF THE FRENCH MASS MEDIA: PRAGMATICAL ASPECT***Abstract*

*The speech euphemisation in mass media is caused by aspiratiton to avoid communicative conflicts which can occur at the too rectilinear nomination of object-matter and the phenomena. Frequent cases of euphemism usage are connected with subjective evaluativity, the speaker tries to give the recipient the information in such kind in which it is "profitable" to its sender. The more specific purpose of euphimisation is "veiling" of an essence of the matter. In the research we consider the informative two-planned character of euphemisms which forms a fine semantic base for the achievement of desirable pragmatistical effect of the statement, for realisation of pragmatistical set on influence that is actively used by modern French mass media. Euphemisms function in the language of French mass media is proceeding from principles of politeness, an interdiction, and influence on mass consciousness. The width of semantics of the used lexemes covers the essence of phenomena, providing pragmatistical effect of media texts.*

**Keywords:** euphemism, reviewer, renomination, dedramatization, ethos, pragmatistical characteristics, manipulation, mass media.

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**Introduction**

In the previous decade the euphemisms formation process proceeds with special intensity. This is explained by the fact that in the modern world one of the most important factors promoting euphemisms formation, and their fastening in a language is their ability to be a powerful tool of new public sets formation, and euphemisms receive extremely wide circulation in socially significant spheres of speech activity. In most cases euphemisms are not simply stylistic synonyms or substitutes of some language unit, they displace an emotional dominant and offer new treatment of a certain phenomenon, a new scope of its consideration, contain a new morally-ethical estimation of the phenomenon. Proceeding from it, the occurrence of a considerable quantity of euphemisms testifies to change of the public reference points in human life spheres, and it's the result of occurrence and fastenings in public consciousness of new sociopolitical doctrines. Thus euphemisms, on the one hand, reflect already occurred shifts of public consciousness, and, on the other hand, promote distribution and fastening of new ideas in society.

The objective of this work consists in research of euphemisms pragmatistical function in language of French mass media.

To achieve of the specified objective the following problems are set and solved:

1. Research of pragmatistical characteristics of the euphemism in language of the French mass media;

2. Revealing of pragmatistical potential of euphemisms in the language of French media texts.

Methodological basis of research. The methodological concept of the work is based on the deductively-inductive approach of a language material research.

Specific scientific the research methods, concerning linguistics: the descriptive analysis, a method of the componential analysis, a method of linguistic supervision are applied.

**Discussion of the research outcomes**

We suggest considering some aspects of pragmatistical functioning of this figure in the homogeneous case, namely in the language of mass media, emphasising communicative strategy and sociocultural aspect with forms the basis of these strategies.

In our opinion, the euphemism has necessary potential for figurative interpretation. Its regulating configurations which repeat in the statement, beneficially effect on memorisation and efficiency of a verbal exchange. The euphemism is also noted by another typical aspect of it – sociophonic importance. After all the euphemism occurs not from the isolated person. It is born in collective expression of thought, in interaction: one can euphemise under the pressure of someone, something or at the desire of someone. « The voice of another »plays the big role in euphemism formation. Proceeding from it, the euphemism is included into a family of figures of speech with a sociocultural component, as for example slangs or apocopes, than it is neglected by rhetorics and stylists, preferring more individualised speech formations

to euphemisms. The euphemism is inseparable from the processes of the evident image in the course of a speech exchange and is directed to, according to linguist K.Kerbra-Orechoni [1], on dialogue optimum development. These processes of figurativeness are presented much in language of the French mass media. They are presented by journalists or news participants the quoted by journalists. It especially concerns issues of policy, economy or social life.

In the reference plan mass media language euphemisms are designated by negative reviewers from the point of view of information: war, poverty, corruption, physical defects. It all covers conflict situations which, nevertheless, are vital. Mass media language euphemisms remodify these situations proceeding from two processes:

1. The denomination process based on masking of lexemes, designating these situations.

The reviewers designating the negative information, mask in mass-media easily. Not to name something designates to deny the fact presence. Euphemisation is a certificate of the name negation or code name assignment: war ceases to be war, corruption ceases to be corruption. Such vagueness of definitions is accompanied by renomination processes of the negative reviewers connected with latent lexemes. The purpose of this renomination is to make detramatized reality.

2. Softening processing.

Negative reviewers are exposed to softening processing. It consists in reduction of their negative character, proceeding from speech strategy in softening direction. These strategies are expressed categorisation language in gipironimic attenuation. Using unclear terms, avoiding too exact semantic lines and alternating this softening, they establish absolutely exact reference [2].

Euphemisms represent the layer of lexicon in which regulative pragmatical properties has been already set in the system of language. The usage of euphemisms helps to create modern mass media language illusion of the justification, for example, unpopular policy.

So in the article with the heading «TF1 prépare des mesures d'austérité», the author obviously resorts to neutralisation of the fact of mass lay-offs of French television channel workers:

*«La combinaison des différentes mesures de départs pourrait engendrer une diminution de 10% des effectifs, soit environ 300 personnes. «Un chiffre concernant des départs de collaborateurs prétendument évoqué lors d'un comité d'entreprise circule à l'extérieur de l'entreprise. Ceci est infondé, les partenaires sociaux peuvent d'ailleurs en témoigner», a réagi Nonce Paolini, le PDG de TF1, dans un courrier adressé à ses collaborateurs. «En revanche, il a été expliqué lors du dernier comité que nous poursuivions notre plan d'économies», ajoute le PDG» (Le Figaro du 3.06.2012).*

The journalist P. Gonsalez, as well as the company management quoted by it, masterfully mask the scandalous fact of mass lay-offs by expressions «measures of rigid economy», «resignation of employees». But the language of press puts at the head the reference system deprived of emotions. Thereof a dedramatized reality arises. Such blackout of the facts also promotes manipulation with mass consciousness.

The word «mesures» is also frequent in French media texts language. It also possesses vague semantics. For example, a phrase

*«Le gouvernement a pris des mesures d'apaisement pour désamorcer les conflits»,* in reality most likely designates, that the government used military forces for conflict elimination.

But what forms the semantic base of desirable pragmatical effect for creation of the statement?

There is a difficult dialectic communication, original diffusion between pragmatics and semantics. So, in Stepanov's understanding semantics means sense, the pragmatist – (influencing) force. On the one hand, the force includes sense, on the other hand, it pragmatically occurs from sense [3].

From the point of view of semantics, the foundation of euphemisms formation lays the overestimate notion in comparison with concept. The speaker somehow strengthens a positive effect, i.e. creates discrepancy between a notion and a concept therefore the estimated relation becomes the notion above, than concept. The indirection designations – the main distinctive property of euphemism – in the psychological plan it is expressed also an establishment of associative communications between denotation, which direct designation is tabooed (prohibited), and denotation with which the association is created. Presence of the last – an obligatory euphemism condition [4].

Among exposed euphemism words/among words exposed to euphemism dominate lexemes with the abstract semantics, which form neutral, uncertain representation about denotation at reader. Semantics width creates a veil covering negative essence of the phenomenon, reaching it the desirable pragmatical effect. There is a difficult dialectic communication, original diffusion between pragmatics and semantics lexical units. Paradoxical line of euphemisms – semantic derivational morphemes is the contradiction between their positive pragmatics in a context and negative semantics in language system.

a. *«Toutes les parties à œuvrer pour résoudre leurs divergences de façon pacifique» (Le Monde du 19.12.2011).*

b. *«La fin de la malnutrition, clé du développement durable» (Le Figaro du 01.06.2012).*

In the first example the word "distinction" is the euphemism as the article tells about the conflict between two ruling parties in Iraq. In a reality the question is of more serious and significant things, than simple differences in opinions.

It is possible to notice, that the word «divergences» is extremely popular in French press language. It is often used by journalists as, in our opinion, doesn't possess clear, distinct semantics and veils an essence of affairs. For example, the expression «quelques petites divergences» in reality can mean irreparable disagreements between the two parties.

In the second example the author quotes the representative of the UNO, who tells about the hunger in the countries of Africa. Here the word "hunger" is replaced with a word "undereating" which to some extent veils true situation.

As K.Kerbra-Orechoni underlined [1], a distinctive feature of euphemism is the negative politeness caused by unwillingness to shock the interlocutor. On the one hand, euphemisms emphasizes one of the remedial strategies, inherent in negative politeness. On the other hand, euphemisms weaken possible threat, in relation to positive and negative features of the above-named people.

These two strategies of "correction" and "support" are used in speech in unequal degree, depending on the euphemisation area. Some euphemisms are motivated by exclusive wish not to offend the readers' feelings, especially the feelings of those who are in embarrassing situation (invalids). In these two cases euphemism as a social figure, performs the regulating function. It simplifies interaction of the mass media and the public.



However when considering a politeness question in the narrowest sense, taking into consideration the authenticity parameter, it turns out, that all mass media euphemisms are not inherently polite figures, nevertheless remaining, valid in relation to other. If euphemisms are original and are also perceived as those (as in a case with the examples mentioning serious problems of physical inability), they make the effect of the real politeness. But often euphemism politeness is only imaginary. It occurs, when insincere, not original euphemism is perceived as original. Such situations are typical of the cases when the press tries to hide, for example, the fact of military intervention. Let's consider two headings, taken from the newspaper Figaro, devoted to a theme of war with Algeria:

a. «*Sud-Constantinois: dix-huit rebelles arrêtés suite aux opérations de maintien de l'ordre*» (04.02.1957).

b. «*Poursuite de la pacification dans les Aurès*» (15.03.1957).

The colonial war here has turned into «the operations on order restoration» and into «order restoration». It is very difficult to estimate the Figaro journalist in sincerity, but his euphemisation results precisely from official sources, from the Fourth Republic authorities' sources, do not wishing to frighten French citizens and avoiding condemnation of the UNO. Here the method of presentation through the fact "correction" gives way to the direct manipulation distracting the public attention, directed the fact on veiling of war clearing existence conscience of the authorities and attaching national opinion to the authorities opinion, thanks to arguments of the piece and an order. It all leads to the appearing of sample language as the society allows to put opinion the authorities above its own, using the arguments, seeming obvious and convincing. This modern mass media language euphemisation, in our opinion, is extremely popular. However this authority's hypocrisy contradicts the concept of politeness.

We can give some more examples when mass media try to veil the facts of military intervention. For example:

«*Les morts sont aussi nombreux lors de raids aériens et effectués par des drones. Ainsi, une attaque de missiles, à Abyan, au sud du Yémen en décembre 2009, avait causé la mort de 41 personnes, dont 14 femmes et 21 enfants. L'utilisation d'armes américaines a été confirmée et le département de la défense n'a pas commenté cette opération, ajoute le rapporteur*» (Le Figaro du 13.06.2012).

This article is devoted to military intervention of the American army to Syria as a result of which civilians have suffered. But journalists use politically correct formulations «air spot-checks» and "operation". It also can be considered as a method of a reality presentation through "correction". Therefore a dedramatized reality arises. It is possible to say, that the word "operation", instead of «military actions» is extremely popular in mass media language.

«*Les opérations contre des écoles sont monnaie courante, ces établissements servant ensuite de bases militaires ou de centres de détention et de tortures*» (Le Figaro du 10.06.2012).

The euphemism possesses its own specificity. It is shown both in its linguistic essence, and in the themes which are exposed to a thicket of others euphemisation, in the spheres of euphemisms usage, in types of language ways and means help to create them, in distinction of social euphemistic ways of expression estimations.

The euphemism as a way of indirect, circumlocutory and thus softening designation of a subject, property or action is correlative with other speech devices – with litotes, hyperbole, meiosis etc.

The process of euphemisation closely intertwines with nomination process – one of three fundamental processes forming speech activity of the person (the other two are predication and an estimation). The objects which, for the ethical, cultural, psychological and any other reason, are not named or hardly named, require euphemistic designation; nominations updating is dictated by the necessity to again and again veil or soften the essence what in a cultural society is considered inconvenient, indecent etc.

«*Avec l'élection de François Hollande, l'ouverture du mariage aux personnes de même sexe semble imminente. Je propose, au lieu d'ouvrir le mariage, de le supprimer, ou plutôt de le confondre avec le pacte en un contrat universel ouvert à davantage de possibilités, mais qui ne transforme pas les célibataires en pigeons de la farce*» (Le Monde du 02.06.2012).

In article where the example has been taken from, tells about legalisation unisex marriages to sexual minorities in France. The expression «*homosexual marriages*» can seem offensive; therefore the author of the article uses the softest and correct wording «*marriages of same-gender people*».

It seems, even the feeling of fault is erased, when abortion turns into the abbreviation «*IVG*» («*interruption volontaire de grossesse*» – abortion), transforming it to something the neutral, deprived of constraint feelings:

«*L'IVG est désormais pratiquée en toute sécurité à la clinique mutualiste de Saint-Etienne. Près de 50 patientes sont prises en charge chaque mois dans le service du Dr Triollier*».

Unlike the neutral lexicon, euphemisms are extremely sensitive to public estimations of those or other phenomena as "decent" and "indecent". It is connected with the historical variability status of euphemism: what seems successful euphemistic naming unit to one generation, can be regarded as the doubtless and inadmissible roughness demanding euphemistic replacement by next generations.

«*La Toile s'est emparée du sujet et les commentaires fusent: "Waouh, apparemment, il n'y avait aucune personne de couleur dans le service marketing qui a validé ça ", ironise Ms Rodwell sur nicekicks.com.*» (Le Monde du 16.05.2012).

This example is taken from the article devoted to a new collection of footwear "Adidas". According to many, it offends the national feelings of the Afro-Americans who were historically slaves. Thus, here softer wording which is not offending the feelings of people with dark colour of a skin is used.

As a result of pragmatical variability (euphemism migration for the limits of sociolect) a word loses its euphemistic effect, it becomes the direct naming unit of unpleasant object or phenomenon. The pragmatical effect of the statement varies accordingly: instead of calming, meliorative it turns into negatively influencing.

The euphemism does not always give rise to the consent. It cannot as well be a success, having seemed dishonest or impolite society, that is with the absence of some elementary norms of sincerity which regulate a harmony of a speech exchange. In that case when the polite wording of a euphemism is considered as tactless, it is rejected by the public. This situation occurs, when for example the honest politician with a little bit elaborate speech is suspected of dishonesty [5]. So that happened during the debate devoted to problems of suburbs. Mari-Noel Lineman, the mayor of Anti, said the phrase:

«*Les actes d'incivilité ne doivent plus être tolérés*».

Having heard such a euphemism which became normal to denote ordinary cruelty, violence, the journalist of the

newspaper VSD (04-07-1998) Eric Raul accused Lineman in using templates to hide the problem gravity. She tried to challenge this charge, having explained, that she used the term "incivility" on purpose to appeal to civic duty awareness (2005).

Tactlessness of the euphemism can be found out, if not completely sincere or insincere wording of a euphemism is critically treated by this or that commentator. This case concerns some above-named euphemisms which are no more used by journalists. Though journalists all the same sometimes resort to similar euphemisms, using inverted commas or supplementing them with their comments:

«*Lavé de tout soupçon, le chômage s'appellera désormais sous-emploi*». Au terme de chômage, le BIT préfère la notion de sous-emploi plus lisse et plus large. Cette nouvelle notion est ainsi déchargée et lavée d'un passé obscur et de ses connotations négatives» (F. Artigot, Le Temps du 16.10.1998).

Sometimes journalists choose resolute pamphleteer tone to brand this or that expression accepted in certain circles, and to show its false character: «*Il est temps que l'on se donne les moyens de mettre fin aux prévisions nées de cette prétendue globalisation*» qui ne fait que cacher, sous un nom trompeur et séduisant, les dérives d'un libéralisme que l'on manipule dans l'intérêt illégitime de certains» (JEAN – Paul Carteron, Le Temps du 23. 06.1999).

If reference image of a euphemism is considered by many researchers the method of presentation speaker, in our opinion, undeservedly is ignored in many works devoted to this figure. As French mass media language shows, speakers represent corresponding speech behavior which stresses in three main features:

1. Conterminous polyphony (a case when the statement is made by voices inaequales, moving, however, in one direction).

First of all, euphimistic speaker proceeds from conterminous polyphony. His «I – say» is an echo of "They say". Thus, «la reconduction aux frontières» is the reformulization of official negotiations, used by Figaro journalist Claude Barro. The responsibility for this expression is dissolved in a mass of anonymous voices forming a speakers community, – judges, officials, politicians, journalists who try to adapt for the common feeling in relation to immigration. After all euphimistic expression «Les émigrés seront reconduits à la frontière», denotes, most likely, the rigid dispatch of the emigrants. Collective acceptance of this euphimistic expression, exaggerated by the public with the circulation into a press, simplifies its understanding, despite its a little taxonomical character. More precisely, the present «set expression» «la reconduction aux frontières» is represented as an invariable and ordinary phrase turn which transfers "anti-stereotype", characteristic for the press and technocrats' sociolect: "anti-stereotype" of nonrigid of dispatch immigrant. This anti-stereotype has been created on the template basis about the cruelty of police and connected with the term "exile" which preserved in the memory of people. The anti-stereotype of euphimistic expressions is accurate as it allows to form thematic grids, as for example anti-template denoting invalids:

a. «*Dix mille Français de petite taille*» (Titre du Parisien du 20.10.1992);

b. «*L'agence Cyrano s'est spécialisée dans les physiques particuliers (ou comme on les appelle communément: les nains, les géants, etc.)*»(Libération du 27.04.1993);

c. «*La régie des transports stéphanois fait enfin un effort en direction des non-voyants: les formulaires d'abonnement existeront désormais en braille*» (Le Progrès du 15.07.1998).

In our opinion, these euphemisms operate against the pejorative public voice connected with out-of-date estimated vision which leads to the usage the terms "gnome", "blind" etc. They change the stereotypes direction, replacing terms with more positive, more modern ones, as for example the terms are offered by authors in above given statements. Actually, to say "gnome" or "blind" means to identify a person, referring on imaginary norm. On the contrary, to use terms "small growth» or "visually impaired" means to put him on one level with the people of "high growth» and "able to see". But, it is a question of the statements having been made by French-speaking people within two or three decades, approved by dictionaries.

Fall together euphimistic statements polyphony varies depending of usage area. The previous euphemisms, concerning physical defects, embrace a coordination of modern society. Other euphemisms, such as «a collateral damage» instead of civil destructions, hit chord with small group of people, for example as in a case with military intervention to Serbia. It reduces introduction and can cause aversion reaction. But in most cases, the euphemism reflects collective statement.

Sometimes, euphimistic statement is an active doubling in press language. It quickly reacts on reference threat, for example, when it deals with uncontrolled emigration though it is limited to adumbration of the facts.

## 2. The speech which has lost its emotionality

It seems, euphimistic expression loses an emotionality in press language because of its impersonality. It is carried out by means of blocking emotive language functions and deleting speaker's feelings in speech act. In that way, for euphemism are preferable descriptive terms instead of affective terms. To write «10000 Frenchmen of small growth» instead of «10000 dwarfs» or «with physiological features» instead of «with physical defects» means to operate with the classification based on degree or features. These euphimistic wordings weaken emotional reaction, pity or aversion, for example, connected with a word "dwarf".

The euphemism allows the speaker to hide the most different feelings, for example, feeling of national and religious hostility. Also euphemisms allow to hide the feeling of hostility to nowadays legalised unisex marriages. So one more favourite euphemism appeared in French mass media – «wedding for all», called to disseminate public constraint or to calm non-consent.

«*M. Hollande a fait le mariage pour tous et, comme l'a remarqué avec beaucoup de finesse Léonard Trierweiler, c'est la chose la plus normale*» qu'ait faite son ex-beau-père. Il fallait faire ce mariage, ouvrir la famille, donner de l'air à tout ça» (Le Point du 04.05.2015).

Such euphemisms calm guilty conscience, transforming the facts into the neutral ones. This affective neutralisation amplifies, if it is accompanied by an interdiction for pejorative judgements. To say "intervention" instead of "war" means to make impartial statements in which speaker rejects his subjectivity.

## 3. The co-ordinated image

To a position problem of euphimistic speaker the ethos (representation of in speech) problem is added. Resorting to the euphemisms, the speaker in press language tries to show the co-ordinated picture of the person through the strategy set. Some of them are based on euphimistic formations. In the voice-frequency plan, it is a question of attitude demonstration, which rejecting the positive vision and addressing exclusively to a severe reality of news. To this relation is added clear vision which is characterised by the tendency on an establishment of peaceful relations. In respect

of expression force, euphemisms formation shows a certain balance based on concealing of one's own I. The favorable impression of prudence follows from this. The speaker underlines the reserved character of the statement. The other strategy connected with euphemistic ethos, is to present a euphemism in the positive light. It is a question of impressing favourably the public, thus expressing politeness. All these traits are found out in the example where naming the bombardment of Serbia by NATO "operation", the author of the article Eten Dubo adheres a neutral position, justifying newspaper the readers expectations which is considered extremely reserved. This journalist is, most likely, inclined to see the facts in positive light, also modesty and politeness in relation to the readers who he protects from the too severe expressions are characteristic of him.

The speaker speech ethos is inseparably linked with sociocultural frameworks in which it is shown. Actually, in press language euphemistic speaker is, first of all, an echo of a collective voice. It is possible to tell, that he is a social group voice. When for example the journalist who has written article about military intervention to Serbia, speaks about «a collateral damage» instead of civil destructions. This cautious picture presented by it through this expression, is an example of collective ethos. It is thought, these are words of heads and official representatives of the NATO which point of view it has accepted. Or using D.Mengeno's terminology [6], «perspective figure», developed by the journalist in his article turns into «the impersonal scene». This scene bears a print of official negotiations where it is spoken about the pure government conscience, despite some errors made in the struggle against Serbia. And collective ethos is supposed to hide government errors. We suppose that similar remarks are applicable to the majority of the press euphemisms. The journalist shows his attitude either administratively correctly (as in an example with dispatch), or politically correctly (as in the example with the countries on a way to development), or socially correctly (in a case with people of small growth and visually impaired). Thus, he forms ethos, reacting to the advance set public models.

So, these examples come to the figurative frameworks of euphemistic statements: the problem situation generates the statement, dedramatisating reality under the pressure of a society. But besides this, the interest to considered examples consists in showing the pragmatism complex status of euphemisms in press language. On the one hand communicative configuration consists in the fact that euphemisms in the given examples are or journalists' euphemisms, or cases when authors of articles quote someone, combining joining and detaching processes which derive from the interconnected system. On the other hand, communicative configuration consists in the fact that press language euphemisms are polyphonic, comprising the individualized author voice and other, more dim voices. At last, functional configuration consists in euphemisms division based on various reference parameters (the weakene renomination/revaluation), speech parameters (deprivation of emotions /equation), and dialogue parameters (correction/manipulation).

Thus, euphemisms function in modern French mass media language for a number of the pragmatism reasons:

1) from a politeness or political correctness principle:

«*Les enquêteurs disposent d'un portrait-robot, diffusé dans tous les commissariats: un homme de type méditerranéen, entre 25 et 30 ans. Un homme qui parle français sans accent*» (Le Nouveau Quotidien du 27.11.2014).

Here instead of «arabe» the journalist used «de type méditerranéen» because the word naming a concrete nationality, has a little negative colouring of perception in the subconsciousness of Frenchmen;

2) owing to a taboo principle (at formation of euphemistic replacements of direct items of the phenomena, for example, illnesses, death etc.):

a. «*Il avait dû renoncer à commenter l'Euro 2012 pour des raisons de santé. Thierry Roland, voix de légende du football à la télévision, a disparu à l'âge de 74 ans, an annoncé samedi matin la direction de la chaîne M 6, mandatée par la famille*» (Le Figaro du 15.06.2012).

b. «*Leurs noms s'ajoutent à la liste macabre de ceux qui sont déjà tombés, caméras et appareils photo au poing, a déclaré l'organisation. Les autorités syriennes imposent de sévères restrictions aux médias, une mesure qui a poussé les "citoyens-journalistes" à assurer la couverture des violences*» (Le Monde du 19.06.2012).

The latter example tells about question of mass destruction of the American journalists in Syria. But the journalist prefers "heavy" from reference points of view a word "were lost" to a word expression «have fallen with chambers in hands». It means, that journalists were kill, performing their work;

3) owing to principle regulative influence on the mass reader (creating euphemisms in political area):

«*Après onze jours de tension, la présidente du parti souhaite la fin d'une querelle «superfétatoire» à ses yeux. La brouille familiale qui secoue le Front national depuis onze jours prendra-t-elle fin cette semaine?*» (Le Figaro du 19.06.2014).

The article from a political heading of the French edition Le Figaro tells about serious crisis in the National front which has developed as a result the conflict between Marin Le Pen, leader left party, and Jean-Mari Le Pen, her father, the honourable president standing at the root of this political movement creation. However the author uses the words "quarrel" and «family quarrel», wishing to neutralise, dedramatise a real situationary.

The public should be well informed about a situation in economy, in politics and other spheres of life, but sometimes representatives of the power and mass media give the information in a way that does not to cause its strong, sometimes premature confusion and discontent.

### Conclusion

The research carries out the analysis of pragmatism functioning of euphemisms in French mass media language. The basic pragmatism characteristics and the potential of euphemisms in French mass media language were revealed.

In our research we analysed also a problem of ethos. We define ethos as an affective condition of the addressee which arises from the influence of any message and its specific features vary depending on some parameters.

Euphemisms possess huge manipulative potential which is used in French mass media language. Manipulative euphemisms either black out, hide a true state of affairs, or demobilise public opinion as unlike the direct nomination the softened, neutral formulation does not cause reciprocal irritation in the consciousness of the recipient.

So, being a sociophonic figure, there is a necessity of typical choice for euphemisms in mass media language. Is it necessary to put public calmness at the head of all and to encourage occurrence of euphemisms for the sake of it, risking thus to side with lie? Or is it worth, on the contrary, excluding euphemisms from media texts language for the sake of morals and ethics? In any case, euphemisms of mass media language meet a taboo and interdictions of the modern world.

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## НОВОЕ В ПРЕФИКСАЛЬНОМ СПОСОБЕ СЛОВООБРАЗОВАНИЯ ФРАНЦУЗСКОГО ЯЗЫКА

Аннотация

Предпринятое исследование основано на анализе неологизмов, представленных в аутентичной прессе и интернет-изданиях 2008-2016 годов. Актуальность статьи определена активным использованием префиксальных новообразований в современном французском языке. Полученные данные позволили выявить новый префиксальный элемент, отличающийся деривационной активностью. Проведённый анализ представляет возможным удостовериться в том, что префиксация, по-прежнему, является одним из самых распространённых словообразовательных способов в современном французском языке.

**Ключевые слова:** словарный состав языка; словообразование; способ словообразования, префиксация, аутентичная пресса.

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## NEW METHOD OF PREFIXAL WORD-FORMATION IN FRENCH

Abstract

The undertaken research is based on the analysis of neologisms taken from authentic media and Internet publications in 2008-2016. The relevance of the article is defined by the active use of prefixed formations in the modern French language. The findings of the research revealed a new prefixed element, characterized by high derivation activity. The conducted analysis demonstrates that prefixation remains one of the most common ways of word formation in the modern French language.

**Keywords:** the vocabulary of the language; word formation; derivation method, prefixation, authentic press.

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The reliability of the undertaken analysis is determined by the usage of the extensive body of factual materials collected by the method of continuous sampling. We studied 1907 pages of text editions of *Capital*, *le Point* [12], *le Nouvel Observateur*, *le Monde*, *le Figaro*, *le Monde diplomatique* issued in 2008-2016 as well as other online publications [13; 14; 15; 16; 17; 18, 19].

We used quantitative method, the method of comparative analysis and component analysis for research and investigation.

Language is constantly evolving. The lexical structure of the language is very sensitive to different kinds of processes which occur in the world. Rapid development of information and communication technologies affects the lexical structure of the language directly, which is reflected in the press. The press captures the first neologisms, even before they enter dictionaries.

Dictionaries are a means to explore the world outlook of the people who speak this language. Man perceives the world through the prism of national culture and language [4, p.13]. The study of dictionaries gives the opportunity to see the language picture of the world of a particular nation.

Linguistic picture of the world is one of the basic concepts of cultural and cognitive linguistics, which is the subject of study of many modern linguists [4, 10, 11].

Linguistic picture of the world is reflected in the vocabulary of the language which conveys the perception of reality by the people who speak this language.

The study of dictionaries enables us to see which areas of art, culture and science have gone through dynamic development. [8, p.5] "Dictionaries are responding to changes in life and society, they reflect dynamic linguistic processes in the form of a static picture"

Word is subject to change. Linguistic signs have an inherent mobility in the content and scope of the concept. The semantics of the word can change over time. The perception of the word can vary through the ages, and sometimes more rapidly, through decades, that is what makes the boundary of lexical sign semantics mobile.

The analysis of word-formation processes has always been the focus of scientific research [1; 2; 3; 5; 6; 7; 9]. The relevance of the study is determined by the fact that new words continuously enter the vocabulary of the language.

The last decade has witnessed a new surge in the development of modern technology, which has been instantly reflected in the vocabulary of the language. There are a lot of words that reflect different innovation processes, in particular rapid development of information and communication technologies.

The study of specific ways of word formation on the basis of authentic materials of modern press allows us to understand the extent of how active a certain word formation method is at the moment.

Prefixation is one of the productive ways of word formation in the modern French language. Prefix, which is an invariant derivation component prior to the root, can change the meaning of a derivative word or render a certain new nuance of its meaning. Neologism formed through prefixation contribute to the list of words in the language. Motivation of the word is determined by deductability of its components meaning.

Prefix e- is a derivation component borrowed from English, an abbreviation of the word "electronic" (électronique in French) which means electronic or online. The first borrowings from English that appeared in the French language were such words *ase-mail*, *emailing*, *e-*

*learning, e-marketing, e-business, e-teaching, then the derivation component e- began to be used for the formation of new French words, for example, e-commerçant, e-santé, e-dépendance, e-publicité, e-compétence etc.*

The study has revealed a number of other words with prefix e-:

- e-catalogue– e-publicité
- e-cigarette– e-revue
- e-commerçant– e-franc
- e-ticket– e-billet
- e-tourisme– e-livre
- e-commerce– e-compétence
- e-formation– e-mobilité
- e-carte– e-dictionnaire
- e-santé– e-nouvelles
- e-dépendance– e-réputation
- e-banque– e-assurance
- e-achats– e-carnet
- e-boutique– e-bibliothèque
- e-magasin– e-liquide
- e-monnaie– e-librairie
- e-agriculture– e-distribution
- e-évaluation– e-marketing
- e-stratégie– e-communication
- emailing– e-conciergerie

Most of the given words are actively used in the press and online publications, but not yet recorded by dictionaries. It should be noted that the process of their integration into dictionaries has already started, thus the word *e-publicité* dates back to the year 2011, *e-livre* – 2012, *e-cigarette* – 2015.

Here are some more examples of words with prefix e-:

- Le **e-catalogue** est la version web de votre offre produits. En d'autres mots, c'est l'ensemble de votre arborescence produits au sein de votre site web (site vitrine). Il reprend l'ensemble de votre catalogue papier [18];
- Avec l'émergence des réseaux sociaux, soigner sa **e-réputation** sur le Web est devenu vital pour les marques [19];

– Le terme **e-learning** est utilisé en France pour désigner l'utilisation d'Internet dans le cadre d'une formation [17];

Quand le **e-teaching** le dispute au **e-learning** ne devrait-on pas utiliser le terme de **e-teaching**, symétriquement à celui de **e-learning**? [15]

– Ces évolutions envisagées par certaines enseignes projettent la question du **e-commerce** dans des réflexions plus larges, relatives à la place et aux formes possibles pour le devenir du commerce en ville [14];

– Toujours à la recherche de nouvelles sources de revenus, l'**e-distribution** manager effectue un travail de veille pour identifier de nouveaux canaux de distribution, le positionnement de la concurrence et évaluer leur potentiel pour sa marque [16];

– Quand vous achetez un **e-billet**, les détails de votre voyage — train, nom, date de naissance, etc. — sont enregistrés dans le système de réservation de la SNCF [13];

– Plusieurs projets sont prévus en matière de gouvernance électronique, d'**e-santé**, d'**e-agriculture** ... [12];

– Le concept d'**e-formation** sous-entend une diversité de notions, imbriquées les unes dans les autres, combinables entre elles [15].

Thus, it is characteristic of the modern French language to enrich its lexical structure through prefixed neologisms. The undertaken research proves that lexical units formed with the help of prefix e- are actively used in authentic press and online publications. The analysis enables the establishment of the typological characterization of these prefixed neologisms. The majority of neologisms discovered during the research which (formed through prefix e-) are nouns.

The results obtained in the study revealed new highly productive derivational elements in the modern French language and we concluded that prefixation remains one of the most common ways of word formation in the French language.

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ПРАГМАТИКА ИНТЕРСЕМИОТИЧЕСКОГО ПЕРЕВОДА ДЕТСКОЙ ЛИТЕРАТУРЫ:  
ЛИНГВОАКСИОЛОГИЧЕСКИЙ АСПЕКТ*Аннотация*

*В статье рассматриваются лингвоаксиологические стратегии, используемые при переводе текстов детской литературы в семиосферу мультипликации. Прагматический потенциал текста оригинала может быть сохранен или изменен в соответствии с аксиологическими стратегиями, используемыми переводчиками текста. При переводе художественного текста в семиосферу иного языка используются такие лингвоаксиологические стратегии, как остранение, адаптация и т.п. Борис Заходер при переводе текста «Винни-Пуха» Алана Александра Милна использовал в качестве базовой лингвоаксиологическую стратегию адаптации. Федор Хитрук, автор советских мультипликационных фильмов о Винни-Пухе, применял и стратегию остранения, и стратегию адаптации при передаче заходеровского текста в семиосфере мультипликации. Это было связано с использованием прагматического потенциала разных семиотических кодов переводимого текста.*

**Ключевые слова:** аксиологические стратегии, мультфильм, перевод, интерпретация, "Винни-Пух", английский язык, русский язык.

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PRAGMATICS OF CHILDREN'S LITERATURE INTERSEMIOTIC TRANSLATION: AXIOLOGICAL  
LINGUISTIC ASPECT*Abstract*

*The article considers axiology of children's literature intersemiotic translation (fiction texts transforming into cartoons). The source text pragmatic potential can be kept or transformed due to some axiological strategies used by text translators. Translation of the fiction text into the semiosphere of cartoons suggests using different axiological linguistic strategies, such as alienation, adaptation, etc. When the text of "Winnie-the-Pooh" by Alan Alexander Milne was translated into Russian by Boris Zakhoder, the dominant axiological linguistic strategy was adaptation. Fyodor Khitruk, the author of the Soviet cartoon series about Winnie-the-Pooh, used both alienation and adaptation in his translation of the Zakhoder's target text into the semiosphere of cartoons. It depended on the pragmatic potential of diverse semiotic codes used in the texts translated.*

**Keywords:** axiological strategies, cartoon, translation, interpretation, "Winnie-the-Pooh", English, Russian.

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The article deals with axiological interpretation of fiction texts (children's literature, in particular). The texts under consideration are Winnie-the-Pooh and The House at Pooh Corner by A.A. Milne [10], their different translations from English into Russian, English and Russian cartoons screened the Milne's texts. The objects of the research are a fiction text and a cartoon text. The aim of the article is to describe axiological strategies used by translators of the text into different semiospheres (different languages semiospheres as well as the semiospheres of art and cinema). E. Neiva assumes the society is shifting from signs to values nowadays in any cultural semiosphere [11, 71-73]), and this assumption goes well with the idea of necessity to evaluate the various versions of the translated texts functioning in another language semiosphere. We show diverse interpretations of one and the same text translated into different semiospheres when translators use absolutely different axiological linguistic strategies to gain a definite pragmatic effect.

