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Text linguistics. Discourse analysis (UDC 81`42)

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ПРОБЛЕМА СЛИЯНИЯ ТРИГГЕР/КОНТЕКСТ ПРИ ПЕРЕВОДЕ ОТРЫВКОВ ТЕКСТА С ЮМОРИСТИЧЕСКИМ ЭФФЕКТОМ*Аннотация*

В статье, которая затрагивает сферу перевода, рассматривается проблема слияния триггеров и контекстов в рамках смежных отрывков с юмористическим эффектом. В отличие от других работ, посвященных исследованиям юмора в рамках представленной парадигмы, где обычно материалом для анализа являются тексты шуток и анекдотов, и как правило наличествует только один триггер, в данной статье представлен анализ отрывков в рамках литературного произведения большего объема. В статье наглядно представлены варианты расположения триггеров на небольшом фрагменте художественного текста. Помимо этого, схематично показаны возможные комбинации взаимодействия контекста и триггера в целостном тексте. Спаянность и взаимозависимость рассматриваемых элементов могут существенно затруднять работу переводчика, поскольку влияют как на распознавание отрывков с юмористическим эффектом, так и на их перекодировку. Анализ возможных комбинаций триггер/контекст позволит переводчику не только увидеть нужные единицы перевода, но и выбрать необходимую стратегию. Автор считает, что вариации не являются специфической областью для конкретной лингвокультуры, но их комбинация и частота могут свидетельствовать об авторском идиостиле.

Ключевые слова: перевод, триггер, контекст, отрывок с юмористическим эффектом.

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TRIGGER/CONTEXT COHESION WITHIN HUMOROUS EXTRACTS AS A PROBLEM OF TRANSLATION*Abstract*

The article centered around translation studies discusses the problem of trigger/context cohesion in contiguous extracts with a humorous effect. In contrast to other papers exploring humour within the reviewed paradigm which mostly focus on humour in jokes and anecdotes with one trigger only, this paper analyses such extracts within the literary writing of a bigger size. The article illustrates trigger arrangements through the example of a text fragment and shows some possible combinations of trigger/context correlation in an integral text. The cohesion and interdependence of the elements under discussion can complicate the work of a translator, because they do not only influence the identification of the extracts with humorous effect, but the translation as well. The analysis of possible trigger/context combinations provides translators with knowledge how to detect these specific units of translation and helps them choose an appropriate translation strategy. The author of the paper assumes that possible variants are not specific to the certain linguaculture, but their combination and frequency may demonstrate the author's idiosyncrasy.

Keywords: translation, trigger, context, extracts with humorous effect.

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The process of globalization and erasing boundaries between cultures enhance the importance of the sphere of translation. People enjoy reading stories and novels written in foreign languages, discovering new things about other cultures. But they do not like to be limited by a language barrier, so they tend to study languages or try to get acquainted with targeted works by means of translation. That's why humour as an inherent part of the society and literature could be a point to face challenge. From this perspective, the importance of humour studies and translation research of extracts with a humorous effect is beyond doubt.

It should be admitted that «the area of humour and translation has not always been so popular in academia. Before the mid-nineties academic literature on the subject was scarce and often more anecdotal than scholarly in nature» [2]. However, at present this sphere «has become a popular subject for postgraduate dissertations in the field of Translation Studies» [1].

Theoretical background

In this paper we regard the term 'humour' in the broadest sense. According to S. Attardo, the scholars dealing with humour studies usually use the term humor as a generic one: «as an umbrella term encompassing programmatically all the semantic field of humor and humorous forms» [6, p. 166]. Nevertheless, it should be noted that «there is no terminological agreement among different researchers» on

the point [8, p. 8]. We believe a text may be characterized as a single-joke-carrying-text if, after Viktor Raskin, it «is compatible, fully or in part, with two different scripts; the two scripts with which the text is compatible are opposite (...). The two scripts with which some text is compatible are said to overlap fully or in part in this text» [8, p. 99].

Usually scholars pay attention to the so called 'single-joke texts', that is anecdotes or mere jokes. A certain amount of research of that kind is devoted to the problem of text structure or the problem of cohesion in humorous texts. For example, Wei Liu analyzes humour in cohesive devices, stating that «understanding humour and analyzing humour with cohesion is new to most of us» [9, p. 90]. The author regards different devices, such as substitution or ellipsis, from the angle of cohesion, but not for translation purposes.

V. Raskin and S. Attardo deal with some structural problems of humorous texts, regarding the position and the sequencing of jab/punch lines, introducing terms like «strand», «combs» and «bridges» for a specific order of these lines, etc. They note the importance of future research on the issue: «The configurations of lines and the nature of the strands and/or stacks can be then analyzed to reveal aspects of the humorous element of the text (and in some cases, of the text itself)» [5, p. 79].

For the purpose of translation, a grounding of a special structural element – the minimal part of a text that has to be decoded and then recoded immediately – is an essential issue,

so we call this part an ‘extract with humorous effect’ that consists of a trigger and a context. We do not employ such terms as ‘narratives’ and ‘micronarratives’ (as Attardo does), since they have their specified meanings in the Russian linguistics.

The term ‘extract with humorous effect’ is used here by contrast to the term ‘joke’, which is usually used for the special type of the text that is too short, specific in function and has no connection with the bigger text. We believe the term is more appropriate to deal with in the context of translation as we have to isolate united elements of the text which a translator could work with.

The structure of a novel or a story is complex. Analyzing narratives and micronarratives, S. Attardo raises the question of the sophisticated borderlines, claiming that «deciding when one narrative ends and the other(s) begins is however far from trivial» [5, p. 81].

After V. Raskin, we employ the term ‘trigger’ to denote the element of an extract that has something to switch the first script to the second one. We do not distinguish between different types of trigger elements, such as punch lines or jab lines because they differ only in position and «semantically speaking they are identical objects» [5, p. 82].

The direction of the study is multidiscipline in general but the key approach is the cognitive one. In translation studies, it is the principal approach nowadays because of the general comprehension that this special sphere of knowledge could help scholars and translators to move beyond the stereotyped understanding of the translation process.

Methods and materials

Alongside general methods that are applied for this type of research, such as observation, deduction, etc, we used some specific methods. For example, the continuous sampling method was used to find out the extracts with a humorous effect in general; to differentiate between trigger and context we applied such methods as a method of immediate constituent and semantic analyses.

The extracts chosen for the research have been compared and contrasted with the purpose of exposing any similarities or differences in trigger/context distribution in the original text and in translation. Therefore, the method of distributional analyses was also helpful for this aim.

For the paper we have analyzed the texts of two novels

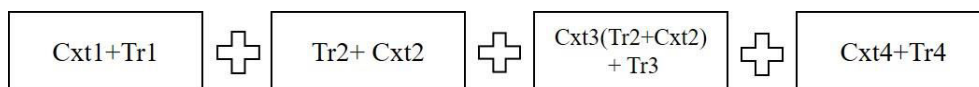


Fig. 1 – trigger/context cohesion

As we see, although the trigger normally follows the context, it can also precede it. It is of vital importance to understand this fact and to preserve it in translation.

Moreover, there could be a scheme when a trigger of a preceding extract is a context for the following one, or the combination Tr+Cxt of one extract may serve as a context for another one, as we observe in the example mentioned above.

Translation challenge

Analyzing the translations, we concluded that a trigger/context cohesion is preserved in both translations, which is the most obvious decision and strategy of the translators. The place of the trigger and context is not a translation problem, as we realized after examining the original text and the translations. Here the specific position of each trigger and each context limits variability within the

written by Douglas Adams [3], [4] and two Russian translations of each of those extracts [1], [2].

Trigger/context cohesion

At first sight, the following example seems to be a coherent and humorously homogenous text. However, when analyzing it in details a lot of nuances could be elicited.

Perhaps it would save time if he went back to get his car, but then again it was only a short distance, and he had a tremendous propensity for getting lost when driving. This was largely because of his method of "Zen" navigation, which was simply to find any car that looked as if it knew where it was going and follow it. The results were more often surprising than successful, but he felt it was worth it for the sake of the few occasions when it was both. [4, p. 35]

The extract is rather complicated because of its syntactical entity – it is formed as one sentence. But another point should be taken into account – humorous effect could be expressed by all types of language means: a morpheme, lexeme, word-combination, part of a sentence, a whole sentence, a passage and a text in general.

Thus, speaking in terms of «trigger-context» area, we can observe that there are at least four extracts of different structure in the given text, and each extract is built with the help of an individual type of logical mechanism.

Marking the part of a text which is a trigger with ‘Tr’, and a part of a text which is a context with ‘Cxt’, we may observe several schemes below.

Perhaps it would save time if he went back to get his car, but then again it was only a short distance (Cxt1), and he had a tremendous propensity for getting lost when driving (Tr1).

This was largely because of his method of "Zen" navigation (Tr2), which was simply to find any car that looked as if it knew where it was going and follow it (Cxt2).

This was largely because of his method of "Zen" navigation, which was simply to find any car that looked as if it knew where it was going and follow it (Cxt3). The results were more often surprising than successful (Tr3) <...>.

The results were more often surprising than successful (Cxt4), but he felt it was worth it for the sake of the few occasions when it was both (Tr4).

Schematically it could be illustrated as in Picture 1 below:

passage with several extracts. The transformation is less applicable due to the fact that the author’s individual style consisting of such an arrangement should be preserved.

When there is only one extract – one trigger and one context (if any) – the translator could possibly change something syntactically. However, within the examples in question the rearrangements are virtually impossible.

To illustrate the point, we wish to present another example from the same novel. This is a dialogue with a humorous effect, where each line is a trigger and a context for the next one.

"This, I need hardly tell you, is an outrage. You'd better get yourself a damn good lawyer, because mine's going to stick red-hot skewers in him." (Cxt1)

"You look as if you've had quite enough kebabs."(Tr2) [4,

(Cxt2)

p. 152]

It may seem that the situation is not so complex as in the first example, because there are several sentences here and the extracts are divided clearly. Functionally, we have two extracts here with a humorous effect (Extract 1 and Extract

2), where the trigger of Extract 1 is the context of Extract 2. So, schematically in the frame of the sentence it could be illustrated with Picture 2:

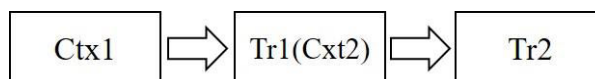


Fig. 2 – trigger/context cohesion

In the translation presented below the translator did not change the lexical unit “kebab” which is not as frequently used in the daily life of Russian speakers and has fewer associations; thus, this decision makes the sense of the second line darker and therefore the humorous effect fainter. Subsequently, as the third line should have kept the same unit, the result is the absence of a humorous effect. The functional loss in the third line is diagnosed not only because of the misinterpreted lexical unit. The whole sense of the dialogue is also misunderstood. But the repetition of the previously used ineffectual lexeme plays a big role.

– *Понятно. Ну что ж, я также очень вам благодарна за откровенность. То, что вы делали, должна сказать, просто возмутительно. Я бы посоветовала вам найти очень квалифицированного адвоката, потому что ему не избежать ударов раскаленными и острыми шпагами, которые вонзят в него мой адвокат.*

– *Тогда, может быть, мне лучше найти себе кебаб вместо адвоката?*

– *У вас у самого такой вид, как будто вы запихали в себя трудно определяемое количество этих кебабов. <...> [1, p. 443]*

Let’s analyze another translation [2]:

– *Ясно. Что ж, и вам спасибо за откровенность. Это, знаете ли, просто возмутительно. Желаю вам найти хорошего адвоката, потому что мой живо пронзит его раскаленными шампурами.*

– *Может, тогда лучше найти шашлык, а не адвоката?*

– *Судя по вашей внешности, шашлыков с вас уже достаточно. <...> [2, p. 370]*

In the second translation the translator changed the lexeme ‘kebab’ for one which is more frequently used in the Russian-speaking culture – ‘shashlik’, having valuable associations to create a humorous effect and thereby producing it more successfully. Therefore, the humorous

effect of the third line is also preserved due to the script [to eat too much shashlik and be overweight as a result]. Russian speakers cannot be overweight because of eating too many kebabs, as kebabs are not our traditional food. Besides, the lexeme «шампурами» (instead of «шпагами») makes that bridge between the context and trigger.