The texts of A.A. Milne (1882-1956) became popular in the fields of linguistics, literary theory, and theory of translation recently. Being published at the beginning of the 20th century, Winnie-the-Pooh (1926) and The House at Pooh Corner (1928) were adapted to Russian audience (VinniPukh i vse-vse-vse 'Winnie-the-Pooh and all-all-all') by Boris Zakhoder (1960). Fyodor Khitruk shot the most popular, and now the precedent in Russian culture, series of Soviet cartoons about Winnie-the-Pooh based on this adaptation in 1969-72 (VinniPukh 'Winnie-the-Pooh', VinniPukhidyot v gosti 'Winnie-the-Pooh Goes Visiting', VinniPukh i den' zabor 'Winnie-the-Pooh and the Day of Concerns'). But though the texts of Zakhoder's adaptations

were precedent for the Russian, the postmodernist translators wanted to play their interpretation game in remaking the classics. Vadim Rudnev published his intellectual bestseller VinniPukh i filosofiya obydennoyazyka 'Winnie-the-Pooh and Everyday Speech Philosophy' (first in 1994), the full text of Milne's translation into Russian with specific semiotic and psychoanalytic commentaries [4]. There appeared more new translations of the texts mentioned, which were actually provoked by Vadim Rudnev's interpretation and research works.

Translation of the texts about Winnie-the-Pooh into the semiosphere of cartoons has some semiotic specificity. Umberto Eco distinguishes three semiotic codes: iconic, linguistic, and sound. The first code is "based on the processes of visual perception." The second one is of the used language. The third one "includes all sounds of the music range and the combinatory rules of the tonal grammar" as well as noises [7, 10-12]. This article discusses the first two codes of the cartoon language [see also: 1; 11]. Drawn Soviet cartoons by Eduard Nazarov and Fyodor Khitruk were intended for the mass audience of children. In these cartoons, the characters act at the background imitating a semi-professional children's drawing, but the characters themselves are drawn carefully and in details, they are dynamic and exist at the center of the picture. So, it is possible to say that stylistics and semiotic structures of Milne's texts diverse interpretations are not absolutely identical due to different semiotic codes of culture semiospheres and pragmatic intentions of illustrators. Maximal conventionality of Ernest H. Shepard's illustrations to the first English publications of Winnie-the-Pooh could be the answer to the deliberate rejection of many writers of the

Milne's epoch to add any illustrations to their children's books: they thought it restricted children's imagination. Such a view was brightly shown in the works of J. R. R. Tolkien (e.g., *Tree and Leaf*).

Suggesting a cartoon "an independent art with its special language, but not as a kind of a photo-cinema" [2, 323; 3, 293] lets us to discuss some important oppositions in the context of which we should interpret the cartoon language. The opposition of art and photography as "artificial" and "natural", and, thus, a picture and cinema as a moving photography gives us the possibility to see the animated cartoons as a specific semiosphere which synthesizes almost all means of expression in culture: a moving picture, a sound, and a verbal text (cf. [9;11]). The highest degree of conventionality of the cartoon language gives more playing abilities for the verbal text transformed into the cartoon text. "The original characteristic of the animated cartoons language is that it operates with the signs of the signs: the things which pop up at the screen before the spectators' eyes are the pictures of the pictures. If the movement doubles the illusion of a photograph, it doubles the conventionality of a drawn picture, at the same time. The characteristic feature of a cartoon is its orientation to the picture with the most precisely expressed specificity of a language: to a caricature, children's drawings, fresco" [2, 324]. Such changes of a verbal language with the help of visual and musical codes, projected onto the screen with the highest degree of conventionality, lead to the crucial changes of the source text structure.

The cartoon versions of the Milne's texts by the Disney Studio were released gradually: *Winnie the Pooh and the Honey Tree* (1966), *Winnie the Pooh and the Blustery Day* (1968), *Winnie the Pooh and a Day for Eeyore* (1983), etc. At first, the authors of the cartoon series preserved the structure of the source texts and created the main characters images according to the Ernest H. Shepard's illustrations, only in their color version. But after some time they added new characters to the narration (the cartoon text looked precisely like the book narration with the pages and heroes jumping from page to page), the space and time borders of the text were broadened. American authors of *Winnie-the-Pooh* cartoons were not intended to restrain the action time, and the series were quite long. It was made to follow the source text by A.A. Milne in its screen cartoon version, but the main criterion of an effective cartoon has been lost: the cartoon was no longer an amusing show, because being amusing in the animated cartoons means being short and dynamic.

This paradox of a cartoon language was considered as one of the main points by Fyodor Khitruk, the author of one of the best Soviet cartoons about *Winnie-the-Pooh* based on the Boris Zakhoder's adaptation of the Milne's texts. The research works in the history of Russian animated cartoons touched only the main ideas of Khitruk as a cartoonist and cartoon director, but the detailed analysis of his works in the cartoons about *Winnie-the-Pooh* is not been given yet [2; 6].

The texts by Milne were changed much when being adapted by Boris Zakhoder into Russian (cf. [1; 5;8]), and their translation into the language of cartoons demanded new transformations. The conflict between Khitruk and Zakhoder because of these transformations was appreciated in a bad way by Zakhoder, and led to the break of the friendship between two masters of Soviet culture. These changes were connected to the text structure: from the very extensive verbal text of Zakhoder's translation there were chosen only three chapters, seemed to be the most interesting stories about *Winnie-the-Pooh* and his friends. It was those stories (presenting the first, second, sixth, and partly fourth chapters

from *Winnie-the-Pooh*) which became the basis of the cartoon narration. Khitruk appreciated dynamic plot and amusement (an attraction, a wonder for the children's audience) as two basic characteristics of a successful cartoon [6, 7-13]. We see his choice of the most amusing and funny episodes from the Pooh and his friends' adventures as pragmatically correct and time-proved in Russian cultural audience.

There were some changes in number and functions of the text protagonists and background characters acting in the cartoon space. The narrator of the Milne's text and its adaptation by Zakhoder remains only in the form of a non-diegetic voice by V. Osenev. But his main functions are changed: in the source and target texts he is merged with the Christopher Robin's fatherwho, in fact, tells the stories about a teddy bear to his son. In the cartoon by Khitruk he became the all-mighty demiurge narrator who addresses the whole spectators' audience. This semiotic change happens when the close, intimate space of communication between Christopher Robin and his father disappears at the moment Christopher Robin is no longer the inner text addressee.

As for other characters of the Zakhoder's adaptation, many of them have some new functions in the Khitruk's cartoon when they act in the events where Christopher Robin as a superhero ("supercharacter" [4, 37-38]) had acted. In the Khitruk's cartoon Piglet's functions are broadened: he became the main friend of *Winnie-the-Pooh*, he – instead of Christopher Robin – should shoot at Pooh "Cloud" to save him from the wrong bees (cf. the notion to the English cartoon translated into Russian: "*Winnie-the-Pooh* flies after honey and meets bees. And instead of Piglet there is Christopher Robin here"). Piglet with *Winnie-the-Pooh* goes visiting Rabbit and – instead of Christopher Robin again – helps Pooh to get out from the "tight place". Thinking out as many comical situations as possible, Khitruk makes a pragmatically effective decision: giving to a sanguine Pooh such asthenic, and a bit depressive character, he solves a lot of problems at once. When we compare the effect from shooting with a large gun by Christopher Robin and by a tiny frightened Piglet, it produces the comic effect. This effect was not planned in the adaptation by Zakhoder and can be appreciated as the cartoon director pragmatic success. Joining together the fictional acting space of the fourth and the sixth chapters of Zakhoder's adaptation seems reasonable, too, because of the necessity of events concentration at the very short period of cartoon time. The same characters are acting there, and the protagonist of both chapters is Eeyore. So, the story about the successfully found Eeyore's tail at his birthday is joined together, though the narrative logic of the source text has been lost. Considered as a free interpretation, this pragmatically effective Khitruk's strategy is reasonable from two main points of the cartoon success – dynamism of its plot and amusement it gives to the audience. Elimination of one of the text main characters, Christopher Robin, makes the cartoon text a universal one (the sign, which shows the cartoon belongs to the English culture, was almost hid). Moreover, this elimination lets other characters to execute Christopher Robin's functions and solve the problems together, without the superhero.

Appreciating animated cartoons as a "rightful and complete form of communication" [6, 22-23], the Russian director of *Winnie-the-Pooh* cartoons has created a unique work of intercultural communication, though his interpretation of the Milne's texts and Zakhoder's adaptation is a debatable one. The first Russian adaptation of the Milne's texts was controversial, too. Coming from Disney's cartoon making traditions, Eduard Nazarov and Fyodor Khitruk went



their own way in showing cartoon characters as the main element of a screen picture, as well as it used to be done by Disney [6, 14-17]. But the main difference between the version by Khitruk and the Western cartoon versions is Khitruk's keeping to the verbal text fragments in the fiction cartoon space: it does not only entertain and amuse, it teaches the children's audience.

We can see the dynamic development of text meanings when its significance fits to the audience wishes. The text becomes acute, and generates many interpretational versions, including intra- and intersemiotic translations. It happened to the Milne's texts about Winnie-the-Pooh in different semiospheres where diverse interpretations of these texts exist now.

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## ТРИ ПРОЧТЕНИЯ ПЬЕСЫ М. БУЛГАКОВА «ИВАН ВАСИЛЬЕВИЧ»

Аннотация

В данной статье рассматриваются три прочтения пьесы Булгакова «Иван Васильевич». Первое относится к 1930-м годам, когда пьеса была запрещена советской цензурой. В то время для читателей, которые подобно героям пьесы оказались в условиях жестокой диктатуры, она содержала множество символов и смысловых наполнений. Второе прочтение – интерпретация пьесы «Иван Васильевич» в 1973 г. советским режиссёром Леонидом Гайдаем, который снял по мотивам пьесы комедию «Иван Васильевич меняет профессию». Благодаря этому прочтению символы и намёки, очерченные Булгаковым, стали доступны миллионам советских граждан. Третье прочтение рассматривает речевое поведение современных носителей русского языка, которые цитируют строки Булгакова и Гайдая из пьесы «Иван Васильевич» и её экранизации в повседневной жизни. В данной статье применительно к такого рода цитатам используется термин «крылатые выражения» – из текста-первоисточника они совершили полёт в русскую разговорную речь.

**Ключевые слова:** Булгаков, прочтение, экранизация, крылатые выражения.

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## THREE READINGS OF M. BULGAKOV'S PLAY 'IVAN VASILIEVICH'

Abstract

This article considers three readings of Bulgakov's play 'Ivan Vasilievich'. The first occurred in 1930s when the play was banned by Soviet censors. At that time, it would have contained much symbolism and meaning for the readers, who, like those in the play, were trapped in an oppressive dictatorship. A second reading – an interpretation of 'Ivan Vasilievich' occurred when the comedy 'Ivan Vasilievich changes profession' – based on Bulgakov's play was filmed by the Soviet director Leonid Gaidai in 1973. Through this reading symbols and allusions drawn by Bulgakov became known to millions of Soviet citizens. A third reading considers the contemporary Russian language speaker, who today quotes Bulgakov's and Gaidai's lines from 'Ivan Vasilievich' and its' adaptation in day-to-day life. This article will hereafter refer to these phrases as 'winged phrases' – they have taken flight from their original source and embedded themselves in vernacular speech.

**Keywords:** Bulgakov, reading, adaptation, winged phrases.

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## Introduction

For over 30 years Mikhail Bulgakov's work, due to its perceived political content, was shunned by Soviet critics. Today he is arguably not only one of the most approachable writers with text translations worldwide, but also one of the most quotable authors of Soviet times. Many of his written phrases have found their way into contemporary Russian speech either directly through his books or through film adaptations. This article analyses three readings of Bulgakov's play 'Ivan Vasilievich' – from the time it was written to its' adaptation and finally to usage of 'winged phrases' from the play in contemporary Russian. As the text travelled through time, it ran, as can be described by Dimock (1997), 'into new semantic networks, new ways of imputing meaning' [5, 1061]. In the discussion that follows, different time periods of 'Ivan Vasilievich's' existence and their comparison will be discussed with focus on the reader's appreciation of the text.

### 1. 'Ivan Vasilievich' in 1930s: what is the true face of power?

Soon after 'Ivan Vasilievich' was written in 1935, two contrasting readings occurred: one was at the meeting with actors and directors of the Moscow Theatre of Satire when the play was predicted to become a stage success<sup>1</sup>. But a very different second reading occurred by Soviet censorship bureaucrats, who evidently found fault with the play, as they banned it.

The questions raised by Bulgakov in 'Ivan Vasilievich' were brave ones to present in the Soviet Union of the 1930s. In 'Ivan Vasilievich' Bulgakov explores dream and fiction – techniques and themes already well-established and refined in his previous works. Using a time machine invented by the engineer Timofeev, Bulgakov temporarily sends a

nondescript Soviet office block manager Bunsha along with thief George Miloslavskii into Ivan the Terrible's imperial court in 16th century Moscow. At the same time, Ivan himself is transported into a communal Soviet apartment of the 1930s. As Goncharova-Grabovskaia (2006) points out, Bulgakov 'shows the epoch of Ivan the Terrible, the life and customs of which in many aspects are similar to the system of state power inherent to the 30s of the twentieth century' [4, 282].

Bunsha is a typical representative of the lower level of totalitarian power. He is not very endearing or smart; in truth, he is thoroughly unattractive. As the play progresses, Bunsha and the thief Miloslavskii – acting on behalf of Ivan the Terrible – give away the entire Russian Kemska district to the Swedish Ambassador. Bulgakov presents Soviet readers with the provocative statement that any immoral, forgettable 'Bunsha' together with a thief like Miloslavskii can easily rule the country if given power.

On ideological and aesthetic grounds, Bulgakov's work was judged not to match the requirements of the new Soviet literature. Socio-political questions raised by Bulgakov were destined to be rejected by the ideological critics and censors of the day: the complexity of tragic nuance in the text, which metaphorically presents hidden sides of Soviet reality of the 1930s, the time machine itself as a metaphor for escape from the tragic reality of being a literary outsider in a rapidly changing country. Such potential readings were deemed dangerous for the State.

### 2. 'Ivan Vasilievich changes profession' (1973): laughter through tears

Since 1970 Bulgakov's literary works have served as a magnet for filmmakers. Their fictional and often fantastic nature invited different readings in adaptations by numerous

directors. The play *Ivan Vasilievich* is known today principally through Leonid Gaidai's comedy *Ivan Vasilievich changes profession* filmed in 1973 with film script written by Vladlen Bakhnov and Leonid Gaidai. As suggested by Elistratov (2010) this is the case when 'the text by force of circumstances came to "its popularity" in particular through the cinema' [1, 7]. Through this adaptation Bulgakov's original story has transformed into one of the most watched and most quoted Soviet comedies.

Almost 40 years after *Ivan Vasilievich* was written by Bulgakov, after the death of Stalin, the years of Khrushchev's Thaw and Brezhnev's Stagnation, the Soviet public was eager to respond critically to the allusions drawn by Bulgakov many decades previous in the play. The play found a road to its new audience possibly because of Gaidai's reputation as one of the most prominent directors of his time (although sadly, Gaidai shared something of Bulgakov's fate, as his talent was not officially recognized by the Soviet authorities).

Gaidai remains broadly true to Bulgakov's themes while also projecting them on to Gaidai's audience in ways the 1970s viewer would more immediately connect to. For the film as for the play, the centre of *Ivan Vasilievich changes profession* retains Bulgakov's proposition of the wrong men in power. His adaptation represents a multidimensional space, where various forms of art coexist and argue. *Ivan Vasilievich changes profession* includes dialogue with contemporary and classic cultures: the late 19th century Repin painting of Ivan the Terrible killing his son hangs on the wall in one scene; elsewhere, allusions to contemporary events of Brezhnev's Stagnation period would have been familiar to the film-goer of the day. It can also be argued that on a phonetical level, Bunsha's speech resembles that of a Brezhnev-era Soviet leader: it might in this sense be seen as an irreverent comparison of the insignificant and venal bureaucrat Bunsha with the contemporary political leaders of the USSR.

### 3. *Ivan Vasilievich* today: text, film script and 'winged phrases' coexisting

Just like other Gaidai films and Bulgakov texts, *Ivan Vasilievich changes profession* remains popular in everyday speech by native Russians. But again, the reading changes – this time through a triangular interaction between the original text, the famous film adaptation and the propensity for popular phrases to take on their own meanings and nuance in vernacular speech.

An internet opinion poll conducted in 2003 by the newspaper *Novye Izvestiia* and mail service mail.ru unveiled the 10 most popular quotes from Soviet and Russian films. Number one position was occupied by a quote from Gaidai's *Ivan Vasilievich changes profession*:

'I demand continuation of the banquet!' ('Я требую продолжения банкета!')<sup>2</sup>,

This is Gaidai's transformation of Bulgakov's original line 'I demand continuation of the dance!' ('Я требую продолжения танца!')<sup>3</sup>. In the book and film, Bunsha acting as Ivan the Terrible utters these words so that a particularly

enjoyable experience will continue. Today the phrase is quoted in the sense of 'let's not stop, continue!' [1, 322].

Many contemporary 'readings' or 'applications' of *Ivan Vasilievich* appear based on an appreciation of Bulgakov's text through Gaidai's adaptation, which in turn has been accessed by modern audiences through the vernacular use of some of the most quoted 'winged phrases'. Bulgakov's text appears to be not a textual, but rather a linguistic object that exists to a considerable degree in the 'winged phrases' format in today's Russian mind. Many popular lines have no connection to Bulgakov's play at all and were created by Gaidai. In turn, the lines from Gaidai's adaptation are transforming into spoken language not necessarily through Gaidai's film or Bulgakov's text. According to Kozhevnikov, young Russian speakers confess that 'only recently, after watching an old national film, they discovered the source of well-known phrase, proverb and so on, which they earlier counted as a favorite joke of their parents or acquaintances' [3, 7].

According to various sources, Gaidai's adaptation of *Ivan Vasilievich* provided Russian language with between 120 and 162<sup>4</sup> [2], [3] 'winged phrases' humorously quoted in daily life and in written language, mainly in the press. Comparative analysis of both the play's text and film's script shows that absolute majority of the 'winged phrases' from *Ivan Vasilievich changes profession* belongs to Bulgakov or are a result of 'collaborative input' by Bulgakov and Gaidai – that is, where the original Bulgakov line is transformed, but is still recognizable. The collective memory of numerous generations, who are now quoting Bulgakov's and Gaidai's texts created in USSR – the country which no longer exists – has brought cultural and historical meaning that Bulgakov put into his text into 21st century Russia. In this way, the text remains faithful to its literary 'Master'.

### Conclusion

In the case of Bulgakov's *Ivan Vasilievich*, a play script has an ability to morph to film and to 'winged phrase'. What will be of particular interest in this example is how the play will transform again in the future. Will future Russian speakers stay connected to Soviet literature and cinema? To find an answer, perhaps, engineer Timofeev's time machine is required – if it wasn't just his dream.

### Notes

<sup>1</sup> See: Ivan Vasilievich, Bulgakovskaia entsiklopediia, 2016, viewed 1st June 2016, <<http://www.bulgakov.ru/i/ivanvas/>>

<sup>2</sup> See: Bakanov, K. 2005, Banket prodolzhaetsia, viewed 4th June 2016, <<http://www.newizv.ru/culture/2005-09-01/30636-banket-prodolzhaetsja.html>>

<sup>3</sup> Quoted from: Bulgakov, M. 2016, Ivan Vasilievich, viewed 5th June 2016, <[http://lib.ru/BULGAKOW/ivan\\_vas.txt](http://lib.ru/BULGAKOW/ivan_vas.txt)>

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КОГНИТИВНО-ДИСКУРСИВНЫЙ ПОДХОД К АНАЛИЗУ МЕТАФОРЫ «РУИНЫ» В РОМАНЕ  
Т. МАККАРТИ «КОГДА Я БЫЛ НАСТОЯЩИМ»

*Аннотация*

Статья представляет собой попытку рассмотрения постмодернистской метафоры «руины» с помощью когнитивно-дискурсивного подхода, объектом анализа которого является не отдельная метафора, а метафорическая модель. Выявлены основные концептуальные метафоры и лексемы, репрезентирующие «руину» как мишень метафорической экспансии в романе современного английского писателя Т. Маккарти «Когда я был настоящим». Делается вывод о том, что данная метафора является одним из факторов, формирующих идейно-смысловое ядро романа.

**Ключевые слова:** метафора «руины», метафорическое моделирование, когнитивно-дискурсивный подход, постмодернизм.

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COGNITIVE-DISCURSIVE METHOD OF ANALYSIS OF THE “RUIN” METAPHOR IN “REMAINDER” BY  
T. MCCARTHY

*Abstract*

The article is an attempt to consider “ruin” as a postmodern metaphor. It is considered necessary to use the cognitive-discursive approach an object of which is not a single metaphor but a metaphorical model. Key conceptual metaphors and lexemes that represent “ruin” as a target domain are revealed in “Remainder”, the novel of a modern English writer Tom McCarthy. The conclusion is made that “ruin” as a postmodern metaphor serves as a key semantical, ideological and philosophical element of the novel.

**Keywords:** “ruin” metaphor, metaphorical modeling, cognitive-discursive approach, postmodernism.

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“Ruin” is a postmodern metaphor that serves to denote the specific way of understanding the world based on the “denial of its continuity and harmony” [2, 498]. Fragmented structure in postmodernism is a key principle of space’s organization both real and fictitious one.

Modern English writer Tom McCarthy touches upon some important aspects of postmodern aesthetics. However, it is the “ruin” metaphor that pierces all the layers of the narration and appears on the ideological and philosophical level. The “ruin” as a metaphor is represented in the novel’s title – “Remainder” that means “fragment”, “detritus”, “ruin”.

Nameless narrator of the novel was subjected to a traumatic injury and underwent a long period of rehabilitation. However, he did not manage to recreate a true picture of his life and his personality. The consciousness of the character reveals samples of the secondary reality: scenes from the movies and fictional events. He undertakes series of reconstructions to capture the moment of authenticity: “I wanted to reconstruct that space and enter it so that I could feel real again” [3, 62]. Although he is persecuted by the scenes of catastrophes, by objects that are defragmented: “...fleshy bits of plaster...” [3, 3]; “Like a sponge. Flesh. Bits” [3, 107], “These ones [escalator’s parts] had been disarticulated, and were lying messily around a closed-off area of the upper concourse” [3, 7].

In order to analyze the metaphor in a more detailed and complex way it is considered necessary to use the cognitive-discursive approach an object of which is not a single metaphor but a metaphorical model i.e. conceptual metaphor.

It is necessary to mention that key points of the study of cognitive metaphor and metaphorical modeling were developed by a number of scholars: G. Lakoff, M. Johnson, M. Minskij, V. Vinogradov, E. Kubryakova, A. Chudinov, A. Baranov, D. Dobrovolski, Yu. Karaulov. The anthropological approach to metaphor within cognitive linguistic theory and its terminology is chosen. The aim of the approach is to search for linguistic metaphors in the

peculiarities of human consciousness and perception of the world.

It is important to point out that one of the significant notions of cognitive linguistics – frame – was introduced by Minskij and was designated as a “certain data-structure, an image” [1, 1]. Slots or terminal nodes in its turn as Minskij says are “filled with data from a certain practical situation” [1, 46].

One of the main objective of the analysis is to reveal “ruin” as a new target domain that is represented by a number of lexemes. Analysis below shows dominant conceptual spheres, metaphorical models and their frame and slot structure. There are four dominant conceptual spheres or megaspheres distinguished by scholars: CIVILIZATION, NATURE, HUMAN BEING, HISTORY. We need HUMAN BEING megashere for our research while other conceptual spheres require a special analysis and are not in the center of this particular one.

Within HUMAN BEING megasphere it seems appropriate to distinguish HUMAN MIND frame which implies HUMAN MEMORY IS A RUIN as a metaphorical model.

The list of this metaphorical model’s slots and their explanations is below.

1. “memory loss” (“I have no memory of it: no imprint, nothing” [3, 84]; “no-space of complete oblivion” [3, 2].)

2. “lapse of memory” (“...my memory had gone and only slowly returned-in installments...” [3, 2]; “...vague memory...” [3, 75]; “...my mind’s patterned surfaces...” [3, 87], “...your memory was knocked off-kilter by the accident” [30]; “...my memories were pigeons and the accident a big noise that had scared them off. They fluttered back eventually-but when they did, their hierarchy had changed, and some that had had crappy places before ended up with better ones” [35]).

3. “recollection” (“looking at this crack in the plaster when I had a sudden sense of déjà vu” [3, 25]; “...unearthing the same evidence, the same prints, marks and tracings” [3, 72]; “Odd things were unearthed, bits of memory that must

have been floating around like the fragment of bone inside my knee” [3, 87], “...my memories were pigeons and the accident a big noise that had scared them off. They fluttered back eventually-but when they did, their hierarchy had changed, and some that had had crappy places before ended up with better ones” [3, 35]).

1. The main character’s mind is metaphorically compared to a “crater”, a “gap”: “Who’s to say my traumatized mind didn’t just make them [memories] up[...]and stick them there to plug the gap-the crater-that the accident had blown” [3, 2], “We’d both slipped into a place of total blackness, silence, nothing, without memory and without anticipation” [3, 76].

2. The character’s memory is torn to fragments and is represented by a series of black and white spots: “in my mind, in darkness” [3, 26], “I don’t even remember the event. It’s a blank: a white slate, a black hole” [3, 2].

3. The narrator’s consciousness is clouded and disorientated and his memory consists of vague images and half-impressions. His life after traumatic events wanders around memory compartments: “I let my mind flow over it, floating above it-sinking into it too, being absorbed by it as though by a worn, patterned sponge” [3, 27].

Besides HUMAN MIND frame it seems appropriate to denote PERSONALITY frame and a metaphorical model PERSONALITY IS A RUIN. In view of the special existential issues that are affected in the novel it is necessary to distinguish “identity crisis” as a central slot. The narrator has a feeling of unreality and unlikeliness of his existence which is represented by a number of binary oppositions:

1) authentic – inauthentic (“I’d always been inauthentic” [3, 9])

2) natural – artificial (“He’s natural when he does things [an actor in a film]. Not artificial, like me” [3, 9])

3) genuine, original – fake, made-up (“After a while I started thinking that these people, finally, were genuine. That they weren’t interlopers” [3, 22])

4) perfect – imperfect (“Even my fantasies were plastic, imperfect, unreal” [3, 10])

5) flaccid, malleable – plastic (“Not artificial, like me. He’s flaccid. I’m plastic” [3, 9])

6) lifelike – theatrical

7) real-unreal

It seems important to give a more detailed explanation of some binary oppositions:

2-3) The narrator does not fit with reality and perceives himself as a hero of an artificial one: “I’d still be thinking:

Here I am, walking down the street, smoking a cigarette, like someone in a film” [3, 9]. The interpenetration of art and life is one of the key features of postmodern aesthetics. The artificial reality invades real life and is considered paramount. That is why the actions and feelings of a movie’s hero are considered more genuine: “how perfect De Niro was. Every move he made, each gesture was perfect, seamless[...]he seemed to execute the action perfectly, to live it, to merge with it until he was it and it was him and there was nothing in between” [3, 8].

4-5) These examples reflect the transposition of some inanimate objects’ characteristics into a person. It is a widely used technique of the postmodern discourse that is reflected in the HUMAN-ARTIFACT model: “Two levitated too[...]took off like a helicopter[...]He hovered for a while in the air and then crumpled back into the ground” [3, 114].

In its turn one of the central metaphorical models in the novel is WORDS ARE ANIMATE OBJECTS model as “world as chaos” theory is represented in the text and is expressed by the concept of undecidability: “this word planted itself in me and grew. Settlement. It wormed its way into my coma» [3, 2]. Both animal and plant metaphors can be seen in the example above.

6) This opposition reflects the famous mythologeme of the theatricality of the modern social, cultural and spiritual life. The narrator makes the substitution of such notions as “theatrical” and “natural”. The world seems exaggeratedly unnatural and is marked by carnival and fair gloss: “The belts were like magicians’ fingers shuffling cards” [3, 38], “Then the way he’d have seen his own face reflected fish-eye in the visors of his killers, like a funfair’s hall of mirrors” [3, 84]; “their gestures all exaggerated, camp[...]Theatrical, made up, the lot of them” [3, 21]; “her face was kind of mask-like-like those theatre masks they had in ancient times” [3, 85].

It can be concluded that the narrator is a victim of the modern civilizational hyperreality. The destructive component of his consciousness is symptomatic in view of a given vector of postmodern culture considering the world as a disorganized and decentered space.

The cognitive-discursive analysis of the text has shown that a number of key conceptual metaphors within HUMAN BEING megasphere with the “ruin” as a target domain is represented in T. McCarthy’s novel “Remainder”. Some adjacent metaphorical models were also revealed as they are closely connected with the main point of the study. It can be concluded that this metaphor is one of the factors that forms the ideological and semantic core of the novel “Remainder”.

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## ПРОБЛЕМА ТЕЛЕСНОСТИ В РОМАНЕ МИШЕЛЯ УЭЛЬБЕКА «ЭЛЕМЕНТАРНЫЕ ЧАСТИЦЫ»

Аннотация

В статье рассматривается отношение к телесности как феномену современной кризисной культуры. Тело человека становится точкой отсчета в определении онтологических основ как бытия отдельной личности, так и культуры в целом. Показательным является обращение к проблематике телесности в романе Мишеля Уэльбека «Элементарные частицы». Власть сексуального, по мысли автора, захватывает человечество и деформирует его ценностные ориентации. В рамках проведенного исследования сюжетной и идейной канвы романа был сделан вывод о приверженности автора философской традиции О. Шпенглера, предрекающего неизбежный и последовательный регресс культуры и ее гибель.

**Ключевые слова:** телесность, современная культура, кризис, сексуальность, психоанализ, социальный подход.

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## PROBLEM OF CORPOREALITY IN MICHEL HOUELLEBECQ'S NOVEL "ATOMISED"

Abstract

The following article considers the relation to corporeality as a phenomenon of modern culture crisis. Human body becomes a point of reference in determining the ontological foundations of both individual life and culture in general. The reference to the problems of corporeality in Michel Houellebecq's novel "Atomised" (also known as "The Elementary Particles") is emblematic. The power of sex, according to the author, entraps humanity and distorts its value system. Within the scope of the study of the novel's plot and ideology we concluded that the author's commitment to Spengler's philosophical tradition prophesizes an inevitable and consistent regression of the culture and its destruction.

**Keywords:** corporeality, modern culture, crisis, sexuality, psychoanalysis, social approach.

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The history of the formation and development of the concept of "homo somaticus" which concerns the place and importance of human corporeality in the structure of personality and in social space, the principles of contingency or opposition of physical and spiritual in a person is polyphonic and contains various ideas and concepts. In both foreign and national study corporeality as a phenomenon is considered from the point of view of sense, from the perspective of value content analysis, that is, it is considered through the prism of the human world of culture, not the world of nature and impersonal society.

Historicism as an approach had dominated western philosophy of physicality for a long time. It separated history and culture from nature, physical from the spiritual. Expanding through extremely broad ideological categories (such as peace, ego, the other person) the problem of corporeality stayed within the forced frame of a scientific paradigm. Continuous tradition of separating the physical (natural) and cultural sources, the perception of body as flesh, which requires transformation defined the largely negative attitude towards human physicality at the beginning of XX century and pushed the human body to the marginal value space.

XX century is characterized by fundamental changes in attitude to corporeality as a phenomenon of culture. From the peripheral, marginal areas of social and cultural space the human body moved into the spotlight and became a point of reference in determining the ontological foundations of both individual life and culture in general. The performances of contemporary artists with a demonstration of physical and even physiological manifestations of corporeality illustrate this shift. Besides, a certain cult of bodily deficiencies and deviations from the norm has aroused (the disabled theatre, body art, the association of sexual minorities, nudist movements etc.)

It became obvious that the human body can not be analysed from the point of view of traditional reflective analysis. Current trends and approaches to the study of the human body consider and interpret it in the context of the inherent human spheres and factors (anti-metaphysical

direction). The most fundamental of these approaches comprise phenomenological (body as a phenomenon which is a problem in itself) – Merleau-Ponty, Artaud, Deleuze, Guattari and others; psychoanalytic (body from the point of view of unconscious structures) – Freud, Maslow, Frankl, Adler, Fischer, Cleveland and others; social (body in the system of social relations) – Moss, Frank, Turner, Foucault and others. Thus, at the end of the XX century the old paradigm of body perception gives way to the recognition that "there is not only the body that belongs to us, but also the body we belong to" [3].

Therefore, it is particularly interesting and relevant to study the problem of corporeality in literary works of one of the most widely read contemporary writers – French poet, novelist, essayist, winner of the Goncourt Prize in 2010 Michel Houellebecq. Houellebecq is called both an outstanding master of social controversy of the beginning of XXI century and a sophisticated literary master of provocation, "Karl Marx of sex", "literary marginal" [2, p. 7], "the false mirror of the generation" [4, p. 154] and "pornographic misery" [1, p. 100].

Continuing the philosophic line initiated by Spengler in "Decline of the West", Houellebecq considers (in particular, in his novel "Atomised"/"Elementary Particles" which brought him international fame) the crisis of modern society, associated with consistent and inevitable regression of culture and its transition to the stage of extinction and death. This implies the loneliness of a person, despite all modern means of communication between people and leisure-time activities aimed exclusively at entertainment and the opportunity to communicate, the presence of large amounts of free time due to easier conditions of work and life, the loss of all moral values, family traditions, the meaning of life and its value in the person's own eyes and the eyes of society. Even the name of the novel itself "Atomised"/"The Elementary Particles" echoes Spengler's idea that the soul of the culture dies when the relationship of all its elements breaks down, destroying the integrity of the structure and harmony of style.

Let us look the manifestation of the problem of corporeality in the plot and ideology of the novel in more detail. It describes

the life of two half-brothers – Bruno Clément and Michel Dzherzinski. Both brothers were abandoned by their mother (and fathers), were deprived of love and attention of their parents. Their mother, Jeanine Sekkaldi, is a prime example of the modern human society, not burdened by any obligations. She was a person who sought personal freedom at the expense of the freedom of others. She was one of the first people who became the true product of the time she lived in– mass society (*"Janine Ceccaldi, on the other hand, belongs to a different and dispiriting class of individuals we can call precursors. Well adapted to their time and way of life on the one hand, they are anxious, on the other hand, to surpass them by adopting new customs, or proselytizing ideas still regarded as marginal"*). Having abandoned her children, Janine felt no regret and forgot about them. In the novel Janine is the brightest representative of a modern woman whose loss of maternal instinct is a product of her desire to remain young and sexually attractive. Refusal to take care of her children gives her a sense of irresponsibility, and thus carelessness which equals youth.

The lack of mother's love and affection and father's care and attention left their marks on children. After the death of Janine's mother, Bruno's father and mother prefer to send their son to a boarding school, so as not to disturb the course of their lives. Weekends were the only pleasant moments of Bruno's life at the time; he then visited his father and ate different sweets until he felt sick: this way his body responded to numerous bodily humiliations and bullying of boys at the boarding school.

Having become an adult, Bruno decides to become a teacher in the humanities, as more girls typically choose this profession, and accordingly, it is possible to search for sexual partners among them. The search for bodily pleasures was the sole meaning of his life. He wanted to correspond to an established stereotype of the sexually successful man, meaning he wanted "to be like everyone else."

After many attempts to find happiness, he met an ideal woman with whom he felt joyful for the first time. He was calm and confident as for the first time in his life he was a sexually desired partner. Christiane treated him with almost maternal tenderness and care. In him she saw a little offended boy who had done nothing wrong in his life. But when Christiane fell seriously ill, Bruno had almost immediately decided to leave her. Their relationship was no relationship of the soul – it was about the copulation of two bodies, and if the body failed, it became an irreversible tragedy and an irreparable loss for both. Christiane expressed no reproach for what Bruno had done. As soon as she found out that she would be chairbound till the end of her days she almost immediately died, having resigned herself to the inevitable law of dominance of corporal in the human life.