The translation loss in the first extract of the first translation inevitably causes a translation loss in the second one. Thus we regard such trigger/context cohesion as one of the major translation problems with humour.

This trigger/context structure is not rare. Another novel by Adams includes the following passages, which constitute the same trigger/context cohesion:

“*There really wasn’t a lot this machine could do that you couldn’t do yourself in half the time with a lot less trouble, (Cont1)*” said Richard, “*but it was, on the other hand, very good at being a slow and dim-witted pupil. (Tr 1=Cont2)*”

Reg looked at him quizzically.

“*I had no idea they were supposed to be in short supply (Tr 2=Cont3),*” he said. “*I could hit a dozen with a bread roll from where I’m sitting. (Tr3=Cont4)*”

“*I’m sure. (Tr4) But look at it this way. What really is the point of trying to teach anything to anybody?*” [3, p. 25].

Conclusions

The structure presented in the examples above occurs rather frequently. Therefore, a translator has to focus his attention on the extracts of the kind in order not to omit central part, which serves as a trigger for one extract and a context for another.

The extract could be functioning as something integral with the units inseparable, however, for translation purposes, the evaluation required should be made without exception.

The trigger/context cohesion is a very special textual element. Not only is it unique for each author, but also it has some stable peculiarities that could be regarded as basics for humorous extracts recognition and translation.

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 3. Adams D. *Dirk Gently's Holistic Detective Agency. Pocket Books. Kindle Edition.* – NY: Gallery Books, 2016. – 290p.
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DOI: <https://dx.doi.org/10.18454/RULB.9.22>Александрова И.Б.¹, Славкин В.В.²^{1,2}Кандидат филологических наук, Московский государственный университет имени М.В. Ломоносова**СОВРЕМЕННАЯ МЕДИАРЕЧЬ: КАТЕГОРИАЛЬНЫЕ ЛИНГВИСТИЧЕСКИЕ ХАРАКТЕРИСТИКИ***Аннотация*

Статья посвящена характеристике категориальных особенностей современной медиаречи. Она антропоцентрична, то есть отражает особенности авторского мировосприятия, трактовки событий и явлений, направлена не к среднестатистическому россиянину, а по крайней мере к представителю той или иной страты, к личности. Медиаречь нашего столетия интерактивна, диалогична (диалогизирована) и потенциально гипертекстуальна, она отличается стилистическим многообразием, по-разному, в зависимости от социальной ориентации издания, оформляется в культурно-речевом плане. Ей присущи и такие качества, как полифоничность, поликодовость, визуализация. Медиадискурс нашего времени нарративен: журналист в своем материале творит собственную картину мира, рассказывает свою историю о бытии, в которой отражаются его когнитивные, аксиологические, творческие предпочтения.

Ключевые слова: медиатекст, интерактивность, гипертекстуальность, диалогизация, полифоничность, креолизация, визуализация, нарративность.

Aleksandrova I.B.¹, Slavkin V.V.²^{1,2}PhD in Philology, Lomonosov Moscow State University**MODERN MEDIA LANGUAGE: CATEGORICAL LINGUISTIC FEATURES***Abstract*

The article is devoted to the categorical features of modern media language. It is interactive, dialogical (dialogized) and potentially hypertextual, and has a stylistic diversity. Contemporary journalists' speech, depending on the social orientation of the publication, differs in its cultural and linguistic features. It has some special characteristics such as polyphony, polycodeness, visualization. Media speech is anthropocentric, reflects the author's worldview, interpretation of events and phenomena, it is directed not to average citizen, but to representatives at least of a particular stratum, the individual. Modern discourse is narrative: a journalist creates his own picture of the world, tells his story about life, which reflects his cognitive, axiological, creative preferences.

Keywords: media text, interactivity, hypertextuality, dialogicality, polyphony, visualization, story telling, narrativeness.

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Media language is one of the most important objects of linguistic research. Therefore the existing scientific paradigm formed a special discipline named media linguistics. This term was introduced into scientific use by Tatjana G. Dobrosklonskaya: in her book "Media linguistics: a systematic approach to the study of media language: the modern English media language" [3] such issues as theoretical foundations of media linguistics, categorical features of media texts, linguistic features of main types of media texts, are discussed as well as cognitive / cultural aspects of media text.

Media linguistics (and media stylistics like a part of it) develops the problem of a relation between their own linguistic and extralinguistic principles of creating media texts, explores the specifics of their speech deployment, proposes a typology of media formats with social, genre and the intentional-modal perspectives, describes the conceptual sphere of media texts, its semantic and stylistic features (see the works on media stylistics highlighting the role of author's position in a speech organization of media texts (G. Y. Solganik, L. G. Kaida, L. M. Maidanova, N. S. Tsvetova, T. V. Shmeleva); representing their typology (L. R. Duskaeva, V. I. Konkov, I. P. Lysakova, S. O. Kalganova, L. M. Maidanova, etc.); presenting the specificity of speech researches in mass media, especially its architectonic (N. S. Bolotnova, L. R. Duskaeva, L. G. Kaida, E. V. Kakorina, V. I. Konkov, M. A. Kormilitsyna, N. A. Kornilova, N. A. Kuzmina, V. A. Salimovsky, S. V. Svetana, A. P. Skovorodnikov, E. V. Chepkina, T. V. Chernyshova); developing a system of concepts typical for media texts (E. S. Abramova, E. G. Malysheva, O. V. Orlova); describing the world picture reflected in modern media discourse (I. V. Annenkova); considering different means of enhancing the expressiveness of media texts (A. P. Skovorodnikov, G. V. Bobrovskaya, G. A. Kopnina, M. A. Kormilitsyna, T. I.

Krasnova). Prominent works deal with the analysis of author's style in media discourse (N. S. Bolotnova, M. A. Kormilitsyna); the characteristics of polycode texts (E. S. Kara-Murza, N. N. Volskaya), propose the intentional-modal analysis of media texts (N. I. Klushina); analyze advertising texts from the point of view of semiotics (A. N. Baranov, E. S. Kara-Murza, M. V. Gorbanevsky, T. V. Chernyshova); state the theoretical aspects of speech in electronic media (I. A. Veschikova); identify speech culture basis for an organization of texts (N. D. Bessarabova, N. S. Lopukhina, V. V. Slavkin, O. B. Sirotinina, T. I. Surikova); characterize Internet publications in a blogosphere – E. V. Kakorina, M. Yu. Sidorova, I. B. Aleksandrova, T. B. Karpova).

By definition of Yu. N. Karaulov, modern media language is a "planetary stream of consciousness" [4, p. 15], which contains elements of different functional styles. This stream of consciousness is created by traditional media (newspapers, magazines, television and radio), online versions of print publications or radio and TV channel and electronic network media. Nowadays modern information field also includes the "citizen journalism", which takes a form of moblogging or blogging. These relatively new forms of mass communication – moblog (mobile phone log – diary on a mobile phone) and blog (derived from *web log* it means an *internet diary*) – occupy an important place in a system of mass communication of the XXI century. A number of blogs-thousands now gained equal rights with mass media.

Citizen journalism is an important part of modern communication landscape. Nowadays moblogging is an important form of getting of video plots on a number of leading television channels, which work on a 24-hour broadcast. This method of gathering information is used by such world famous media companies as the *BBC News Interactive*, *Bluffton Today*, the *IFRA* website. The founder of this form of journalism was Ted Turner, who formulated the

basic principle of television — international news around the clock, in real time with maximum involvement of reports from the scene. The concept of news exclusivity also predetermined CNN slogans: News is the main product of CNN, CNN is a news, Be the first to know. In Russia this principle works primarily on TV channel *Life*. Reporters of this mass media often are the first to learn about incidents and other events, and their information and "picture" are represented in various electronic media. Such peculiarity of the channel is not only based on a large staff of own correspondents, but also the fact that *Life* is ready to buy plots that can be shot on a mobile cameraphone by eyewitnesses, who watched important social events. Similar news politics is typical to other leading TV channels, for example *The First, Russia*, etc. Thus, any person who managed to offer an interesting and important video is able to become a reporter, to make his own contribution to modern mass communication.

In Russia, many traditional print periodicals (*Novaya Gazeta, Argumenty i Fauty, MK* etc.) also place blogs and moblogs on their websites. Their authors are not only media professionals but also people engaged in other spheres of work. This cooperation with non-professional journalists allows to cover news of the day, to make a monitoring of socially significant topics that are selected in the result of a census message: the more interesting for readers the is the theme, the more relevant messages are reprinted in the blog of a media.

Moblogs are not media in the full meaning of the word — they have become a part of modern mass communication. A characteristic feature of moblog is a combination of text and photographs or video illustrating the basic idea of the message. The text most often is short, due to the technical capabilities of mobile communication. Sometimes the text incorporates music file that reflects the author's emotions at the time of creation of the post, or performing information functions. Therefore, the distinctive features of moblog are multimodality, creolization, dialogicality.

The specificity of moblog genre is determined by the purpose pursued by the author (see more about the typology of modern journalism [5]).

Posts in moblogs are speech acts, in characterizing them one should note the features of addressor and addressee, and the referent situation, place and time of communication, communication channel. The place and time of communication is not secured, it goes spontaneously. Communication channel (mobile phone, personal web page on the Internet, online communities of interests — *Facebook, Instagram* — or on the special website *Lifeblog*, where pictures, videos, text messages from mobile phone of subscribers are placed) does not involve direct contact between the communicants.

Thanks to the development of electronic media, particularly the Internet, media language acquired such characteristics as interactivity, the ability of creolization and hypertextuality. Any text can be potentially hypertextual, because it has the ability to spread by adding new information links. Online text lives a special life, as an opportunity to get information that is interesting for readers appears almost instantly, in the course of reading. Therefore, the potential hypertextual deployment is a characteristic feature of today's Internet speech. And this is not without reason. New, electronic media have an impact on linguistic characteristics of the text.

High technologies of modern journalism have become a prerequisite for the study of those qualities of media texts,

which previously were not perceived as lingual. This is particularly true for the visualization, which implies the inclusion of elements of different types of codes — verbal and nonverbal — to a journalistic piece. The process of multimediatisation developing very actively enforces linguists study the language of media away from the traditional, linear understanding of the text and concentrate on its actual characteristics such as the combination of verbal material and various kinds of illustrations, infographics, etc.

However, widespread journalistic rendering of text not only allows to learn the information about the fact in the variety of his qualities, but quite often leads to "imbalance" of information flow when an external component, obviously more actively perceived by an audience, so prevails over the word, often replacing it. Advertising texts and materials of mass media work unfortunately give too many samples of this "victory" over the printed word.

Media discourse emerged in the Internet also gained its specific features. It is "created by nuclear text, usually problematic, causing numerous responses, and posts comments whose authors have the opportunity not only to express their point of view on the nuclear text, but also to engage in dialogue with other bloggers" [1]. Thus, another important peculiarity of speech, which is particularly evident in online discourse, is dialogicality. It is a feature of the discourse that occurs in text-based electronic versions of printed publications and media speech actual for electronic mass media. Dialogical discourse, as a rule, has a syncretic character, able to include prose or poetic text, a picture (collage, painting, etc.), links to the music you can listen with the blogger-reader, infographics, etc. It has such qualities like polyphony, polycodeness. Sometimes such discourse is only a system of links to posts of the participants of the dialogue (discussion), however, the dialogical origin of this speech of unity is obvious.