Thus, Bruno hadn't learned what it is like to be responsible for another person, he was afraid that he would have too little time for fun, and he did not understand that Christiane's death was the loss of everything for him. His constant state of desire and his own dissatisfaction meant life for him. Bruno could not cope with the complete and final collapse of all his expectations and went to a psychiatric hospital, where he stayed until his death. At the same time, deep down he knew that behind all his sexual desires there was an ingenuous desire to touch the body of a loving person, feel the embrace of the loving arms (*"Tenderness is a deeper instinct than seduction, which is why it is so difficult to give up hope"*).

Much of the novel consists of the descriptions of numerous sex scenes, the scenes of Bruno's masturbation as a teenager and brutal scenes of sexual violence. Sex scenes are described in a simple way as a realistic sequence of events. Houellebecq dedicated almost half of his book to various sexual relationships between the characters. Sex excites them all, half of their lives or even more of it is sex: the characters have sex, think about it,

suffer from the lack of it or think about its significance. When they can no longer be fully functional, sexually active, desired by the opposite sex, they start suffering, they go crazy, they voluntarily end their lives.

Pleasure achieved by conventional methods is considered primitive and old-fashioned. In a liberal society, where Bruno and Christiane live, sex model, proposed by the official culture (advertising, magazines, non-governmental organisations and health care system) is an adventurous model. Within such a system, desire and satisfaction are seen as the result of the "seduction" process, which highlights the novelty, passion and personal ingenuity (*"In this fantasy world, cocks are invariably enormous and rock hard, breasts enhanced, cunts wet and shaven"*).

The subject of bodily pleasures that will never be available to everyone when and how (s)he wants is emphasized in the description of Bruno's life. He often visited places where every woman (according to the concept of the place and in the spirit of the advertised free sex society) was supposed to give herself to him, but it did not happen. Even in the era of hippie free love, love was not free for everyone – this sphere still had its own hierarchy and upper class, which was formed based on physical attractiveness. If a person's appearance was not good enough, (s)he could not occupy a higher level in the hierarchy, so Bruno had to be content with his inferior position. Thus, this conspicuous sex abundance meant that it was another item for purchase, which was available only for those ones who had money.

The reader will gradually feel the full horror of the dead end Bruno found himself in – he became hostage to his excessive sexuality. But, in fact, he was an ordinary man with the usual temperament, he appreciated tenderness and care in relationships, but he was not aware of it as modern market society constantly pushed him to the search for more and more "unforgettable" experiences. But the abundance of physical pleasures does not make him happy. Hope for love that flashes in front of him before his final collapse disappeared as quickly as it had appeared.

Unlike his half-brother, Michel became a physicist and fully rejected all physical pleasures of life. He, like his father, felt repulsive of everything natural, alive, sensuous. Living his austere, quiet life, he was not desperately looking for endless fun like Bruno. It would seem that the very way of his existence would secure him from any disappointment in life, but in the end he died because of his inability to feel, to awaken his emotional and bodily beginnings, that were so excessively developed in his half-brother. Faced with Annabelle in adulthood, his childhood and adolescence girlfriend, Michel thinks: *"He himself wanted nothing more than to love. He asked for nothing; nothing in particular, anyway. Life should be simple, Michel thought, something that could be lived as a collection of small, endlessly repeated rituals. Perhaps somewhat empty rituals, but they gave you something to believe in. A life without risk, without drama"*. Having met Annabelle he did not have any strong feelings for her, apart from empathy and compassion. His whole emotional sphere was completely subordinated to his intellect and the only thing that he was impressed by is described in the novel the following way: *"He quickly stopped moving, fascinated by the geometry of copulation, entranced by the suppleness and richness of her juices"; "Just before he ejaculated he had a vision—crystal clear—of fusing gametes, followed immediately by the first cell divisions. It felt like a headlong rush, a little suicide"*.

Yet the death of Annabelle influenced Michel. For the first time in his life he cried at the funeral, he felt the injustice of her death and probably this event influenced his further studies, in which he tried to "restore the conditions which make love



possible". He knew nothing of love, but through Annabelle he was able to grasp an idea of it: "He was capable of realizing that love, in some way, through some still unknown process, was possible". At the end of his work dedicated to the creation of new conditions to make love possible Michel commits suicide, deprived of all human attachments. At the same time he recognizes that misery is not only people's fault: "It wasn't entirely their fault, he thought: they had lived in a painful world, a world of struggle and rivalry, vanity and violence; they had not lived in a peaceful world. On the other hand, they had done nothing to change it, had contributed nothing that might make it a better place".

In "Atomised"/"Elementary Particles" a person tries to drown all the filth, misery, pain, despair, loneliness and impotence in power, wealth, sex, abuse of other beings, and if it is obtained, it helps to forget the pain.

Sadism, sexual perversion are also manifestations of the crisis of modern society, the search for new areas of pleasures. When normal sexual relationship bore us, an individual free from the limitations of traditional morality, turns to cruelty. Absolute freedom in sex, undermining the ability to love in both bodily and spiritual ways, leads to freedom in hatred, violence and murder.

As a consequence there is the incurable cult of sexuality. The consumer society introduces a cult of the body. The body becomes the most desired product which turns a person into a fetish. The cult of the body in the novel is inextricably linked with the cult of youth, as only young body causes desire. Houellebecq speaks of continuous extinction, decay of people, emphasizing their fragility, delicacy and perishability. For example, the author uses the Michel's grandmother death to make a meticulous, realistic description of what happens to the body after the burial. It takes a few dozen pages, and then Houellebecq describes what happened to the body after 20 years and what it looks like after exhumation.

There are a lot of such descriptions in the novel – scenes which constantly remind that man is mortal, where someone dies and turns into nothing. Thoughts about the transience of life and constant worries about how little time is left to enjoy life, since the only fun is sex, according to the characters of the novel, the man has just a few years of physical activity and attractiveness. No wonder that the main characters do not feel young in their twenties. "Never in any other time, or any other civilization, have people thought so much or so constantly about aging. Each individual has a simple view of the future: a time will come when the sum of pleasures that life has left to offer is outweighed by

the sum of pain (one can actually feel the meter ticking, and it ticks always in the same direction). This weighing up of pleasure and pain, which everyone is forced to make sooner or later, leads logically, at a certain age, to suicide".

Houellebecq sadly states: "A world that respects only the young eventually devours everyone", and one more thing: "nothing – not even death – seems worse than the prospect of living in a broken body". The only remedy from suffering contemporary humanity goes through, according to the author, is the achievement of immortality and non-gender human reproduction – he gradually leads the reader to this idea, drawing pictures of the unfortunate, tragic, and sometimes very ugly existence of the members of modern society.

In the final, Michel Dzherzinski creates a new type of humanity relieved from the pangs people of all previous eras had had. They are spared from the major human vices. Having obtained the chromosomes, not amenable to mutation, Michel removes everything that entails aggression, anger and violence. In essence, he frees mankind from the power of sexuality – he uses chromosomes to raise a new ideal person: all of them were women. The future humanity does not propagate sexually, but still feels the pleasure of the process, as the Krause corpuscles are placed all over their bodies. Old humanity gradually and voluntarily dies.

So, as a solution Houellebecq ironically suggests Krause corpuscles and through his character he denies people their right for redemption or enlightenment. This is how the death of the Western civilization occurred and a new world was born where people (people, right?) acquired renewed bodies.

Houellebecq believes that the death of mankind would not come as something shocking and stunning for people, because they have nothing to strive for, no reason to live, nothing to believe in. Even the death of their loved ones is merely a random, unfortunate moment. The same moment as in the beginning of the novel, when the life and death of Michel Dzherzinski's canary is described. The bird could not live in a cage, but was not able to live in freedom. When it flew out of the cage, the only thing it could do was to frantically cling to the bars, not knowing what to do with its freedom. Having arrived home, Michel noticed that the bird did not sing – it had died, and he indifferently threw it in a garbage bag with his half-eaten dinner. He occasionally recalled that he had once had a bird and that it had died, so he needs to get rid of an empty cage some day.

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Статья посвящена творчеству одного из известных персидских поэтов XVI в. Мухташама Кашани. Мухташам наряду с Калимом Кашани, Талибом Амули и др. был одним из ярких представителей «индийского стиля» в персидской литературе. Однако творчество его до сегодняшнего дня остается малоизученным. В статье рассматриваются газели поэта, составляющие значительную часть его поэзии. Особое внимание уделяется идейно-тематической основе газелей, а также их художественным особенностям; подчеркивается своеобразие газелей Мухташама.

**Ключевые слова:** Мухташам Кашани, газель, персидская литература, индийский стиль.

The article devoted to the works of one of the famous Persian poets of the XVI c. Muhtasham Kashani. Muhtasham along with Kalim Kashani, Talib Amoli and others was one of the brightest representatives of the "Indian style" in Persian literature. However his works to this day remains little known. The ghazals of the poet which are a significant part of his poetry are considered in the article. Particular attention is paid to the ideological-tematic basis of ghazals as well as to their artistic features; it emphasizes the uniqueness of the ghazals of Muhtasham.

**Keywords:** Muhtasham Kashani, ghazals, Persian literature, Indian style.

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Among those who created the Persian literature of the 16th century a worthy place rightfully belongs to Muhtasham Kashani. His name is mentioned in many sources, evidences of eyewitnesses, when describing certain events, but all of these details have a fragmentary character and do not allow to make a much complete picture of his life.

The poet's date of birth is unknown. His family came from Nazak, but then his father khoja Mir Ahmad settled in Kashan, and here was born Kamal al – Din Muhtasham. Subsequently, he was nicknamed "Shams ash – shuara" ("The Sun of Poets"). Khoja Mir Ahmad, in order to feed his family, was engaged in textile trade and this occupation then moved to Muhtasham. However, the interests of the young man were in a completely different sphere; verbal creativity, the ability to clothe thoughts and emotions in poetic lines beckoned him. This predetermined his fate and vigorous activity in the field of poetry.

His mentor in the way of poetic art was Sadaki Astrabadi [1, p.793]. But Muhtasham was also influenced by other masters of artistic expression, in particular by Lisani Shirazi (died in 1534/35). Lisani, by the way, had an impact not only on Muhtasham, but also on poets such as Zamiri Isfahani (died in 1579), Vakhshi Bafqi etc. [2, p. 733]. In his turn Muhtasham, already being a famous poet, had many disciples. Among them stood out such authors as Nav'i Khabushani (died in 1610), Zukhuri Tarshizi (died in 1616.) and the compiler of the famous anthology "Hulasat al – Ash'ar" ("The quintessence of poetry") Taki ad – Din Kashi (died in 1608/09). The latter, moreover, after the death of his teacher, took over the work on the collection and systematization of his poems, which formed the basis of the divan by Mukhtasham [2, p.743].

We do not have precise information about whether Muhtasham entirely devoted himself to literary career, leaving the trade in textiles. But, obviously, he was one of those who formed the literary milieu of the era. Z.Safa said

that he was familiar with a number of poets – contemporaries: Khairati Tuni, Khali Gilani, Zamiri Isfahani, Vakhshi Bafqi and others [1, p. 793]. Possibly he was also close with court circles. His numerous glorifications dedicated to the crowned personages and important persons allow us to judge.

These glorifications were well paid. However, hardly Muhtasham, considering his numerous complaints about the difficulties, was quite a wealthy man and led a comfortable existence. In family life, he also was not particularly happy and had no children.

Most of his life the poet spent in Kashan, although he was known far beyond the borders of the city. Ya.Ripka writes that through his brother Abd al – Ghani Muhtasham was able to establish links with the Indian court [3, p. 281] and sent there laudatory qasidas in honor of the rulers and dignitaries of the Shah.

Possibly he went into other cities of Iran, especially Yazd. But Kashan always remained the main residence of the poet; Here he died in 1588 and he was buried here.

Muhtasham left a significant literary legacy including both poetry and prose. His poetry, which contains nearly 12 thousand baits (including also poems in his prose writings), stands out with variety of genres, but he became famous primarily for his religious poetry, particularly heartfelt elegy. Almost all researchers, who mentioned the name of Muhtasham write about it [4]. At the same time ghazal lyrics of the poet has not been given enough attention, and so far it is still very poorly understood, although to the pen of Muhtasham belong many bright ghazals.

In total there are 700 ghazals in the divan of poet. They are created in accordance with the canons of the genre and the description of the feeling of love, the mention of his unrequited love, his complaints and reproaches to the beloved in the ghazals prevail. As an example, we can provide the following a ghazal:

Waiting for you, I was with the hope tonight,  
 You haven't come and your expectation killed me tonight.  
 Where have you been, for hoping to see you before dawn (the day),  
 I [even] did not speak, and [only] tears were streaming out of my eyes  
 tonight.

I swear by your eyes, curls and ringlets, that without you,  
I had no dream, no silence, and rest tonight.  
Thinking thanks to whom has blossomed flower of your heart,  
My heart, scratched [itself] from the confusion, shed blood  
tonight.

If anyone heard my plaintive wails,  
Then wept bitterly over unhappy me tonight.  
Touch my lips with yours, and at least a moment stay with me till  
dawn,

For my patience is exhausted tonight.  
Like a candle extinguished Muhtasham from sorrow,  
[But] compassionate [to him] did not pass near his bed tonight [5, p. 25].

This ghazal with redif "emshab" – "tonight" contains common set of formal – substantive indicators of medieval Persian ghazal, from the image of the "suffering lover" and to conditionally – artistic drawing specific to the genre. The volume of ghazal – is seven baits also corresponds to the accepted requirements, and it should be noted that ghazals by Muhtasham mostly include seven to nine baits, although his divan has larger ghazals, containing eleven and twelve baits.

Semantics of ghazals by Muhtasham also oriented to show the relationship of lovers. And in most cases, they are painted in the colors of grief and sadness. These moods are inherent in the hero. His feelings are in the focus of the poet. And unlike other authors Muhtasham describes them in a relaxed manner. His hero rarely experiences severe confusion

or is at the limit of emotional state. He rather quietly discourses and talks about his condition.

The beloved of the hero – is the goal of his spiritual aspirations, the meaning of his life, the source of his experiences. She does not look as active as her lover, but nevertheless her image – is an important semantic center of the poem. In this regard, Muhtasham introduces new notes to the ghazal, often resorting to the description of the girl. Descriptions are abound in graphic means and are conditionally divided into direct and indirect. The poet draws his images in the surrounding reality, and refers to a literary tradition. In the following lines are used images of nature, individual subjects, by which the image of the beloved is created:

The sun fascinated with your moonlike face,  
Transforms your beacon in the quarter.  
The moon, polished by the sun, is the  
Mirror [reflection of] your beautiful face.  
Young cypress with all its freedom  
Is an old servant of your sweet figure.  
Bud, circle (sphere) of the mouth of which turned into an ear,  
Is a connoisseur of your eloquent rubies.  
Khotan Musk, the land of which became a balm,  
Is a dust in the way of your curls with the scent of jasmine.  
The brave gazelle of idols' eyes  
Affected by the evil eye of arrows of your gazelle (i.e. eyes).  
For the bird of heart of exhausted Muhtasham,  
Nest (housing) is a quiver of your [5, p. 34].

The first bait determines the specificity of all ghazal. It mentions the beauty of a girl for the first time, who fascinates even the sun. Each subsequent bait contains one image, with which beauty is concretized. Herewith, each "natural" or "objective" image corresponds to some – part of the body, "the moon" – the "face", "cypress" – "figure", "bud" – "lips", "musk" – "curls" "arrow of gazelle" – "eyes".

A general composition decision includes all the visual tools and poetic techniques. Thus, in the third bait are used oppositions "young" – "old", "free" – "slave"; in the fourth and sixth baits "rubies" and "arrows of gazelles" are metaphorical designation of the girl's lips and eyes. In addition, the "face" and "figure" are further accompanied by the epithets "beautiful" and "cute", and "curls" are endowed with "the scent of jasmine."

However, with all the variety of graphic means the description of the beloved by Muhtasham does not go beyond the inherent medieval Persian-language poetry of abstract

portraits, behind which is not a real person. Rather, we are talking about a certain ideal, who embodies the feminine beauty and plays an important role as the starting point in a love relationship of the heroes. They, appositely, also develop in accordance with a familiar pattern; they have traditional motives of jealousy and resentment in love, inconstancy and treachery of the lover. Relationships are tested and indispensable introduction of opponent's image. He, though, does not encounter directly the hero, but is present as an invisible obstacle in his path. Hero even envies him, for she destroys the opponent with "sweet coquetry" and spares even "poison of her eyes" for him [5, p. 44].

Keeping literary continuity, Muhtasham at the same time finds new features and details that give a peculiar coloring to his ghazal lyrics. The relationship of his lovers gets not just a static image, but in some cases they enter into conversation with each other, in a lively and colloquial form expressing lashing and mentioning about feelings:

I said to her: "Do not torment constantly [my] groaning heart",  
She said: "If you are my lover, do not complain to the torment."  
I said to her: "How much can I hear reproaches from strangers?"  
She said: «Hear from me, do not listen to the strangers».

I said to her: «What should I do because of sufferings of my heart  
tormenting my soul?»  
She said: “While your soul is alive [exists] do not express your  
hearts’ sufferings”,  
I said to her: «I wish I wouldn’t confess my love to you”,  
She said: «Since you confessed, then no longer deny [it]”.  
I said to her: “Because of my state I have hundreds of grievances  
to love”,  
She said: “Look at the state of the others, do not be offended  
so much”  
I said to her: “Better if I sacrifice my head for you”,  
She pulled out a blade, that [they say] do not ask for mercy.  
I said to her: “Do not humiliate madly in love Mukhtasham,  
She said: "Do not humiliate yourself for the sake of his glory" [5, p. 221].

Dialogic structure reflects the circumstances in which the characters reside. The young man is experiencing emotional excitement, reports about his experiences, trying to convey to women his condition, waiting for a response. His beloved is indifferent, in a relaxed manner, coldly responds to his remarks.

In short questions and answers there is a presence of conflict, which in other ghazals develops into open confrontation. It is represented in several ways, ranging from the fine details and finishing with actions and behavior of the characters. His increase leads to the fact that the hero is ready to give up his love and leave the beloved. His this intention is consistent with behavioral stereotype of the hero in the direction of the "vasukht" of Medieval Persian language poetry. Features of the "vasukht", as can be seen, are also shown through in the lyrics of Muhtasham, but here they gain a more complete and logically consistent form. In this sense,

the image of the opponent fits naturally into the environment of lovers.

Their behavior, as compared to the ghazals of other authors, is described more motivated. Seeing the indifference of the beloved, knowing his own powerlessness and solitude, the young man confides his feelings, expresses complaints not to the girl, but refers to the natural elements, (reminding lovers of large epic poems), to the sagi, his heart, and even to the opponent. These applications differ with a particular expression, actually representing a monologue of the character, enclosed in a formal framework of ghazal.

Muhtasham resorts in appeals to various poetic techniques, using the names of mythical and literary characters, hints at the Quranic stories, as if trying to fully describe the emotions of the hero, to reveal his shape in a certain situation. One of these appeals, in particular an appeal to the wind looks as follows:

Oh, the morning breeze! Take the pain tormenting me to  
the drug,  
That is, take away my soul and give to the beloved.  
The message of the mote bring to the sun, illuminating  
(decorating) the world,  
Gift of the ant deliver to the palace of Suleyman.  
The apology of the weakness of the slave servitude report to the Master,  
Notify sultan about dervish’s kissing doorstep.  
After hearing about my humility, arise,  
Majestically pass and tell [about it] to the graceful  
cypress.  
If you'll listen to the story of my state from the  
beginning to the end,  
So quickly come back and bring me the good news  
about blessing,  
And if not, then start the rules of intercession  
In front of her [to write] a message and complete [my] story.  
  
Look, if the message doesn’t settle matters,  
Help her and make her shed a tear.  
For the sake of lovers’ light of eyes,  
Carry the smell of shirt from Egypt to Kanaan.  
Mukhtasham, again known under the name (address)  
faithful,  
Shorten the story and deliver the message to the addressee [5, p. 220].

In the first bait there is a direct reference to the morning breeze with a request to help. The hero likens his love with heartache and compares the beloved with the drug. As the drug eliminates the pain, meeting with the beloved can heal his hearty tortures and for this he is ready to sacrifice his life.

The content of the second bait is curious enough. In his first hemistich the poet uses the well familiar from Sufi literature images of motes and the sun, and in the second

resorts to the well-known from literary and Quranic tradition images of the ant and Suleyman. The purpose of such an organization of bait is in opposition of lovers. And besides the boy, comparing himself to a mote and ant, diminishes his own value and shows his insignificance in relation to the girl. The beauty of her is likened to the sun, "illuminating the world", and the power and influence – to the power of Suleyman.

The designated in the second bait opposition continues in the next one. Here also in each hemistich Muhtasham refers to the contrast: slave – master, dervish – Sultan, maintaining a predetermined setting to identify heroes of the various provisions. However, in the next three baits the opposition is eliminated, being replaced by the desire of the young man to convey to the beloved the message of his sufferings and thereby soften her heart.

The culmination of his intentions is reflected in the penultimate bait. It also has a hint of the familiar motifs and in particular episodes from the history of Yusif contained in the Qur'an and in many literary works. As is well known, thanks to the shirt of Yusif brought from Kanaan to Egypt, his father found healing and received his sight. This motif is used in the sense that the good news from the beloved, like Yusif's shirt,

If you wish peace and faith, do not look for love of angels,  
And if you dream of love, then leave the world and faith [5, p. 227].

Muhtasham examines love from the philosophical aspect. Sometimes in his thoughts are woven not typical to his work Sufi images; in some ghazals didactic coloring is predominant. General points, as well as the main theme, the poet seeks to convey in an unobtrusive, entertaining way, without violating the canons of the genre.

can heal emotional wounds, give the light of hope and bring back to life.

The final bait, at first glance, falls out of the general semantics and applies only to the author himself. But it contains two points, connecting it with the rest of the baits. This is a key concept of loyalty and motive of message. The motive of message is repeated several times throughout the ghazal and is quite logically reflected in the last bait. The concept of loyalty is even met only once can be related to the author himself, nevertheless is perceived more widely in the context of the poem, as an essential attribute of the relationship of lovers.

Muhtasham pays much attention to the development of their images. However, he often talks about the feeling of love in general, its essence and peculiarities of manifestation, noting:

In his ghazals are often found sound repetitions, redif, the use of only one poetic figure or motif throughout the whole poem. He uses also such game features as a repeated pattern of one hemistich. His whole ghazal is built on this principle and several baits from it are as follows:

She was in a tent with a lowered [to her face] veil, shy, but  
Last night the tent was eliminated, yesterday night the veil,  
tonight – hijab.  
Look at my courage [for] on her stadium I kissed  
Last evening the ground, in the afternoon – horseshoes of [her] horse, and  
tonight – the stirrup.  
If one night I make a place in her quarter,  
then [even] her dog because of my [deed]  
At night, will move away from me, in the morning will show estrangement,  
and in the afternoon will avoid me [5, p. 24].

Although ghazal talks about love, but the focus of it is made not on the basis of content, but on a purely formal beginning. The composition of the second hemistich acts one. Its feature is that the semantics of misra was necessarily included in the three-part series. It, in its turn, is oriented to the temporary figures: last

evening – last night – tonight; last night – in the afternoon-tonight; at night – in the morning – in the afternoon. In fact, under the framework of the chronology is adapted imagery of each bait, and this scheme is reflected in the final couplet:

Mukhtasham, the patience in the army with the appearance of  
the Shah of love,  
Turned into trouble yesterday night, tonight into excitement,  
and in the afternoon into confusion.

Formal – game elements in Persian language poetry of the 16th-17th centuries were used quite often, and besides both in epic poetry, and in the poetry of small genres. In the epic poems, especially in nazira on "Khamasa" by Nizami in which the beginning of the game was laid in the very nature of the role model [6, p. 48], they stood out in the individual fragments and episodes, the plot, as well as on bait level. In the lyric poetry, as a rule, they have met either in bait, or in some – hemistich, as seen in the above lines.

Muhtasham as one of the major poets – lyricists of the 16th century in his ghazal poetry favored the development of traditional motifs. However, there are among his poems those that have tasks unusual for ghazals. They are a few poems, wearing a laudatory character, devoted to the glorification of the

crowned heads. Their imagery is also different from their respective samples and is more like imagery qasidas, in the creation of which the poet has shown uncommon skill.

Ya.Ripka noted that his qasidas to Shahzade ("princes") were accepted with sympathy even by the rigid Shah Tahmasib, who even for religious reasons did not sympathize panegirism [3, p. 281].

Overall Muhtasham's ghazals were in line with the regulatory requirements of the genre in the Middle Ages. At the same time, they surely stood out for their originality and artistic skill and occupied good place in the Persian-language poetry of the 16th century. And Muhtasham Kashani had an impact on the subsequent development of the ghazal genre in the 17th-18th centuries.

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### English language (UDC 811.111)

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#### ОСОБЕННОСТИ ПРЕФИКСАЛЬНОГО ИНВЕНТАРЯ СОВРЕМЕННОГО АНГЛИЙСКОГО ЯЗЫКА

*Аннотация*

*Статья посвящена системному описанию английских префиксов. Рассматриваются такие свойства как: происхождения, транспортирующий характер, отрицательность, валентность, а также семантические особенности (полисемия, включенность в синонимические ряды). Теоретическая значимость исследования состоит в важности словообразовательного аспекта для установления типологических характеристик языка. Практическая значимость объясняется важностью определения особенностей морфем иностранного языка в целях обучения словообразованию. В основе работы лежит квантитативный метод.*

**Ключевые слова:** префикс, словообразование, английский язык, квантитативный анализ.

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#### PREFIXAL INVENTORY OF PRESENT-DAY ENGLISH

*Abstract*

*The paper dwells upon the systematic description of English prefixes. Such features as origin, transporting opportunity, negation and valency are considered, as well as semantic features (such as polysemy and chains of synonyms). The theoretical significance is based on the importance of the word-building aspect in estimating typological characteristics of a language. Practical significance is explained by the importance of finding out features of foreign language morphemes in teaching word-building. The paper is based on quantitative studies.*

**Keywords:** prefix, word-building, English, quantitative analysis.

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A prefix is generally defined as an affixal morpheme that follows the word-building stem. To characterize the prefixal inventory it is necessary first to estimate it. It can be classified into productive and non-productive. P.M. Karaschuk characterizes 14 productive prefixes, pointing out also 57 less productive.

In this paper we consider functional and semantic features of prefixes of the modern English language. The theoretical significance is based on the importance of the word-building aspect in estimating typological characteristics of a language. Practical significance is explained by the importance of finding out features of a foreign language morphemes in teaching word-building.

To describe the elements of the prefixal system we will take the criteria described by O.D. Meshkov (origin, transporting opportunity, negation, valency).

*Origin*

While speaking about prefixes it is important to mention an important role of borrowings. 6 out of 14 productive prefixes described by P.M. Karaschuk are borrowed (that makes up 42,5%). The main sources of borrowings are Latin (83,3% prefixes) and Greek (16,7%). Among the less productive prefixes the share of the borrowings is much higher coming up to 88,5% (50 prefixes out of 57). The comparative data are given in the chart:

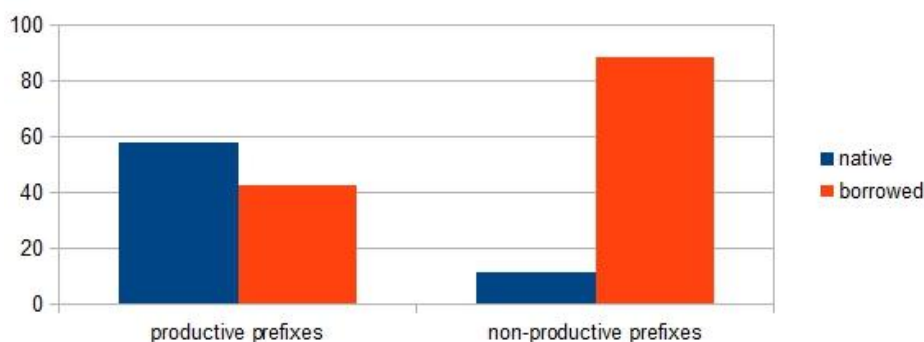


Fig. 1

*Transporting opportunity*

According to numerous researchers English prefixes are generally non-transportive. Their main function is,

accordingly, to change the lexical rather than grammatical meaning of the productive stem. Only 3 (21,4%) out of 14 productive prefixes are transportive.

However, V.I.Shkarupin comes up with another point of view. He points out two groups of English transportive prefixes:

1. verb-forming from nouns and adjectives: *be-*, *de-*, *dis-*, *en\in-*, *inter-*, *out-*, *over-*, *re-*, *un-*;
2. adjective-forming from nouns, word combinations and participles: *anti-*, *inter-*, *intra-*, *multi-*, *over-*, *poly-*, *post-*, *pre-*, *pro-*, *sub-*, *super-*, *supra-*, *un-*, *under-*.

Still it is important to consider the fact that many (however, not all) of the above mentioned prefixes form words of a different part of speech in case of the simultaneous conversion. For example, it is possible to form an adjective *underwater* by prefixation with *under-* from the stem *water*. However, it will be the conversed stem of an adjective (as there is a word combination *water transport* in English).

*Negation*

This feature is typical for a huge share of prefixes (50% of the data). It makes up an important difference between prefixal and suffixal systems of the English language. A huge number of negative prefixes enhances the important role of prefixation as a way of changing lexical meaning.

*Valency*

Most productive English prefixes have single valency (64,2%). Single-valency prefixes in the English language are of two types: verbal and adjectival. It is evident, that many English nouns contain prefixes, but according to P.M. Karaschuk these are mostly derivatives from prefixal adjectives and verbs, so there is no act of adding a prefix to a noun stem in them. Out of single-valency productive prefixes 33% are adjectival, 67% – verbal. The chart below illustrates the data:

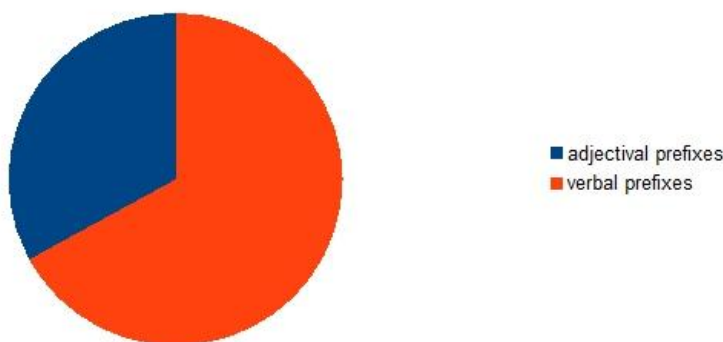


Fig. 2

Further on we give the brief description of the basic English prefixes:

- un- (adj) – native, non-transportive, negative, single-valency
- in- – borrowed, non-transportive, negative, single-valency
- non- – borrowed, non-transportive, negative, multi-valency
- a- – borrowed, non-transportive, negative, single-valency
- self- – native, non-transportive, non-negative, multi-valency
- un- (v) – native, non-transportive, negative, single-valency
- de- – borrowed, transportive, negative, multi-valency
- dis- – borrowed, transportive, negative, single-valency
- mis- – native, non-transportive, non-negative, multi-valency
- under- – native, non-transportive, non-negative, single-valency

- over- – native, non-transportive, non-negative, single-valency
- up- – native, non-transportive, non-negative, single-valency
- re- – borrowed, non-transportive, non-negative, single-valency
- be- – native, transportive, non-negative, multi-valency

Further in the paper we consider the comparison of prefixes basing on the part of speech reference.

The data are to be presented in tables setting the presence of certain features. The following markers were chosen: native (NT), transporting (T), negative (NG), single-valency (S). The presence of a feature is marked in the tables as 1, the absence as 0.

*Adjectival prefixes*

The analysis data are presented in the table 1.

Table 1

№	Prefix	NT	T	NG	S
1.	un	1	0	1	1
2.	in	0	0	1	1
3.	non	0	0	1	0
4.	a	0	0	1	1
5.	self	1	0	0	0

The data above cause the following conclusions:

1. 2 of the considered prefixes (40%) are native, while others are borrowed. It is in place to mention here, that all the borrowed prefixes are synonyms to the native prefix un-;
2. non-transportive character is typical of adjectival prefixes (100% of the data considered);

3. 4 prefixes (80% of the selected data) are negative and make up a chain of synonyms;
4. single-valency is dominating (3 prefixes out of 5), that can be explained by the non-transportive character of adjectival prefixes.

*Verbal prefixes*

The comparative data are presented in the table 2.

Table 2

№	Prefix	NT	T	NG	S
1.	un	1	0	1	1
2.	de	0	1	1	0
3.	dis	0	1	1	1
4.	mis	1	0	0	0
5.	under	1	0	0	1
6.	over	1	0	0	1
7.	up	1	0	0	1
8.	re	0	0	0	1
9.	be	1	1	0	0

The given data give way to the following conclusions:

1. out of the data considered 2\3 are native prefixes. This phenomenon can be explained by the fact many productive prefixes are derived from prepositions

2. only 3 out of 9 verbal prefixes are transportive, that supports the theory of lexical rather than grammatical meaning of prefixes

3. 3 prefixes are negative and make up a chain of synonyms (while 2 of them are borrowings)

4. most prefixes are single-valency, which can be explained by their non-transportive nature.

Further on the paper considers the comparison of adjectival and verbal prefixes. Under consideration is the total of productive affixes and the share of characteristics: native (NT), transporting (T), negative (NG), single-valency (S).

Table 3

Part of speech	Number	NT	T	NG	S
Adjective	5	40%	0	80%	60%
Verb	9	66,7%	33,3%	33,3%	66,7%

As the comparison shows there is difference in verbal and adjectival prefixes. Most adjectival prefixes are borrowed, while most verbal prefixes are native. Adjectival prefixes unlike verbal cannot be transportive. Negation is typical to most adjectival prefixes (80%), while in verbal prefixes it accounts for 33,3% cases. As far as valency is concerned the characteristics are similar: in both cases most prefixes are single-valency (60% and 66,7% accordingly).

Speaking of semantics of prefixes it is important to mention that prefixes are more independent than suffixes. It can be explained by the fact that a lot of prefixes have originated from independent part of speech (such as prepositions).

O.D. Meshkov, I.V. Orlovskaya point out the following groups of prefixal meanings:

- preceding
- following

- surplus
- lack
- incompleteness
- negation
- repetition
- deprivation
- combination
- counteraction
- mistake.

Further in the paper, basing upon the data above and practical material obtained while analyzing lexicographical data, we give the description of semantic peculiarities of verbal and adjectival prefixes. .

Semantic comparison of adjectival prefixes is given further in a table 4.

Table 4

	negation	strong negation	independence	self-direction	preceding	following
un	1	0	0	0	0	0
in	1	1	0	0	0	0
non	1	0	0	0	0	0
a	1	0	0	0	0	0
self	0	0	1	1	0	0
pre	0	0	0	0	1	0
post	0	0	0	0	0	1



As the table shows polysemy is typical of two prefixes (*in-*, *self-*, with 2 meanings in both cases).

The only meaning possessed by more than 1 prefix is negation. It is typical of such prefixes as *un-*, *non-*, *a-* ant with a stronger shade — of *in-*. The above mentioned

prefixes form a chain of synonyms, where the native prefix *un-* predominates. Other borrowed prefixes are strictly limited by collocations.

Verbal prefixes are also considered further as a table 5.

Table 5

	reverse action	deprivation	separation	lack	negative attitude	direction	position above	surplus	repetition	change
un	1	0	0	0	0	0	0	0	0	0
de	1	1	0	0	0	0	0	0	0	0
dis	1	1	1	0	0	0	0	0	0	0
mis	0	0	0	1	1	0	0	0	0	0
under	0	0	0	1	0	1	0	0	0	0
over	0	0	0	0	0	0	1	1	0	0
up	0	0	0	0	0	1	0	0	0	0
re	0	0	0	0	0	0	0	0	1	0
be	0	1	0	0	0	1	0	0	0	1

For 6 of the prefixes given in the table above polysemy is typical. These are the prefixes *de-* (2 meanings), *dis-* (3 meanings), *mis-* (2 meanings), *under-* (2 meanings), *over-* (2 meanings), *be-* (3 meanings)

As the table above shows, 3 prefixes form a chain of synonyms «reverse action» (prefixes *un-*, *de-*, *dis-*), with the dominating native prefix *un-*. 3 prefixes also have the meanings of deprivation and direction, but they don't form chains of synonyms (in the first case due to other meanings of prefixes, in the second case due to different direction of action).

In general while describing the semantics of English prefixes the following conclusions can be made:

1) polysemy is more typical of verbal prefixes (66%), than of those of adjectives (28%);

2) the most common meanings are negation, reverse action, deprivation and direction.

As the research above shows, prefixes of the modern English language constitute a very particular sub-system of morphemes and should be further researched integrally with other elements.

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## К ВОПРОСУ О КОГНИТИВНОМ ПОДХОДЕ К ИЗУЧЕНИЮ МЕТОНИМИИ В СОВРЕМЕННОМ АНГЛИЙСКОМ ЯЗЫКЕ

*Аннотация*

Статья посвящена рассмотрению когнитивных основ метонимии. Как известно, метонимия является одним из наиболее широко используемых стилистических приёмов языка. В многочисленных работах, посвящённых рассмотрению метонимии с точки зрения стилистики, используется традиционный лингвистический подход. Однако для более полного и глубокого понимания механизма образования метонимии в языке как стилистически маркированной, так и регулярной, этот подход не всегда оказывается достаточным. Применение когнитивного подхода к описанию единиц языка, который оперирует такими понятиями, как концепт, концептуализация, когнитивные метонимические отношения, идеализированная когнитивная модель, способствует всестороннему анализу данного языкового явления.

**Ключевые слова:** метонимия, регулярная метонимия, стилистическое средство, концептуализация, когнитивная лингвистика, метонимические отношения, идеализированная когнитивная модель.

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## ON THE COGNITIVE APPROACH TO STUDYING METONYMY IN PRESENT-DAY ENGLISH

*Abstract*

The article is devoted to the problem of cognitive bases for metonymy. Metonymy belongs to stylistic devices widely used in the language. There are a lot of papers written on metonymy as a stylistic device. Most of them take the traditional linguistic point of view. But it does not help to answer some other deeper questions concerning the nature and cognitive mechanisms of metonymy, which can be default and stylistically marked. In order to disclose the true nature of this language phenomenon we can apply the cognitive notions of concept, conceptualization, metonymic relationships, idealized cognitive model.

**Keywords:** metonymy, conceptual linguistics, conceptualization, metonymic relationships, idealized cognitive model.

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Despite the constant growth of linguistic research, language studies still have some unsolved problems. Unfortunately, a purely linguistic approach sometimes fails to be helpful. I. Schirova states, we should use the scientific paradigm consisting of cognitive, discursive, interpretative characteristics. Only in such case we can penetrate into deeper language mechanisms [2, 131].

The cognitive approach of description of language units points out the interrelation between cognition and its representation in language forms. Many consider it as opening up a new direction in language researches.

J. Lakoff and M. Johnson's famous work 'Metaphors we live by' seemed to be a starting point for similar research.

In this article we will make an attempt to see how we can apply the cognitive approach to metonymy. As we know traditionally metonymy is understood as based on the transference of lexical meaning. Its traditional definitions can be summarized as following: metonymy is a figure of speech which is based on regular / occasional transference of naming from one word to another, where the two classes of objects are connected with the relationships of contiguity [ЛЭС].

I. Galperin writes that metonymy is built on the connection between literal and contextual meanings, which are somehow associated [4, 144-148].

Yu. Skrebnev refers metonymy to the figures of speech where we have the transference of naming based on the connection between the two objects in the objective reality [8, 108].

So we can summarize that the traditional understanding of metonymy depicts it as a prominent figure of speech bearing significant stylistically marked information on the lexical level.

The cognitive approach to the language, on the contrary, assumes that speech activity by its nature is one of the general cognitive activities of human beings. Thus, the basis for a linguistic research consists of cognitive processes including perception, cognition, thinking, information processing, understanding as well as interpreting. Cognitive

linguistics admits the primary importance of such notions as: concepts, categories, models, frames, schemas, scenarios, etc.

Many scientists share the viewpoint of metonymy as the phenomenon of cognitive linguistics. Their assumption is based on some findings from traditional linguistics, psychology, psycholinguistics and literal studies. Some linguists claim, metonymy lies in the basis of our everyday cognition and when used in the language, it reflects its cognitive essence. Metonymy also helps us both conceptualize and categorize the world of our perceptions. Thus we go beyond the boundaries of metonymy as such a stylistic device of figurative language, that carries exclusively stylistic information.

R. Langacker defines metonymy as a unit of cognitive linguistics. He depicts it as a cognitive process where one entity is mentally understood through another entity [6, 30].

A. Blank understands it as a language means built on salient conceptual connections between various elements within one cognitive frame [3, 174].

Among numerous papers on cognitive metonymy, G. Radden and Z. Kovecses's article stands out. It was called "Towards a Theory of Metonymy" and published in 1999. They define metonymy as a cognitive process in which one entity, the vehicle, provides the mental access to another conceptual one, the target, within one idealized a cognitive model. In this way, the cognitive approach comprises three points of metonymy as:

- 1) a conceptual phenomenon;
- 2) a cognitive process;
- 3) works within the boundaries of idealized cognitive models [7, 17-61].

Now we will briefly look into each of them.

First of all, we should understand metonymy not on a level of linguistics as the name of a thing, but on a cognitive one as a reference to a concept that underlies the naming process. In this way, when we deal with the well-known example of such metonymic sentence as: "She's just a pretty face", in reality we have the concepts of 'face' and 'person'.

These ones are connected via the conceptual model of the metonymic relationship 'Face for Person'.

Cognitive linguistics understands metonymy as a cognitive process, which consists of perceiving some conceptual entity through a second one. The former acts as a vehicle, while the latter is a target of the mental process. The above mentioned example reveals the concept of 'a pretty face' as a vehicle to the desired target concept of 'a person'. We should mention that many cases of metonymy are reversible. Moreover we find the opposite relationship also possible. Some cases when the conceptual vehicle and target change their places are quite typical for default metonymy.

The direction of a specific case of metonymy is determined by the contextual salience of one of the two concepts in a definite situation. Both G. Radden and Z. Kovecses state this choice as regulated by some cognitive categories.

It should be mentioned that the notion of contiguity is of paramount importance in the research of metonymy within the cognitive linguistic framework. Some cognitive linguists believe that the relationships of contiguity can exist only within the boundaries of idealized cognitive models (ICM). Such models represent our generalized knowledge about objects and events which results from our experience. Thus, the ICM 'hearse' includes a chain of cognitive entities representing separate objects and events, such as: burning candles, death, burial event, graveyard, funeral, etc. All these entities are able to form metonymic relationships of contiguity on such different language levels as namely morphological, lexical, syntactic, and discursive. They can both perform various linguistic functions (reference, prognostic, illocutionary) and connect different ontological realms (concepts, forms, things and events). All these result in a diversity of metonymy.

The classification of metonymy can be presented in a hierarchal structure. According to the type of ontological realm some linguists speak of three main types of ICM: sign, reference and conceptual. Each of them is further subdivided into definite types of metonymic relationships.

Sign ICM can form such following types of metonymic relationships as: "Form for Concept" ('dollar' as 'money'). Reference ICM can form "Form / Concept for Thing / Event" (the word 'cow' instead of a real cow). Conceptual ICM can form "Form / Concept for Form / Concept" ('the buses are on strike' instead of 'the bus drivers are on strike').

On a lower hierarchal level all possible types of metonymic relationships within ICM are combined into two major subgroups or configurations: "Whole-Part", "Part-Part".

The first subgroup comprises the following ICM: the Scale ICM, the Constitution ICM, the Event ICM, the Category-and-Member ICM, the Category-and-Property ICM, and the Reduction ICM. Some examples:

1. The Scale ICM "The Upper End of the Scale instead of the Whole Scale":

*How old are you?*

2. The Constitution ICM "Material Constituting an Object for the Object":

*The marble spoke.*

3. The Event ICM "The Whole Event for Subevent":

*Bill smoked marijuana* (the whole event includes several subevents: to light the cigarette, to take it to the lips, to inhale the smoke, etc.).

4. The Category-and-Member ICM "Present for Habitual":

*I always leave my umbrella at home when it rains*

5. The Category-and-Property ICM "Category for Defining Property":

*Judas* for 'treacherous', *Cadillac* for 'the best of', *a second Chomsky* for an upcoming star in linguistics

6. The Reduction ICM "Part of a Form for the Whole Form":

*crude* for 'crude oil'.

The Part-Part configuration applies to a more variety of ICMs. They are: the Action ICM, the Perception ICM, the Causation ICM, the Production ICM, the Control ICM, the Possession ICM, the Location ICM. Some examples:

1. The Action ICM "The Result for the Action"

*to win a fortune!* (the action 'to play in the casino')

2. The Perception ICM "The Thing Perceived for Perception"

*There goes my knee* (the perception is a pain in the knee)

3. The Causation ICM "State for the Thing/Person Causing it"

*She was my ruin*

4. The Production ICM "The Producer for the Product"

*I've got a Ford*

5. The Control ICM "The Controlled for the Controller"

*The Mercedes has arrived*

6. The Possession ICM "Possessed for Possessor"

*He married money*

7. The Location ICM "Place for Event"

*Waterloo was a great event.*

So we can state that above mentioned types of metonymic relationships within idealized cognitive models somehow correlate with the types of metonymy traditionally stated in stylistics. The traditional stylistics also speaks about "The Container for the Thing Contained", "The Material for the Thing made of it", etc. Nevertheless, the scientific assumption underlying it is different. Thus, cognitive linguistics proves cognitive processes of our perception, processing, interpreting, reflecting the reality, as primary and those which form relationships within idealized cognitive models further reflected in the language. Such understanding of metonymic relationships enables us to penetrate deeper into the nature of default and stylistic metonymy.

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Московский государственный институт индустрии туризма им. Ю.А. Сенкевича  
**«АТМОСФЕРА ОБЩЕНИЯ» КАК АСПЕКТ ЭФФЕКТИВНОЙ КОММУНИКАЦИИ С НОСИТЕЛЯМИ  
 АНГЛИЙСКОГО ЯЗЫКА**

*Аннотация*

В данном исследовании атмосфера интеркоммуникации рассматривается как важный параметр устного дискурса. В работе кратко изложены некоторые важные дискурсивные аспекты, положительно влияющие на атмосферу межкультурного общения с носителями англоязычных культур. Особое внимание уделено такому маркеру, как юмор. Как показано, юмор используется шире в англоязычных публичных контекстах, что желательно учитывать при общении с носителями языка для достижения позитивной атмосферы общения. Данная работа является результатом долгосрочного исследования автором национально-культурных особенностей англоязычного публичного дискурса и его сравнения с русскоязычным.

**Ключевые слова:** атмосфера интеркоммуникации, интеркоммуникация с носителями английского языка, англоязычный дискурс русских, характеристики устного дискурса, юмор как параметр дискурса.

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**THE 'ATMOSPHERE' ASPECTS OF EFFICIENT INTERCOMMUNICATION WITH ENGLISH-SPEAKING  
 NATIVES**

*Abstract*

This study regards the atmosphere of intercommunication as an important oral discourse dimension. The paper offers a short outline of the main aspects of such an evasive dimension as a favourable communication atmosphere with English native speakers. Especially counterpointed is the role of humour in the intercommunication with natives. As it is concluded, humour is used more widely and in some unusual for Russians public contexts, which means that a certain modification of the Russian stance would be welcome. The research is the result of personal longitudinal investigations of the author in authentic English public discourse, its comparison with Russian public discourse and the relevant literature review.

**Keywords:** atmosphere of intercommunication, intercommunication with English native speakers, Russian vs English discourse, oral discourse dimensions, humour as a discourse dimension.

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Although English as the Lingua Franca is gaining ground all over the world involving non-natives from all ethnic backgrounds into intercommunication in English, successful intercommunication in English with natives remains an important and not easy task. The importance of resultative contacts with the Anglo-Saxon world, be it in diplomacy, politics, technological and military sphere, or academic cooperation, can hardly be underestimated. There have been numerous researches on the English native discourse dimensions (Z. Harris, T. van Dijk, G. Leech, J. Swales, R. Wodak etc.), much fewer comparative papers on cross-cultural Russian-English discourse differences (S. Ter-Minasova, I. Khoutiz, Z. Proshina, Н. И. Смирнова etc.), and still fewer works devoted to the delicate matter of the favourable atmosphere conducive to efficient communication with English native speakers (the literature refers mainly to the ways of improving a business team or classroom communication environment). Meanwhile, part and parcel of the intercultural discourse competence indicator is demonstration of the discourse qualities, or speech strategies, expected by the foreign interlocutor [12, 54].

The favourable atmosphere of any act of intercommunication plays the key role in its success. A rule of thumb, to this effect, is at least excluding everything, in terms of ethnic communication conventions, that may irritate or upset the native Anglo-Saxon addressee. Such ethnic restrictions may concern, among other things, communication space, body language, haptics (touch behaviour), which means that foreigners should take care and exclude from communication

- certain gestures common to Russian communication but impolite in Anglo-Saxon cultures, for example, pointing one's forefinger at something or somebody, waving one's hand back and forth – an inviting gesture in Russian culture,

waving one's hand from side to side, kissing as a greeting of men etc. [13];

- touching, hugging or slapping the back of an Anglo-Saxon interlocutor [8];

- approaching the native speakers of English closer than 90 – 120 cm, the most comfortable personal space for them, standing nearer is taken for obtrusiveness [2, 8].

A very important taboo in conversation with English-speaking natives is the choice of topics of conversation, especially with strangers or newly acquainted people. It depends on the cultural traditions and values. Thus, according to R. Lewis and other scholars, tabooed topics with Britons and Americans are “social conflicts”, especially in home countries, “the Royal Family”, “religious and political affiliation”, “family affairs”, “academic progress and scores of the children”, “personal income”, “personal health” and everything arousing pathos.

Building up a positive atmosphere of intercommunication with English native speakers does not only imply exclusion of the above negative elements but also includes certain quite welcome qualities. Among them are the following:

(1) Obligatory ‘phatic communion’ (B. Malinowski) or small talk to establish rapport, which is a stronger social imperative in British than in American culture and still less important for Russians who are ready to take the bull by the horns and therefore can seem rude to native communicators. Knowledge of Anglo-Saxon cultural values can suggest some sure-fire topics for small talk (hobbies, pets, sports, good buys or bargains, the weather etc.).

(2) Greetings with a smile [13].

(3) Complimenting the audience in public speaking (Leech, Hegarty, Holmes & Brown). As Janet Holmes and Dorothy Brown noted, complimenting failures are due to ignorance of the social and cultural values of the addressee. Therefore, good compliments for English native speakers

should be appeals to their ethnic values, such as “We really admire your energy / sense of freedom”, “It was a skillfully played game” [5], “We pay due to your insular pride, and ....” etc.

A small-scale survey undertaken by us among Russian native speakers educated to a degree in philology (30 persons) has shown that the majority considered a greeting with a smile or with a compliment to be *non-typical of Russian public communication*.

The most decisive positive role for communication atmosphere with English speaking natives is undoubtedly played by humour. As R. Lewis argues, “Humour during business meetings is not infrequent in most European countries, although it is less common among Latins than with Northern peoples, where it is a valuable tool for breaking the ice”, but “it is in the Anglo-Saxon countries that humour is used systematically” [8, 14]. The author of this paper had a chance to make sure that humour is used by Britons even in the most unusual for us, Russians, contexts: one of the international linguistic conferences, which was arranged by the MATSDA Association and was held in Limerick (Ireland) was praise opened by the Chairperson not with a traditional and easily predicted (and because of that boring) welcome speech, but with a short greeting and a humorous session of jokes and funny anecdotes from all the participants. It was very unusual and a kind of a culture shock for me.

From the viewpoint of R. Lewis, E. Hegarty, A. Zijdeveld and others, the role of humour in intracommunication and intercommunication of native speakers is great. Humour brings people from different ethnic backgrounds together, wins hearts and helps to establish rapport. It arouses, if not a friendly attitude, but confidence of Anglo-Saxon partners. Humour models identities, mitigates conflicts, or, on the contrary, may be a strong weapon [11]. “British executives can use humour as a weapon in ridiculing an opponent or showing disagreement or even contempt” [8, 197].

The reconciling and promising fact concerning humorous discourse is a proposition that there is ‘international humour’, when “some types of humour and some types of jokes gain international acceptance” [8, 13]. R. Lewis considers two types of humour internationally acknowledged. They are certain theme jokes (e.g. ‘restaurant jokes’, ‘air plane jokes about who must jump first out of the plane’, ‘elephant jokes’, ‘golfers’ jokes’ etc.) and slapstick humour, that is fun arising from violence and laughed at by Europeans, Americans, Africans and Asians alike. As slapstick is more an act of performance rather than communication event, the former type is more valuable for linguists and communicators, because it suggests the topics for jokes or personal anecdotes that can be prepared in advance.

However, there are some pitfalls lying await in intercommunication flavoured with humour. First of all, Anglo-Saxon humour is not homogenous. Similarly to the English language, it has its geographical and cultural variations. Although humour is welcome in each Anglo-Saxon communication, there are nuances. According to R. Lewis, humour is relaxed in Canada and New Zealand, but can be provocative in Australia. In tune with their “tall poppy syndrome”, Aussies are cynical of people in power or with too much wealth, they respect the ‘battler’ rather than the winner [8, 208]. Canadians, like Australians, respect underdogs too. American humour is spicy and sarcastic, ‘rustic’ and exaggerating [9, 261-263]. Contrarily, British

humour is intellectual, subtle and is often based on “understatement” [9, *ibid.*].

It is well known that expectations of what is funny vary from culture to culture. There are several modes of Anglo-Saxon humour, that is things that seem funny in English-speaking countries.

- One of the things laughed at is the conflict between what is said and the generally known [7, 34]. That is why the jokes of A. Word were so popular with Britons and Americans in the XX century. His humour was based on saying self-evident copybook maxims which made people smile, e.g. “I was born in the state of Man of parents”, “The highest part of that mountain is the top”. These quotations are echoed by A. Chekhov’s phrases known to any Russian from school years, “The Volga flows into the Caspian Sea”, “Horses feed on oats”. This type of humour of banalities is not foreign to Russians either. Nevertheless, our habitually calm perception of trivial maxims may be fraught with unpredictable reactions from natives when American audience react with laughter to an utterance said in earnest, e.g. “We live in a very complex world today”. This phrase of a Russian guide spoken to a group of American tourists was guffawed at, which bewildered the guide.

- Another popular mode of the funny is the conflict between the genteel and the vulgar and their irreconcilability [10, 385]. It can be illustrated by the discourse of the famous American film “Some Like It Hot” (the Russian release version was titled «В джазе только девушки»).

- As it has already been mentioned, while American humour may be based on exaggeration, British humour is rooted in understatement, which means utility of thorough opposite figures of speech, such as hyperbole and litotes. One of the forms of understatement is self-disparagement or self-deprecating, that is demonstrating excessive modesty very much valued by Britons [8, 199]. These observations can be a valuable guideline for communicators with Britons and Americans.

- There is evidence from native speakers that ad-hoc humour is appreciated by Anglo-Saxon natives much higher than ‘canned’ humour. According to some authors, R. Reagan won the elections in 1980 thanks to his skill to straighten out hard situations with his personal observations instead of ready-made jokes [1].

### Conclusion

Setting up a proper atmosphere for communication is an important stage of discourse structure and a challenging task from pedagogical prospects.

The ethnic specificity of Anglo-Saxon ethics of communication should be taken into consideration by Russian speakers of English to ease communication with the target interlocutors. It requires not only exclusion of unwelcome discourse qualities, but also utility of special rhetoric, humour in particular. Better understanding about delivery of humour across cultures may improve the ecology of intercommunication between Russians and English natives. Knowledge of the special role of humour in the Anglo-native discourse can help to better plan business meetings making them more lively, as well as dilute serious academic lectures and welcome speeches at international conferences with light and pleasant inserts. That is why it would be a good idea to prepare for an international encounter not only with the serious matter in question but also to get well stocked with something funny to tell.

Moreover, humour can be a powerful argument in debate with natives as well. As R. Lewis has it, “your strongest weapon is dry humour, supported by a cool, laid-back approach” (not an agitated manner or passionate speech,

many Russian public figures fall into). Ideally, mastering atmosphere-building techniques should pave the way for adequate impromptu humorous reactions to native speakers.

In other words, meeting the ethnic requirements of the favourable communication atmosphere demands modifying our stance according to the addressee's expectations.

This is an interesting subject for further theoretical research and practical recommendations for all those who deal with English-speaking natives.

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## К ВОПРОСУ ОБ ИСТОРИИ РАССМОТРЕНИЯ ЭНАНТИОСЕМИИ И ЕЁ ТИПАХ

Аннотация

В статье описывается явление энантиосемии с точки зрения мыслителей древности – Гераклита и Платона – а также ученых современности, в частности З. Фрейда и Р. Барта. Затрагивается проблема определения статуса энантиосемии в ряду подобных языковых явлений. Описывается существующая классификация типов энантиосемии. Приводятся примеры энантиосемии различных уровней.

**Ключевые слова:** энантиосемия, полисемия, амбивалентность, синхрония, диахрония.

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## ON HISTORY OF ENANTIOSEMY AND ITS TYPES

Abstract

The author aims to analyze enantiosemy building on earlier theories – those of ancient thinkers, Heraclitus and Plato, and scientists of XIX-XX - S. Freud and R. Barthes. The article addresses the issue of determining the status of enantiosemy among related linguistic phenomena – polysemy and ambiguity; it offers a classification of the types of enantiosemy. The article contains ample evidence of enantiosemy.

**Keywords:** enantiosemy, polysemy, ambivalence, synchrony, diachrony.

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Enantiosemy being a special type of polysemy has not been a popular topic of research compared to polysemy, ambiguity and vagueness. Research into enantiosemy began in Antiquity. Heraclitus mentioned a combination of ‘opposites together’. He focuses on the fascinating confluence of opposites. He sees them as a perfect condition for and indispensable source of harmony [13, 165].

The dialectics of Heraclitus rests upon the idea of the unity of opposites. Heraclitus develops the idea of unity of opposites in detail. Anaximander shares the same approach. The idea of the Undivisible Whole is linked to the idea of splitting the Whole, defining its opposites. Aristotle believed that the Heraclitean dialectics had a huge impact on Plato [7].

According to Plato, the most important characteristic feature, relevant for the formation of any concept is ambivalence; it presupposes polarization (or enantiosemy) of the concepts that make up the volume of a particular phenomenon. Plato writes about the concept is understood not only as a mental construct, but also as a case of ambivalence. In his “Laws”, Plato speaks of poetic mimesis, which can be both right and wrong, since the poet, in contrast to the lawmaker, has the freedom of contradicting himself [5, 87].

Fundamental ambivalence of the Unconscious manifests itself in language, including through enantiosemy, which is “coexistence of two opposite meanings”, according to the definition given to the neologism by Claude Hagège after Roland Barthes. The latter regards the term “enantioseme” as “a sign enclosing a controversial sense” (“L’esprit de la lettre”, 1982, p. 95). According to S. Freud, enantiosemy “appears disguised” in the Unconscious. It is important to explore its manifestations because it is closely connected with verbal creativity [13, 4].

Analyzing the E. Poe’s story “The Facts in the Case of M. Valdemar”, Roland Barthes points out that semantically

the phrase “Je suis mort” asserts two facts contradicting each other – Life and Death. It is an enantioseme but a unique one: the signifier expresses the signified (Death), which contradicts the stated fact. However, it is not just a “denial” (dénégation) in the psychoanalytic sense (in this case, “I died”, “I’m dead” would mean “I’m not dead”, “I’m not dead”). We witness an unprecedented invention of the category: truth – lie, yes – no, death – life, considered as an indivisible whole. It is not dialectic as the antithesis does not mean any third element. It is not a two-faced entity but a single element. Here comes the unthinkable verbalization of sense: Death, being the most avoided taboo, intrudes on the language [1, 454].

Le néologisme «énantiosémie» réapparaît sous la plume de Claude Hagège dans *L’Homme de paroles* (1985 p. 154) à propos du vieux débat concernant les sens opposés des mots primitifs et dont il faut retracer l’histoire liant ou opposant tour à tour psychanalystes et linguistes [13,7]\*.

S. Freud writes about the expression of dreams, where “opposites gather in an integral unit”, being associated with certain words of the ancient Egyptian language, which were studied by Carl Abel. These words had “two meanings, one of which is the opposite of the other” [op.cit. Freud, 1910, p.52]. S. Freud identifies a certain resemblance between a lack of denial in dreams and ambivalence of the Unconscious. He saw clearly ambivalent characteristic of the psyche. He notes that language refers to ambivalence only in some cases while most dreams are ambivalent by nature. But if the Unconscious “acts in disguise”, it is not surprising that the ambivalent nature of language is also expressed in a disguised form (ibid).

The following figure illustrates the above-mentioned interpretation of enantiosemy:



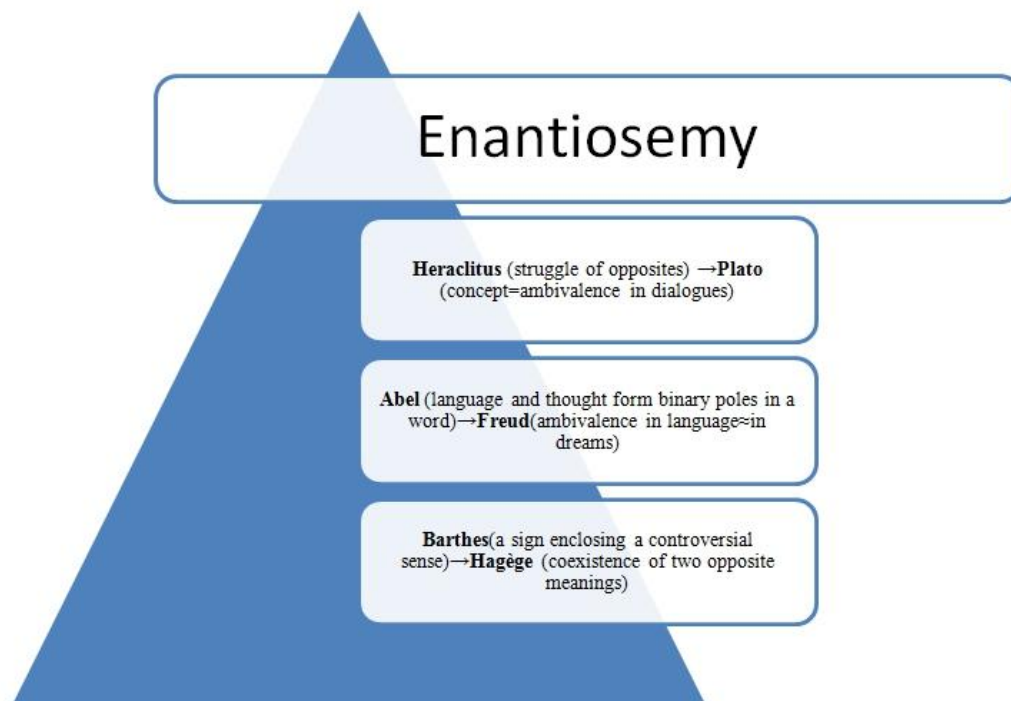


Fig. 1 - Development of the notion of enantiosemy

The revealed opposites mark only extreme points of the considered phenomena. A comprehensive study of concepts involves mandatory focusing on the entirety of their volume. This requires the identification of intermediate notions, often reflecting the original, initial state. For example, it can be a statement of an intermediate stage that reflects a certain degree of “sheen” or “light”, eroding the binary opposition of “black / white” (as black → brilliant → white) [5, 88].

Before offering a classification of enantiosemy, let us look at the issue of the status of this phenomenon in language.

I.V. Sadchikova offers the following definition of enantiosemy, “Enantiosemy is an occasional melioration of pejoratives and pejoration of melioratives” [3]. According to V.Y. Kravtsova, the main prerequisites for the emergence of enantiosemy, neighbouring polysemy and antonymy, is asymmetry of the linguistic sign, the principle of linguistic economy, the dualism of human thought [3,143].

L.I. Klimova also notes that enantiosemy occurs at the intersection of polysemy and antonymy. Homonyms unlike polysemantic units do not have a common semantic component. At the same time, enantiosemy is a specific kind

of antonymy since separate senses of enantiosemy words have a common semantic component. However, the senses are opposite to each other [2,15].

In a number of languages, enantiosemy is considered to be a type of homonymy. However, in the same languages there are some cases of enantiosemy within the structure of one word. It shows the failure of considering homonymy equal to enantiosemy [10, 19].

S. Usmonov calls enantiosemy words ‘homonymous antonyms’ and writes that “no matter what is the form of antonyms – one word or two words – they will still be antonyms” (Op. cit.: Odilov 2013). This work does not take into account the main feature of enantiosemy differing it from antonyms – being manifested within one word [10, 21].

Some scholars consider enantiosemy as a special type of polysemy. In this case, the authors consider opposite meanings of enantiosemy words as meanings of polysemantic words. However, there is clearly a link between the opposite meanings of enantiosemy words. The link is based on opposition, which brings enantiosemy closer to antonymy [8, 276].

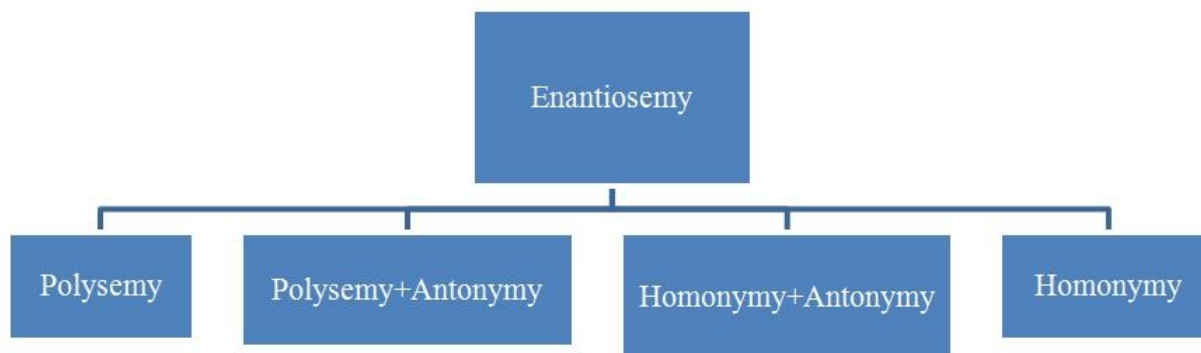


Fig. 2 - The problem of enantiosemy status in language

The term “enantiosemy” was introduced by the Czech and Russian philologist V.I. Shertsl, “I chose it because I have not found another, more suitable term. By enantiosemy

we mean the phenomenon that the same word comprises two opposite meanings” [2, 12].

Let us continue with a classification of enantiosemanic words, proceeding from the assumption that enantiosemey is a special case of polysemy.

Researchers single out nominative enantiosemey that foregrounds logical and semantic characteristic features (Russian “vyvestis” – “begin to exist” (about chicks) – “cease to exist” (about old traditions or things)), and emotional and evaluative ones based on expressive and evaluative semes originating from the words functioning in speech. Enantiosemey is used in a variety of styles and forms of speech, but is most common in oral dialogues. It is an effective means of explication of the speaker's intentions:

“Genialno! Opyat za tebya vse peredelyvat’ pridetsya” – “Brilliant! I will have to redo everything instead of you again” [6, 88].

One of the most well-known and detailed classification is the one offered by G.V. Jatskovskaya (1976) and later reworked by M.Y. Brodsky (1998). The scientists identified various types of enantiosemey possessing certain properties and functions that depend on such factors as belonging to a part of speech, position in the sentence, intonation, etymology, etc.:

1. Speech enantiosemey (it usually occurs as a result of a certain phrase intonation):

“Nice job you did there!” – “You coped with your work well”  
or “You did everything wrong.”

2. Language enantiosemey:

2.1. Grammatical enantiosemey (mixing transitive and non-transitive, active and passive meanings, *nomina actionis* phrases, etc.):

German “heilen” – “treat, heal” and “be cured, healed”;

“reading Pushkin” – “someone is reading Pushkin” or “Pushkin is reading something”.

2.2. Phraseological enantiosemey (external form contradicts the meaning):

English “He cannot half swim” – “he is a good swimmer”  
or “he is a poor swimmer”.

3. Lexical enantiosemey

3.1. Synchronic intralingual enantiosemey (opposite meanings are present in the words of the same language):

Italian “Famoso” – “famous” and “notorious”,  
English “crammer” – Am. “nerd student” and Brit. “tutor”.

3.2. Synchronic interlingual enantiosemey (presence of opposite meanings in etymologically identical words in different languages belonging to the same or similar group):

Russian “cherstvy” – “stale” and Czech “Cerstvý” – “fresh”.

3.3. Diachronic intralingual enantiosemey (an opposite meaning formed in the course of the word's diachronic development):

Russian “chestit” – obsolete “praise” and modern “berate, insult”.

3.4. Diachronic interlingual enantiosemey (the result of borrowing in different languages a neutral word meaning, which then develops two opposite meanings in these languages):

Lat. “hostis” – “enemy” and Germ. “Gast” – “Guest” [9, 639].

Examples of different enantiosemanic units are given in the table below:

Table1 - Examples of various enantiosemey types

Speech enantiosemey	Language enantiosemey		
<p><i>Molodets</i> <i>Otlichno</i> (terms for praise in opposite meaning) <i>Seychas</i> – “right now” – reluctance to do smth</p>	<b>Grammatical</b>	<i>Dom aktera</i> – place for cultural meetings of actors; a certain house owned by a certain actor	
	<b>Phraseological</b>	<i>Iskatel priklyucheni</i> – adventurer, one who loves travelling; <i>Lovit na slove</i> – to make smb do what they have promised, to attribute some words to smb who has not said that; <i>Ne chuyat nog pod soboy</i> – to feel extremely tired, to be excited; <i>Nosit na rukah</i> – to appreciate, to spoil children by allowing them too much; <i>Perezhit samogo sebya</i> – to leave one's mark for descendants, to fade in importance even within one's lifetime	
	<b>Lexical</b>		
	Synchronic	Intralingual	<i>Odolzhit</i> – to lend money to smb, to borrow; <i>Bestsenny</i> – priceless, trifling; <i>Proslushat</i> – to listen to smth up to the end, to miss some oral information
		Interlingual	Russian “zapomnit” – “remember” and Polish “zapomniec” – “forget”, Polish “zapamiętać” – “remember” and Russian “zapamyatovat” – “draw a blank”; Russian “urod” – “an ugly person” and Polish “uroda” – “beauty”; Russian “komplektsiya” – “body type” and English “complexion” – “face colour”
	Diachronic	Intralingual	“bolvan” – obsol. “pagan idol” and modern “a silly, pig-headed person”; “kholop” – obsol. “boy, youngster and “servant, worker”
Interlingual		Old Russian “shaliti” – “be naughty” and Russian “shalost” – “trick, waggery”, Polish “szal” – “rage”, Czech “salba” – “deception”	

In effect, the investigation of enantiosemym established its status as a potential, although marginal, motivated relation between semantic units of a single lexical item and at the same time showed enantiosemym to be part of a general conceptual mechanism revealing commonalities at different levels of linguistic organisation [12, 21].

Thus, enantiosemym has been the subject of research since Ancient times. Having two opposite meanings within the structure of one polysemantic word, enantiosemym may cause difficulties in communication, particularly when it comes to

interlingual enantiosemym. The study of enantiosemym requires reference to both psychology and cognitive linguistics. There are clearly prospects for interdisciplinary research inspired by the development of these two fields science.

\* Claude Hagège in “L'Homme de paroles” (1985 p.154) recalls an old argument about the opposite senses of ancient words, the history of which is necessary to be described at alternately making psychoanalysts and linguists closer or more distanced.