The Internet space has significantly expanded the opportunities of journalistic style in content as well as in stylistic point of view. It has created new virtual personality, which is endowed with high social activity, is able to respond quickly to topical events, expressing their stance (the development of the Twitter a social network where you can publish a small, up to 140 characters, message — looks quite natural. The brevity of these records makes sharing opinions interactive and dynamic). Online personality is obviously discursive, as she "lives" only in a state of dialogue with other participants of the virtual communication.

At the same time in the era of digital media we see the active developing of the phenomenon of rewriting — creating a text based on another source (it is certainly not the evidence of high creativeness of modern journalism). Rewriting gives rise to the discourse, since the same fact can be interpreted in different ways in both content and stylistic aspects. The event becomes extended in time, with some alterations as new information becomes available. Sometimes these are private changes, updates, expert commentary, sometimes radically different interpretation of events. An example of the first type of event's "life" in Internet is the way how the sanctions against Turkey, whose missile brought down a Russian plane, were presented. The second type of existence of information in Internet was submitted in Yandex news, which reported about the energy blockade of Crimea: the original text was attended by the news that the Kuban energy system becomes the gateway to Crimea, but subsequent media comments contained a refutation of this fact.

We should like to say that rewriting is conceived ambiguously, not only by linguists but also by journalists

themselves. However, this type of obtaining and creating information clearly shows how the image of the event in the media changes, and emphasizes the narrativeness of contemporary journalistic discourse.

The narrativeness of mass media texts, allowing the author to be most convincing for the reader/viewer/listener in portraying his view of the world, is one of the important features of modern journalistic speech. A narrative of the life (story telling) makes the text subjective "second reality" on the basis of selection of facts, which transmits the axiology of the journalist, creating the image of the time. Media narrative is a part of the whole media discourse, thematically united subject-modal narrative, constructed in accordance with causal connections with the plot and story organized, which explicitly or implicitly present narrator and implicit narrator. Media narrative as the object of study of modern linguistics is of interest to structural, intentional-modal, axiological, rhetorical points of view, but also from the standpoint of text linguistics. Journalistic narrative (or narrative media) is a part of the general mass-mediated discourse. The difference between media narrative and narrative media seems essential: if we analyze the composition of modern media speech, we can distinguish the texts of the media (both print and electronic), advertising, public relations, blogosphere, documentaries. Each of these areas has its own purpose. Consequently, texts relating to a particular area are characterized by specific ways of selection and representing of events, the specificity of the system of subjects of speech, techniques of composition, worldview, linguistic (in particular, genre-syntactic) features of the narratives about modern life. That is why it is possible to agree with D. Herman, who argues that "cognitive narratology is transmedial in scope; it encompasses the nexus of narrative and mind not just in print texts but also in face-to-face interaction, cinema, radio news broadcasts, computer-mediated virtual environments, and other storytelling media" [7]. So we can talk about a new discipline of media narrative and examine it in the framework of organized narrative texts and discourses (journalistic materials, consisting of different genre forms). For example, a journalistic narrative by Georgy Zotov (*Argumenty I Fakty*) about Lebensborn – "Mystery" of Lebensborn. What happened to 50,000 children stolen by the SS in the Soviet Union?" (19.09.2012); "Only three percent of children taken by the Nazis to "re-education" returned home" (03.10.12); an interview with Folkner Heineke, a millionaire from Hamburg (17.04.2013) brings together an article, an interview, and comments of historians and witnesses etc.

Another categorical trait of media speech is evaluation. This is the most important feature of journalistic speech, and, of course, the forms of its expression in the media discourse should not only meet the requirements of accuracy, reflection, of argumentation, but also should meet the cultural, moral attitudes of the audience. Assessment of the journalistic text can be expressed in colloquial style: there seems to be nothing wrong with the expressions "Babiy battalion" (about corrupt women "allies" of Anatoly Serdykov, the former defense minister) or a "mad printer" (the State Duma). The expressiveness of these nominations corresponds to the emotional intensity of the audience opinion concerning the described matter.

But it is impossible to justify the emergence of the assessments, which hurt the moral sense of the people, their ideas about life values. First of all we are talking about the permissibility of colloquial speech in journalistic discourse. But an equally serious concern should be paid to such a

widespread manner of journalists' speech as banter. It seems grazing when the journalist, quoting on radio Aleksandr Pushkin's poem "Winter morning", proposes his own continuation: "It is time, beauty, Wake up! Let's go hang out!" (*RETRO FM*, 08.02. 2017, lead by M. Kovalevsky). Even more striking demonstration of banter manner of speech behavior was the program "Sores" (radio *Mayak*, 4.10. 2012). Radio hosts Victorya Kolosova and Aleksey Veselkin took an unacceptable, offensive tone speaking about cystic fibrosis patients. Unfortunately, this type of verbal behavior is pursued by many leading electronic media, as well as some authors of printed texts, believing apparently that professionalism concludes primarily biting assessments, not their compliance with cultural and moral norms of behavior in society. Deliberately vulgar style, regardless of the attitude of the journalist and his newspaper, or radio, or TV to the described phenomenon creates the impression of "yellowness" of media. And the media should serve the development of culture in society.

Information space produced by the media is very wide. It is the whole world, native and alien, speaking Russian and other languages. He "lives" many lives in shortest moments. How this world is reflected in the language of the media?

First of all, information about different realities of contemporary generation is given in new loans. They create subject outlines of modern life, both material and cultural. *iPhone, gadget, screenshot, infographic, 3D* (eng. 3-dimensional – stereoscopic, volumetric), *slogan, flashmob, fundraising* (the process of raising funds and other resources of the organization to implement a specific social project), *crowdfunding* (crowdfunding projects) – here's a list of relatively "fresh" loan words. They are relevant in media speech, as the phenomena which they represent, has entered into our being.

Unfortunately, there is a fashion for borrowing, and in this case we are getting unnecessary synonyms of already existing symbols of objects, events, concepts. For example, the endowment fund (trust fund), fake, entertainment, casting, publics (public pages in a social network), skydiver (acrobat), autochthonous (indigenous), tickets, aftershock (repeated seismic shock), meltdown (core meltdown of a nuclear reactor), coffee break, volunteer etc. (see read more – 2). Such barbarisms infest to media speech, because a journalistic text should be informative and comprehensible to the general reader. "Encrypted" language can be used in two cases: if the author has nothing to say and he covers the lack of deep content with foreign language-macaronic style which, from his point of view, gives particular significance to what this journalist writes. Another reason is intentional "blackout" of information, because Russian analogues could paint a true picture, which would cause anxiety in the readers' mind. Euphemistic speech with unnecessary use of borrowing causes a protest among journalists themselves. Aleksandr S. Shishkov wrote in "The Key to understanding the power of language", "wishing to establish themselves in the language must understand the root of its composition, in order not to make him look like an alien, and not to mix it with the height of baseness, beauty and ugliness" [6, P. 298].

The ability to create an inclusive and multidimensional information media, to produce a continuous media stream is also categorical to the media of the XXI century.

Thus, the modern journalistic speech is quite diverse in terms of stratification, content, axiology, stylistic characteristics. It includes both traditional media – print journalism, radio, television, and their Internet versions, as well as e-zines and a number of blogs equal to media. The

media language of our century is interactive, dialogical and potentially hypertextual, it demonstrates stylistic diversity depending on the social orientation of the publication, and is issued in certain cultural and linguistic forms. They bring such qualities as polyphony, polycodeness, visualization.

Media speech is anthropocentric, reflects the author's worldview, interpretation of events and phenomena, it is directed not to average citizen, but to representatives at least of a particular stratum, the individual.

"Living man", whose existence is reflected in the diverse media is the main subject of modern journalistic speech. It is not surprising that this being is often described with the help

of numerous new borrowings and jargon: the journalistic text captures the changes that occurred in society and the consciousness of the individual in our time.

Media discourse is the basis for the development of modern Russian language. It creates new meanings that are broadcast through the channels of mass communication. It reflects the changes in the environment and fixes them in the public consciousness. We can say that media speech is not only the most important normative factor, but a vast field of interaction of different cultures and interests, thus forming national culture.

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ЭМОЦИОНАЛЬНО ОКРАШЕННЫЕ ГЛАГОЛЫ В РЕЧАХ БРИТАНСКИХ И АМЕРИКАНСКИХ ПОЛИТИКОВ

Аннотация

Статья посвящена изучению эмоционально окрашенных глаголов и их оценочных возможностей в языке политики. Эмоционально окрашенные глаголы с негативным оценочным компонентом редко используются в речах британских и американских политиков, но преобладают над эмоционально окрашенными глаголами с положительной оценкой. Они функционируют как эффективное оценочное средство, с помощью которого оратор выражает свое оценочное отношение к объекту оценки. Однако такие глаголы склонны косвенно влиять на политический имидж самого оратора.

Ключевые слова: эмоционально окрашенные глаголы, негативная оценка, оценочная лексика, политический имидж, языковая личность, «визитная карточка», политическая речь.

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EMOTIONALLY COLOURED VERBS IN THE SPEECHES OF BRITISH AND AMERICAN POLITICIANS*Abstract*

The article is devoted to the study of emotionally coloured verbs and their evaluative possibilities in the language of politics. The emotionally coloured verbs with the negative evaluative component are scarce but predominate over the emotionally coloured verbs with positive assessment in the speeches of British and American politicians. They function as a very effective means of assessment with the assistance of which an orator expresses his evaluative attitude to the object of assessment. However, such verbs tend to influence indirectly the political image of the orator himself.

Keywords: emotionally coloured verbs, negative assessment, evaluative lexis, political image, a language personality, “identity card”, political speech.

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Language of politics is such a sphere where it is practically impossible to find the truth. Public speeches of politicians are generally well-planned and written beforehand so as to avoid awkward questions and dubious situations that can be caused by ill-considered words of a politician. Moreover, most political leaders use the service of professional speech writers, image makers and other counselors on all points of their political activity, thus it is not clear whether the politician is sincere in his speech or he just announces what has been prepared for him by speech consultants.

All public speeches are built according to the fundamental norms and rules of rhetoric which were invented and systematized by Aristotle and practiced by many outstanding orators of the past. Certainly, the speeches of an orator, which were written and given by him are unique, because they not only contain his own thoughts, but also express them in a way that is typical of this politician. So, the word choice as well as manner of speaking reveals the peculiarities of a politician as a language personality.

Nowadays, as we have already mentioned, practically all modern politicians use the assistance of speech writers; that is why, speeches of different politicians sometimes have certain resemblance. Even the images put into rhetorical figures look identical. Let us compare some quotations from the speeches of two different American politicians:

G. Bush's inauguration speech: “...And as hope kindles hope, millions more will find it. By our efforts *we have lit a fire* as well; *a fire in the minds of men*. It warms those who feel its power. It burns those who fight its progress. And one day this untamed *fire of freedom* will reach the darkest corners of our world [7].”

A. Schwarzenegger's speech: “...We are still *the lamp lighting the world* especially for those who struggle. No matter in what labor camp they slave, no matter in what injustice they're trapped they hear our call... they see *our light* ... and they feel *the pull of our freedom* [6].”

As we have noticed, the metaphor of fire and light in connection with the notion of freedom presents in both extracts. Though metaphors are mostly considered to be original stylistic devices, and they are a norm of an oratorical speech, in this particular case they lack originality and look trite.

Studying speeches of various English speaking political leaders, we also noticed that in most cases we observe the political image, but it is difficult to identify the real personality of a politician through his speeches due to the reasons mentioned above. However, we decided to focus our attention on the expressive, emotionally coloured lexis the person uses in his speech.

Emotionally coloured words tend to reveal the speaker's inner thoughts, show him in real light. Because when a person gets excited he is more likely to be fair through the loss of self-possession and control over his words. Of course, we understand that experienced politicians rarely lose self-control, and emotionally coloured speech may be only a part of the game called politics in which the politician like an actor plays his well-regulated role. Nevertheless, we chose the emotionally coloured verbs, appearing in the speeches of politicians as the subject of the present article.