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## ГРАММАТИКА КАК ОДНА ИЗ КЛЮЧЕВЫХ КОМПЕТЕНЦИЙ ОСВОЕНИЯ ЯЗЫКА

Аннотация

В статье рассматривается возрастающая потребность грамотности, как в формальном, так и в неформальном общении. Так как язык является основным элементом человеческого существования, а грамматика является краеугольным камнем для правильного выражения наших мыслей, то мы можем достичь полного понимания грамматики только тщательно и постоянно изучая ее. Кроме того, в этой статье доказано, что освоение грамматики одного языка может облегчить изучение других языков. Следовательно, выдвижение грамматики как 5-й компетенции освоения языка не случайно, и она играет главную роль во всех языковых аспектах.

**Ключевые слова:** точность, языковой аспект, предложение, компетентность, корректность, грамматические структуры.

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## GRAMMAR AS ONE OF KEY COMPETENCES OF LANGUAGE ACQUISITION

Abstract

The article considers the growing need of grammatical accuracy in both formal and informal intercourse. As language is the core element of human existence and grammar is the cornerstone of organizing our thoughts correctly, we can achieve full understanding of it only by learning it thoroughly and continually. Moreover, it is proven in this article that mastering the grammar of one language can ease the acquisition of other languages. Hence, nominating grammar as the 5th competence of language acquisition is not accidental and it plays a foremost role in all linguistic dimensions.

**Keywords:** accuracy, linguistic dimension, clause, competence, correctness, grammatical patterns.

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## Introduction

With the increasing demand to master English at the appropriate level for work, studies and travelling, both educators and learners need to cover a sustainable process of language learning, acquiring new skills, new layers of vocabulary, mainly terminology, and as a final stage of language acquisition take some scholastic exams supported by relevant certificates. So, we continually focus our attention on 4 core skills, i.e. language competences (reading, listening, writing, and speaking) and make great efforts to improve them, whereas grammar is neglected in most cases. Therefore, we would consider grammar as the *5th competence of language* learning and mastering it fairly well, since it is regarded as one of the most important skills for accurate and fluent delivery of thoughts, both in oral and written discourses.

## Grammar- a backward look

Until very recently, education without grammar was unthinkable and, as we know the learning of grammar has an incredibly long and universal history starting from the first systematic grammars, of *Sanskrit*, originated in Iron Age India, with Yaske (6th c. BC) to our days. In the 16th century the new schools in England were even called *grammar schools* and students were provided with special grammar books. Moreover, the importance of grammar, as the symbol of clear and educated speech, is vividly shown in universal literature heritage, e.g. George Bernard Shaw's *Pygmalion*, in *Sherlock Holmes'* speech by Sir Arthur Conan Doyle, Shakespearean plays, etc.

## Grammar – an endangered skill

Consequently, there arises a question: How did grammar fall out of standard education? First, at the beginning of the 20th century grammar research dried up, later grammar related questions were left out from scholastic programs and tests; finally, it simply died out from education. Therefore, being worried and puzzled we have done some research among my colleagues and internet bloggers trying to reveal the importance of grammar for them by asking a question *Why Does Grammar Matter?*, and the answers are fascinating. Here are presented two of them somehow summarizing a range of opinions:

1. 'Grammar is important because it is the language that makes it possible for us to talk about language. And *knowing about* grammar offers a window into the human mind and into our amazingly complex mental capacity. People associate grammar with errors and correctness. But *knowing about* grammar also helps us understand what makes sentences and paragraphs clear, interesting and precise.' – National Council of Teachers of English (NCTE).

2. 'Learning grammar is essential for accurate speaking in communication with other speakers of English. Moreover, the grammar aspect is important in writing, e.g. academic essays, business correspondence, etc. Teaching grammar on a constant base helps students be accurate while practicing speaking and writing skills in a classroom and be aware of their mistakes.' – Tatiana Shipunova, ESL teacher, PRUE

## A didactic experiment

After such a brief overview, we would base our research on an experiment which we carried on two students learning English for different needs and at different levels. To start with, they are mother and daughter with the age gap of two decades. The former is an accountant working for a big firm, and her language needs and wants are related to travelling, watching films, and freely communicating abroad. And she started from the starter level, as she studied German at school. While her daughter, a graduate from PRUE, specialized in Management and with an over 4-year career in the leading banks of Moscow, has been learning for a long period, every time setting different targets and aims. First, we started with her at the pre-intermediate level and developed up to intermediate. Then, aiming at taking BEC certificate she covered B2 level and passed it (BEC Vantage/B). Afterwards, she improved her professionalism in financial analysis and subsequently developed her English in Finance. Later she felt some gap in General English and she took some courses of it, targeting upper-intermediate level, mostly improving vocabulary, listening skills by watching videos and films, reading authentic news (www.ted.com, www.bbc.co.uk, etc.). Currently, she is having tutorials preparing for CAE certificate and enhancing her socializing skills in every sphere, like hotel check-in/out, customs control in airports, appointments, and so on.

As we have begun with our senior student, Larisa, just from the alphabet, it was and still it is vital to pay due attention to grammar and we have already covered levels from starter to pre-intermediate. With the method of consistent revising and developing she feels rather confident in using grammar in her speech, with less mistakes and confusion. On the contrary, Olga, our junior student, always neglecting the grammar rules, finding them boring and not so informative, now is regularly feeling that there is a gap in her knowledge which hinders to express her thoughts correctly and confidently. As an example, let us analyse two of the messages sent by her:

1. 'Unfortunately, *on this week* I *should* work *till* 20.00 because of the Central Bank request and I will not manage other activities. I will *write you* in order to discuss the time of the next lesson'.

2. 'I should perform some tasks *at workplace*. I will tell you *on meeting, Ok?*'

Here we notice mistakes referring to propositions, model verbs, question forms and the vivid influence of the mother tongue. And such errors hinder the development of language skills to higher and much more accurate level, which will give her speech appropriate fluency, range, confidence and effectiveness.

#### **Fundamentals to revitalize grammar competence**

Henceforward, we would state some fundamentals arguing why we need grammar so vitally in both formal and informal intercourse. Grammar competence is essential for:

1. *Socializing globally and effortlessly*. Grammar, like any other linguistic skill, helps to materialize our thoughts, ideas and emotions verbally. Moreover, we live in a global village, where every human step requires knowledge of foreign languages, as in case of our students, who seek to work for international companies, travel abroad and surf the net for information and entertainment.

2. *Paving the way to easy acquisition of other foreign languages*. Based on our multilingual experience, we can state that all languages have both similarities and differences, which help to comprehend the grammatical structures, rules and principal issues. Therefore, to understand and apply them we surely need first to study grammar from A to Z of one natural language.

3. *Coping with personal issues* like household and communal conduct (payments, claims/requests, orders, and congratulations), child upbringing, study and work. We are constantly facing new professional and social demands, so need to be committed to apprehend and master them. Grammar is a linguistic challenge and we strive to conquer it for better communication.

4. *Increasing our knowledge, literacy and confidence*. After studying grammar, we should be more alert to the strength, flexibility, and variety of the language, thus practice it more confidently, speak and write more effectively. Even after a sequence of courses on grammar rules, we can still speak and write carelessly. And as it is mentioned in one of our articles, grammar accuracy is the trunk of literacy, therefore we need to water and fertilize the soil, i.e. enhance grammar competence incessantly. [3]

#### **Concluding arguments**

It is vital to note that at present most scholastic tests have so called *Grammar Relevance* point to assess separately the writing tasks (IELTS, CAE, BEC, etc). This grading involves all the aspects of grammar – variety of tenses, passive forms, modals, conditionals, prepositions, reporting, inversion, etc. Moreover, grammar is bound up with the meaning and effect of what we write and say; it gives us the words to talk about our choices, preferences, mood and tone. For different discourse situations we apply different sentence patterns, vocabulary layers and structures. Consequently, the due level of grammar competence helps us to realize the *rule of 5Cs*, which make our speech *clear, correct, concise, coherent and cohesive*.

The majority of publishing houses currently issue ESP or EGP coursebooks supplemented by grammar sections (Language Reference) which give more practical usage of grammatical rules and target specific topic-related needs. Whereas, we have to take into consideration the linguistic and cultural aspects, analytical thinking styles of different nations. For instance, Russians are keen on first studying theoretical aspects and rules, later come to practical implementation of them. Thus, it is advisable to integrate the acquisition of core 4 skills with the 5th skill by covering complete grammar textbooks in order to ensure meeting the individual needs of learners. In our case, we have combined EGP materials with grammar resources from starter to advanced levels.

Also, worthwhile is noting [www.englishforeveryone.com](http://www.englishforeveryone.com) website – simply outfitted with grammar links, teaching tips, and a grammar bibliography. In short, it is a place where people know that grammar matters and how, and why. It is well worth visiting and checking your grammar understanding. Thus, grammar is gradually regaining its decent position in human education. And philosopher Ludwig Wittgenstein was absolutely right stating, 'Like everything metaphysical, the harmony between thought and reality is to be found in the grammar of the language.'

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## «ОСЕННЯЯ ВОЛЯ» А. А. БЛОКА: ЕЩЕ РАЗ К ВОПРОСУ О ПОДРАЖАТЕЛЬНОМ ПОТЕНЦИАЛЕ СТИХОТВОРНОГО РИТМА

Аннотация

В статье, на примере разбора ритмического устройства стихотворения А. А. Блока «Осенняя воля», поднимается вопрос о необходимости пересмотреть традиционный подход к проблеме семантического ореола стихотворного метра, а именно: учитывать только те тексты, в которых совпадение размера, комплекса мотивов и синтаксических формул носит не случайный, а ритмически обусловленный характер.

**Ключевые слова:** метр, смысл, ритм, семантический ореол.

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## “THE AUTUMN WILL” BY A. BLOK: ONCE MORE TO THE QUESTION OF IMITATIVE POTENTIAL OF POETIC RHYTHM

Abstract

This article considers the necessity to rethink the traditional approach to the problem of semantic halo of the poetic metre based on the study of the rhythm of Alexander Blok's poem “The Autumn Will”. Namely, it deals with the necessity to take into account only those texts where the metre, the motives and the syntactic formula coincide and are of rhythmically conditioned nature rather than accidental.

**Keywords:** metre, meaning, rhythm, semantic halo.

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The problem of “the metre and meaning”, the pioneer of which is K. Taranovsky [4], (although the definition itself was coined in the well-known book by M. Gasparov [3]), has been of great interest to prosody researchers for almost half a century. E. Hovorostyanova dedicated an article to this topic – “Metre and Meaning: Problem and the History of its Study”. In it she states that almost all scientists who addressed this question, regardless of whether they proved organic or historical conditioning of a semantic halo, followed the same methodological pattern: they moved from metre to meaning trying to “discover one or more stable motives in texts with the same metre” [5].

In this paper, we (following Hovorostyanova's example) decided to change the common argumentation; we transferred the research of the problem to the micro-level, i.e. we tried to establish the presence or absence of a connection between a particular lyrical theme and the rhythmic structure of the text. We have chosen Blok's poem “The Autumn Will” as the main object for consideration since it is written in the same poetic tradition using 5 stress foot trochee, which was started by Taranovsky in his research.

Taranovsky dedicated a whole paragraph to Blok's text which emphasizes its importance for the scholar. Here is a relevant quote, “Already in young Blok's poetry (1898-1903) we find a number of poems written in 5 stress foot trochee, which develops or touches upon the topic of the path. You can find rhythmic-syntactic figures with verbs of motion in opening lines, few poems contain them in the first line, e.g. “Табор шел. Вверху сверкали звезды”(1898); “Ты уходишь от земной юдоли” (1901); “Восходя на первые ступени // Я смотрел на линии земли...” (1901); “Инок шел и нес святые знаки // На пути, в желтеющих полях...” (1902); “Возвратилась в полночь. До утра // Подходила к синим окнам зала...” (1903). There are certain links that make us associate Blok's poetry with Lermontov, though they are not always easily traced. However, in “The Autumn Will” (1905) this connection becomes more obvious than ever; it is emphasized in the first line, “Выхожу я в путь, открытый взорам”. Lermontov's “кремнистый путь” (“gravelly path”) corresponds to Blok's “каменный путь”

(“stone path”). Bunin's poem “Вьется путь” which also contains the motive of the path and the motive of the path in Blok's poems is combined with the theme of the motherland – “пьяная Русь” (“a drunken Rus” (perhaps an echo of Lermontov's “Motherland”): “Нет, иду я в путь никем не званный, // И земля да будет мне легка! // Буду слушать голос Руси пьяной, // Отдыхать под крышей кабака...” In the abovementioned Bunin's poem only the wind yearns for his homeland in the middle of the empty plains. Blok senses his sad native landscape very deeply, “Над печалью нив твоих заплачу, // Твой простор навеки полюблю”. However, the poet does not dream to “забыться и заснуть” (“forget and go to sleep”); he dreams of disappearing in the vast expanses of his homeland, to become one with them, to melt down into them, “Приюти ты в даях необъятных! // Как и жить и плакать без тебя!” The last motive will be later used by Andrei Bely”.

In this passage, which we considered necessary to provide entirely, it is clearly visible that there are three components that make up, according to Taranovsky, the semantic halo of the metre:

- the actual body of poetic texts, written in this metre;
- a certain set of motives, repeated in these texts, and
- syntax formulas which ensure the introduction of these motives.

Obvious shortcomings of the proposed model were pointed out by K. Vishnevsky in his article “Expressive Halo of Trochaic Pentameter”. He rightly stated that we can, on the one hand, find many examples of texts written in the same metre, but not containing this complex of motives and such syntax formula; on the other hand, it is possible to come across such motives and syntactic figures in poems written in a completely different metre [2]. After the publication of Vishnevsky's article serious scientific debate took place concerning the question of imitative potential of the metre. However, this issue was practically removed from the scientists' scope of interest and until very recently it has not been discussed at a serious level. Meanwhile, as shown by recent studies, including the ones already mentioned in Hovorostyanova's article, the problem of synaesthetic perception of poetic speech is not a scientific fantasy; the

decisive role in its study belongs to the study of a poem's rhythm. Our further arguments are intended to serve as an illustration of the this idea.

Here is the text of the analyzed poem.

<p>Осенняя воля</p> <p>Выхожу я в путь, открытый взорам, Ветер гнет упругие кусты, Битый камень лег по косогорам, Желтой глины скудные пласты.</p> <p>Разгулялась осень в мокрых долах, Обнажила кладбища земли, Но густых рябин в проезжих селах Красный цвет зареет издали.</p> <p>Вот оно, мое веселье, пляшет И звенит, звенит, в кустах пропав! И вдали, вдали призывно машет Твой узорный, твой цветной рукав.</p> <p>Кто взманил меня на путь знакомый, Усмехнулся мне в окно тюрьмы? Или — каменным путем влекомый Нищий, распеваящий псалмы?</p> <p>Нет, иду я в путь никем не званный, И земля да будет мне легка! Буду слушать голос Руси пьяной, Отдыхать под крышей кабака.</p> <p>Запою ли про свою удачу, Как я молодость сгубил в хмелю... Над печалью нив твоих заплачу, Твой простор навеки полюблю...</p> <p>Много нас — свободных, юных, статных — Умирает не любя... Приюти ты в даях необъятных! Как и жить и плакать без тебя! [1]</p>	<p>The Autumn Will (translation by Lyudmila Purgina)</p> <p>I step to a way, all opened out, The wind is bending the thin bushes around, The rocks alongside on the slopes are lying. The yellow clay is on the ground.</p> <p>Autumn raged in the moist valleys, Uncovered the earth of cemeteries, From afar the mountain ash is reddening While I travel in the nearby villages.</p> <p>Here my fun is dancing And ringing, ringing, in bushes hidden! And at a distance there is seen Your motley, coloured sleeve.</p> <p>Who has enticed me to this known way, Who has grinned to me in the prison's window? Or is that a beggar, by the stone path Carried away singing the chorals?</p> <p>No, I'm going on the path without any invitation. Let the earth be light for me! I'll listen to the drunken voice of Russia, And will rest under the roof of tavern.</p> <p>Well, would I sing about my failure, Or how I had ruined my youth in drinking... I'll sob at the grief of your meadows; I'll love your open spaces forever.</p> <p>How much of us – so free, young, beautiful, Are dying without love... Please, shelter me in your infinite distance! How will I live and cry without you!</p>
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This text comprises a number of sustainable thematic units, characteristic of the Russian romanticism, which are combined by an important topic of the path. At the same time it is important to note that Blok enters into controversy with the romantic system of values, changing the characteristics of the narrator and artistic space in which he resides. It is especially visible when we compare two poems, the intertextual relationship between which was indicated by Taranovsky, “Выхожу один я на дорогу...” by M. Lermontov and “Накануне годовщины 4 августа 1864 года” by F. Tyutchev.

A simple comparison of substantive series of these three works demonstrates how the objective world of Blok's text differs from the objective world of his predecessors as it is more detailed and specific.

- BLOK: path (4), bush (2), land (2), sight, wind, stone, slope, clay, layer, autumn, dale, cemetery, rowan, village, colour, fun, sleeve, window, prison, a beggar, a psalm, voice, Russ, roof, tavern, luck, youth, hop, field, space, distance.

- LERMONTOV night (2), star (2), life (2), breast (2), path, fog, way, desert, God, heaven, earth, radiance, past,

freedom, peace, sleep, grave, strength, day, hearing, love, voice, oak.

- TYUTCHEV: day (4), angel (3), path, light, leg, friend, earth, reflection, peace, prayer, sorrow, memory, soul.

Another thing is worth our attention. Expansive usage of the names of everyday objects is opposed by Blok's distinct symbolization of the word “path.” It is repeated four times in the text, both Lermontov and Tyutchev avoid the usage of the noun “road” (which leads to the appearance of such combinations like “stone path” which are difficult for interpretation) and it marks a very special role imparted by this motive.

The idea of the path runs through “The Autumn Will” at all levels of the text, not only lexical-semantic.

The vocalic grid of the poem reflects the disintegration of the poem into several composite parts:

- instrumented on “y” and “o” 1 stress foot;
- instrumented on “o” 2-4 stress foot;
- instrumented on “y” 5-6 stress foot;
- instrumented on “a” 7 stress foot.



Table 1 - Distribution of Vowel Phonemes by Stanzas

Phoneme	Stanza						
	1	2	3	4	5	6	7
А	1	3	5	3	5	3	8
О	5	4	7	5	1	3	2
Э	1	3	1	1	3	1	0
И	2	3	4	2	0	3	1
Ы	3	2	1	2	1	0	1
У	4	0	0	2	6	4	1

These parts form three overlapping flows, the grammatical signs of which are pronouns and verb forms. In the second, third and fourth stanzas we see verbs only in the form of a third person or in the form of the past tense. In the fourth and sixth stanzas there are mainly verbs in the form of the first person accompanied by a personal pronoun in singular and in the first person. The first stanza is of introductory nature and it combines all these features. In the final quatrain of the poem there is an unexpected fusion of “I”, “you” and “they” into ‘we’, that is, in fact, the

mandatory contrast between “I” – “they” characteristic of a romantic text disappears.

The rhythmic stresses scheme also implicitly expresses the idea of the path. It is not simply a path – it is a path following which you feel no fatigue – you are relieved. It is not just because of the truncation of the second line of the last quatrain by one foot; based on the analysis of the principles of stresses arrangement we can trace a tendency to the general alleviation of stress from the beginning to the end of the poem.

Table 2 - Distribution of Stresses (stress positions are marked with background shading)

Poems	Stress Feet				
	1	2	3	4	5
1	— U	— U	— U	— U	— U
2	— U	— U	— U	— U	— U
3	— U	— U	— U	— U	— U
4	— U	— U	— U	— U	— U
5	— U	— U	— U	— U	— U
6	— U	— U	— U	— U	— U
7	— U	— U	— U	— U	— U
8	— U	— U	— U	— U	— U
9	— U	— U	— U	— U	— U
10	— U	— U	— U	— U	— U
11	— U	— U	— U	— U	— U
12	— U	— U	— U	— U	— U
13	— U	— U	— U	— U	— U
14	— U	— U	— U	— U	— U
15	— U	— U	— U	— U	— U
16	— U	— U	— U	— U	— U
17	— U	— U	— U	— U	— U
18	— U	— U	— U	— U	— U
19	— U	— U	— U	— U	— U
20	— U	— U	— U	— U	— U
21	— U	— U	— U	— U	— U
22	— U	— U	— U	— U	— U
23	— U	— U	— U	— U	— U
24	— U	— U	— U	— U	— U
25	— U	— U	— U	— U	— U
26	— U	— U	— U	— U	— U
27	— U	— U	— U	— U	— U
28	— U	— U	— U	— U	— U

But, of course, the most important thing we are talking about here manifests itself on the level of word boundaries, in particular those three groups that form a kind of the barrier with the help of the pauses in the pronunciation of the text.

The symmetry and the dynamic nature of these barriers are noteworthy:

- they are located on the strong position of the verse;
- they penetrate neighboring stanza (by doing so each successive group is shifted by one strong position to the

right): the first barrier – 2 strong position, the second barrier – 3 strong position, the third barrier – 4 strong position;

- they demonstrate the quantitative growth of verses captured by them in each shift: the first barrier – 2 strong position – 5 verses, the second barrier – 3 strong position – 7 verses, the third barrier – 4 strong position – 7 verses as well, but it happens by the coverage of three neighboring stanzas, rather than two.

Table 3 - Distribution of Word Boundaries (background shading marks three word boundary barriers)

Poems	Stress Foot				
	1	2	3	4	5
1	—	⊂	—	—	—
2	—	⊂	—	—	—
3	—	⊂	—	—	—
4	—	⊂	—	—	—
5	—	⊂	—	—	—
6	—	⊂	—	—	—
7	—	⊂	—	—	—
8	—	⊂	—	—	—
9	—	⊂	—	—	—
10	—	⊂	—	—	—
11	—	⊂	—	—	—
12	—	⊂	—	—	—
13	—	⊂	—	—	—
14	—	⊂	—	—	—
15	—	⊂	—	—	—
16	—	⊂	—	—	—
17	—	⊂	—	—	—
18	—	⊂	—	—	—
19	—	⊂	—	—	—
20	—	⊂	—	—	—
21	—	⊂	—	—	—
22	—	⊂	—	—	—
23	—	⊂	—	—	—
24	—	⊂	—	—	—
25	—	⊂	—	—	—
26	—	⊂	—	—	—
27	—	⊂	—	—	—
28	—	⊂	—	—	—

Thus, we can say that rhythm in “The Autumn Will” not only embodies the idea of the path as the consistent process of overcoming all emerging obstacles – it represents it as a moving boundary and, in a certain sense, it expresses it synaesthetically: while reading the text we gradually pass through horizontal (by rows) and vertical (in stanzas) word boundaries. Finally, we reach out to the two final open stanzas – with their predominance of open vowels, alleviated stress of strong position and a free position of word boundaries.

To sum up, let us return to the scheme of the semantic halo we began with. We have made some specific observations about the peculiarities of rhythmic organization

of the poetic text and they cannot provide a basis allowing us to draw global conclusions. However, it is certainly a good occasion to formulate a hypothesis. Perhaps, the vulnerability of Taranovsky’s concept is due to the fact that he excluded the rhythm of texts under consideration, while the imitative potential of poetic speech can be most naturally implemented at this level. Then, from a variety of texts, characterized by common metre, the complex of motives and syntactic formulas, we will have to single out the text subcorpus where these coincidences would not be random, but rather conditioned by the rhythmic character of the poem. The problem of the research in this case should be reformulated: it is rather “rhythm and meaning” than “metre and meaning.”

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**Ural-Altaic, Palaeo-Siberian, Eskimo-Aleut, Dravidian and Sino-Tibetan languages. Japanese. Korean. Ainu (UDC 811.5)**

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**СОВРЕМЕННОЕ ВОСТОЧНОЕ ЯЗЫКОЗНАНИЕ: ГЕОМЕТРИЗАЦИЯ ЛИНГВИСТИЧЕСКОЙ ФОРМЫ**

*Аннотация*

*В работе рассматривается особый тип теоретического комментирования языковой формы - геометрический, присущий современному китайскому и корейскому языкознанию. Актуальными становятся такие понятия, как функциональная геометрия, диагональная геометрия, отражающие в теоретическом описании специфику тонального языка и представляющие собой развитие в лингвистике геометричности древнекитайской формальной логики, которая связана с порождающими возможностями операции введения "определенной дескрипции".*

**Ключевые слова:** ориентальное языкознание, функциональная геометрия, тональная геометрия, диагональная геометрия, гармонии гласных.

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**MODERN ORIENTAL LINGUISTICS: GEOMETRIZATION OF LINGUISTIC FORMS**

*Abstract*

*This paper considers a special type of theoretical comment on language form and geometrical inherent in modern Chinese, and Korean linguistics. Relevant concepts such as functional geometry, a diagonal geometry, reflecting the theoretical description of the specifics of tone and language which is a development in linguistics of the ancient Chinese geometrical formal logic associated with generating capabilities of the operation the introduction of the "definite description".*

**Keywords:** oriental linguistics, feature geometry, tonal geometry, diagonal geometry, vowel harmony.

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Robert Kilwardby – Archbishop of Canterbury – who introduced the notion of universal grammar in Comments to Presciano noted that the subject of science should be the same for all people [13]. The subject of grammar – relevant language exists in the mind, in abstraction from the concrete forms. R. Kilwardby compares the grammar with geometry: just as geometry is distracted from the differences in form and grammar needs to be distracted from the superficial differences between the languages.

Modern Oriental linguistics quite successfully used the idea of geometrization of linguistic forms primarily phonetic.

Chinese linguistics in considering phonological perspective draws on ideas of functional geometry, which allows scientists to formalize the phonological change specifications and to demonstrate differences in the rules of functioning of the units of the phonetic level in the tonal languages/ This rules differ from the generally accepted rules governing the use of the language and behavior of the linguistic sign.

S. Duanmu [7] creates functional geometry for the analysis of the standardized Chinese language which based on articulatory characteristics

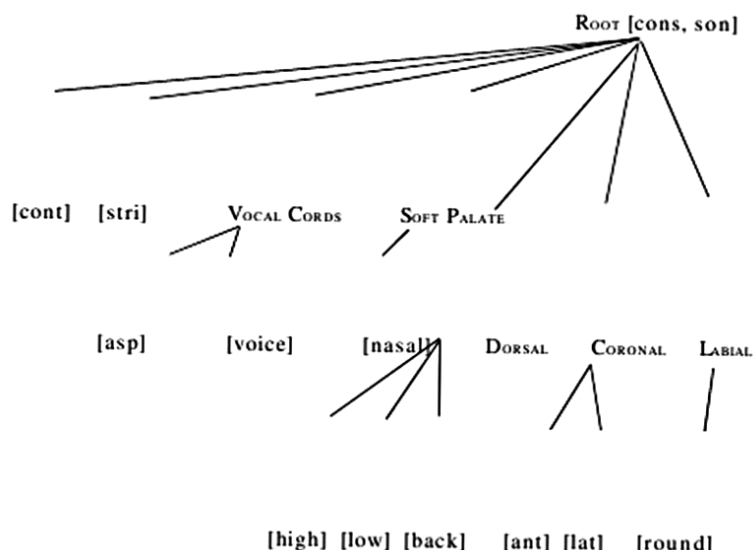


Fig.1 - Functional geometry for the analysis of normalized Chinese (Duanmu S., 2000)

The sound in the phonological geometry S. Duanmu correlated with the units of the parameters which define the fuzzy boundaries of the segment more precisely, the contours of the last, define the location of the sound phenomenon in space, in General, and tonal space, in particular. Such a concept allows to synthesize various approaches to the analysis of the phonetic level, primarily tonal language and to harmonize different levels of phonological analysis.

John Goldsmith [89] notes that a multi-level representation provides a solution to the conceptual problems raised by the feature asynchrony in connection with the matrix formalism. If we recognize a function is not a matrix entities, and independent groups or segments with their own rights, certain specific principles of grouping and rules correlation with acoustic effects, it is quite natural to assume, as suggested by John. Goldsmith that they can use to illustrate the behavior of the real sound associations and to engage in processes such as enlargement, reduction, erasure and insertion.

The phonetic content of the segment is the unit of consideration the phonetic language system in the feature

geometry is deployed at two levels: feature level and class level (including the root). The class level consists of the root tier, the level of the laryngeal tier, the level of the supralaryngeal tier, level "space", "manners and tone level.

M. Halle and G. Clements [9] consider that much in the production of sound depends on the capabilities of the geometry of the oral and nasal cavities of a subject, generating a speech unity. M. Halle and G. Clements propose the classification of geometries and configurations of the oral and nasal cavities during the formation of the sound, including four categories of parameters:

- a. laryngeal configuration;
- b. degree of nasal cavity stricture (open/closed);
- c. degree and type of oral cavity stricture;
- d. a pairing of an active and a passive articulator.

The tonal geometry can be explored as the form of the feature geometry. M.J.W. Yip [19] summarizes four possible models of tonal geometry.

The first model is connected with such cases when tone features are entirely independent of each other, and there is no tonal node dominating them both [17], [10].



Fig.2 - The geometry of tonal balance (tone of harmony)

The second model can be found when two tone features are sisters under a Tonal Node, and each half of the contour tone is entirely independent [4], [5], [6], [15].

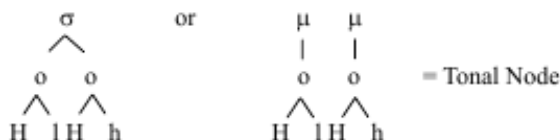


Fig. 3 - The geometry independence of tonal contours

The third model is related to the register features. The register feature is the Tonal Node, dominating the tone features [18], [10].



Fig.4 - The geometry of the identities of register-based characteristics and tone site (tone of Bush)

The fourth model is connected with tone features which are dominated by a node of their own, called Contour, which is a sister to the register feature, and where both are dominated by a Tonal Node [1], [16].

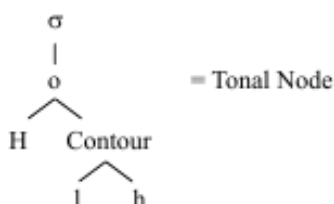


Fig.5 - The geometry of synthesis of the tonal contour and tonal characteristics

Geometric ideas are also relevant characteristics of the syllabic structure of the Chinese language. Describing synchronous phonology and creating a scheme for one of the traditional Chinese language syllabic patterns, Ch.-Ch. Cheng [3] based on the functional geometry. As for Mandarin Chinese syllabic system with the prominent scientist finds it necessary to speak about existence of two basic types of models:

- a) The Initial-Final model  
声母—韵母样式                      shēngmǔ – yùnmǔ yàngshì
- b) The Onset-Rime model  
节首—韵基样式                      jiéshǒu – yùnjī yàngshì

Modern Korean linguistics addresses the problem of identifying the correct sound values of the vowels in the study Hunmin jeong'eum haerye [Explanations and Examples of the Correct Sounds for the Instruction of the People, Haerye hereinafter] document 1446, which is a guide for studying and mastering the alphabet Hunmin Jeong'eum [Correct Sounds for the Instruction of the People, Jeong'eum hereinafter], introduced in the reign of Sejong and significantly changed the spiritual and the language situation.

The interpretation of vowels in Haerye based on the philosophy of Yin and Yang and the law of harmony. At the time of creation of the Korean alphabet, the principle of vowel harmony, (G2-principle) (VH – vowel harmony), according to Y.-K. Kim-Renaud [Kim-Renaud], has provided a taxonomy of word boundaries in contrast to the modern Korean language in which G2 is the principle used with respect to sound symbolic words and some an initial vowel change.

Many linguists believe that the Great change in the system of vowels in the Korean language took place in the XV century and is still the vowel system has remained virtually unchanged medieval Korean vowels are not different from modern vowels of the Korean language.

A comparison of the two systems of vowels, or rather, two States of the Korean vowel space, based on the diagonal of the analyses Ch.-W. Kim have to create a "folded", "strapped" diagonal graphic image contact of these states, or a contact space in time with itself. Very similar to each other systems – the harmonic groups – separated by a diagonal. Ch.-W. Kim [11] describes the Korean vowel harmony as a diagonal harmony, or the harmony of the diagonal:

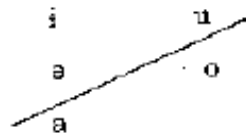


Fig. 6 - Korean diagonal vowel harmony, or the harmony of the diagonal (Ch.-W. Kim)

Feature Haerye is also a method of specificity of articulation of a vowel sound and explains the mechanism procedures for the preparation of the body – the oral cavity as a resonating environment and some architectural structures to the signification itself, in sound and through sound. The construction of such "organizational" comment draws Chinese.

Chinese characteristic pair “淺” and “深” represent the acoustic features of ‘sharp’ and ‘heavy’ respectively, which reflect the perception of the hearer. Features of sharp or heavy correlate directly with the position of the tongue – front or rear. Chinese characteristic pair “縮” and “不縮” Express the retraction of the tongue, creating a perceived sound. And finally, a rather unusual feature of the “蹙” can be translated for linguistic purposes as ‘closed but not completely’, or often ‘inverted’, ‘assembled’. In other words, the expression “口蹙” could mean “lips that are collected in such a way that his mouth opened so slightly as possible when pronouncing the sound”. In turn, “口張” describes stretched lips.

The value of descriptions damn vowels given in Here, is seen in the fact that through verbal commit simultaneity of

the movement of the lips and formed the state of the mouth and oral cavity – architecture of the oral cavity, is created and fixed motor-dynamic" image of the sound level of the conditioned reflex.

The feature geometry and diagonal geometry, provide an absolutely elegant formalization of phonological rules developed in generative phonology, and adapts this system of rules in functional-theoretical perspective to current needs speech synthesis.

However, noting the linkage of the functional geometry of the ideas and formalisms of generative grammar N. Chomsky, you should not forget about the ancient Chinese geometrical formal logic, for the theoretical constructs which the obvious importance of drawing, figure, scheme.

According to A. A. Krushinsky [14], a drawing depicting the device of reasoning, not just illustrating it, declares itself in the following two facts of Chinese culture: 1) the nonlinear structure of ancient Chinese texts, leading to schemes of similar texts. 2) trigrams and hexagrams "I" directly consisting of the features.

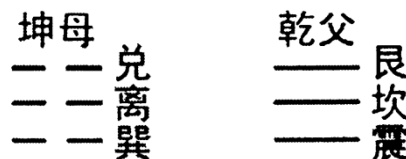


Fig.7 - Descriptive geometry trigrams (A.A. Krushinsky, 1999)

Such reasoning is in the class of reasoning built according to the fundamental classification scheme of the "three materials" (sancai) : Sky-Earth-Man. A. A. Krushinsky arguments of this type determines how the TM-reasoning.

Originating power of elementary deductive TM-scheme due to the odd dynamic nonequilibrium nature of the number ‘three’. Identifying hexagrammos prototype of one or another of TM-reasoning allows us to recover the logic of it. TM-

arguments represent the implementation of a logical structure, namely the operation of introducing the so-called "definite description".

Naturtalent, in this case, is understood as existential, quantification necessary for the introduction of a definite description. While the model-theoretic aspect of the existential quantification, i.e. not syntactic, by the semantic level of descriptions.

Thus, the use of geometrization of modern Oriental linguistics in the description of the phonetic features of tonal language should be considered not only as another confirmation of the explanatory potential of generative grammar, but as a continuation and development of geometrical ideas of ancient formal logic.

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**ПОЭТИКА РОМАНОВ «МЕЛЬНИЦА ЛЕВИНА», «ЛИТОВСКИЕ КЛАВИРЫ»: ЯЗЫК И РЕЧЬ  
 ПЕРСОНАЖЕЙ (НА ПРИМЕРЕ ТВОРЧЕСТВА НЕМЕЦКОГО ПИСАТЕЛЯ СЕРЕДИНЫ ХХ ВЕКА  
 ИОГАННЕСА БОБРОВСКОГО)**

*Аннотация*

Статья посвящена анализу поэтики романов Иоганнеса Бобровского: принципиальное структурирование художественных элементов при кажущейся фрагментарности, свободном монтаже изобразительных средств. На первый взгляд, построение произведений спонтанно, в нем нет внутреннего единства. А фактически «здание» каждого романа продуманно, есть стержень, вокруг которого строится все произведение. Таким стержнем в романах Бобровского (а это имело место и в его рассказах) выступает рассказчик, по определению писателя, «хозяин повествования», который и определяет внутреннее единство романа: он свободно соединяет время, пространство, страны, людей, события. Главные герои в его романах ведут себя свободно, говорят открыто, поют, пляшут. Это и есть основной принцип поэтики Бобровского, определяющий систему повествования. Народно-разговорная стихия передается у писателя с помощью неправильных форм, диалектных словообразований, благодаря которым он добивается особой емкости, сочности и образности художественной речи, точности, правдивости, исторического контекста.