First of all, it is necessary to mention, that some linguists deny the fact that verbs can acquire assessment, because the verb signifies action, and denotative meaning of the verb cannot be assessed. Only objects and subjects can be emotionally assessed. For instance, Y.S. Stepanov considered that “emotional assessment of an action relates, as a rule, to its subject or object [3, P. 272]”. The same opinion shares E.M. Wolf, underlining that “an action, as it is, i.e. predicate indication, cannot be assessed by itself [2, P. 141]”.

Still, Arlanova T.L., studying the axiological potential of the verb, suggests that “the performed action is assessed on the basis of its total indications. The action performed by a subject and directed at any definite or indefinite object, characterized by any other connections, i.e. locative,

temporal, resultative, instrumentative, and others, is assessed by the verb [1, P.10]”.

We also agree that the action indirectly characterizes the subject or the object of an action and can be assessed in relation to the subject that performed it or the object it is directed at; because, as a result, the subject or the object of an action acquires the assessment. Moreover, the choice of emotionally coloured verbs indirectly characterizes the subject of assessment himself, i.e. the person who uses these verbs in his/her speech giving the assessment to any subject or object. Emotiveness is closely connected with the feelings the person experiences in the process of communication, especially when one gives the emotional assessment to the object or a problem that really concerns him/her.

As Arlanova T.L. marks, “emotive component of the word meaning reflects such kinds of feelings as sadness, fear, shame, pity, compassion, delight, admiration and so on [1, P.9]”.

Concerning political speeches, as it has been mentioned before, politicians are generally not inclined to express true feelings during their public performances; so, most of them tend to control not only their emotions but also their words, that is why they rarely use emotionally coloured lexis, and giving the assessment to political issues they usually use evaluative words of rational kind of assessment.

Here we should say that evaluative lexis used by a person can be subdivided into constantly used and rarely used words. The first whether emotionally or rationally coloured present practically in all speeches of an orator and form his/her speech image, becoming his/her public “identity card”. The second sound very expressive and appear spontaneously usually in unexpected situations or emotionally difficult conditions, for example, during the debates when an orator can lose self-control for a moment and say something unplanned. Such words are rare, but the most valued ones from the point of psycholinguistics; because, there is a chance of revealing the true personality of a speaker.

We analyzed a number of speeches of English speaking politicians: ex-Governor of California, A. Schwarzenegger and ex-Prime Minister of Great Britain, D. Cameron, on the subject of emotionally coloured verbs. The results of our research are given in the present article.

We noticed that political speeches of A. Schwarzenegger are rather emotional, and the verbs he uses express his axiological priorities. There are several verbs of rational assessment, such as (to believe, to achieve, to struggle, to fight, to defeat) which are not unique and constantly used not only in his speeches, but in speeches of any English speaking person. There are also a number of words that became his “identity card”, for instance, the verb *to terminate*.

to terminate – *fml.* to come or bring to an end [5].

“...we must be fierce and relentless and *terminate* terrorism ... [6]”.

“In the speech of Schwarzenegger the verb “to terminate” sounds especially expressive because it acquires additional connotation which appeared due to the association with the film “The Terminator”, not without the assistance of which the actor-politician created himself the image of a strong, invincible hero [4, P.111]”.

There are some verbs that belong to the sports slang (*to fumble*), verbs which are figuratively used, such as (*to flinch*, *to fiddle*, *to waive*). Most of them have negative assessment. If we compare the dictionary definitions, we will notice that all these verbs have a negative evaluative component.

to fumble – *sport.* to drop the ball after having taken hold of it/ to spoil or not succeed at by mishandling [5].

to flinch – to move back when shocked by pain, or in fear of something unpleasant [5].

to fiddle – *infml.* to move things aimlessly in one’s fingers/ *BrE* to gain dishonestly [5].

to waive – *fml.* or *tech.* to state officially that (a right, rule, etc.) is no longer in effect [5].

Let us see how A. Schwarzenegger characterizes G. Bush: “He is a leader who doesn’t *flinch*, doesn’t *waiver*, doesn’t back down [6]”, and expresses his evaluative opinion concerning politicians in general: “...The people of California are doing their job, but the politicians are *fiddling*, *fumbling* and *failing* [Running Man. The Economist, Aug. 9th, 2003, P.39]”.

Thus, A. Schwarzenegger despises weakness in politics including such human qualities as dishonesty, cowardice and indecisiveness. His negative attitude to people, having these traits is reflected in the emotionally coloured verbs with negative assessment, which he uses in his speeches, indirectly characterizing himself. Because if he criticizes the qualities mentioned above, these verbs imply, that Schwarzenegger, on the contrary, is a strong, brave, and honest man, ex-sportsman; and that is proved through the use of sports slang in his speeches.

In speeches of British ex-Prime Minister David Cameron we found a row of emotionally coloured verbs with the similar meaning as in Schwarzenegger’s speeches, but expressed differently. Moreover, Cameron sometimes also uses slang words, verbs of rational assessment (to confront, to reinforce, to rebuild). There is a verb *to tackle*, his favorite one, which he uses figuratively and repeats several times in different speeches.

to tackle – to take action in order to deal with/ (*in football or hockey*) to try to take the ball away, from an opponent/ to speak to directly and fearlessly so as to deal with a problem [5].

“...Yes, of course we must *tackle* them. Of course we must *tackle* poverty [8]”.

The verb “to tackle” sounds energetic. Evidently, Cameron likes this word, because it adds necessary decisiveness to his political image, as well as the verbs *to boost* and *to shake up*, which are also emotionally coloured.

to boost – to increase; raise/ to promote [5].

to shake up – *infml.* to make big changes in (an organization), esp. so as to make it more effective [5].

“It is a plan *to boost* science, skills... So it is time *to shake things up* [9]”.

With the help of informal lexis of positive assessment, as well as energetic and optimistic context, British Prime Minister tried to correspond to the image of a strong political leader. Emotionally coloured verbs with negative assessment, appearing in his speeches, still, indirectly spoil his image of a strong leader. We found three emotionally coloured synonyms to the verb “to avoid” in his speeches, which produce dubious impression on the recipient:

to bottle out – *BrE sl.* to refuse to do something because one is afraid [5].

to duck – *infml.* to try to avoid (a difficulty or unpleasant duty) [5].

to shirk – *derog.* to avoid (unpleasant work or responsibilities) because of laziness, lack of determination, etc. [5].

“an election *bottled* and a referendum denied [10]”.

“The big society spirit means facing up to this generation’s debts, not *shirking* responsibility [10]”.

“I’ve seen what happens when you win and you waste your mandate ... as if it’s new general election, *ducking* the difficult things ... [9]”.

All these verbs signify political weakness and can be attached to the thematic group “cowardice”. In the dictionary they are followed by marks *sl.*, *infml.*, *derog.*, which prove their evaluative status.

Concerning the verb “to bottle” it is necessary to mention that some alert journalist, ironically commenting on D. Cameron’s speech, continued “the topic of liquids” with the words: “*spendaholic* years” and “his 64-minute *sober* oration”. So, the image of British Prime Minister acquired additional negative colour. No matter how he tried, David Cameron, having made some fatal political mistakes, proved

to be a weak politician. It turned out that the traits he so emotionally denies are his own distinctive features.

Summing up the results of present research, we should say that possibilities of evaluative lexis are immense. Having analyzed only one aspect, the emotionally coloured verbs in connection with the political image, we came to the conclusion that verbs with negative assessment not only predominate in the language of politics, but they also exert considerable influence on the perception of the reality by members of the lingual society. Moreover, figuratively speaking, emotionally coloured lexis is a double-edged weapon, directed at the object of assessment and the orator himself at the same time.

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DOI: <https://dx.doi.org/10.18454/RULB.9.15>Буянова Е.В.¹, Шамина Н.В.²¹Кандидат философских наук, ²Кандидат филологических наук, Мордовский государственный университет им. Н. П. Огарёва**АМПЛИФИКАЦИЯ И КОМПРЕССИЯ ТЕКСТА И ЕГО НАЗВАНИЯ КАК СРЕДСТВО ПЕРЕДАЧИ ИНФОРМАЦИОННОЙ СТРУКТУРЫ***Аннотация*

В данной статье анализируются основные понятия информационной структуры. Существуют две главные коммуникативные цели, которые должны быть достигнуты: сделать передаваемую информацию понятной для читателя/слушателя; подчеркнуть, что автор считает наиболее важным. При переводе с одного языка на другой информационная структура в большинстве случаев остается неизменной. Однако текст на переводимом языке не всегда может быть полностью понятен новому адресату по таким причинам как социальные и национальные различия между носителями двух языков или отсутствие реалий в языке перевода. В подобном случае информационная структура требует расширения в форме описаний, определений, комментариев. Это приводит либо к амплификации переводимого текста, либо к его компрессии. Настоящая работа основывается на анализе публикаций из американских и британских журналов и периодических изданий. В статье также рассматриваются особенности метафоры как средства компрессии заголовков газетных статей.

Ключевые слова: информационная структура, амплификация, компрессия, экстралингвистические факторы, метафора.

Buyanova E.V.¹, Shamina N.V.²¹PhD in Philosophy, ²PhD in Philology, N. P. Ogarev Mordovia State University**AMPLIFICATION AND COMPRESSION OF THE TEXT AND ITS TITLE AS A MEANS OF CONVEYING THE INFORMATION STRUCTURE***Abstract*

This article takes stock of the basic notions of information structure. There are two communicative goals to satisfy: making the information conveyed by the discourse easier for the reader/hearer to understand; indicating what the enunciator considers to be the most important. When translating from one language into another the information structure in most cases remains unchanged. However the text in the target language may not always be completely clear to the new recipient for a number of reasons, such as social and national differences between speakers of the two languages, or lack of realia in the target language. In this case the information structure needs extension in the form of descriptions, definitions, commentaries. This results either in amplification of the text in the target language or in its compression. The present work is based on an analysis of papers from American and British journals and periodicals. The article also deals with the peculiarities of the metaphor as a means of broader text compression in the titles of newspaper articles.

Keywords: information structure, amplification, compression, extralinguistic factors, metaphor.

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Generally speaking, information structure deals with the way the information conveyed by the discourse in question is packed into informational units within and between clauses by the enunciator (writer or speaker) in order to satisfy two communicative goals: making the information conveyed by the discourse easier for the reader/hearer to understand; indicating what the enunciator considers to be the most important or salient items of information.

Tradition is a very complex communication process that conveys an original text to a concrete recipient. The communicative function, that is, the desire to convince the recipient of certain ideas and conclusions, “to win him/her over” is characteristic of the written language, no less than of oral. And though the addressee of the text is not directly involved in the communication process, the range of readers is defined by the introduction, abstract or title of the publication.

When translating from one language into another the information structure in most cases remains unchanged. However the text in the target language may not always be completely clear to the new recipient for a number of reasons, such as social and national differences between speakers of the two languages, or lack of realia in the target language.

In this case the information structure of the new text changes. It needs extension in the form of descriptions, definitions, commentaries. This results either in amplification of the new text as compared with the original, or in compression, i.e. narrowing of the text in the target language.

In his book, *A Handbook of Rhetorical Devices*, author Robert Harris explains in depth, “Amplification involves repeating a word or expression while adding more detail to it, in order to emphasize what might otherwise be passed over. In other words, amplification allows you to call attention to, emphasize, and expand a word or idea to make sure the reader realizes its importance or centrality in the discussion” [3, P. 3].

The present work is based on an analysis of articles and papers from American and British journals and periodicals (*The Economist*, *The Newsweek*, *The Morning Star*, etc.). The transformations in translation fall into two main groups – lexical and grammatical. We were interested in the former, i.e. those caused by the presence of phraseological units, proverbs and sayings, set clichés, and also lexical units concerned with extralinguistic factors.

For example, a newspaper text (*The Morning Star*) reads: “Building workers union yesterday gave a decisive thumbs down to any and all negotiations with any other union or unions”. To convey the meaning of the word combination *thumbs down* it is necessary to know that in Ancient Rome the fate of the defeated gladiator was decided by the motion of the Emperor’s hand: his thumb lowered meant death. And, if the translator is not sure whether the recipient of the text knows this, he/she should make a note or a footnote.

The need for transformations such as an amplification of the text often arises when translating specialist terms. In this case the above reasons are supplemented by others, such as a great number of abbreviations, extralinguistic factors

connected with the presence in a specific field of knowledge of certain phenomena, processes, methods, devices, etc. which are not known to the recipient of the translated text. For example, the English term *insider* when translated into Russian as *инсайдер* is not familiar to a great number of recipients of economic texts and is usually followed by a definition: *лицо, имеющее в силу служебного положения конфиденциальную информацию о делах фирмы.*

A translator should be ready to use inner reserves of the text, and according to L. S. Barkhudarov, move beyond the framework of an individual sentence into a broader context [1]. For example, judging only by the heading of the article in "The Journal of Operational Research": "*Forecaster – an exercise in user friendliness*" it is rather difficult to translate the word *forecaster* in the context. However, further on in the text there is a definition: "Forecaster is a small unsophisticated device ... designed as a vehicle to investigate the response of managers to using technical software". Hence we can give a translation such as: *устройство для прогнозирования спроса пользователей технического программного обеспечения.*

Phraseological units, proverbs and sayings more often than not need amplification or compression, especially if they have no close analogues in the target language. For example, *wishful thinking; take care of the pennies and the pounds will take care of themselves.*

Another example of amplification is the translation of professional jargon which has lately become frequent in business language [see e.g. 4]. A lot of English economic terms have penetrated into Russian practically without any change, e.g. *франшиза, дефолт, байбэк, лидс энд лэнгз*, etc. They may not be understood by the readers, so it is the duty of the translator to provide an explanation.

There is also an inverse phenomenon, namely, compression, or narrowing of the new text for several reasons, such as paired synonyms which mean practically the same in the target language (for example, *by force and violence, terms and conditions, by fits and starts*).

There is little doubt as to the role of the title in the process of perception of the text regardless of the type of writing it belongs to: "the title represents both the gist of the message and the author's attitude towards it in a book, a film and a newspaper article" [2, P. 42]. Taking into consideration its prominent role in the act of author-recipient communication, it may be assumed that the process of compression of the vast piece of writing into its concise heading is a complex and varying phenomenon requiring an intent scientific study. Although a number of researchers have already touched upon this topic (E. A. Lazaryeva, A. V. Lamzina, N. A. Kozhyna, B. P. Dundik, M. B. Bergelson, O. I. Panchenko) it has not been fully explored. However, the peculiarities of a title as a compressed text and the use of a metaphor to provide this compression have not given due attention. In this article an effort is also made to analyze the patterns of information reduction with the help of metaphor.

The form of a metaphorical heading depends on its functional load which differs considerably in the titles of literary works, newspaper articles and films. The choice of the metaphor lies on the predominant function performed by the title. For instance, the leading role of advertising function, aimed at making the reader or viewer feel interested, may be felt in headings like "You Only Live Twice", "A Streetcar Named Desire".

Alongside with other functions, the title performs a text compressing role. It is worth mentioning that the amount of reduced information differs greatly depending on whether the

metaphor in the title is trite or author's. The scholars mention that the choice of the former or the latter type of metaphor for the most part is determined by the functional style which the artwork belongs to (Galperin). Trite metaphors or cliché expressions are fairly common in newspaper headings where they can easily bring the idea to the reader without complicating the title with additional connotations or vague images. Such metaphors appear in 26 % of article headings with the examples of "Film Star Sentenced for Drunk Driving", "New York Seeks Limits on Skyscraper Building", "Homicide in London Subway is the Last Straw", "Ray of Hope for Homeless in Beijing", "University Campus Needs Hard Cash, the Government Offers Soft Options".

The extent of information reduction in trite metaphors in comparison with its non-idiomatic meaning may be shown in such expressions (with proportion of words used in both cases): "ray of hope" – "a slight indication of something anticipated" (1:2), "film star" – "a popular film actor or actress" (1:3), "skyscraper" – "a very tall multistorey building" (1:5), "hard cash" – "money in the form of coins or notes rather than checks or credit" (1:6) [2, P. 43].

The examples given above prove the fact that trite metaphors, especially the nominative ones, are essential for text compression in the newspaper title. Moreover, they still create a brighter image than that conveyed by means of simple description, even though their original vividness has been lost. The fact that a trite metaphor does not possess such expressive power as the author's one is only beneficial for the newspaper article – the less ambiguous the title is, the more information the reader gets, which is a crucial benefit for any article.

Newspaper heading mainly expresses the factual gist of the article, whether the film or book name deals with the conceptual side of a piece of art. As the journalistic piece of writing strives to report the actions or changes, the verbs are absolutely indispensable here: "The Man Who Stole the Olympics' Innocence", "Embracing a Life of Solitude". Taking into consideration stylistic features of the metaphor it is worth mentioning that there has been traced a number of so-called "secondary author's metaphors" which were not actually created by the author of the piece of writing but taken from some other source. However, they cannot be considered trite metaphors since these expressions were given creative reconsideration and used in the new meaning. This is the case of intertextual connections between different layers of culture which can be shown in the examples of "No Sound or Fury to This Blankety Blank Debate", "To Eat or not to Eat", "Farewell to the Rights".

In all these cases metaphors are used in newspaper headings not only to describe the information given in the article, but also to refer the reader to another famous work of literature where this phrase was used in a different context. When these two contexts overlap we get a fresh impression and a bright image. Thus, such intertextual metaphor efficiently compresses two texts – the initial and the final one.

It should be pointed out that intertextual ties have specific features in the newspaper heading. The common trait of them all is that the metaphor is rarely kept in the same form as in the original. More often it is slightly transformed so that it is possible to understand what source it was taken from but still in adaptation to a new context. It is usually the syntactic form that is preserved while changing some lexical constituents as in "To Eat or not to Eat" and "Farewell to the Rights". As a result, it is obvious that the expressions were

taken from Shakespeare's and Hemingway's masterpieces but still a new meaning is clearly understandable.

As we have seen, the metaphor is widely used in all types of written communication and it possesses a number of features that make it an efficient means of text compression. It can state the idea in a concise but very expressive form and also give a broad field for intertextual ties. However, the

problem of its functioning in the title in connection with the whole body of the text is far from final resolution. It is necessary to trace the syntactical structure and stylistic potential of the metaphor in the title which should definitely be done in future. This problem is crucial for clarifying the process of text compression and thus requires further scientific study.

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СОЦИОЛИНГВИСТИЧЕСКИЕ ОСОБЕННОСТИ ЯЗЫКА РЕКЛАМЫ

Аннотация

В данной статье рассматривается текст англоязычной рекламы как особый тип дискурса, морфологические и синтаксические особенности которого непосредственно зависят от целевой аудитории, для которой создается данный вид текста, а также приводятся некоторые наблюдения, сделанные в ходе практического лингвистического исследования текстов англоязычной рекламы. Здесь также разрабатывается пропорциональная система наиболее общих мужских и женских социальных ролей, что помогает анализировать различные типы рекламных текстов в соответствии с их грамматическими функциями, которые помогают не только выявить их влияние на нашу повседневную жизнь, но и дают поле для дальнейшего развития рекламы как типа дискурса.

Ключевые слова: рекламный текст, медиатекст, рекламный дискурс, социолингвистика, социальные группы.

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SOCIOLOGICAL PECULIARITIES OF ADVERTISEMENT LANGUAGE

Abstract

This article examines the text of the English-language advertising as a special type of discourse, which morphological and syntactic features are directly dependent on the target audience, which this type of text is created for, and provides some observations made in the course of practical linguistic studies of English advertisement texts. A proportional system of the most general male and female social roles is worked out here that helps to analyze different types of advertisement texts according to their grammatical functions, which helps not only to detect their impact in our everyday life but also gives a field for the further development of advertisement as a type of discourse.

Keywords: advertisement text, media text, advertisement discourse, sociolinguistics, social groups.

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The study of mass media texts in general and English-speaking advertisement texts in particular has a long tradition in Russia and abroad. A lot of well-known scientists such as Shmelev, Kostomarov, Laptev, Teun van Dijk, Allan, Bell, Norman Fairclough, Martin Montgomeri were engaged in the questions of functioning of the language in the sphere of mass media. Various aspects of advertisement texts were studied with the help of discourse analysis methods, content analysis, cognitive linguistics, as well as in the framework of such relatively new areas as critical linguistics and linguocultural studies.

However, a comprehensive description of advertisement texts is hardly possible without a systematic philological analysis, which allows us to consider the text of the text media as an integral multi-level phenomenon that exists in close connection with verbal and media characteristics. Advertisement texts are studied from a variety of perspectives: typological descriptions, functional style, media format, syntagmatic features, as well as from the standpoint of cognitive and pragmalinguistic approaches. Such consistent analysis system allows not only to scrutinize the individual properties of media texts, but also bring all the data into a single logically structured picture that best reflects their real properties and attributes.

"A number of research papers that deal with the impact of an advertisement text and its linguistic context outline that it is a prominent discourse type that possesses a history of its own and functions according to its own, but the advertising effect of its grammatical structures has not yet been sequentially investigated from the viewpoint of social and gender differences between the types of recipients. Mainly because of this prominence, the way an advertisement text is "shaped", in our opinion, can tell us a good deal about our own society and our own psychology. That is why it is relevant to study the interdependence between the persuasive power of an advertisement text and its grammatical organization analyzing morphological and syntactical

phenomena separately and reveal the mechanisms of its functioning as a certain type of discourse". [1, p. 17]

In most of the advertisement texts we can observe the following grammatical constructions typical of advertising language:

1. the comparative degree of adjectives and adverbs as well as the superlative degree of adjectives and intensifiers (Adverbs and Adjectives) taken as attributes describe the product from the qualitative point of view;

"Persil washes whiter" (Persil)

2. indicative mood (the Present indefinite and the Future indefinite) referring the contents of an advertisement text to the present moment of to the nearest future creates the atmosphere of temporal closeness to the consumer;

"I hate health food. But I love to eat." (Kashi)

3. ing-forms (Participle I and Gerund) as well as Participle II are close to the use of adjectival forms modifying nouns that stand for the product;

"The world is shrinking. Whereas your scope is constantly growing" (Automatic fax service).

4. infinitive form taken in the function of adverbial modifier of purpose concentrates the reader's attention upon the action;

"Your friends will want to look at it. You won't even want to take it off to shower". (The Bradford Exchange jewelry)

5. modal verbs and words shift the focus on a kind of opportunity the offer may provide;

"Discount" health plans can look legitimate but can leave you drained of cash and unprotected." (HealthCare Services)

6. personal and possessive pronouns (2-nd person singular and 1-st person plural) create the common ground between the author of the text and its recipient;

"When you're traveling with your back pain, even the smallest bag can feel colossal. But with ThermaCare

HeatWraps, you can wear soothing heat for 8 hours and feel the relief for a full [...]” (ThermaCare HeatWraps)

7. adjectival and adverbial modifiers (Prepositional and postpositional) as well as the chain of adjectives highlight the “quantitative” characteristics of a product;

“A forest-green and maize bird’s-eye-checked cowl-neck sweater is handsome, warm and outdoor hardy at the same time” (Ralph Lauren clothes)

8. imperative sentences is frequent as it is one of the most powerful means of persuasion in any type of discourse;

Buy the car. Own the road. (Pontiac Grand Am)

9. declarative sentences compress the message of an advertisement text and make it sound like motto;

“You will love the skin you are in” (Olay)

10. interrogative sentences in an advertisement text do not presuppose answer and are perceived as statements or guidance;

“Take pictures at night? You need a FinePix” (Fujifilm)

11. exclamatory sentences are clearly structured and exclamatory mark is a very expressive visual “effect”;

Johnny Walker. Taste life!