**Ключевые слова:** поэтика романов, система повествования, диалектные словообразования, художественные элементы.

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**THE POETICS OF THE NOVELS "LEVIN'S MILL", "LITHUANIAN CLAVIER": LANGUAGE AND  
 SPEECH OF CHARACTERS (ON THE BASIS OF THE WORK BY GERMAN WRITER OF THE MID-XXTH  
 CENTURY JOHANNES BOBROWSKI)**

*Abstract*

The article is devoted to the analysis of the poetics of novels of I. Bobrowski: the principal structuring of artistic elements in the apparent fragmentation, free installation of graphic means. From the first sight, construction of works is spontaneous, there is no internal unity. But, in fact, «building» of each novel is thought out, there is a core around which all work is centered. Such a core in the novels by Bobrowski (and it was taken in his stories), the narrator speaks, as the author defines, «the master of narration», who determines the internal unity of the novel: he freely connects time, space, country, people, and events. The main characters in his novels behave freely, openly say, sing, and dance. This is the main principle of Bobrowskii's poetics, which defines the system of narration. People's conversational element is transferred to the writer using the wrong forms, the dialectal word formations due to which he achieves a special capacity, juiciness and imagery of artistic speech, accuracy, truthfulness, historical context.

**Keywords:** novels' poetics, system of narration, dialectical word formation, artistic elements.

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**Introduction**

The study discusses the importance of understanding of the authors' system analysis.

The poetics of Bobrowski's novels is revealing a true, deep truth about German history and life, with a special rhythmic organization of the describing material makes it possible to talk about a variety of visual techniques of the author. The particular narrative technique, the images, the words make his novels extremely original and unique.

Alfred Kurella says about the novel "Levin's Mill" (the events of the novel are attributed to 1874): "Using language skills and his creative imagination, J. Bobrowski draws a real picture of the life of Western Prussia in this novel, before the onset of a new century and the example of a simple story brings us to the tragic events that occurred in the recent past". [2]

Poetics bears the stamp of genre specificity of Bobrowski's prose, contains and shows a conceptual plan of works, his historical views and understanding of history (such elements as the people's life, his work, his spirit, his creativity, language and so on). Labour Germany comes alive on the pages of the writer's novels, he is giving the word to the common people, those who, in his opinion, are true representatives of its "voice". The element of folk life defines the element of people's spiritual life, folk art, folk language, speech, song, and so on. "I need to read and speak correctly

on the grass-roots language, to the help of which I come in writing of my stories," – was thinking a writer in his memoirs [2].

Undoubtedly, one of the most important aspects in the characterization of the poetics of novels J. Bobrowski is the works' language and characters' speech.

**Theoretical Background of Study**

One of the structural features of the novel "Levin's Mill" is that the author is hiding behind the fact that he depicts, then intervenes in the story, calling to the stage one or the other hero, telling them: "Tell me so that I could see you. Tell me so that we would see you" (And this is directly reflected in the design of the text that statement comes from the third, then from the first person). The writer reveals his attitude to the characters sometimes directly through the author's characteristic, sometimes with a change of intonation, sometimes with a change in the selection of lexical units.

For example, "In general, nothing can be stopped. As there is no restraint kontradancing of my grandfather, who was still in a rage taps with his "henchmen" and when he doesn't already know what to think out, is showing to a gypsy gang a tongue or a fig or back side and shouting obscene words. Nothing, nothing can be stopped. And there are staying, I mean, dancing, together those who are hungry and holy, German Baptists, whose have full cup all – land, livestock, and all good ". These lines indicate that the writer's language

changes sometimes in direct relation to what, or rather whom he speaks. "Bobrowski sought to dialogue between the narrator and the reader, he used not only to form a monologue but a conversational form, message, sought understanding ... Bobrowski believed in the power of word...» [2].

Language in the writer's novels is imaginative, emotional, rich of metaphorical colors:

"For the Tshanekom trees end so that lined the road, and on top of the horse head overlooking the valley. From here the road leads to the village headlong, at first it fits between the left ear and right ear of right horse. To the left of the right ear of the bay, that is, the left horse, there is a church tower, but now between the two ears Pegashki, therefore, the right horse, you can distinguish the village inn, and next to it, closer to the left ear, tiled roof of the school, as well as the time between a house of Gustav, ... converging groups of chestnut and linden trees, hedges and orchards, lilac and elder. But it is no longer fit into the space between the horse's ears" [1].

These lines are striking with the originality comparisons and building themselves demonstrative suggestions: author gives a detailed description of a specific panorama, and the reader begins to see through the eyes of the author the described.

It should be noted that the language novels combines the finest artistic sketches, perfect structure and imagery with coarse expressions, and sometimes just cutting hearing speech elements. The general tone of the novel "The Mill Levin," like his other works, close to the spoken language and conversational tone, the writer seeks to refresh it using folklore – an inexhaustible source of true literature. The story of its construction is as an oral tale, a fantastic profit.

But Bobrowski is not epic narrator, removed from the narrated events, he now and then enters into a conversation with the characters, then merges them, then stepped aside, it encourages, condemns, laughs and does not specify these transitions. Narrator – a simple peasant and saying simple and uncomplicated, and sometimes an educated man, he expounded difficult and surprisingly affordable when it comes to one thing: the assertion of truth, the development and strengthening of relations between the peoples of the net of different cultures.

"Coarseness" of his tongue, reminiscent talk of ordinary people, the language of popular books, comes from a deep knowledge of their national life, a careful reading of their works of folk. The writer was able to eavesdrop on the people of that language with an admixture of jargon, which arises from the merger of the rural and urban slang speech. How, for example, is expressed by an old man from Bobrowski "Mills Levin":

"– Crawl to your Brizensky court, you lanky oaf. They don't give a damn, we are here, for your information, all Germans".

Not only the main character, an old man Bobrowski, roughly speaks of Jew Levin, but the narrator is also not far behind him and echoed:

"And so my grandfather could tell in advance who will do it and who will be there. My right, he says, "[1].

In his novels Bobrowski uses jargon and vocabulary of German:

"Here he is, Satan, and hoarse, anxious cackles. Another step, Feller, and Glinisky exalt his trumpet voice – so much so invitingly that slut sheep reared back behind the barn, ... while the turkeys ... burst into the yard with saber-like shells on them from chains... "[1].

People's conversational element is transferred to the writer using the wrong forms, the dialectal word-by which he achieves a special capacity, juiciness and imagery of artistic speech, accuracy, truthfulness, historical context.

In a conversation, a dialogue, just the description of a writer used short sentences: "My grandfather. The church "oral speed that fits freely in the author's speech. Introduced Lithuanian sounds – «the wolf, canis lupus», «goes to heaven or ksiezyk la lune», language disorders «– rozumien, – says Vayzhmantel, therefore, said, understood" [1], made of mixed German and Polish elements.

Bobrowski was concerned about the literary German and spoke about this in an interview with the Berlin Radio: "I fear for the current state of the language, I find certain stagnation in its development. I try to include the age-old literary German folk expressions, turns of speech, peoples' voices by jargon, just to spice up the German standard language, make it freer, more colorful. I enter short form offerings, commonly used infrequently in German design. I need to correctly read and speak well in the vernacular, to the help of which I seek refuge in writing my stories» [2]. As can be seen from the examples we have given the language setting Bobrowski was true, and when writing his novels. It becomes clear why the author sometimes may be, to a certain extent and abuses vernacular expressions: a lot of them, not only in the dialogue, in the speech of individual characters, but also in the proposals of the narrator. "We have to work on the word" – is often said Bobrowski your friends [2] – that's where the comparisons are rare in novels ("A grandfather, all red in the face as beetroot ..."), infrequent revolutions ("At this Joseph immediately throws: – Grud watery

– Habedank down the violin and bows, he was a proud, the Gypsies ") and others.

It is impossible not to notice some differences in the design of speech elements (compared to the first) in the novel "The Lithuanian piano scores." In terms of proximity to the people's spoken language, of course, "Lithuanian Clavier" occupies the second position. This is quite natural, because the main characters of the novel are two German intelligentsia – a philologist, Professor Voigt, and musician Gaven. Recall one branch of the storyline: Voigt and Gaven are in spiritual opposition to Hitler's order, which is established in their country, to his racist and nationalist propaganda. Continuing a long tradition – it goes back to the days of Herder and Goethe – they are highly revered history and culture of the neighboring Lithuanian people. His feelings they want to express in an opera devoted to the life of the great Lithuanian poet Donelaitis. The main theme of this novel is art, music, poetry, history of neighboring peoples, etc. All this resulted in a more cautious, an exquisite selection of phrases, verbal expressions, as in the story of the narrator and in the dialogues and monologues of the main characters.

"Mr. Voigt, – says scientist Gaven exquisite tone (of course, titles and titles are irrelevant), – at your service ...

– So, the opera – Gaven says, tilting his head to one side as if listening "[1].

It is also appropriate to the frequent use of this novel many rhyming, singing elements, it unites the novel I.Bobrovskogo with Lithuanian culture, namely, its great representative, Kristijonas Donelaitis. The eighth chapter "Lithuanian Clavier" and part of the seventh (a few pages) – are fragments of the idyllic poem "The Seasons" Lithuanian poet, only in the interpretation of the writer, and his autobiography.

Hexameter, in which the poem is manifested in the following lines from the "Lithuanian Clavier" was written by:



"God, have mercy, shorn like sheep,  
we have good bar.  
Groshik last of them ready  
peasant knock.

.....

Brothers, you are at the mercy of the landlords'  
They know their own skin "[1].

The ideological content of the poem and poetics Donelaitis – there is indisputable evidence of its impact on the work of J. Bobrowski: special description serfs – Burasov that operate in a typical environment of serfdom; labor scene; kind of a rich household and ethnographic flavor; colorful and yet ethnographically accurate description Burasov wedding; nature as a single organic background work and activities. The work shows the care of the poet to the national culture (concerns about the language, customs, administration of folklore, ethnography). G. Fence follows characterizes the art form works of I. Bobrowski : "Language is allocated strict order, reminiscent of the lyrics: Greek ode stanza. But, at the same time, he breaks the order of the internal dynamics of the Baroque, while avoiding chaos» [2].

Language of "The Seasons" – simple and easy-to-understand. K. Donelaitis consciously relied on the tonic versification, i.e. foot hexameter consists not depending on the length of syllables, and one stressed syllable to another, without taking into account the number and type of syllables in between. For example:

"Radiates rays, kindling the fire draws light.

But gradually the earth dry out and wither wreaths" [1].

"I think of free rhythm, which he owes to his mentor Klopstock» [2]. The above, in our opinion, explains the reason for the use of national Bobrowski spoken language, national folklore and folklore of the Slavic peoples, finally, stop hexameter (in conversation of Voigt and Storostas) in his novels.

"Poshka leafs through his collection ... Voigt grabs one of the sheets and translates Gaven" (presumably, verse Lithuanian folk songs in the German language), "right-hand man, he beats the rhythm, trying to counter a kind of melody language the ancient rhythms, unusual stretching vowels ... such as the word "sand" sound "a" – there, under the oak, on white sa-a-and "[1].

But I. Bobrowski not only introduces rhyming of song Lithuanian elements, but also gives a description of the national Lithuanian dress:

"Festive dress women, scarves and Lithuanian bonnets, decorated with ribbons aprons" [1].

So much influence Donelaitis poetry in the work of Bobrov that the main characters, and Storostas Professor, and Professor Voigt, improvise in hexameter style. We started with the famous lines edifying digressions included Donelaitis in the poem. Storostas freely recites hexameters, intonation combining modesty and Dobronravov preacher who had undergone many trials, with concealed sarcasm rustic sage:

"Hog, you're kind of, how do you live! Shameless!  
recently

past the yard of your passing, I dirtied it terribly.

Suddenly my light chestnut whinnied and rafters fell  
down from the top,

shattered windows. And three striped pigs

to brood over the huts of striped screeched rushed,

if they are cut, – the hair stood on end from the horror

"[1]!

On Storostas' offer simplify the last line of retreat edifying Voigt is responsible in the same style:

"No, I know not how, but I believe: it is in opera,

and depart only when the gods – and all! – We leave "

That is, Voigt has no intention to depart from the text to the side, he hopes that at this point:

" – Maybe Gaven will do a magic here as a small orchestral accompaniment" [1]

They convinced Voigt, helps music.

Continuing in the spirit of improvisation, Voigt adds:

"It is a pity that Poshka is not here, he could, he was so musical!" [1]

Storostas picks:

"So, we must search the bushes

Honourable colleague.

We need to find him, we even

in the arms of the bride "[1].

In other words, our professors improvise hexameters of his contemporaries, who simply can not find.

In an interview, when asked about individual style, Bobrowski said, "Spiritual ... lives in the language. All language and writing style – it works, poetics, which interact sensuality and spirituality, poetics, which attracts the nation, the society – this expression of the personality of the author» [2].

Thus, the poetics of novels I. Bobrowski, their analysis is a confirmation and continuation of the philosophical and historical views of the writer, who was born on the land border, which is understood as the history of the life and work of the true representatives of the German, Lithuanian and Polish people – artists, poets, priests, teachers, and masters. Johannes Bobrowski seizes rough East Prussian dialect of peasants, knows the language of the people, it goes from the childhood (his knowledge of folk songs of life). I. Bobrowski based on folk tradition. The "Levin's Mill" and "Lithuanian Clavier" the reader is presented identity of national, free from all imitation, folk art: works of ancient peoples, modern folklore. [2]

Being an expert in the history of the German language and literature, he comes to a very important conclusion that true poetry is powered life-giving juices of folk art – it teaches the ability to deeply and truthfully convey feelings, thoughts, experiences, people, and their lives. [1].

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**МЕЖКУЛЬТУРНАЯ КОММУНИКАЦИЯ: ПСИХОЛИНГВИСТИЧЕСКИЙ АСПЕКТ***Аннотация*

*В статье рассматривается язык, как организация речи любого человека в любой ситуации, без которой вообще невозможно охарактеризовать внутреннее строение речевого потока. Язык и есть система ориентиров, необходимая для деятельности в социальном мире. Общение, коммуникация – это в первую очередь не что иное, как способы внесения той или иной коррекции в образ мира собеседника. Чтобы язык мог служить средством общения, за ним должно стоять единое или сходное понимание реальности. И наоборот, единство понимания реальности, и единство согласованности действий, имеют своей предпосылкой возможность адекватного общения. Обязательным компонентом общения является коммуникативный акт, т.е. акт обмена информацией между людьми. Речь, т.е. естественный звуковой язык, выступает важнейшим средством передачи информации, что и определяет эту сторону процесса общения как вербальную коммуникацию. В качестве исходной, задается идея диалога как пространства, в котором совершается обмен информацией. По существу, именно диалог выступает в данном случае системообразующим принципом в рассмотрении проблем языка. Именно здесь наиболее ярко сконцентрирована суть социально-психологического перехода к анализу общения, коммуникации. Индивид по существу «живет» в мире слов Другого, а изучая слова Другого, он изучает «мир» Другого. Таким образом, диалог представляет собой не просто взаимодействие (речевое) с другим человеком, а, в конечном счете, взаимодействие с миром культуры.*

**Ключевые слова:** коммуникация, коммуникативная компетентность, социальные стереотипы, коммуникативный стиль.

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**INTERPERSONAL COMMUNICATION: PSYCHOLINGUISTIC ASPECT***Abstract*

*The article considers language as the organization of the speech of any person in any situation, without which it is impossible to characterize the internal structure of the speech stream. Language is exactly a system of guidelines necessary for the activity in the social world. Communication is primarily nothing but as a way of making one or another correction in the image of the interlocutor's world. In order for a language to serve as a means of communication, it must have a single or a similar understanding of reality behind it. Conversely, the unity of understanding the reality and the unity of coherence presuppose the possibility of adequate communication. A mandatory component of communication is the communicative act, that is, the act of sharing information between people. The speech, i.e. the natural sound language is an important means of conveying information that defines this aspect of the communication process as verbal communication. The idea of dialogue as the space, in which the exchange of information takes place, is defined as initial. Essentially, it is the dialogue that in this case acts as the backbone principle in dealing with problems of language. It is here that the essence of social and psychological transition to the analysis of communication is most visibly concentrated. An individual essentially "lives" in the world of Another person's worlds, and studying the words of this person, he or she studies the "world" of Another person. Thus, the dialogue is not merely the interaction (verbal) with another person, but, ultimately, the interaction with the world of culture.*

**Keywords:** communication, communicative competence, social stereotypes, communicative style.

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**Introduction**

**I**nterpersonal communication is the process of exchanging messages and their interpretation by two or more individuals who come into contact with each other. Interpersonal communication involves a psychological aspect, which regulates and aggravates the process of bilateral exchange of information. Since interpersonal communication is achieved by direct contact between the subjects of communication, in this case there is a possibility of feedback.

Interpersonal communication is reflected in its functions: information, expressive, motivational and social, which gives it a more standard, rational and instrumental character compared with the mass forms of communication.

The basis for the theoretical foundation of interpersonal communication is the theory of speech activity as verbal means of communication play a major role in the process of interpersonal interaction. L. Vygotsky and A. Leontiev considered this activity in terms of psycholinguistic foundations of the behavioral theory. As the key factors of speech communication, they identified motive and purpose. The motive correlates with communicative activity, it serves

as a subject's motivation for activity. The goal is almost always deliberate, while the motive may be understood, but may be non-deliberate. Motive and purpose may be the same when the plan is achieved. In the process of interpersonal communication, it is important to be able to unravel the interlocutor's motive, especially if you the meaning of his or her statements is unclear.

Interpersonal communication can help to change opinions, attitudes of individuals involved in the exchange of information. Social relations are the social base of motives. The motivational basis of interpersonal communication can be studied on the basis of the developed motivational theories. They can be divided into the motivational theories of equilibrium and motivational theories of satisfying the needs. [10, 61-62].

Interpersonal communication can be successful and effective if the communicators have reached the spaced targets to the highest extent, to which their high degree of communicative competence contributes.

Communicative competence in the process of interpersonal communication is manifested in the following:

- the ability to predict the communicative situation, navigate it;
- the ability to find a communicative structure adequate to the subject of communication and implement the communicative intent;
- the ability to analyze one's own psychological potential and the potential of the partner;
- skills self-tuning, self-regulation in communication, including the ability to overcome psychological barriers, remove the unnecessary stress, emotionally adjust to the situation, distribute the efforts in communication.

The American psychologists P. Watzlawick is credited in the description of some properties of communication of great practical importance in the context of interpersonal interaction, called axioms of human communication. The knowledge of these properties allows us to explain what the researchers called pathological communication, i.e., the complications that can lead to difficulties or even deadlocks of interpersonal communication. [1, 184-190].

All communication processes occur in a particular context. Forming the specific context of communication may be the time and place of the meeting, the intention and purpose of dialogue participants, the presence or absence of unauthorized persons, group norms, etc.

The important characteristics of the situation, influencing the behavior of people are the following: familiar – unfamiliar; formal – informal; communication-oriented; surface – deep. There are the following types of situations:

- official events;
- personal interaction with close friends or relatives;
- casual, occasional meetings with friends;
- formal contacts at home and at work;
- conflict and negotiation;
- group discussion.

This classification situation is not unique. E. Berne considers the situation from the perspective of the need to structure time in interpersonal interaction. He proposes to consider the following ways of structuring time: isolation; rituals; pastime; joint activities; games. [1, 340-344]. Another classification of social situations distinguishes three levels of communication depending on the degree of personal involvement of participants in the transformation of relations: social and role; business; intimate and personal. Each level of communication requires appropriate behavior models, ways of interacting. The most important condition of interpersonal communication is the ability of an individual to identify such standard, typical social situations and know how to behave in them. People who are quite educated, can understand the behavior of each other, coordinate their

actions and goals, find common ground and agree. This is a typical situation. There are also difficult situations – the situations of confrontation and expressions of discontent; situations of disapproval or criticism from others. An important aspect of the analysis of interpersonal communication is perception as a process of selection, organization and interpretation of the sensory data.

There are some rules following which will organize the management of one's perception. Rule 1. The process of perception has a personal basis: different people have different perceptions and interpretation of the same signals. Rule 2. If we assume that it is our interpretations that most accurately reflect the reality, we may have difficulties in interpersonal communication. Rule 3. If we allow the vital interests, emotions, needs to "control" our perception, we may skip important messages from other people sent to us.

The formed rules allow the overall process of human perception to identify what belongs to the people's perception of things, that is the perception of each other. The main regulator in the construction of communication is the image of the partner to whom the communication message is sent. During the formation, it is the first impression of the person that is the most important, it can affect the subsequent communication between people.

Social stereotypes are the basis of the formation of the first impression and social stereotyping is the main mechanism of this process. [9, 84]. Social stereotype is a stable representation of any events or people, typical of the ideas of one or another group.

An important characteristic of the communicative competence is the understanding of one's own communicative style and the ability to recognize the partner's style.

The concept of communicative style denotes the usual, sustainable modes of behavior specific to the person that he or she uses when establishing relationships and interactions with others. Analysis of interpersonal interaction styles addressed by Many prominent psychologists – A. Adler, K. Horney, V. Satir, D. Luft, H. Ingham – addressed the analysis of interpersonal interaction styles. These studies identified common patterns of behavior in interpersonal interaction: the willingness to move closer to the people (focus on people; openness); the desire to avoid them (orientation against people, isolation); focus on fight (orientation against people, dominance); the willingness and readiness to obey (demonstration of weakness, self-abasement).

Thus, communication styles are shown as a set of specific actions and skills corresponding to the psychological orientation of the individual.

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## ЭМПИРИЧЕСКОЕ ИЗУЧЕНИЕ ПРОСОДИЧЕСКОЙ ОРГАНИЗАЦИИ ТРОПЕЙЧЕСКИХ СРЕДСТВ В СПОНТАННОЙ ПУБЛИЧНОЙ РЕЧИ

Аннотация

В статье рассматриваются особенности просодической организации тропейческих средств в спонтанной публичной речи, выявленные на основании эмпирического исследования, анализируется роль мелодемы и интонымы в понимании тропов, определяется ценность паузы в формировании и восприятии тропейческих средств, а также изучается влияние просодических факторов на интерпретацию тропов.

**Ключевые слова:** тропейческие средства, интоныма, мелодема, паузация, интонация.

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## THE EMPIRICAL RESEARCH OF PROSODIC ORGANIZATION OF TROPES IN SPONTANEOUS PUBLIC SPEECH

Abstract

The article describes the features of prosodic organization of tropes in spontaneous public speech, identified on the basis of empirical research, and analyzes the role of melody and intonema in the understanding of tropes, determines the value of a pause in the formation and perception of tropes, and studies the effect of prosodic factors on the interpretation of tropes.

**Keywords:** tropes, intonema, melody, pausation, intonation.

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The research of tropes has a long and rich history – from considering it as a semantic, stylistic, semantic and phonetic verbal phenomena to representation of pun and a part of "expressive syntax." In our study, we consider tropes as lingvosemiotic signs resulting from the implementation of natural and artificial semiosis products.

The assumption that there are certain principles of tropes sound arrangement became a private hypothesis of this part of our research. In our opinion, their successful creation and comprehension are facilitated by pausation and intonation, with which each trope is uttered. In addition, in the selection of the material, we proceeded from the thesis that the tropes operating in the oral unprepared public speech is a lingvosemiotic sign in which the correlation between the sign representaments of mental categories of objects/environmental phenomena of reality, belonging to different fields of knowledge, but between which the individual establishes a sufficiently stable connection fixed in language. This specific cognitive algorithm of trope sense formation has a concessive character. The increase of pun semiotic potential is due to the active use of the analytical capabilities of metaphor, manifesting the products of cognitive operations at the linguistic level.

All the tropes extracted from the spontaneous oral speech have been transferred into audio format. The scripts were analyzed in the form of graphs, made in the program Speech Analyser 3.1. After obtaining the necessary charts we used descriptive research method. The dominant method is a nomothetic methodology developed by us (Zubkova, 2011), with an intuitive allocation of language units and mixing the latter into an aggregate.

The main objectives of this part of the experiment are:

- to study of functioning of phonetic tropes in oral public speech;
- to analyze the role of melodema and intonema in the comprehension of tropes;
- to determine the value of pausation in the formation and comprehension of tropes;
- to study the influence of prosodic factors on the trope interpretation.

An important thing noted in the empirical material is a clear prosodic pattern in the use of the trope. We noted that the investigated phenomenon puts various voice parameters

in action (e.g., melodic curve pause before or after the trope, change of tempo, speed, tone, pitch).

The material for the study were scripts of oral spontaneous speech, and their graphical representation. Scripts were made while viewing analytical broadcasts Channel One (Russia), HTB (Russia), the BBC (UK), the CNN (USA), Deutsche Welle (Germany).

It can be noted that the material provided for the viewers of various channels, contains more and more tropes, and their concentration varies depending on the style of the channel as a whole, as well as the plot of the material. Reports of acts of terrorism, wars, accidents are so emotional and tragic, that none of the central Russian TV channels uses additional images. However, the events that are seemingly distant from the average Russian, are usually framed by additional imagery, which aims to appeal to mere human feelings, which help to encourage accessible and clear auxiliary images. At the present moment, the political community is concerned about the results of the British referendum on the withdrawal from the United Europe. According to the results of the referendum, the UK should withdraw from the European Union, such a move Western press called Brexit. Brexit term is being widely used not only in Europe but also in Russia, where the political situation in Europe is under scrutiny. HTB uses a metaphor to emphasize the danger of the proliferation of such separatist moods, comparing Brexit with an infection: "...<необходимо как можно скорее подписать необходимые документы> чтобы на другие страны не распространилась её <Великобритании> инфекция в виде Fexit или Grexit" [HTB, 26.06.2016]. In this passage there is also a deliberate change of term: *Fexit* – from the English *France* + *exit*, *Grexit* – from the English *Greece* + *exit*.

The acoustic parameters of the statements vary, there is an increase in intensity and rising tone on the metaphor "infection", and we note a significant intonation allocation of metaphors in a BBC correspondent speech using the same parameters: "... *How to deal with the Brexit process, how to heal the EU...*" [BBC, 29.06.2016].

In this statement we see the verb "to heal", which shows a comparison of the prevalence of the disease Brexit throughout Europe. A similar model of metaphor intonation arrangement is observed in the following sentence: "*Brussels is known as the capital of compromise*" [BBC, 29.06.2016].

The essence of the phenomena in the EU can be incomprehensible for a those, who is distant from politics, this is why so the First Channel uses detailed comparison of Brexit with a family quarrel: *"Но давайте разберемся в простых и контактных образах. Все было как в семье: жили, радовались, терпели, пилили друг друга, но жили, договаривались, а потом вдруг кто-то пересолит овсянку. И Британия вспыхнула: «Ухожу!» А Брюссель сгоряча: «Ну и уходи, процедуру выхода надо начать немедленно, пересматриваем 80 тысяч документов, подписанных с 1973 года». И оба замерли, не понимая, дальше – что? А дальше – неопределенность. Как-то надо делить детей, имущество, бизнес, друзей, встречаться на саммитках."* [Первый канал, 26.06.2016]. Further on: *"Кэмерон, хотя его и не приглашали, скорее всего, придет в Брюссель в среду. Там на него обрушится ярость и обида брошенного супруга. Впервые из ЕС уходят – до этого было обратное"* [Первый канал, 26.06.2016] Considering the detailed comparison, the data intonation arrangement is very colorful. There is an increase in intensity attributable in the comparison element, accompanied by a falling tone. The question whether such a comparison will help explain politics to a regular citizen remains open, however, the situation is described in a quite comical way.

The UK exit from the EU is not a unanimous decision of all the inhabitants of the Kingdom, on the other hand, British society is very dissociated. To describe the mood in society not only Russian press uses tropes, but also the British: the antithesis, executed rising-falling tone, can be seen in the statement Michael Binion, columnist The Times, speaking about the divergence of views of London and the provinces: *"Я вижу по-настоящему разьединённое королевство"* [НТВ, 26.06.2016].

The referendum results resonated in the United States, the correspondent of НТВ describes the situation in the following way: *"В Соединенных Штатах перспективу выхода Британии из Евросоюза рисовали в основном в мрачных тонах. Америка явно боялась раскола единой Европы и его последствий, прежде всего для себя. Но бежать впереди паровоза и предсказывать результаты никто не спешил"* [НТВ, 26.06.2016]. In this example, the intonation of tropes is carried out according to the rules of realization of final or nonfinal syntagma: the nonfinal syntagma is realized with rising tone, the final – with the falling tone. The pronunciation intensity of tropes is increased. The US television correspondent style is characterized by greater emotionality, supported by rich non-verbal language. Intonation labeling are subjected to not only the tropes, but also non-colored language units. Comparing the UK with the ship in the uncharted waters, CNN correspondent sums up the summit held in Brussels: *"The UK will be sailing solo into uncharted waters"* [CNN, 27.06.2016]. However, despite the fact that the syntagma *The UK will be sailing solo* is not the final one, the usage of final tone carrying the function of attracting the audience's attention is observed, followed by a pause of 0.9 seconds.

It should be noted that a comparison often used in description of family relationships is used in describing the relationship between countries, for example, such a comparison was used at the World Economic Forum, described by Channel One: *"И тут с французской непринужденностью вмешался Саркози в понятных и близких ему образах: у вас с Украиной развод, Европа между вами, и тут Россия должна выступить по-мужски – отменить все свои ответные санкции и ждать взаимности. Корреспондент Первого канала*

*слушал разговоры и пикировки и делал выводы, куда клонят участники этой семейно-политической дискуссии, если призывают Россию быть мужчиной"* [Первый канал, 19.06.2016]. The similar comparison of the countries' breaking up with the divorce occurs in describing Brexit events, for example, a German correspondent of Deutsche Welle says: *"It's like a divorce: Britain is set to leave the EU and they have to divide their belongings"* [Deutsche Welle, 30.06.2016].

Not only political but also sport or, to be more exact, close-to-sport events are described in media with the help of tropic means. In order to notice a large number of metaphors, let's consider the review of the riots after the Euro-2016 football match Russia vs. England: *"Но ведь изначально было понятно: во Францию на чемпионат хлынет вся пена околфутбольная, со всей Европы, и мало не покажется никому", "У западной прессы, точно в фан-зоне на стадионе свои перформансы и кричалки. Российские хулиганы устроили хаос на Евро — вот оно, еще одно доказательство: Россия — агрессор, заговор Москвы!", "Конечно, уроки французского, точнее, все пробелы во французской организации с точки зрения безопасности наши полицейские, которые сейчас работают во Франции, берут на карандаш"* [Первый канал, 19.06.2016].

As a result of our analysis, an increase in the pronunciation intensity and variety of nuclear tones, depending on the position of syntagma in the statement, is observed.

It is proved that any trope, regardless of spontaneity or preparedness of speech will have a special sound form.

These audio-script analysis suggests that the prosodic organization of tropes the pausation contributes to its successful creation, and later its understanding. Furthermore the intonation used in the pronunciation of a particular trope has great importance in its interpretation. Melodic and rhythmical-accentual components are clearly noticed in the formation and understanding of the studied phenomenon.

In the oral form of public speech the analyzed phenomenon is verbalized with pauses in the background before and after it. We can state that pauses marking the tropes in the speech flow will be approximately the same (from a few tenths of a second to a few seconds). The length of such pauses depends on many factors (the theme, the situation of communication, etc.), including the longitudinality of the process of signification and deciphering of the trope.

In addition, we have identified the following feature: at the time of creation of a trope the intonation rises and emotionality of the utterance increases. We emphasize that the melody of utterance doesn't remain constant while pronunciation of a trope, in particular, the most significant linguistic units of humorous utterance are marked with intonema.

Situational efficiency of tropes in public speech is based not only on the distinctive characteristics of the object or phenomenon, allowing to extrapolate signs from the context of everyday communication to the context of public discourse, but also on private demonstrations rhythmic-accentual component. A pause preceding the trope is much shorter than the follow-up pause, which probably leads to the conclusion concerning the time required to addresser to form statements. Due to the implementation of the spontaneity factor when creating a pun in oral speech, the speaker can take a pause to make sure whether the statement is appropriate or not and whether it is necessary to give an explanation.

Moreover, in situations when the speaker uses the tropeic phrase, that can be decrypted in certain situations as pun, due to an error or reservations, the first pause, previous to pun, lasts from 1,1 to 1,4 seconds, and a pause after saying – from 2,1 to 4,3 seconds. Perhaps, in this case, we can assume that the speaker is aware of his reservation, is to rethink the uttered in the context of the continuation of oral communication.

At the same time, the audio script analysis data indicate that in most cases in the oral spontaneous speech authors of puns do not focus the audience's attention on the mistakes or reservations and continue active speech.

Thus, the study of prosodic organization of tropes in oral public speech objectifies the importance of pausation and the role of melody and intonema in their formation and

understanding. We emphasize that the emotive factor leads to an intonation change in the process of pronouncing of an utterance with tropes.

Empirical data have confirmed that the tropes are individual dynamic phenomenon in the situation in the implementation of spontaneous oral public speech, they are a part of living knowledge, which includes professional and cultural knowledge, correlating with naive individual within the lexicon of a native speaker. They actualize the individual experience of readiness to operate a set of versatile prior experience products within the framework of natural and artificial semiosis on the background of the prominent manifestations rhythmic-accentual component of the statements.

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## ОСНОВНЫЕ ЧЕРТЫ МОЛОДЁЖНОГО ЖАРГОНА В СИНХРОНИИ

Аннотация

Статья посвящена характеристике основных черт молодёжного жаргона, рассмотренных в историческом разрезе. Авторы раскрывают и сопоставляют понятия «молодёжный жаргон», «молодёжный сленг», «арго» и анализируют некоторые тенденции в исследовании этих явлений.

**Ключевые слова:** молодёжный жаргон, молодёжный сленг, арго, синхронный анализ, языковые заимствования.

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## MAIN FEATURES OF YOUTH JARGON: SYCHRONIC ANALYSIS

Abstract

The article deals with synchronic analysis of the main characteristic features of youth jargon and their historical determination. The authors disclose and compare such terms as “youth jargon”, “youth slang”, “argot” and analyze some tendencies in their studies.

**Keywords:** youth jargon, youth slang, youthspeak, argot, synchronic analysis, English loan words.

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Language transformations and specific sociolects which include youth jargon as well are widely discussed in scientific literature of recent years. Although modern Russian linguistics – as well as foreign language studies – is closely focused on this phenomenon, informational, social and linguacultural changes are getting to this focus only when they become evident in the everyday, e.g. in casual life of society. Due to the process of rapid “internetization” of society, many language aspects and peculiarities of their usage in youth communication seem to be left unconsidered. The relevance of the problem marked is determined by a growing interest towards some speech behavior peculiarities of the youth being a specific group of modern society. It should be mentioned that value orientation and traditions of youth communication, specific sub-systems, connected with English lexical and terminological systems influence the change of modern language system and that leads to changes in native speaker personality. Scientists now agree with the idea of modern youth jargon being multifunctional, although the description of jargon in general and youth jargon in particular haven't undergone significant changes and moved beyond original definitions none of which is claimed to be generally accepted. The analysis of definitions found in different types of dictionaries shows that jargon is characterized by having its own vocabulary and expressivity of speech patterns but lacking specific phonetic and grammar systems. The variety of lexical items used in the language peculiar to a certain sphere to name real, hypothetical and imaginary objects is determined by a specificity of activities and world model existing in a person's mind at a certain moment, but it always contains the traces of past definitions. Nowadays, many researchers consider jargon and slang to be relative, often understanding jargon as realization (or verbalization) of communication, e.g. as a communicative act or the process of communication.