12. disrupt syntax creates the common ground with the recipient imitating the work of thought;

“Exclusive design...hand-crafted with Swarovski crystals and engraved Heart Charms. A remarkable value...Available for a limited time” (The Bradford Exchange)

13. one-member and nominative sentences compress an advertisement text and its message to the limit and thus makes advertisement text extremely eye-catching;

“America the Beautiful. From the prairies. To the cities. [...]

Proud colours. Young colours. Colours designed for greatness. [...]

(Maybelline)

14. elliptical sentences in larger syntactical units appeal to the recipient through their colloquial form creating the semblance of a conversation and thus involving him in a kind of a dialogue;

“Ever wonder if bangs, straight hair or a short bob are best for your face?”

15. inversion immediately focuses the recipient’s attention upon the message of an advertisement text;

“To keep your grip, you need more than the latest of tyre technology – we are talking about the Cavalier’s suspension [...]” (Nissan)

16. conditional clauses present clear structure of logical propositions;

“If you died young, who’d pay the bills?” (G Ensurance)

17. time clauses are very close to the previous ones in terms of their structure as well as their use;

“When your radiance gets you noticed, you’ll love the skin you are in.” (Olay)

18. the use of emphatic “It” highlights the name of a product or some relevant quality and thus directs the recipient’s attention to a particular part of message.

“It’s your watch that says most about who you are.” (Rado)

All these grammatical peculiarities of advertisement language build a part of a system the main purpose of which

is to attract our attention as consumers and persuade us into liking a product on offer immediately. Even taken individually in any type of written discourse they represent powerful suggestive means influencing particular parts of our nature.

Sociolinguistic studies devoted to male and female language found out that each gender group gives preference to particular grammatical structures characteristic of men and women in their everyday life.

Thus the interdependence between the mass media and sociolinguistics and the way advertisement texts are determined by social and gender roles can be studied through a particular “social roles’ net”, containing schematically taken target groups that any advertisement is always focused on.

The correct choice of such an audience (or group) is one of the basic factors that contribute to creating a successful advertisement. So here a proportional system of the most general male and female social roles is worked out that helps to analyze different types of advertisement texts according to their grammatical functions.

Schematically women are divided into “Housewives”, responsible for their families’ comfort, safety and health, products for cooking and different types of household gadgets; “Mothers” that also manage their families’ comfort and safety with a special “focus” on their children and “Sex Objects” a consuming part of female audience preoccupied with decorating themselves. In this “net” men are addressed as “Plodders”, interested in necessary tools to serve their houses with their own hands; “Businessmen” who search for high-quality information to place their investments accurately or to be in line with the latest developments and “Consumers” interested in expensive gadgets and any kinds of latest developments meant for entertainment. Pensioners (both men and women) present a separate group in this “net” indistinguishable in terms of gender as they are viewed by advertisers in general as a source of money saved during their lives. Thus each of the “distinguishable” groups possess a group-couple and they both form a “family group” that can also be in focus of an advertisement, such as mothers businessmen, housewives — plodders and sex objects — consumers.

One more set of factors that helps any socio-oriented advertisement text to communicate its message successfully can be added to these characteristics. Any advertisement must address the right or part of human nature or the right “center”. In general there are 3 main “centers”, addressed to in any advertisement text: “the head” (or consciousness), “the heart” (or emotional center) and everything that is “below”, responsible for consumerism.

“Being aware of the persuasive effect and power of advertising language is very important not only for linguistics as science of but also for the consumers and even copyrighters as well. Understanding the mechanisms of psychological manipulating helps not only to detect their impact in our everyday life but also gives a field for the further development of advertisement as a type of discourse”. [2, p. 5]

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В статье рассматривается проблема динамики языковой категоризации фрагментов окружающего мира. На примере наименований лиц по профессии русского языка показывается, что внутри категории профессионального деятеля происходит регулярная смена ведущих моделей номинации, за которыми стоят соответствующие когнитивные модели. В соответствии с базовыми концептами, формирующими структуру деятельности, выделяются четыре основных способа интерпретации деятеля в профессиональных сферах. В тот или иной исторический период на первый план выдвигается определенный аспект деятельности, закрепленный в виде доминантной когнитивной модели номинации – когниотипа. В результате развитие лексической категории предстает как непрерывный процесс становления новых форм, сменяющих старые, и как циклически повторяющаяся смена когниотипа. Смена когниотипа выступает проявлением адаптивной и ориентирующей функций человеческого сознания и языка как средства его объективации. Поскольку сознание является продуктом опыта, предметно-практической деятельности людей, существенное изменение содержания деятельности, способов ее организации влечет за собой переориентацию структур сознания, а следовательно, и языковых форм его объективации. Таким образом, язык предстает в качестве важнейшего продукта и инструмента концептуальной ориентации человека в мире.

Ключевые слова: языковая категоризация, категория профессионального деятеля, базовый концепт, ориентирующая функция, когниотип.

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*This article was prepared under a grant support Fund promising research CSU, the project "Linguocognitive description of constructive elements of professional discourse".***LANGUAGE CATEGORIZATION OF PROFESSIONAL AGENT: DYNAMIC ASPECT***Abstract*

The article discusses the problem of the dynamics of language categorization of the surrounding world fragments. The analysis of names of persons by profession in the Russian language shows that within the category of professional agent there is a regular change of the leading models of nomination, with the corresponding cognitive models being behind them. In accordance with the basic concepts that form the structure of activity there are four main methods of interpreting an agent in professional spheres. In a particular historical period there is a certain aspect of the activity fixed in the form of a dominant cognitive model of nomination – cognotype. As a result, the development of a lexical category appears as a continuous process of formation of new forms, replacing the old ones, and as a cyclic change of a cognotype. Cognotype change is a manifestation of adaptive and orienting functions of human consciousness and language as a means of its objectification. Since consciousness is a product of experience and subject practical activities of people, a significant change in the content of activity, ways of its organization lead to reorientation of structures of consciousness, and hence, of linguistic forms of its objectification. Thus, language appears as the most important product and tool of conceptual orientation of man in the world.

Keywords: language categorization, category of professional agent, basic concept, orienting function, cognotype.

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The category of agent name is one of the central onomasiological categories. In special spheres of language functioning this category has a number of peculiarities, firstly, in expression. From the point of view of content it covers the whole scope of professional activity, and its separate scenes are represented in a compressed form. At present language nominative categories can be analyzed by correlating them with the level of consciousness and with mental structures, because universal language categories appear as representations of the basic mental categories. It is extremely important to study the principles of development of the category of professional agent name in order to

investigate human thinking, nature and mechanisms of cognition, because it is activity in which a person conceptualizes the world and forms structures of knowledge expressed by the language [2, 9; 10].

According to N.N. Boldyrev, “categorization is one of the main functions of human consciousness which underlies speech-thinking activity and language organization as a system” [1, P. 16]. Not by chance V. Doroszewski defined the general and fundamental task of linguistics as the study of “how language consciousness divides reality into separate things” [7, P. 201], that is what the processes of language categorization are and how they function.

It is impossible to get a comprehensive idea of the category of agent without addressing to the initial notion of “activity”. Activity is understood as a “specifically human form of active attitude to the surrounding world, the content of which makes up an expedient change and transformation in the interest of people” [14, P. 160]. Any activity includes a target, means, result and process of activity itself. The main integral peculiarity of activity is its realized character. Consequently, in the foreground of activity treatment there is a person as a direct performer of activity, its active beginning (we do not analyze here the understanding of the category of agent in the wide sense as a basis of nominating objects of the material world: cars, mechanisms, etc.).

To define the essence of the category of agent we should establish a set of categorical characteristics which help to bring up the information about this or that really functioning subject to a given category. The most important categorical characteristic feature of the agent is activity of a person, i.e. ability to directed transformation of personal energy into real action. We accept volition, presence of a certain intention to perform an action, as a second characteristic feature. The third peculiarity is monitoring, or an ability to control the process of realizing one’s intention to get the intended result. Thus, the agent is a person who changes the state of things in the real world according to personal initiative, who is able to control and who possesses certain energy used in the process of interaction with the objects of the surrounding world.

The categorical characteristics outlined above find their direct realization in the characteristics of a subject of professional activity. There is no exaggeration in stating that professional activity is the highest form of activity, as it is characterized by such constitutional features as consciousness, purposefulness, successfulness and social importance.

Two most important categories, activity and agent, on the language level come into constant relations with interaction and interdependence, revealing their connection on the mental level. Activity as a specific form of realizing human essence is inseparable from the figure of an agent as an imbedded active initiative, setting direction and purpose to any action. Language material reveals that markers of the agent in professional activities are always of a secondary character, they appear when all the other nominatively important “participants” of activity, the action itself, the object of the action, its product and instrument, have been defined. Creation of an agent name concludes and completes the circle of mental objects included into the notion of activity, thus outlining of an activity sphere is finally formed in the consciousness of a nominator [5].

Belonging to the most important conditions of the existence of human society, activity is constantly structured and differentiated. At the initial point of activity development it appears to be discovered in the most simple (in reality specifically indivisible unity of all the following filiations) kinds of human activity: stone and skin processing, braiding, timber processing, domestication of animals, healing and magic, making musical instruments. The enumerated spheres of activity occurred before the neolithic period, which is traditionally acknowledged as a revolutionary stage in the development of human activity.

The long process of accumulating experience in the object-practical activity of people eventually resulted in the formation of three basic conditions in the creation of the real professional activity: 1) separating farming from cattle breeding, 2) separating craft from farming, 3) singling out trade into an independent sphere of activity. It is from this

period, from the initial separation of labour, that we can speak about the formation of a concept “profession” as an element of conceptual sphere of “human activity”. Formation of cities, later states, establishment of the opposition manual vs. mental labour are connected with the development of professional spheres of activity. The main factors, however, are still interdependence, understood by all members of a united society, and activity exchange (to be more precise, exchange of activity products) on the principle of mutual complement.

From the origin of the human society social structure of activity included the opposition of two spheres, productive and nonproductive. In modern society each of these spheres has an autonomous branched structure. Thus, the former includes industry, agriculture, construction, transport and communication, the latter comprises trade, services, public utilities, culture, education, public health, sport, law enforcement, political sphere.

Therefore, specialization of activity types, appearance of socially divided labour mark the first stage of forming special subsystems of the language (more often denoted as languages for special purposes). The marking point of the appearance of a new kind of activity was the creation of a name for its active participant, subject of activity, bearer of certain knowledge and skills. The most relevant characteristic feature in the earliest epoch, namely, the final product of labour was at the basis of naming a person by profession. Thus, the name *кузнец* (smith) is traced to the word *кузнь* “everything forged, made by a smith”, *гончар* (potter) is a derivative from the Old Russian *горньць* «*горшок*» (most typical representative of pottery). The choice of this motivator requires certain interpretation from the point of view of the evolution of human thought.

Paying attention to things is a characteristic feature of ancient epochs. According to V.N. Toporov, the creation of a thing is “chronologically the last wave of cosmogenesis and anthropogenesis” [13, P. 8], the boundary line where a man becomes a man, creator, demigod, agent; cosmological stage turns to anthropocentric. For the ancient man it was important to stress the fact of creating a thing, because human ideas, knowledge and skills are exteriorized, in it they participate in a removed estranged way from the man.

From the moment when the man mastered the very principle of supporting, developing and perfecting life conditions in relation to any outward and inward changes of a situation we can speak about the origin of culture. It is important for this paper that the origin of culture is inseparably connected with the birth of professions, with the formation of professional activity as such. Profession appears as the beginning of culture. It is not accidentally that mythological thinking outlined the figure of a smith as a founder of crafts in general. This reveals the understanding of the cultural value of his activity. Due to the apt remark of J.M. Lotman, “the history of culture appears in the image of its evolution interpretations” [12, P. 639]. Let us turn to the history of representing the category of agent in the Russian language from these positions.