It is safe to say that today there is a tendency of social groups mixing in terms of growing role of common information spaces (social networks, forums and other means of communication provided by the Internet) in communication. Jargon expressions living in youth subcultural area are easily taken by adults and children. Colloquial language analysis shows that generic lexical items are often transformed into jargons and turn into special state expressions. Reverse process is also possible: a jargon expression becomes a generic one and can be widely used in everyday speech. Obviously, there is no unambiguous divide between jargon expressions and generic words and it is clear

that alongside with a special component there is a variety of relations standing behind this phenomenon which are specific for a certain society as well as for a unique personality of each human being. Apparently, modern linguistics is going through some changes in the aspect of youth jargon considering approach and these changes are being determined by current state of society.

It is pertinent to consider the phenomenon of youth jargon. This phrasing, taken from French lexicology, was first used by Kvitka-Osvonjyanenko in his Russian language novel “Pan Khalyavskiy” (1839) when describing “mysterious language of seminarians”, e.g. the students of theological schools in the 18-19th centuries. In the author's words, seminarians used to add a suffix “us” to each word which turned their speech into “particular conspirators' language”. According to O.A. Anischenko, putting together the words “mysterious” and “conspirators” in that quotation already gives us ground to speak of comparative function of jargon [1]. Written by N.G.Pomalyavskiy in the 19th century, “Seminary sketches” (“Ocherki bursy”) documents the fact of existence of seminarians' language being a set of specific speech patterns an lexical means which distinguish the form of communication of that group from others. Later J. Baudouin de Courtenay would also mention that studying the youth's language, saying it was “secret or half-secret language of students, high school pupils” and some other social groups. Nevertheless, youth speech only draws linguists' attention in the beginning of the 20th century in terms of the school system being reformed with boys and girls studying together. In addition, the revolution and civil war leave a lot of straying children and teenagers whose language is influenced by prison jargon and thieves' cant and that in its turn very soon becomes an inalienable part of school communication. This period is supposed to be the opening phase of youth jargon research [1]. The period though is followed by long down time connected with political conditions and official ban of research activity in this area with the interest brought back only in 1950s. Researchers assume this can be explained by the fact that Russian literary language of that period is characterized by the process of common jargonization determined by the ongoing process of democratization: with compulsory education being launched, not only intellectuals but much more people begin using it. As L.P.Krysin puts it, “at first, jargonization mostly appeared in oral colloquial language (that was marked out by colloquial speech researchers), and then, closer to these days, it became common for the media,

publicistic writing, politicians', deputies', journalists' and even writers' speeches" [4]. Many linguists consider exactly youth jargon to be the leading factor in the process of literary language jargonization. According to V.V.Khimik, the reason for this is that it is precisely the youth "who turn to be originators, excitors of new tendencies in a language" and being the most active part of any society "can exert decisive influence on all the rest members of that society, predetermining the state of the most part of communicative space" [6]. Almost then, in 1960s, a term *slang* comes to a general use in Russian linguistics. Existing from the 18th century in English linguistic tradition, this term denotes a phenomenon distinguished from the 16th century as "a vulgar speech" of criminals (also known as *cant*). The Oxford Dictionary defines *slang* as a vulgar language in its original meaning, from the 19th century used to denote non-literary colloquial speech, neologisms of all types, some special meanings of generic words and so on. As a famous researcher of English uncoded language E. Partridge underlines, the content of slang is highly diverse and can include the words inadmissible for a well-bred Englishman as well as the words widely used in well-educated people's communication, especially the youth [9]. Consequently, slang is supposed to involve all non-standard lexical items, words and state expressions which are absolutely different in point of their stylistic characteristics and usage sphere: criminal jargon expressions (*cant*), professional terms, collocations, colloquialisms, abbreviations and so on [3]. Foreign sociolinguistics accepts the following distinction between the three terms *slang*, *jargon* and *cant*. As it was said before, *slang* is a common term denoting all non-standard lexical items of the language used in everyday life of its native speakers as colloquialisms, whereas *jargon* is one of its forms, mostly (but not necessarily) connected with a professional sphere of a certain social group [7]. Jargon expressions help build up communication more efficiently, identifying social and professional affiliation of a speaker. It is evident, that in English linguistic tradition jargon expressions are practically similized to professional terms, which is at odds with Russian language studies: *jargon* denotes a much wider set of colloquial words. *Cant* and *argot*

are defined as criminal slang rarely used in everyday communication of society and mostly aimed to carry out the function of conspiracy. It is important to add here that the influence of thieves' slang on other sociolects in English tradition is much less vivid, and the usage of argot expressions in the speech of people who are not connected with criminal circles is almost impossible due to its high level of secrecy. In this regard, in English linguistics criminal slang, alongside with *argot* and *cant*, is often called *cryptolect* [7]. Summarizing abovementioned it is necessary to say that the term slang in English linguistics often refers to a) specific speech patterns and lexical items of certain social groups and subcultures, b) generically used lexical items of colloquial nature for informal communication. Apparently, for English lexicography the advantageous question is not the distinction between slang, jargon and argot, but the specificity of the process of transferring words from slang to colloquial speech and defining these two phenomena.

In Russia, the term *slang* becomes more popular in 1980-90s which correlates with the growing popularity of English as a foreign language at that time. E.M.Beregovskaya considers this period to be the third wave of interest towards youth jargon research and associates it with "the era of stagnation in Russia, when suffocating atmosphere of social life gave birth to various youth subcultures and "hippirized" young people invented their own slang as a gesture of protest against official ideology" [2]. According to the researcher, the bright trait of youth jargon at that point in time is English loan words domination which in fact was imitation of western style of behavior. She also appeals not to see only negative side of such phenomenon as "argot, no matter how you call it – jargon, slang, sociolects", because it can be considered as a way of enriching colloquial and literary language. The researcher puts these terms together using them as synonyms and preferring *slang* only in terms of "englization" of youth communication of that time [2]. It certainly satisfies the main demands of modern tendencies in linguistics: youth jargon is still the most flexible language segment being open for loan colloquialisms and constantly enriching the language with neologisms.

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**BBC И EURO NEWS: ДИСКУРС И ИДЕОЛОГИЯ ПРИ ПЕРЕВОДЕ НОВОСТЕЙ***Аннотация*

Цель данного исследования сравнение дискурсивных стратегий используемых двумя международными новостными агентствами Euro News и BBC. Для исследования была использована CDA модель Ван Дайка (7). Было проанализировано 30 примеров международных новостей об Иране и с их переводом на Фарси, полученным с соответствующих сайтов. Для точности исследования была принята во внимание частота лексических единиц (единицы не должны были различаться). На основании дискурсивных стратегий гиперболы, поляризации, неопределенности и эвфемизма было проведено сравнение двух наборов переводов с их источниками. Для сравнения частоты стратегий, применяемых новостными агентствами, также для теста были взяты независимые образцы. Результаты не выявили значительных различий в применяемых дискурсивных стратегиях, за исключением стратегии неопределенности.

**Ключевые слова:** дискурсивные стратегии, дискурс, идеология.

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**BBC VERSUS EURO NEWS: DISCOURSE AND IDEOLOGY IN NEWS TRANSLATION***Abstract*

The present study aimed to compare discursive strategies employed by two international news agencies including Euro News and BBC. Van Dijk's (2004) model of CDA was adopted. Thirty pieces of news about internal affairs of Iran together with their Persian translations were downloaded from the corresponding website, i.e. 30 pieces of English news and their corresponding Persian translations from the Euro News website and 30 pieces of English news with their corresponding translations from the BBC website. The frequency of lexical items was observed to not differ significantly. Two sets of translations were compared to their source texts based on four discursive strategies of hyperbole, polarization, vagueness and euphemism. An independent-samples t-test was conducted to compare the frequency of strategies applied by the two news agencies. Results revealed no significant difference between the two agencies except for the discursive strategy of vagueness.

**Keywords:** discursive Strategies, Discourse, Ideology.

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**1. Introduction**

Translation, as stated by Lefevere (1992), has developed ubiquitously in the world and is perceptibly keeping its development. Translation studies are attached to a wide-ranging domain of fields including literary studies, linguistics, psychology, history and economics. Translation, as rewriting an original text, echoes a specific ideology. Rewriting is focused on manipulation conducted in the service of power serving the fruition of a literature and a society.

Even in the surface, it is clear that translation is much more than finding an equivalent text for the target one. Translation could present new styles, new ideas and new maneuvers. Translation has many goals and varied audiences – and accordingly, a single text could have several different translation versions. In the contemporary world of media, translation is not a scanty linguistic implement in the area of political media but, rather, serves as an instrument of ideological manipulation. People rely on a variety of sources to obtain news about the world, predominantly about their own surroundings. In this regard, they may benefit from internal or foreign news. In the latter case, translation emerges as a means of communication and transfer of ideology.

Iranians could be divided into two groups in terms of how they receive news about Iran. The first group embraces those who have selected the domestic news networks which are typically government-ruled or government-dependent, while the second group includes those who use foreign news sources. In our society, as the observation of the researcher show, it appears that many of those who obtain news from foreign networks have usually a more negative viewpoint to the administration or the government, its policies, and internal affairs. However, those who only benefit from the

domestic networks have higher optimistic viewpoint to the same affairs. Alternatively, some may consider that certain foreign media try to newscast negative propaganda against Iran and exhibit a negative carbon copy of this country to the world.

Accordingly, this study sought to understand whether or not foreign news broadcasting sources, especially news websites, exploit translation as an instrument of ideological manipulation so as to enforce their own story about Iran to different groups of audience; and if yes, in what way and by what means they apply such translation strategies to deliver the news to Persian speaking addressees. Comparing English and Persian versions of news, the study examined a variety of strategies adopted by Euro News and BBC agencies and their paid-translators to manipulate the meaning of a text or set a text with the intention of showing their own intended image of their opposed party to different addressees. Research has shown that BBC has always been pessimistically viewed regarding the manipulation of translated news [2], [6]. This is in line with the renowned term of *BBC's falsification* used in the Iranian political circles as well as media. The major objective of the present study is to understand whether or not the Euro News website, compared to BBC, applies such manipulations. The researcher could not find any seminal research work that can endorse the manipulation of Persian translation in the Euro News website. Also, within the Iranian research circles, no specific internal research was found to have comparatively studied two foreign news agencies in terms of specific news about internal issues of Iran rather than the nuclear issue. Up to the present time, all studies related to the intercession of translation concerning accounts of Iran have been narrowed down to the Iran's government news agencies like ISNA, IRNA, and Jaam-e-Jam; mostly focusing on the Iran's nuclear issue. Nonetheless, the focus of

this study was on events unrelated to nuclear issues with an aim at Euro News network and BBC's account of these events. It was an attempt to understand whether or not these agencies exploit particular translation and framing strategies to lay out their own account of Iran and its administration among different addressees; and how managers of these websites apply different translation and framing strategies when the news is to be offered to Persian speaking addressees.

## 2. Research Question and Hypothesis

The present study was an attempt to answer the following research question:

**RQ:** Is there any statistically significant difference between Euro News and BBC regarding the frequency of ideological strategies employed to transfer a message to audience in translation of political news?

Based on the above question, the following null hypothesis was raised:

**H0:** There is not any statistically significant difference between Euro News and BBC regarding the frequency of ideological strategies employed to transfer a message to audience in translation of political news.

## 3. Background

Translation as a communicative practice can on no occasion be explored without being attentive to its socio-cultural and situational context. With the development of cultural studies in the academic context, the issue of ideology turned out to be an important part of study and statements about ideology increased in many fields [11]. The field of translation studies shows no exception to this universal trend and, by this means, ideology initiates its strongest articulation in language (*ibid*). Behind every single action of the translator, a voluntary act reveals his culture and ideology [1]. In other words, the translator creates political, aesthetic and ideological meaning rather than semantic meaning. Additionally, sporadically it becomes extremely challenging for a translator to validate whether ideological metamorphoses observed between the source text and the target text are fallouts of the translator's subconscious ideological interpretation or his/her intentional ideological intervention [11]. The notion of ideology has been spreading and its introduction to translation studies has elevated the attention from subjectivity, the concept of originality and out-and-out equivalence and enabled researchers to explore some translational phenomena, which might have been misinterpreted (*ibid*). Hence, it could be argued that translation is the practice of rewriting and the decision process, which is a function of certain linguistic and ideological factors. For example, a translator who communistically thinks may translate a germane text positively and express positive concepts and notions, but a translator with a capitalistic viewpoint may render it otherwise. Because of the intricacy of the practice of translation, translators must be cautious, since it is stated that translators are the victims of their ideology as inescapably as the literary critics are (*ibid*). They follow or sporadically challenge the translation norms of the time, by which they are in any event measured (Newmark, 1996). Therefore, it is concluded that, translation, as a bridge between two languages, can never be deliberated on without ideological involvement and it has always been and will be a dwelling for ideological challenges.

In line with foreign research studies, there are many Iranian counterparts. For instance, according to Shojaei and Laheghi [12], translation, therefore, could be defined or assumed as a rewriting practice that is conducted within the context of a target language, culture and ideology in support

of a control factor exercised by the patron. Based on the CDA approach, these researchers compared some news texts from the Wall Street journal and their translations into Farsi done by Jaam-e-Jam newspaper to scrutinize factors used to impose ideology on the process of translation. They applied lexicalization instruments for their analysis. Their results indicated that ideological and political issues are imperative stimuli, which could control the translation materials presented to news readers.

In another attempt, Keshavarz and Alimadadi Zonoozi [10] explored the manipulation of ideology in translation of three English political texts translated by Iranian translators. Their study revealed that all the lexical and grammatical nonconformities used by the Persian translators had been intentionally selected to transfer their ideology. In addition, their macro-analysis showed that the translators demonstrated negative attitudes towards the original texts authors by identifying their blunders and false information about Iran and its affairs.

Shojaei [13] in his research tried to examine and categorize some difficulties in the process of translating inter-lingual idiomatic pairs, and then to offer some theoretic strategies to cope with those problems. Applying the Baker's (1992) classification of difficulties and strategies, the researcher applied investigated some English and the equivalent Turkish (Azeri) along with Persian pairs. The findings indicated that there is no clear-cut and predefined technique to cope with idiomatic expressions, but it is the situation, which determines which strategy to be taken.

Another study carried by Haghshenas (2012) explored the strategies employed by Persian translators to render the symbolic meaning of animals in children's literature. Data of this study in Western and Persian culture were collected from twelve western children books and their Persian translations. Data were ordered in two main domestication and foreignization translation groups, based on the Venuti's [5] categorization of translation strategies, to understand which strategy is more favored among Persian translators of children's literature. The results revealed that most of the Persian translators are inclined to make use of foreignization strategy for translating cultural terms (Haghshenas, 2012).

## 4. Methodology

In the present study, a descriptive-analytic method was employed to fulfill the analytic purposes of the research through adopting Van Dijk's [7] CDA approach. Sixty English texts related to Iran's internal affairs along with their corresponding Persian translations were extracted from Euro News and BBC News websites (thirty pieces of news with the same themes was downloaded from each website). The sampling method was based upon purposeful selection of related texts and documents that characterized the effects of ideology in translation. The rationale behind focusing on political texts was rooted in the context that in political texts ideology could be manifested in its wholesome or purest form. These texts were selected because the theme of the texts was politically controversial; thus, they could likely bear some ideological manipulations in translation. In addition, the texts were neither too long nor out of the scope of the analysis of the research. In the following, some of the news headlines are mentioned:

- Shell caught in money trap with Iran
- Iran's oil production 'slashed' by sanctions
- Iran: New broadcast boss Sarafraz is on European human rights blacklist
- Iran executes woman after 'deeply flawed' investigation

In the present research study, the model provided by Van Dijk [7] was implemented. Van Dijk [7] proposed a list of discursive strategies, among which ‘hyperbole’ (enhancing and exaggerating senses and meanings), ‘euphemism’ (a rhetorical device for polite expressions as an alternative to taboo language), ‘polarization’ (classifying people as belonging to *us* with good qualities and *them* with bad qualities), and ‘vagueness’ (a device for creating doubts) were studied in the present study. The political Persian translation texts from the both sites encompassing an equal number of words (corpus) were downloaded from the websites (more than a total 1000-word corpus which is a common approach used by other researchers was considered). The translated texts were analyzed on the basis of Van Dijk’s [7] model to determine whether or not the discursive structures are ideologically-loaded. To analyze the translations regarding the Van Dijk’s (2004) model, the texts were primarily examined to mark lexical aspects.

To analyze the collected data, first the source texts and their translations were analyzed via a careful comparative/contrastive design based on a sentence-by-sentence reading in line with the elements of Van Dijk’s [7] model and simultaneously the strategies employed to manipulate the source texts were explored. Here, the source texts were critically evaluated in order to discover the structures and the vocabularies on which the BBC as well as the Euro News translators have loaded their ideology. Then all sets of the Euro News translations were compared with their corresponding BBC translations regarding the frequency of framing and discursive strategies. To escalate the reliability of the findings and to make objective and impartial interpretations as much as possible, frequencies and percentages of the discursive structures and framing strategies were calculated and employed in order to systematically realize what proportions of the information extracted from translated texts are obviously manipulated against the corresponding texts related to BBC. The data were analyzed with SPSS using Independent Sample T-Test. In order to obtain the degree of the ‘effect size’ (strength of association) the following formula was used to indicate the relative magnitude of the differences between means, which is known as eta, squared:

- $\text{Eta squared} = t^2/t^2 + (N1 + N2 - 2)$

### 5. Results

Based on the focus of the present study on only four discursive strategies proposed by Van Dijk [7], H01 was divided into 4 sub-hypotheses as follows:

1. There is not any statistically significant difference between Euro News and BBC regarding the frequency of the strategy of polarization employed to transfer a message to audience in translation of political news.
2. There is not any statistically significant difference between Euro News and BBC regarding the frequency of the strategy of vagueness employed to transfer a message to audience in translation of political news.
3. There is not any statistically significant difference between Euro News and BBC regarding the frequency of the strategy of euphemism employed to transfer a message to audience in translation of political news.
4. There is not any statistically significant difference between Euro News and BBC regarding the frequency of the strategy of hyperbole employed to transfer a message to audience in translation of political news.

Before interpreting the data found in the present study, the vocabulary of the original texts together with their corresponding translations were scrutinized. First, the lexical analyses were performed based on Van Dijk’s [7] model of CDA. Accordingly, some ideologically-laden lexical patterns embedded in the intended translations were investigated through a detailed comparison of each source text to its corresponding translation.

In order to go through the analysis of the corpus in a more convenient manner, the translated news were examined by virtue of mentioned categories adopted from the above model in order to uncover the tacit assumptions, beliefs, and value systems constituting ideologies of the target texts producers. These semantic discursive strategies included: hyperbole, polarization, euphemism and vagueness. Therefore, the translated texts were critically analyzed at the level of vocabulary to examine the role of the translators’ lexical choices in the production of the basic discursive strategies, i.e., ideological trends called positive self-presentation and negative other-presentation throughout the corpus. Table 1 represents the frequency and percentage of each discursive strategy in the translated texts.

Table 1 - Frequency and percentage of the discursive strategies at the level of vocabulary in the corpus

Discursive strategies	Euro News		BBC	
	Freq.	Per.	Freq.	Per.
Hyperbole	21	19.81%	18	16.07%
Vagueness	19	17.92%	26	23.21%
Polarization	17	16.03%	18	16.07%
Euphemism	17	16.03%	16	14.28%
Sum of strategies	74	69.81%	78	69.64%
Other	32	30.18%	34	30.35%
Total	106	100%	112	100%

As Table 1 demonstrates, among the discursive strategies extracted from the corpus, for the Euro News Website, hyperbole with the percentage of about 19.81% has the highest frequency (N= 21), and Polarization as well as Euphemism have the lowest percentage (16.03%). Vagueness comprises 17.92% of the strategies. However, for BBC

translations, vagueness has the highest frequency and percentage (26, 23.21%) and euphemism has the lowest frequency and percentage (16, 14.28%). The other two strategies including hyperbole and polarization have 16.07%. The following examples together with those provided in Appendix A represent the nature of such strategies.

Table 2 - Examples of the discursive strategies

Strategy	Source Text	Target Text
Vagueness	death tolls remain unclear	بیشترین تلفات و مجروحان و نیز ویرانی‌های
Hyperbole	is struggling	تقریباً غیرممکن
Euphemism	go nuts	ناراضایتی و اعتراض
Polarization	Friends of Syria meeting ... Iran's isolation	نشست دوستان سوریه و تقابل با ایران

The above (lexical) semantic discursive strategies are employed for the ideological maneuver that is the basic discursive strategy of positive self-presentation and negative other-presentation, and these ideological positions have been

changed in the translated texts. To understand whether or not there is a statistically significant difference between these two news corporations, an independent-samples t-test was conducted. The results are provided in Tables 3 and 4.

Table 3 - Descriptive statistics of the discursive strategies in the corpus

Discursive strategies	News website	N	Mean	Std. Deviation
Polarization	BBC	30	.6000	.49827
	Euro News	30	.5667	.50401
Vagueness	BBC	30	.8667	.34575
	Euro News	30	.6333	.49013
Euphemism	BBC	30	.5333	.50742
	Euro News	30	.5667	.50401
Hyperbole	BBC	30	.6000	.49827
	Euro News	30	.7000	.46609

Table 4 - Results of independent-samples t-test between BBC and Euro News discursive strategies

Discursive strategies	t-test for Equality of Means			
	t	df	Sig. (2-tailed)	Mean Difference
Polarization	.258	58	.798	.03333
Vagueness	2.131	52.133	.038	.23333
Euphemism	-.255	58	.799	-.03333
Hyperbole	-.803	58	.425	-.10000

Results for Polarization: An independent-samples t-test was conducted to compare the frequency of the polarization strategy for Euro News and BBC. There was no significant difference in the frequency of the strategy for Euro News ( $M = 0.56, SD = 0.50$ ) and BBC ( $M = 0.60, SD = 0.49; t(58) = 0.25, p = 0.79$ , two-tailed). According to the results, the null sub-hypothesis is confirmed and “there is not any statistically significant difference between Euro News and BBC regarding the frequency of the strategy of polarization employed to transfer a message to audience in translation of political news”.

Results for Vagueness: An independent-samples t-test was conducted to compare the frequency of the vagueness strategy for Euro News and BBC. There was a significant difference in the frequency of the strategy for Euro News ( $M = 0.63, SD = 0.49$ ) and BBC ( $M = 0.86, SD = 0.34; t(52.13) = 2.13, p = 0.03$ , two-tailed). According to the results, the second null sub-hypothesis is rejected and “there is a statistically significant difference between Euro News and BBC regarding the frequency of the strategy of vagueness employed to transfer a message to audience in translation of political news”.

Results for Euphemism: An independent-samples t-test was conducted to compare the frequency of the euphemism strategy for Euro News and BBC. There was no significant difference in the frequency of the strategy for Euro News ( $M = 0.56, SD = 0.50$ ) and BBC ( $M = 0.53, SD = 0.50; t(58) = -0.25, p = 0.79$ , two-tailed). According to the results, the third null sub-hypothesis is confirmed and “there is not any statistically significant difference between Euro News and BBC regarding the frequency of the strategy of euphemism employed to transfer a message to audience in translation of political news”.

Results for Hyperbole: An independent-samples t-test was conducted to compare the frequency of the hyperbole strategy for Euro News and BBC. There was no significant difference in the frequency of the strategy for Euro News ( $M = 0.70, SD = 0.46$ ) and BBC ( $M = 0.60, SD = 0.49; t(58) = -0.80, p = 0.42$ , two-tailed). According to the results, the fourth null sub-hypothesis is confirmed and “there is not any statistically significant difference between Euro News and BBC regarding the frequency of the strategy of hyperbole employed to transfer a message to audience in translation of political news”.

## 6. Discussion and conclusion

As the above results indicate, the difference between the two news corporations is significant only in the translation strategy of vagueness. Regarding the internal news of Iran, the Euro News website translators and authorities mostly focus on these two strategies in order to convey their message to their audience. Focusing on the definition of this strategy, it is revealed that the use of this technique in this news corporation is not accidental and a complex multi-faceted approach is practiced behind the scene.

Regarding the concept of vagueness which is most frequently seen as the dominant strategy in the Euro News website, it could be argued that such news websites play a strong role in diverting their audience's attention from what they believe is not a matter of focus. They are mastered in creating doubts and uncertainties, which can pave the ground for further maneuvers to feed what they have been established for. In this regard, the finding is consistent with majority of research studies in this area. Using frequent words such as وضعیت نامعلوم، تقریباً، نامشخص etc. confirms this assertion. Studies such as Rahimi and Riasati [11], Shojaei and Laheghi [12], Keshavarz and Alimadadi Zonoozi [10]

and Shojaei [13] stressed the use of special strategies in different genres in order to convey a special concept.

The present study addressed a topic in translation that has recently preoccupied translators and translation researchers all over the world. As media play a major role in shaping individuals' stances and point of views, readers of news items find it a painstaking if such news contains items and terms that may undermine their culture, beliefs, and viewpoints. For this reason, news items may be characterized by managing the source text via using various strategies, which are embedded in translation to make the ideology of the source text as opposed to the ideology of the target readers. The issue of objectivity and subjectivity is subject to the political and ideological dimensions of the authorities who work in the field of translating journalistic texts.

The study investigated the impact of ideology on political texts through identifying the strategies proposed by Van Dijk [7] from English into Persian that encompass

sensitive items. Furthermore, this study endeavored to display how translators could influence news translation. The study pinpointed that there are some manipulative strategies used by translators when they come across news items, which are controversial.

Moreover, it was found that the use of these strategies varies between news corporations since they are sometimes bound by their patrons' policies. The study indicated that since the Euro News and BBC Corporations are highly affected by some special political goals and purposes, the translation produced by their translators are highly affected by those factors as the translators in news agencies are guided by the requirements and guidelines of their institutions. Finally, the study revealed that ideology of the translators was strongly and deliberately intertwined with the target text so that it is rather hard for an ordinary reader to identify the main political purpose behind each single lexical item let alone the whole text.

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Как известно, речь является источником информации о человеке, в том числе о его психологическом состоянии, и соответственно ценнейшим диагностическим инструментом. Одной из важнейших задач современной психодиагностики является диагностирование склонности личности к суициду. Одним из перспективных направлений исследований в этом направлении является анализ речи лиц, совершивших законченный суицид. Однако составление подобных корпусов текстов является сложной научной задачей. В статье описываются корпусы текстов, используемые для исследования особенностей речи суицидентов (преимущественно англоязычные), а также вводится первый подобный корпус текстов на русском языке *RusSuiCorpus*, и намечаются перспективы исследований на его основе.

**Ключевые слова:** корпусная лингвистика, корпусы текстов, суицид, суицидальное поведение, автоматическая обработка текстов.

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CORPUS STUDIES OF SPEECH OF INDIVIDUALS WHO COMMITTED SUICIDES

Abstract

Speech is known to be a source of information about the individual as well as their mental state and thus a valuable diagnostic tool. One of the crucial tasks facing the modern psychodiagnostics is predicting suicidal tendencies. One of the promising fields is analyzing speech of individuals who committed suicides. However, designing such text corpora is a daunting scientific task. The article describes the text corpora employed in studies of the features of speech of individuals who committed suicides (mostly in English) and introduces the first Russian corpus *RusSuiCorpus* and outlines the perspectives for further studies.

**Keywords:** corpus linguistics, text corpora, suicide, suicidal behaviour, automatic text processing.

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**Introduction.** According to the International Health Organization, over 800000 people die of suicides daily, i.e. every 40 seconds there is a suicide and only 30 % of individuals declared their intentions of committing one [5]. Therefore there is a pressing need to develop methods to predict suicidal tendencies and prevent any possible suicide attempts. One of the most valuable diagnostic tool for monitoring individual mental conditions as well as suicidal tendencies is analyzing speech production including its formal grammatical level that cannot be consciously controlled.

**1. Personality profiling based on texts.** Personality profiling using texts has been performed for decades and recently there has been a growing worldwide interest in the problem due to increasing numbers of Internet communications and a need for methods allowing one to recreate an individual's personality (gender, age, education level, native language, psychological traits, etc.) using quantitative analysis of anonymous and pseudoanonymous texts [2; 12].

Psychologists and linguists have traditionally taken the lead in personality profiling using texts. However, the 1990s saw mathematicians and information technology specialists join the effort by actively employing the methods of mathematical statistics, computational linguistics and natural language processing (NLP) in particular for quick processing of large massifs of textual data. Based on the identified correlations between the numerical values of quantifiable linguistic text parameters and authors' characteristics, mathematical models are designed and developed for automatic personality profiling using texts. Formal

grammatical text parameters that cannot be controlled by authors and thus cannot be consciously distorted (function words, POS bigrams and trigrams, etc.) are of particular importance [2]. Note that most research has dealt with English texts.

There have also been attempts to identify mental disorders (depression, schizophrenia, bipolar disorder, etc.) in authors of written texts. As the literature review suggests, content-analysis of speech production does not provide complete information about the psychological status of the individual. Hence Baddeley [6] who analyzed emails showed that depressed individuals used more words describing positive emotions than in the test group probably in this way trying to mask their real feelings. It is quite obvious that in order to identify the psychological state using texts, their different levels besides vocabulary, which is easy to imitate, need to be analyzed.

It is obvious that in order to identify the psychological characteristics as well as suicidal tendencies, a comprehensive psycholinguistic analysis of individual speech production needs to be performed employing the neuropsychological data, neuropsychology of individual differences, neurobiology of suicidal behaviour based on the modern methods of automatic language processing and corpus technologies [4]. Studies of different genres of written speech of suicidal individuals produced at different points of their lives that are used to identify linguistic cues of suicidal behaviour, i.e. changes in different levels of the parameters of texts as cognitive tools as suicidal tendencies progress, compared to the speech production in the test group made up of individuals who have almost identical education levels and

other characteristics as well but did not commit suicides would allow one to develop diagnostic tools to predict suicidal tendencies based on the quantitative parameters of texts.

**2. Text corpora in studies of speech of suicidal individuals.** Scientists dealing with the features of texts by suicidal individuals have mainly analyzed suicidal notes. There are also similar corpora [18] where their formal grammatical characteristics (average sentence length, proportions of different parts of speech, etc.) and content (proportions of words describing positive and negative emotions; time, place, etc.) [13; 17; 19] are analyzed. Mathematical models are also being designed to distinguish between genuine and fake suicide notes using quantitative text parameters [9].

Despite a pressing need to investigate suicide notes, being small, they do not offer opportunities to look at all the features of speech production of suicidal individuals. Therefore scientists have become aware of the importance of analyzing texts of different genres written by individuals who committed suicides compared to those who did not (considering the genre, demographic characteristics, etc.) as well as their dynamics in order to identify changes in the idiosyncrasy as the tragic ending is pending. There are few such studies due to complexities associated with working on research text corpora.

Texts by famous individuals such as writers, poets, musicians are commonly used in research and it is not their natural written speech but their literary texts that are investigated.

In the literature that we have studied the point is made that qualitative methods of analyzing suicide texts employed by psychologists and psychiatrists in particular should be employed in combination with quantitative methods relying on software. Hence in [21] using the LIWC software to compute the proportions of different parts of speech, certain vocabulary groups, etc. in a text [15], it was found that in poetic texts by suicidal individuals written at different periods of time, the pronoun "I" is more frequently used compared to the texts by the test group. As time went by, suicidal individuals were seen to use fewer "we" pronouns as well as interaction verbs (e.g., *talk, share, listen*), but contrary to the common belief, more words describing negative emotions (there were no statistically significant differences between the suicidal individuals and the test group in this parameter). It is argued that the results are consistent with a suicide genesis theory connecting suicidal behaviour with growing alienation from other people.

A study involving about 300 poetic texts by 18 American and Russian suicidal and non-suicidal poets came to be popular in the foreign media even though its methodology is controversial. In particular, it was not original Russian texts but their English translations that were analyzed. Besides, poetic texts are not commonly carefully edited with their investigations sometimes taking years or even decades, which undermines their significance for research.

Original Russian poetic texts by 6 Russian poets (three suicidal and three non-suicidal ones) were examined in a special study by Ch. Davidson [7]. The parameters (nothing is mentioned about the labelling of the texts) were those that according to S. W. Stirman, J. W. Pennebaker [21] differentiate between the texts by suicidal individuals and by the test group. The texts by suicidal individuals were found to contain fewer words describing human interactions. However, the proportions of "I" pronouns (and their indirect forms) in the texts by suicidal individuals were found to increase over time instead of remaining high and the opposite

applied for the test group. There were also differences from the results obtained by S. W. Stirman, J. W. Pennebaker, which suggests that in the context of this issue it is not translated but original texts that are to be analyzed. In addition, unlike S. W. Stirman, J. W. Pennebaker, the author analyzed the number of negations (*not, no*) and established that their proportion increases in the texts by suicidal individuals as opposed to those in the test group as time goes by. Thus he assumes that the results obtained using the texts by authors of different nationalities should be compared.

In [11] using the LIWC and Coh-Metrix software texts by individuals who committed suicides were analyzed and compared with those in the test group and suicidal individuals were found to use more abstract words and fewer words overall, more verbs and fewer words relating to "Death". However, this research has certain limitations: song lyrics are a product of collective mind and are not always relevant for studies of individual idiosyncrasies.

In the paper by Mulholland M., Quinn J. [14] conducted using song lyrics, the objective was to develop a mathematical model to classify texts as belonging to suicidal individuals or the test group, however a lot more text parameters were added (TTR, proportions of some parts of speech, some semantic groups, n-grams). The texts were labelled using the modern automatic language processing tools and a classifier with the accuracy of 70.6% was designed using machine learning. The results show the paramount importance of addressing suicidal risk evaluation based on the quantitative text analysis by means of NLP and mathematical statistics. As the authors are justified in commenting, in order to improve the accuracy of the model, text corpora and a selection of parameters for analysis are to be expanded.

Research corpora are to be expanded due to non-edited (unlike literary) texts that are samples of natural written speech of individuals who committed suicides.

Diaries, letters, Internet communication, interviews by individuals who ended up committing suicides (e.g., see [16]; for a review of similar research see [10]) have been analyzed recently.

Note that the above studies did not make it their objective to design methods for predicting suicidal tendencies based on qualitative analysis of speech production and merely identify statistically significant differences in texts by suicidal and non-suicidal individuals. The major tool for analyzing texts was the LIWC software [8]. Only English texts were analyzed. In addition, in similar studies individual texts are investigated and no corpus linguistics methods are employed, which makes one question how universal the conclusions made are.

**3. Research methods.** Hence as suggested by the literature review, most studies to identify typical features of speech of suicidal individuals using statistical methods and automatic text processing tools have been conducted using English texts. It is obvious that other languages need to be explored as well, in particular Russian. In order to investigate the features of texts by Russian suicidal individuals, the following should be done first:

- designing corpora of texts by individuals who committed suicides. There are presently no such corpora of Russian texts;
- developing the principles of selecting text parameters to study. Note that while doing so, researchers abroad prioritize automatic extraction of their numerical values by means of available software and in some cases of existing psychological theories accounting for suicidal behaviour. The data on neurobiological mechanisms of



suicidal behaviour obtained by scientists at home and abroad are neglected [1; 8];

- choosing an available software or developing one to analyze research text corpora;
- formulating the mathematical statement of the problem.

The corpus of Russian texts *RusSuiCorpus* written by individuals who committed suicides is being compiled. It currently contains texts by 45 individuals aged from 14 to 25, the total volume of the corpus is 200 000 words. All the texts are manually collected and are Internet texts by individuals who committed suicides (searched on social media “Vkontakte” and “Zhivoj Zhurnal”; as most posts on “Vkontakte” contain a lot of non-original material, the corpus is mainly made up of texts from “Zhivoj Zhurnal”, i.e. so-called “death diaries”). The fact that suicides were actually committed was checked by analyzing friends’ comments, media texts, etc.

All the texts are processed using the Russian version of LIWC as well as morphological and syntactic tagging tools [20].

Statistically significant differences between the texts by individuals who committed suicides and those in the test group are being researched and models to distinguish between texts by suicidal and non-suicidal individuals are being designed using machine learning methods. The text corpus *RusPersonality* [3] with metadata with the information about the authors is employed with texts by individual of a certain age being selected. *RusPersonality* contains texts of natural written speech, which makes it suitable for comparison with blogging texts.

**Conclusions.** The methods of corpus linguistics are most important in investigating the features of individuals who committed suicides. Studies to identify the typical features of suicidal individuals would allow us to develop diagnostic tools for evaluating suicidal tendencies based on linguistic analysis of speech production.

The currently designed *RusSuiCorpus* and studies employing it by means of modern software, statistical and machine learning methods would enable us for the first time to obtain the data regarding the features of Russian written speech of individuals who committed suicides and compare the results with those for other languages.

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**ПЕДАГОГИЧЕСКИЙ ДИСКУРС В ЖУРНАЛАХ РУССКОГО ЗАРУБЕЖЬЯ 1920 – 30-Х ГГ. (НА МАТЕРИАЛЕ СТАТЕЙ Н.А. ГАНЦА)**

*Аннотация*

*В статье рассматривается специфика педагогического дискурса в журналах русской эмиграции 1920 – 30-х гг. на примере публикаций Н.А. Ганца в «Современных записках» и «Русской школе за рубежом». Проанализированы особенности этого типа дискурса, реализуемые в нем целевые установки, характер используемой терминологии, дан краткий сопоставительный анализ с педагогическим дискурсом публикаций С.И. Гессена, В.В. Зеньковского и др. авторов «Современных записок».*

**Ключевые слова:** педагогический дискурс, журналы русского зарубежья, Н.А. Ганц, С.И. Гессен, В.В. Зеньковский.

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**PEDAGOGICAL DISCOURSE IN MAGAZINES OF RUSSIAN ÉMIGRÉ COMMUNITY IN 1920–30S (ON THE BASIS OF N. HANS ARTICLES)**

**Abstract**

*The article deals with the characteristic aspects of pedagogical discourse in Russian émigré community magazines in 1920–30s based on N. Hans articles published in “Contemporary Annals” and “Russian School Abroad”. The author analyses specific features of this type of discourse, its aims and the nature of its terminology. It contains brief comparative analysis of pedagogical discourse in publications of S. Hessen, V. Zenkovskiy and other authors who contributed to “Contemporary Annals”.*

**Keywords:** pedagogical discourse, Russian émigré journals, N. Hans, S. Hessen, V. Zenkovskiy.

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**Introduction**

The phenomenon of the “first wave” of the Russian emigration traditionally interests the researchers in the field of modern Russian humanities – from those ones who specialize in Philology and History to scholars in Pedagogy, Political science and Sociology. Once they found themselves outside Russia the representatives of emigration created their own intellectual spaces, which identified and proposed solutions to a number of problems, most important of which included the preservation of national identity of the Russian culture, language and literature, the development of specific methods and techniques of education and upbringing to oppose it to the increasing loss of national identity of the younger generation. Active discussions of these issues at the congresses of NGOs, meetings of groups and associations on the pages of numerous émigré publications, including magazine periodicals became a characteristic feature of the social life of emigration. The formation of special types of emigrant discourse, the content of which is defined through both subject and the platform used for discussion, became the result of the abovementioned discussions.

At the beginning of the 1920s cultural and pedagogical space of the Russian émigré community led to the formation of pedagogical discourse on the pages of émigré publications such as “Latest News”, “Today”, “Contemporary Annals”, “Numbers” etc. and such educational magazines as “Russian School Abroad”, “Bulletin of Educational Bureau of Russian Primary and Secondary Schools Abroad”, “Russian School”,

“Student Herald”, “Herald of Russian Student Christian Movement” and others. They contained the works of such authoritative representatives of psycho-pedagogical ideas as S. Hessen, V. Zenkovskiy, G. Troshin and many other outstanding philosophers, historians, linguists, literary scholars and public figures. This broad discussion of educational problems led to the adoption of specific measures for the development of different levels of education of the Russian emigration, elaboration of programs and curricula, introduction of new disciplines (we should note constant attention to such subjects as the Russian language, Literature, God’s Law, History, Geography, and Singing aimed at the formation of national identity). This was possible only as a result of social consensus, which is why we should consider pedagogical discourse of the Russian diaspora as a much broader phenomenon than just a text immersed in the situation of educational communication [1] and should be defined as a scientific and pedagogical phenomenon.

The publication of Nikolai Hans is a good example of how magazines formed pedagogical discourse abroad and implemented its institutional characteristics. In our article we speak about the works of N. Hans not only due to his professional activity on the pages of literary and social editions, but also due to the fact that he is a rare example of a successful émigré scholar well-known at the international level [2].

In 1923 he released his publication – a review of the first issue of “Russian School Abroad” in the literary and social magazine “Contemporary Annals” which dealt with

pedagogical journalism. The significance of any publication on educational topic in this periodical was greater, because it had bigger readership than any other sector-specific edition.

#### **Main features of the pedagogical discourse of reviews by N. Hans**

The review has a clear motivation and pragmatic orientation, formulated in its first paragraph (“Both individual teachers and non-governmental organisations related to the school realised the necessity of the pedagogical journal which would reflect pedagogical directions and describe the activities of the Russian educational institutions abroad” [3, 434]). This motivation is to introduce readers to the content of the magazine, which is done in a precise and concise review which corresponds to existing scientific principles and the ideology of the journal. It is revealed in a compressed task description by the Editorial Board: «The first task of the new magazine is “to work on the greatest possible association of the Russian foreign émigré schools, Russian émigré teachers”. The second task is the creation of “close, friendly relations among émigré schools”. Finally, the editors wish to closely follow the development of public education in their homeland “behind the fire border”. The editors realise (along with the rest of their homeland) that there is no return to the old school... “But the way to new school is long and difficult. We will search. We are seekers. We have no ready-made formulas. Our motto is free school”» [3, 434-435]. Eloquent characteristics of the journalistic editors’ appeal is verbalized through such figurative-expressive means, as the exclamation, antithesis, metaphor, which attribute imagery to the scientific text and are developed by scientists: the use of reticence, clear and active author’s voice in the interpretation and scientific explanation of the editorial position (“While the editors say that there are no ready-made formulas, their motto indicates that they are ready to search in a well-defined direction, which we can interpret as the implementation and development of free teaching methods. So, without formulas, the editorial has a direction, which will be obviously historically associated with the name of Leo Tolstoy. This is the way we understand their motto” [3, 435]) in the final evaluation of the edition and in the perspective of the magazine as it is seen by the author” <...> the magazine contains serious material on many issues of pedagogy which was very relevant for the Russian émigré teachers. Let us hope that further editions would not only provide information about creative activities in Russian schools abroad and, if possible, in Russia, but would also raise questions about the organisation and curriculum of future school of post-Bolshevik Russia” [3, 436]). As a result, a reader of any level can perceive the text.

#### **Main features of the genre of the pedagogical discourse review of V. Zenkovsky and S. Hessen Review**

V. Zenkovskiy had a certain tendency to publicist reviews (in metaphors, for example: “The book <...> destroys these naive expectations, revealing <...> all the bitter reality, all the plight of the Soviet school” [4, 472]; in gradation: “Such statements <...> do not spare the authors in the eyes of teachers-who support soviet ideas and in our eyes they only weaken the value of the book” [5, 473]) which, to a larger extent, manifests itself the same way it does in the reviews of S. Hessen characterized by accuracy in the use of terminology, scientific argumentation and virtual absence of the emotional impact of the author’s “voice” [6].

#### **Pedagogical discourse of the genre of scientific article of N. Hans**

The position of N. Hans as a researcher of education policy of Alexander I is expressed in the basic thesis of his article about the “inconsistency of democratic unified school with the social system of feudal Russia”: “Consistent policy demanded one of two things: either equality <...> at school which should have

been implemented at the same time with the release of the peasants, or preservation of slavery that would lead to the class system of education. Alexander I <...> left the solution of this dilemma to his brother and successor, who, unfortunately for Russia, chose the second option” [7, 684].

The structural feature of the article is “the text in the text” which is manifested in a clear partitioning into pieces, with headlines that convey the structural disposition of discourse. Descriptive and expressive means are subjected to the requirements of academic presentation, consistency and argumentation in considering different points of view on the problem, the objectivity of findings, confirmed by a number of tables with quantitative indicators of the state of the school system. As a result, the article discourse is perceived on the one hand, as a discourse of independent historical and pedagogical research, component of the author’s model of evolution of the state school policy until the Soviet period, on the other hand – as the basis for predictive scenario of further development of the Soviet school (see: “basic structure of its system has survived all the fluctuations of the Russian policy and can be detected even in the modern Soviet system” 7, 669]).

#### **Pedagogical discourse of the genre of scientific article of V. Zenkovskiy and S. Hessen**

Pedagogical discourse of the scientific articles of V. Zenkovskiy is integrated into his overall paradigm of Christian pedagogy and intentionally contains a clear position of the author in a sharp debate about the role of Church in education (of all levels), in culture, and – in a broader sense – in a person’s life, for example: “And yet, the establishment of “cultural dualism of the system” in the field of schools, the emergence of purely laic (following the theory of “the school of action” by V. Lai – V.K.) and strictly denominational schools (that in fact already exists in a number of countries) it seems to me so inevitable that all disputes against it are pointless” [8, 369]. The author’s “voice”, constant even in a strictly scientific explanation of the opponents position, contains traditional for pedagogy metaphors, antithesis, gradation and transition of the narrative into the meaningful area of ethics and is characteristic of Zenkovskiy’s discourse: “Outside religious communities, living (more or less) in the spirit of their own beliefs, religious school cannot give anything, in the best case they will become a “greenhouse”, where flowers are grown, but they die inevitably as soon as they are brought to the fresh air. The main topic of our time is nor the topic of religious school, neither the topic of religious science or art; it is the topic of new life, of the religious way of life itself. It would be cowardice to ignore this difficult and important question” [8, 374].

Pedagogical discourse of Hessen’s article dedicated to the analysis of the evolution of the Soviet school policy in 1932 is strictly scientific and objectively motivated. Metaphors are used only in some contexts as well as estimating epithets and the text even contains verbalized author’s irony, for example, “a resolute and indiscriminate rejection from new methods”, “feverish territorial expansion of high school <...> took he form of its spreading and attenuation, which by the end of the first Five-Year Plan became so rampant that the Soviet government itself was compelled to take decisive protective actions”, “what it cost, i.e. at the cost of which “cuts” within the school system itself were they bought <...> is explained by none other than N. Krupskaya herself. <...> Impatient Krupskaya” [8, 445, 457, 448-449].

Thus, in the broadest sense, arising from specific school system and its perception by the Russian émigré community in 1920-30s, pedagogical discourse is an institutionally diffuse phenomenon, the result of combining two discourses – scientific (theoretical) and actual teaching discourse with reference to functional journalism. In the specific case of N. Hans it should

be taken into account that he was involved in the formation of pedagogical discourse not only of the Russian diaspora. He was actively involved in the study conducted by the British scientific community investigating pedagogical problems of pedagogical comparative science. Thus, he contributed to the development of

the English language pedagogical discourse of the late 1920s-60s. This way a productive dialogue between the two types of national pedagogical discourses was established, showing a distinct interaction and interpenetration of individual elements. However, this subject requires further study.

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## ЭТИМОЛОГИЯ ОЙКОНИМА «УКЕК» В ЭТНОИСТОРИЧЕСКОМ КОНТЕКСТЕ

Аннотация

*В данной статье предпринята попытка этимологии названия средневекового поволжского города Укека, одного из крупнейших торгово-ремесленных центров Джучиева Улуса, с этноисторических позиций. Исходя из ряда этноисторических предпосылок, автор считает возможным отнести время основания города к болгарскому периоду истории Среднего Поволжья, а сам ойконим, в рамках этой гипотезы, этимологизирует, привлекая данные болгарского языка. Вместе с тем, в статье рассматриваются и альтернативные точки зрения, как на происхождение и этноязыковую принадлежность ойконима «Укек», так и на вопросы возникновения города и его ранней истории.*

**Ключевые слова:** этимология, ойконимия, топонимика, город Укек.

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## ETYMOLOGY OF PLACENAME «UKEK» IN ETHNO HISTORICAL CONTEXT

Abstract

*This article attempts to analyse the etymology of the Volga medieval city name of Ukek, one of the largest trade and craft centers of the Jochi Ulus, from the ethnohistorical perspective. Based on a number of ethnohistorical prerequisites the author considers it possible to refer the time of the city founding to the Bulgar period in the history of the Middle Volga and in the context of this hypothesis claims that the placename itself originates from the Bulgarian language. At the same time, the article considers also the alternative points of view, both on origin and ethnolanguage accessory of placename "Ukek" and on questions of emergence of the city and its early history.*

**Keywords:** etymology, place-naming, toponymy, the Ukek city.

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The main research base for the researcher of medieval toponymy of Middle Volga consists of settlement placenames, due to their frequent usage in different sources and because they are relatively better preserved in toponymic nomenclature of the region. In this paper, we consider the etymology of the name of the Ukek city, which took the form of «Uvek» in the Russian-language variation.

According to the majority of written sources and numismatic materials, the original name of the city sounded like «Ukek». In some sources the spelling of the city name is different from the generally accepted one. In Marco Polo's records, for example, the word «Ukok» is used while Abu-l-Fedy's notes contain the word «Ukak».

River Uvekovka flows in close vicinity of the settlement. The name of the river was, apparently, given by the Russian population because of the ruins of the ancient city, which in those days could still be clearly seen. The following pattern – “ancient nameplace plus hydronym” was common for the Horde, especially, in the Volga Bulgar toponymy; what is more, the majority of the hydronyms were given by the later sedentary population [2]. In this case, however, it is possible that the placename sounded likewise among the Russian population of Ukek during the Horde period, the presence of which in the city was confirmed by the archaeological excavations.

It is traditionally believed that the city of Ukek was founded in the Golden Horde period – primarily because no pre-Mongolian layers were found on the territory of these landmarks during archaeological excavations. However, it should be noted that the excavations dealt with a relatively small area of the town and it is now impossible to conduct full archaeological investigation because of the modern buildings.

Some researchers (among them, such authoritative ones as Bartold V.) have expressed doubts that Ukek was founded by the Mongols on a new, uninhabited site [1]. According to them, the city already existed in the times of Volga Bulgaria.

For one's part, we will add that there is certain historical background to this statement. By the end of the tenth century Volga Bulgars had extended their influence on the lower lands of Volga, up to the Caspian Sea, after the fall of the Khazar Khanate and during the ensuing ethno-political turmoil. Until the Mongol conquest they preserved control of this land despite repeated changes of ethnic environment in the region. The stronghold of the Bulgars in the Caspian region was the city of Saxin, which is well known from the records of Abu Hamid al-Garnati [3]. However, in order to control Volga effectively the Bulgars needed some kind of fortresses across the river, that would remind their north-eastern towns, which bought fur from the northern peoples in the upper reaches of the Kama. Ukek could be one of these fortified settlements. There is every reason to believe that if the city appeared during the Bulgar epoch it retained its Bulgarian name, which could be partially adapted to the Mongolian language or to the later prevailing Kipchak Koine in the Jochi Ulus. The names of numerous Bulgarian towns were preserved after the Mongol conquest. A fortified point in this place was necessary due to frequent robbery of merchant ships. It is known that the name of the modern city, situated on the spot of Ukek – Saratov, existed long before the emergence of the Russian settlement. As a rule, the origin of this placename is connected with the Turkic phrase – «сары тау» – i.e., the “yellow mountain” (if we take into account some phonetic variation, it is possible to read it as «шурэ ту» – “white mountain”). In our opinion, another explanation of the toponym is quite possible – the word might have derived from the Bulgarian «çapat/çарату» – “to rob, plunder, loot”. In the Bulgar period the passing caravans in this area of the Volga route were often attacked by robbers. Later documents suggest that the foundation place of the Russian fortress Saratov had a bad record among trade people, because Cossacks and Nogais often arranged ambush here. Perhaps, this way they adopted the experience of ancient Volga robbers. Given these facts, it seems logical that

the Bulgarian fortress appeared in this area – three centuries later the Russian fortress appeared here for the same reason.

Regarding the origin of the placename “Ukek” itself, the number of papers mark its connection with the ancient Turkic name of the tower, but no original Turkic word is provided. In addition, this version has weak semantic argumentation. If we assume that the city was founded in Bulgarian time, when it probably had noticeable fortifications, then the Bulgarian name would, probably, take the word “fortified tower” as the basis – «маш», which has no evidence. The traditional version claims that the city was founded by the Mongols. But the first Horde cities were poorly fortified or had no fortifications at all. Moreover, in some Bulgarian towns, which continued to exist under the rule of the Mongols, fortifications were destroyed. Therefore, we see no point in relating the origin of the city to the concept of the “tower”.

In our view, the basis of the name “Ukek” is Bulgarian “Ўк” meaning “beginning, a new settlement”. A less probable alternative is a variation of the Bulgarian name translation which derived from the same word, but with a different meaning – “to fall.” The right bank of the Volga River in Saratov region is an area of constant landslides, which still occur nowadays, though there are constant attempts to strengthen the coast. Thus, it can be assumed that in the Bulgar era landslides occurred much more frequently in these areas. The Mongols who came here after the conquest could have adapted the Bulgarian name to their language. The word Ukek can be associated with the Mongolian geographical term “ухэр” meaning “plateau” or “mountain with a flat top”. This term is widely represented in the toponymy of the territories which at different stages were under the influence of the Mongolian ethnic groups. It is enough to provide an example of the name of the alpine Ukok Plateau in the Altai region, famous for its archaeological sites. Our assumption is indirectly confirmed by the fact that, contrary to the common hypothesis about rapid displacement of the Mongolian language at the territory of the Jochi Ulus Kipchak, there is evidence that, at least on the territory of Ukek, Mongolian language functioned until the middle of the fourteenth century. We are talking about one of the most striking records

at the Uvek settlement – manuscripts on birch bark, which is a sample of the medieval Mongolian poetry. [4] It is also necessary to note that the name had undergone Mongolian adaptation, while other Bulgarian names – for example, the placename Bulgar – remained unchanged. In our opinion, the reason for this phenomenon is that the Bulgarian population of the central part of the Volga Bulgaria partially survived during the Mongolian conquest and the population of its southern regions was almost completely wiped out or moved to the sites of upstream Volga. Here it is appropriate to recall the quote of Tatishchev V. from the Russian Chronicles “..lower reach Bulgars have come”; it is related to the military actions of Mongolian troops at the outposts of Volga Bulgaria in the early 30’s of the XIII century. [5] By lower reach Bulgars here, apparently, he means not only Saxin Bulgars, but also all Bulgarian population living in areas located downstream of the Volga as opposed to the central regions of the Volga Bulgaria. In this regard, we believe that these areas (which comprise the vicinity of Ukek) had preserved the memory of the former placenames, but with the overwhelming superiority of foreign language population, they were quickly adapted to the norms of the foreign language; as a result the meaning had changed, becoming a phonetic calque. However, in this case Mongolian calque from the Bulgarian language has adequate meaning, which corresponds to geographical realia, which, in general, is not typical for phonetic calques.

Summing up, I would like to once again highlight the main stages of settlement names formation. The name of the city, which was originally called “a new settlement” by the Bulgars – similar to the Russian “Novgorod, Novinki” was later adapted by the Mongol conquerors as “a mountain with a flat top”; soon there appeared a Horde city. The Russian population, the presence of which is recorded since the Horde times, had changed the name of the city to “Uvek”. At the moment it impossible to determine if the Russian population co-existed with the Mongolian or if it had arisen in the course of the secondary development of city neighborhoods. Thus, we see the following chain of transformations of the placename: Ўк – Укек – Увек.

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## ЛИНГВОКУЛЬТУРНАЯ ИНТЕРФЕРЕНЦИЯ В ПОЛИЛИНГВАЛЬНОМ ОБУЧЕНИИ

Аннотация

Статья посвящена рассмотрению межъязыковых и межкультурных процессов, сопровождающих изучение нескольких языков в искусственной среде. Понятия интерференции и трансференции языковых явлений, выдвинутые теориями билингвизма, подлежат пересмотру и расширению в контексте понимания современных задач языкового образования. Лингвокультурная интерференция является важным фактором становления полилингвальной личности, коммуникативная компетентность которой формируется на основе нескольких языковых и культурных систем, взаимодействующих друг с другом.

**Ключевые слова:** билингвизм, лингвокультурная интерференция, обучение второму иностранному языку.

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## LANGUAGE AND CULTURE INTERFERENCE IN PLURILINGUAL EDUCATION

Abstract

The article deals with interlingual phenomena that occur in the process of multiple language acquisition in a learning environment. The notions of language interference and transfer put forward by the theories of bilingualism, give useful insights when applied to the modern day educational trends. Language and culture interference is an important aspect to be considered with regard to teaching of plurilingual learners, whose communicative competence is formed on the basis of several linguistic and cultural systems that interact with each other and exert mutual influence.

**Keywords:** bilingualism, language and culture interference, third language acquisition.

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An increasing demand of the modern world consists in the necessity to have a command of more than a single foreign language (FL), this way enabling them to become full-fledged members/users of the globalized reality who can adequately perform their roles in the information community we all share today. Does learning several languages merely involve acquiring necessary knowledge, skills and competencies in respective languages and adding them together? Research tends to disagree with such an assumption. A very strong case has been made for the opinion that communicative competences in several languages cannot co-exist in the learners' minds separately from each other, but rather they exert mutual influence and form various joint patterns that can either hinder or be conducive to the learning process. A multiple language speaker's communicative competence seems to go far beyond being a sum of respective competences in several languages. It is a product of collective experience acquired by an individual as a result of their exposure to all linguocultures they are involved with, including their native one.

Bearing this in mind, it is of great relevance and interest to have a closer look at the processes taking place at the intersections of a variety of linguocultural patterns in the mind of a learner. Addressing them in a multiple language classroom could entail significant implications for the effectiveness of teaching a third (or further) language.

Half a century ago the theories of bilingualism formulated by U. Weinreich and E. Haugen in their seminal works [8], [5], proposed to employ the notions of transfer and interference to describe various interactive occurrences that take place in the learner's mind between multiple linguocultural systems. The distinguishing criteria between these two groups of phenomena lies the nature of their influence on the learning process: interference describing negative effects, transfer – positive ones. These initial ideas gave an immense impetus for further multilingual research both abroad and at home, such as a comprehensive study and classification of interlingual and intralingual processes developed by N. Bagramova [1]. Interlingual processes describe interactions between several languages of the

speaker, whereas intralingual ones cover the phenomena taking place within one language between its various elements.

In general terms, interference might be defined as deviation from linguocultural norms caused by one language influencing another. For a while the leading opinion suggested the first (mother) language (L1) have the leading effect onto the processes taking place in the second and further language (FL1/FL2+), but later research has made a valid point of it not always being the case. At the turn of the century many linguists argued that the impact of FL1 on the learner's FL2+ is more prominent than that of one's L1 [2].

While language interference has long been the object of academic interest, interference of cultural phenomena remains relatively unresearched, despite the generally recognized hypothesis of cultural phenomena associated with different linguocultures interacting and correlating no less than language systems do. The difficulty defining, classifying and examining culture interference (CI) can be explained by the nature of this notion. The fact is its principal difference from what we can call the "direct" type of interference, speaking in terms of the classification proposed by V. Rosenzweig [4]. Direct ('pryamaya') interference involves such deviation from language norms that explicitly manifests itself in lexical, grammatical or phonetic mistakes, while indirect interference ('kosvennaya') that CI can be associated with, is rather more subtle and challenging for an external observer. Deviations from cultural norms stem from the lack of authentic experience and reveal themselves not so much in the language system as at the level of usage, hardly leading to any distortion of culture-specific information but rather not using it to the same degree a native speaker does.

When analyzing the 'indirectness' of CI, it would be useful to have a closer look at more recent research in the area of culture didactics. One of the most challenging issues to address in the area of culture didactics is the limits and the structure of cultural content to make it both sufficient and attainable for an FL classroom. R. Milrood undertakes an attempt to specify the content of culture teaching by subdividing it into five components: culture elements, culture

manifestations, culture indicators, culture facts, and culture dimensions [3, 137-138]. This structure is built on the principle “from the most explicit to the most implicit” and is graphically presented by the author in the shape of a pyramid, at the foundation of which we find “culture dimensions”, whereas its peak is made up of “culture elements”. An association that immediately springs to mind is an iceberg, of which we can only see the top part – culture elements and culture manifestations. The distinguishing feature between these two groups is that the “elements” can be learnt from various sources, not necessarily involving direct contact with the target language environment, whereas culture manifestations are the observations of the learner, as well as their cultural experiences, made in contact with native speakers. The lower section of this ‘iceberg’ is made up of less visible, less observable elements – culture indicators, facts, and dimensions, which reflect habits/preferences, values/norms, and most general cultural features respectively. The closer we get to the bottom of this pyramid, the more complex are the instances of possible CI.

To further develop this point, let us turn to a Western ethnographic view on culture learning. P. Riley, for instance, believes all knowledge of culture to consist of three major groups: know-that (native speakers’ values and beliefs), know-of (their informedness of what is currently happening in their sociocultural community) and know-how (their skills and competencies of how to speak and act in accordance with cultural norms) [7: 40-41].

Identifying the main aspects of cultural information that is to be acquired in the course of learning a third language is crucial to identifying the areas of potential CI. Just an overview of classifications of culture-specific content applied to the process of language learning and teaching, gives an idea of the kind of knowledge, skills, and abilities students should acquire in order to become effective participants of intercultural communication, such as knowledge of culture-specific information, interpersonal and intercultural communicative skills based on real-life experience, and an acquired ability of interpreting actions of speakers of your own and other cultures. An important addition to this list

could be the awareness of the possible risks of CI at every level – from cultural elements explicitly stated in a given discourse to underlying cultural values.

One last remark to be made here with regard to multiple language learners – not natural multilinguals, but those acquiring several FLs in a classroom environment – is the significance of the fact that the acquisition of multiple FLs does not take place at the same pace or time. In Russia a standard practice involves starting to learn FL2 once a certain level of fluency has already been attained in FL1. Thus a difference between proficiency levels in respective foreign languages seems unavoidable. Apart from linguistic proficiency, we need to address the matter of culture proficiency, which inevitably, will be higher for the linguoculture which the learner has had more exposure to. An urgent need to address the discrepancy between linguistic and cultural proficiency levels was convincingly stated by C. Hoffmann when exploring the matters of bilingualism at the threshold of the 21st century. Namely, she argued “the more fluent the bilingual becomes, the fewer allowances will be made and the less tolerant the native speakers of the other language will be of violations of cultural assumptions” [6, 31]. Despite the fact that the author refrains from naming it cultural interference, this is exactly how we perceive the above-mentioned “violations”, namely as an attempt to compensate for the knowledge, skills, and abilities one might lack by either substituting (or even transforming) them with those at your immediate disposal, or giving preference to the structures more predominant in your mentality.

The current educational trend equally has to do with the understanding of an absolute indispensability of plural language acquisition as well as the gradual recognition of the nature of plurilingualism, which should result in the development of teaching mechanisms and tools to help learners of more than one FL to strategically manage the imbalance between various degrees of fluency in linguocultures they are exposed to. We believe that the further exploration of the processes of cultural and linguistic interference could provide invaluable insights for the teaching of language and culture in a plurilingual classroom.

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### Text linguistics. Discourse analysis (UDC 81`42)

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#### ПРЕДСТАВЛЕНИЕ КОСВЕННОГО ХАРАКТЕРА РЕЧЕВОГО АКТА В ОФИЦИАЛЬНО-ДЕЛОВОЙ КОРРЕСПОНДЕНЦИИ

*Аннотация*

Данная статья посвящена исследованию официально-деловой, или деловой, корреспонденции, которая в отличие от ряда иных подсистем официально-делового стиля представляет собой фактический материал для специального исследования в аспекте прямых и косвенных речевых актов. К проведению такого исследования побуждают два взаимосвязанных условия: эмпирическое и теоретическое: 1) в соответствующей корреспонденции даже первичное наблюдение намечает речевую специфику; 2) эта эмпирическая специфика представляет собой предпосылку для категориальной верификации, которую поддерживает потребность познавательного выравнивания, позволяющего более полно соотнести данную корреспонденцию с иными подсистемами и подстилями официально-делового стиля. Отмеченное гносеологическое обстоятельство служит основанием для постановки задачи – охарактеризовать представление косвенного характера речевого акта в деловой переписке. Базовым эмпирическим материалом является деловой документооборот вузов Юга России, связанный с координацией международных научно-образовательных проектов и программ в 2009-2015 гг.

**Ключевые слова:** Косвенный речевой акт, бехабитив, экспрессив, комиссив, официальная / деловая корреспонденция, деловая коммуникация.

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#### THE REPRESENTATION OF INDIRECT SPEECH ACTS IN THE OFFICIAL CORRESPONDENCE

*Abstract*

The article discusses official or business correspondence which unlike a number of other subsystems of the official style represents the actual material for a special research in the aspect of direct and indirect speech acts. The article is motivated by two interconnected empirical and theoretical conditions. The noted gnoseological circumstance forms the basis for a problem definition that implies characterization of representation of the indirect character of speech acts in the business correspondence. The basic empirical material comprises the business document flow of higher education institutions of the South of Russia connected with the coordination of several international scientific and educational projects in 2009-2015.

**Keywords:** Indirect speech act, behabitive, expressive, commissive, official / business correspondence, business communication.

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Two interconnected conditions (empirical and theoretical) induce to research the official / business correspondence in the aspect of direct and indirect speech acts (DSA / ISA), as (1) here even the primary supervision points out the speech-act specifics, and (2) it is the premise for categorical verification. The last supports the requirement of informative alignment, which allows correlating this correspondence to other subsystems and substyles of the official style.

Those means which initially express the emotional attitude are rather indicative in the official material, for example, such expression of politeness as: “*Yours faithfully*”, used in combination with such addresses as “*Dear Sir / Sirs / Sir*” or “*Madam*” and “*Yours sincerely*” in combination with some personal addresses. The representation of sincerity and geniality (“*faithfully*”, “*sincerely*”) is characterized in a complex: (1) it is a part of a standard formula whose meaning

is far from the sphere of warm passions; (2) the reference value is not devastated completely as it has “a trace of the relation to business” (Клюев, 2004, 77) from the sender as a person. So, some indirect signs of the expressive are defined in the SA of the direct behabitive (an etiquette formula).

It is possible to explain the system of such facts by the correlation of SA and the intentions corresponding to them. First of all, phatic, informational and imperative intentions are realized in texts of business correspondence, referring to the known global purposes of communication of reporting and getting information as well as reaching the perlocutionary effect [1, 62]. For example: «<...> *Dear James* <...> *I have pleasure* in inviting you to attend our special conference <...> *Yours sincerely* <...>» – here we can observe the unity of ways of indirect representation of the expressive. The strengthened determination and expanded addressing are obvious: by

calling the addressee, the author suggests to reach other ones who will be potentially interested in the offered educational and business services. Thus, the leading speech-act sign comprises the specific business intention and its lingvopragmatic standard, whose necessary "pragmatic partner" is a unit, which initially expresses emotions. The essence and effect of such communication can be lost without it. Moreover, its absence leads to the excessive formalization which literally pushes away business partners from their communication, generating a dangerous process of impersonalization. The blurring of the emotional sense in the unit and its initial existence act as means which are in the relations of mutual balance. The three allocated units belong to one semantic sphere, but their unity is deprived of repetition and tautologies. The linear expansion of the discourse is characterized by two linearly strong positions – initial and final; such frame strengthens the indirect expression. In general, ISA is provided in three main ways: through (1) the basis on the system semantic relations, (2) expanded addressing and (3) strengthened determination.

We believe that three characteristics of the similar material deserve special attention in the categorical aspect. First, it is necessary to explain the demand in the rational sphere of means of emotional expression. Secondly, the correlation of this phenomenon to the essence of ISA turns out to be significant. Thirdly, this phenomenon seems actual for the official business speech, too.

The first characteristic is actually explanatory. We think it is possible to explain the revealed feature on the basis of generality of the emotional plan which has recently been comprehended in the linguistic aspect [3]; [9]. This generality is supplemented by the deep interrelation between emotions and other moral, national and cultural aspects. To a certain extent, they are subjects to the linguistic categorization in linguistic ethics [7] and linguistic national culturology which strengthen the systemic demand of the emotional plan.

The modern, insufficiently studied interaction of linguistic cultures directly corresponds to the studied subsystem, for example, the development of the genre of congratulatory letter in Russian business communication due to the borrowing in the tradition of European and American business communications.

The second characteristic concerns the correlation between the essence of ISA and the demand of the emotional plan. Such correlation is based on the growing specification of indirect ways of representation of communicative and pragmatic signs [6], [8], [4], [10, 499].

The third characteristic is the expanded importance of the emotional plan. It is relevant for the official business speech as a dynamic system and even for the emphasis of the rational basis in the language on the whole [11]. Such approach is categorically interfaced to the metodologization at which the official is defined as "the formalization of national life" [2, 183], [12].

So, in our opinion, the mentioned above specified characteristics can find their fixing in concrete ways of realization of the linguistic systemacity.

In our opinion, it is necessary to specify what material needs to be referred to business communication. As a rule, the following three types of letters usually correspond to it: "Taking into account the communicative status or category of addressing business letters ... can be divided into official, unofficial and business letters of informal nature" [1, 41].

Here it is necessary to emphasize that the distinction between unofficiality and informality is planned only in the most general view, and therefore can become debatable.

Such classification is specified by some linguists as follows: "It is offered to carry those letters where the management of higher education institution (the rector, the vice rector) acts as the sender and/or the addressee of official letters. This group of letters put into practice the main macrointentions stated above at the level of top management, i.e. at the level of adoption of macrodecisions where leaders are as practice of our research shows, phatic and regulatory macrointentions" [1, 43]. Further, the bases of classification are complex: "The group of unofficial letters is constituted by letters of working nature at the level of deans, the faculty. To such correspondence with foreign citizens belongs too, as potential users of scientific and educational services".

So, they consider such letters in which the operational working questions or questions relating to prospects of interaction in various directions are raised. The group of letters between the coordinators of cooperation having the identical social status is referred to business letters of informal nature. There, purposes and tasks of business discourse are implemented both by taking into account institutional characteristics of communication and interpersonal nature of the relations. "In the letters of the third category, the interpersonal nature of the relations shows the specifics at the level of the choice of subjects of communication and language options of the speech use" [1].

However it is still unclear, why correspondence between coordinators belongs to one group, and between deans – to another (respectively to informal and to unofficial ones).

In our opinion, refining is possible only by taking into account ISA. The differentiation of the allocated types of the business letter really can rely on one leading sign, and not just on a combination. This sign implies the usage of indirect nature of SA. In official letters, the indirect nature is provided minimum. On other "pole" of this classification, signs of ISA can dominate and vary in informal letters. In the unofficial letters, which are intermediate in classification, the indirect nature of SA is usually provided, but similarly and in balance with signs of DSA. When we take into account the sign revealed by us, another aspect of classification – structural – becomes stronger. Signs of the letters analyzed in a business discourse allow speaking about two main structural types: these are the regulated (standard) and non-regulated letters.

In the analyzed material, the representation of the indirect character of SA is connected with the interaction between the appositional types of acts: on the one hand, the expressive, and, on the other, the commissive, directive or behabitive. The expressive is presented indirectly by those properties which are compatible to the directly expressed signs of other speech-act forms and types. Such combination of the indirect and direct characters of SA optimizes the business communication.

We also should mention the unity of contrast pragmatic characteristics, i.e. the rational affirmation for the standard success and emotional colouring. The system nature of the connection between the remote signs closely fastens such indirect speech-act integration. And, therefore, the official correspondence's steady elements are corresponding units and complexes which differ in some special pragmatic efficiency.

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