The whole sum total of the names of people by profession is a “modelling sign system” [11] aimed at receiving, keeping and translating information about a corresponding fragment of reality. The history of this group of naming demonstrates the change of prevailing means of interpretation of a professional agent as a central anthropological category in the system of special sublanguages. There is an inseparable connection between reality, language and consciousness in this continuous

movement. Reality changes, so different models for its interpretation are required [6]. While understanding the world in the process of activity new conceptual structures which are brought to the existing categories, transforming and broadening their borders, are clarified in human consciousness. The important part of this process is the fact that a linguistic sign does not hold and fix the whole information connected with the denoted objects and situations but it focuses the attention only on particular details [3]. In other words, in the newly created units of nomination the orientation vector of collective consciousness of a given period is fixed. Changing the fundamental basis of structuralizing activity leads to a “reprofiling” of nomination means, to the transformation of the gravity centre from one activity aspect to another. On the whole, the set of motivation characteristics remains unchanged.

Basic concepts of human thought – object, process, product and instrument (means) are found in the whole variety of naming a person in connection with activity. According to these primary concepts forming the activity structure there are four basic ways of interpreting agent in professional spheres: 1) through the relation to the instrument (*крановщик* crane operator, *гарпунер* harpoon shooter, *комбайнер* harvester operator, *весовщик* weigher); 2) through the relation to the process (*сборщик* collector, *резчик* carver, *вязальщик* knitter, *упаковщик* packer), 3) through the relation to the object or the object of labour (*жестяник* tin-smith, *каменик* brick-laler, *мраморщик* marble-cutter, *стекольщик* glazier); 4) through the relation to the final product (*печник* stove-setter, *макетчик* model maker, *модельщик* pattern maker, *лекальщик* template maker). Moreover, it is necessary to mark another productive means of space representation in Russian which is found on all stages of its historical development, cf.: *шахтер* miner, *подводник* submariner, *бармен* barman, *библиотекарь* librarian, *баник* bath-house attendant, *киоскер* stand-holder, etc.). A certain aspect of activity comes to the foreground in the interpretation of a professional agent in this or that historical period.

We denote the dominant cognitive model of nomination representing the way of human mental activity in creating a new name and reflecting peculiarities of a certain stage of developing human society as **cogniotype**. Cogniotype is a realization of the tuned modality of perception in a certain historical period which is conditioned by the experience of interaction of a person with the surrounding environment in the process of activity. The purpose of interpretation realized in names of professional agents is the best adaptation of the person to the environment. In other words, adaptive activity of human consciousness which, according to A.V. Kravchenko, “consists in information control” [8, P. 240] is realized through a cogniotype.

The environment of the person as a social phenomenon is social environment created by the person himself or herself and which varies in different epochs of human history. In the process of social and economic development of society it is justified to outline four most important stages connected with a certain type of labour division: crafts production stage, manufacture organization of trade, large machine industry stage, and post industrial stage (the period of creating informational society). A cogniotype changes during the transition from one stage to another [4].

In the epoch of craft production the category of agent name was mainly formed by means of naming, indicating the product of craftsmen’s activity. This is a period of realizing “productive” or exterior cogniotype, cf. *бердник* reeder,

гвоздарь nail maker, *гребенщик* comb maker, *зеркальник* mirror maker, *иконник* icon painter, *каретник* carriage maker, *канатчик* rope maker, *кисельник* fruit jelly maker, *игольник* needle maker, *смоляник* tar maker, *хомутинник* collar maker, etc. During the period of manufacture labour organization the processional (operational) way was the leading means of the professional agent conceptualization. The change of the cogniotype in this case was conditioned by differentiation of separate links of the multi-stage production and outlining the “detailed man” as the main production unit: *толчейщик* crusher, *ковщик* forger, *катальщик* porter, *литейщик* founder, *пильщик* wood-cutter, *обжигальщик* kilner, *отгребальщик* raker, *подставщик* supporter, *промывальщик* washer, *прядильщик* spinner, *сеяльщик* sower, *таскальщик* carrier. The period of large machine industry (science and technical revolution epoch) is marked by reorientation in the formation of the agent name to the instrumental means of conceptualization which is connected with frontal changes in the labour character, namely, transition from manual labour to machine on all the stages of production process. E.g. *автоматчик* automatic operator, *аппаратчик* appliance operator, *вальцовщик* rolling-mill operator, *дизелист* diesel operator, *машинист* machine operator, *станочник* machine tool operator, *фрезеровщик* milling-machine operator, *транспортерщик* conveyor line operator, *бензопильщик* petrol driven saw operator, *автогрейдерист* grader driver, *газосепараторщик* gas separating machine operator, *дробеструйщик* shot-blaster operator, *карищик* car operator, *крановщик* crane operator, *гидропрессовщик* hydrolic press operator.

Modern epoch is characterized by a new objective cogniotype. In outlining this cogniotype we take into account the observed complication of the terms designation structure, with various aspect of professional activity being actualized in them. In the new conditions the object gets a widened interpretation, it is not merely an object of activity (at what it is being directed), it is a sphere of professional activity in general. Cf. *дизайнер* designer, *визажист* visagist, *флорист* florist, *имиджмейкер* image maker; *специалист по видеомонтажу* expert in video montage (*по управлению имуществом* property management, *по рекламе* advertisement, *по сбыту* sales, *по ценным бумагам* securities, *по внутреннему аудиту* inner audit, etc.).

The main principle of development, movement in the system of naming by professional activity can be defined as rotation: there is a constant change of the leading models of nomination which are backed up by the corresponding cognitive models. In each particular time section, in a definite historical period, the direction in the nominative understanding of a subject of professional activity may be likened to a given trajectory of an arrow. The explanation of such a contradictory phenomenon is found by Yu.M. Lotman: “Dual character of the nature of human culture is connected with its essence: conflict combination of its linear direction and cyclic repetition” [12, P. 661]. Thus, the development of the category of professional agent name can be represented as a continuous process of developing new forms which substitute the old ones, and as a cyclic change of a cogniotype. However, “as in biological evolution, early forms of life become ousted only partially, and they evolve considerably, adjusting themselves to new conditions, separation of new dominants in human history and culture by no means leads to the disappearance of the previous” [12, P. 655].

Cogniotype change is the core of realizing adaptive and orienting functions of our consciousness and language as a

means of its objectification. Human consciousness is a complex cognitive system which is able to develop and self-develop, which models the world and transforms it in the process of activity. As consciousness is the product of experience, object and practical activity of a person, considerable changes of the content of activity, means of its organization include reorientation of consciousness structures and, consequently, language forms of its objectification as well. Thus language appears as one of the most important products and instruments of conceptual orientation in society. Due to the dominant conceptualization model of professional

agent, the choice of an object for the target oriented activity becomes extremely significant in the process of social development.

We suppose that the study of language categorization processes from the point of view of a cognotype change, i.e. taking into account their realization in a certain social and cultural context and in close connection with real demands of a person, in the interaction with outward environment, widens the possibilities of cognitive linguistics and meets the requirements of modern term studies in the cognition of the mechanism of terminology systems evolution.

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ОБЗОР СОВРЕМЕННОГО СОСТОЯНИЯ РУССКОЙ АССОЦИАТИВНОЙ ЛЕКСИКОГРАФИИ

Аннотация

В статье рассматривается вопрос о возможности использования находящихся в публичном доступе ассоциативных словарей русского языка в целях разработки эвристического алгоритма установления связей между формально несовместимыми лексическими единицами. С этой целью рассмотрено существующее на данный момент положение дел в русской ассоциативной лексикографии; на основании проведенного анализа предложены рекомендации по заполнению имеющихся в этой области пробелов.

Ключевые слова: лексикография, автоматизированный анализ текстов, ассоциативный словарь.

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OVERVIEW OF STATUS QUO IN RUSSIAN ASSOCIATIVE LEXICOGRAPHY

Abstract

The article deals with the question related to possible use of publicly accessible associative dictionaries of the Russian language for the purpose of development of a heuristic algorithm capable of establishing links between formally incompatible lexical units. In order to resolve the question, current state of affairs in Russian associative lexicography is reviewed; on the basis of conducted analysis, suggestions are offered to fill in the gaps that are found in the area at the moment.

Keywords: lexicography, automated text analysis, associative dictionary.

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Throughout our research of various issues related to automated text processing we have been concerned with the problem of correct interpretation of indirect lexical meanings (i.e. those that are not directly motivated by the word's denotation and consequently cannot be immediately derived from the primary meaning). It is obvious that such meanings can only be processed by an automated analyzer in case that its database contains separate descriptions of these meanings, whereas it is hardly possible to codify all of them, and even if some group of researchers succeeds in such enterprise, the database will soon become obsolete due to volatile nature of secondary connotations.

Briefly described, this problem can be represented in the following way: automated text analyzer encounters a word combination the elements of which are not detected as compatible with each other. As long as this combination is not listed in the database of known phrases, and the lexical units it consists of cannot be related to each other in terms of their meaning, the analyzer is facing an unintelligible fragment of text that cannot be properly "understood" (in terms of so called machine understanding) and thus is not available for accurate processing. The situation results in errors and mistakes that are evident and commonplace in fields such as automated translation: certain phrases that were not recognized by the analyzer are rendered in weird or senseless fashion.

Thus, a proactive algorithm is necessary to be developed and implemented in automated analyzers in addition to existing retroactive mechanisms; such algorithm would be able to establish links between lexical units wherever this task cannot be fulfilled by ordinary means. In order to function properly, the algorithm would require certain knowledge on the ways according to which new connotations are created by the language-speaking community. Naturally, in the majority of existing cases this process is based upon associative rethinking of the denotation and upon metaphors in particular. [1] It seems possible that associative dictionaries (i.e. databases of notions that certain words are associated with by language speakers) could have provided the solid foundation for such algorithms.

Consequently, we are currently interested in researching the possibilities that existing samples of Russian associative lexicography offer in relation to the potential perspective of proactive algorithm development for the actual needs of automated text analysis.

Historically, the first notable attempt to compose an associative dictionary of the Russian language had been performed in 1977 by recognized Soviet psychologist Aleksey N. Leont'ev. [2] This dictionary had represented certain results received by the researcher during a number of associative experiments required for the study of language conscience; thus, it is natural that the methodology behind the dictionary had been purely psychological and had been developed in accord with behaviourist approach. The database of this dictionary includes a limited set of stimuli (200 entries total) that were presented to test subjects; the latter had to call out the very first association that a stimulus had triggered in their minds. The associations had then been processed and their frequency amongst the test audience had been calculated; reactions that had been found in multiple test subjects were placed at the beginning of dictionary entries alongside with the number of their occurrences, and then the so called "solitary associations" (i.e. those that had been mentioned by a single person only) were enumerated.

Brief analysis of entries in Leont'ev's dictionary reveals that the most frequent associations are antonyms to the stimuli (*бабушка* [grandmother] – *дедушка* [grandfather], *большой* [big] – *маленький* [small]) or words that are a common part of the stimuli's distribution due to their connection through a set phrase or a widely spread word combination (*приходить* [to come] – *домой* [home], *встречать* [to meet] – *друга* [friend]). The nature of this phenomenon is directly connected to the methodology behind the dictionary: under the requirement to name the associations immediately the test subjects naturally refer to the most easily recalled reactions. Such principle had been entirely satisfactory for the purposes of Leont'ev's research, but it cannot be considered as viable in terms of aforementioned algorithm building, as long as it is not based upon linguistic methodology, had been conducted in pursuit of notably different objectives and does not provide a reliable

source of associations or association routes. The word *small* is undoubtedly a valid psychological reaction to the stimulus *big*, but it can hardly be imagined as basis for denotation rethinking and subsequent development of any connotations for that lexical unit. In addition, the amount of stimuli is minuscule and the words themselves seem to be chosen randomly; it limits severely the possibilities of using the database, which can be applied neither for full-scale analysis nor for the probable built-in language of semantic primitives within the algorithm.

The same problems can be observed during analysis of another significant effort in the area, the “Russian associative dictionary” supervised by Yuri N. Karaulov. The dictionary has originally been issued in 1994 and was subsequently updated in 2002. [3] The latest edition includes around 7 000 stimuli and more than 1 000 000 of associations related to them; obviously, the database of this thesaurus is considerably larger in comparison with Leont’ev’s dictionary, enabling its possible application in the heuristic algorithm under discussion. It should also be noted that basic lexical units (*быть* [to be], for example) are present in the stimuli list; thus, the algorithm’s system of semantic primitives could certainly be supported by the dictionary.

Nevertheless, the methodology in the foundation of the thesaurus has not undergone notable modifications since Leont’ev’s dictionary had been issued. Psychological nature of the dictionary remains evident in this sample of Russian associative lexicography; the experiment behind it has been significantly expanded in terms of numbers, but as far as its essence was concerned, it originated from the same behaviourist approach and was still grounded upon “stimulus – reaction” core principle. Consequently, Karaulov’s thesaurus shares the major drawbacks found in Leont’ev’s dictionary from the point of view of proactive analysis of lexical connotations. It is thus not surprising that the most frequent associations for many stimuli, including the words that we quoted in the previous paragraph as examples, coincide exactly in both dictionaries.

One of the most recent associative databases worth being mentioned is *СИБАС* (Siberian associative dictionary). [4] The experiment that provided the basis for this thesaurus has been conducted since 2008; full access to the entire database for common audience has been granted in 2015. The dictionary possesses no major difference from Leont’ev’s and Karaulov’s thesauri in terms of methodology, although it might represent certain interest due to offering most contemporary material on the subject. Generally, the issues caused by psychological essence of the experiment persist in this dictionary.

Certain attempts have also been performed in the field of compilation of web-based associative dictionaries, either supported by methods of corpus linguistics or relying upon user-generated content. For instance, a database of this kind is currently available at URL <http://slovesa.ru/>. [5]

Corpus technologies represent an interesting direction of associative research, especially in cases where they are conjoined with syntax analyzers or context-driven mechanisms of data mining that are capable of establishing links between lexical units which are not directly adjacent to each other. Traditional corpus research is usually dependent upon a word’s distribution while the latter is not significantly reliable as far as associations are concerned; deeper analysis is required to extract the associations from the context they belong to. It should also be noted that automated reference to corpus databases fills the dictionary with a considerable amount of excessive associations that are either not entirely

accurate or not related to a word’s associative field completely. Thus, even though corpus-based thesauri are located notably closer to the area of linguistics and contain more objective language material, their databases would still require preliminary processing and cleaning in advance to their application in heuristic algorithms.

User-generated content in its turn presupposes more conscious approach of the audience to the associations they provide. This leads to coexistence of two oppositely directed vectors in the development of such dictionaries. The first tendency consists in provision of greater amount of reactions that are not necessarily limited to the most easily and quickly recalled associations; it improves the dictionary. The second trend is related to addition of incoherent, senseless responses that are submitted for the purpose of self-amusement of the user or in pursuit of increasing the number of associations to as large values as possible; correspondingly, it decreases the quality of the database. Whilst the active and conscious participation of language speakers is beneficial, certain issues still exist in such dictionaries; linguistic methodology is missing, the vocabulary is not consistent, and available samples of user-generated associative lexicography would still require preliminary preparations alike to those necessary for corpus-based thesauri.

This overview is leading us to the following conclusions:

1. Russian associative lexicography in its current state is overwhelmingly dominated by psychological methods of research and particularly by “stimulus – reaction” approach that is based upon subconscious mental activity rather than on conscious consideration and introspection of test subjects. Whilst such methodology is historically refined, objective, and generally satisfactory for the purposes of researches it originated from, it does not provide substantial data on mechanisms that determine internal processes of associative rethinking that lead to creation of new connotations in lexical units. In addition, application of external research methods is obviously not suitable for an established branch of scientific knowledge; consequently, a linguistic discipline such as lexicography is supposed to make use of linguistic methodology instead of borrowing its methods of research from psychology.

2. In certain aspects, web-based associative dictionaries can be regarded as advancement in comparison with traditional associative thesauri due to detachment from purely psychological research methods and active use of objective distributional data from corpus databases and of conscious linguistic self-analysis of the audience. Nevertheless, these dictionaries are not grounded on reliable lexicographic principles, are not compiled in accord with established and organized procedures, and contain a plenty of random incoherent associations.

3. No existing database of associations available in public access meets the criteria set by the task to develop the heuristic algorithm for the purpose of establishing links between words whose connotations are not represented in ordinary databases of automated text analyzers, due to significant drawbacks in methodological foundations they are based on.

On the basis of these conclusions, the following suggestions can be derived:

1. Linguistic methodology of recovery, processing, and explanation of associations related to lexical units should be developed, and a new associative dictionary of the Russian language should be created on the foundation of this methodology. Research of semantic indicators capable of

aligning the routes of possible denotation rethinking processes should be an integral part of the methodology.

2. Introspection and conscious approach of language speakers to the discovery of semantic associations should be encouraged in the procedures of gathering the information for the database of the dictionary. The audience should be intentionally concentrated on the search for semantically relevant associations (i.e. those that are meaningful language-wise). To ensure that certain quality of the introspection is

delivered, professional audience like philologists might be selected.

3. Database compilation could be improved and facilitated by means of making use of Web 2.0 technologies such as the wiki principle of content generation.

Thus, a more accurate, linguistically grounded and supported, professional community-driven associative dictionary could be created to fill in certain gaps that currently exist in Russian associative lexicography.

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СИНТАКСИЧЕСКИЙ АНАЛИЗ АНГЛОЯЗЫЧНОЙ ПРАВОСЛАВНОЙ ПРОПОВЕДИ: МОДАЛЬНОСТЬ УБЕЖДЕНИЯ

Аннотация

В данной статье анализируются синтаксические аспекты модальности убеждения на материале англоязычных православных проповедей митрополита Антония Сурожского (1914 — 2003). Рассматриваются синтаксические средства, которые проповедник использует при введении аргумента, вывода и противопоставления, инверсия и усилительные конструкции и приводятся примеры их употребления. Автор показывает, что диалогизация монологической речи является важнейшим средством для того, чтобы включить слушателей в ситуацию речи и подтолкнуть их к нужному выводу.

Ключевые слова: модальность, проповедь, модальность убеждения, диалогизация.

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ON SYNTACTIC PECULIARITIES OF ENGLISH ORTHODOX SERMONS: MODALITY OF PERSUASION

Abstract

The article provides a syntactic analysis of the English Orthodox sermons by Metropolitan Anthony of Sourozh (1914 — 2003) in terms of modality of persuasion. It discusses cohesive syntactic devices the preacher uses to introduce arguments, conclusions and contrast as well as inversion and emphatic constructions and provides examples of their use. It illustrates dialogisation as the primary means to involve the listeners and stimulate their arriving at the desirable conclusions.

Keywords: modality, sermon, modality of persuasion, dialogisation.

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The speaker's attitude towards the content of their utterance can be expressed through various means on different linguistic levels, grammar being the most extensive and prolific area for research. This paper discusses syntactic ways of expressing the modality of persuasion as exemplified in the sermons by Metropolitan Anthony of Sourozh (1914 — 2003).

A typical sermon combines explaining a certain biblical text to the congregation with exhorting to found one's life on the basis of the Gospel. It is particularly important for a preacher to sound logical and thus persuasive because his speech is limited in terms of time and because he cannot afford entering an open dialogue. On the expression plane this logic can be manifested through the use of various cohesive devices.

Large parts of a sermon may be devoted to explaining certain things, the thought of a preacher and his audience flowing smoothly from one subject to another. The speaker here tends to sound milder, more natural and intimate. It is very typical in this situation to use the conjunction 'and' as a sentence-initial coordinator, which is rather natural in spontaneous discourse [1, 84] where a new idea can often arise from an already finished previous utterance. This can be observed in the following examples:

And this generally comes from the fact that we take the means for the end ...

And if we try to understand what discipleship means when it is put into action, when it results in discipline, we may easily find the following things.

The conjunction 'and' in the initial position can also be used to add something important and unexpected, the sentence being very short. For example:

And every coming of the Lord is judgement.

And love includes myself also.

In the course of explanation the preacher needs arguments to persuade the audience. To introduce arguments such subordinators as 'because', 'for' and 'in order to' are used. The most widely used one is 'because':

Contrary to what many think or feel, a period of spiritual endeavour (during Lent, perhaps, or while taking part in a retreat) is a time of joy because it is a time for coming home, a period when we can come back to life.

Also a measure of our lack of love, because love is forgetful of self and affirms the loved ones.

The instances of 'for' and 'in order to' are not numerous:

And there is always a moment in the experience of discipleship when fear comes upon the disciple, for he sees at a certain moment that death is looming, the death that his self must face.

To choose the ones in order to love them, to reject the others in order to hate them, whichever side you take, only adds to the sum total of hatred and darkness.

Interestingly, conclusions and resulting statements are not numerous in the material analysed in this paper. A probable explanation for this fact is that the preacher does not want to sound too categorical and give strict prescriptions but, on the contrary, wants the listeners themselves to come to the right conclusion. When conclusions are made by the preacher, they are very concise. The linking adverbs used to introduce them are mostly 'so' and 'therefore':

So the first condition if we wish to become disciples fruitfully and learn a discipline which will give results, is integrity of purpose.

And we must therefore overcome the old Adam in our thought and in our heart and in our will.

A sermon always being a monologue, there is no opportunity for a preacher to ask the audience whether they have understood what has been said, or whether they disagree with any points, or whether they have got any questions. This makes the preacher construct the sermon in a particular way, predicting the logic of his audience, their reaction and the arguments they might have. What the preacher often does in the course of his sermon is discussing the would-be questions and arguments of his listeners. This can be done in order to express their thoughts out loud, discuss them and lead the audience to the right answer or conclusion. It is here that the modality of persuasion comes to the fore. The thought of the

speaker becomes non-linear and a would-be dialogue appears on the scene.

In many cases, to unobtrusively persuade people of something being right means to prove that the opposite idea or opinion is wrong. It is natural therefore that negative, adversative and concessive adverbs and conjunctions play a pivotal role here.

The most common use of negation in the material under discussion is accompanied by hidden affirmation. The preacher says that something is wrong using negative expressions and stops developing his idea at that point. Thus, he stimulates a would-be dialogue and makes his audience not just listen passively but start thinking creatively and finish his idea in their own minds. This being the case, each listener arrives at the desirable idea by themselves, so that it becomes part of their own thinking.

The most common use of 'not' can be observed in the situation described above, for example:

It is not something which is simply given to those who leisurely, lazily wait for it to come.

There is another joy in judgement. It is not something which descends upon us from outside.

'Not' can also be used in combination with 'but' to introduce a clear opposition of certain concepts. In this case we deal with an explanation of the ideas the preacher considers very important and wants to lay special emphasis on, as in the following examples:

It is striking to hear in church that we are proclaiming the Gospel, the gladdening news, of Judgement, but we are proclaiming that the Day of the Lord is not fear but hope and, together with the Holy Spirit, the Church can say: 'Come, Lord Jesus, come quickly!'

We are still people for whom God is a God outside, for whom his coming is darkness and dread, whose judgement is not our redemption but our condemnation, for whom a meeting face to face is a fearful event and not the hour we long and live for.

The idea of contrast is most commonly expressed by the use of 'but', which can occur both in the clause-initial and sentence-initial positions. For example:

... it means, indeed, that we sadly discover our own ugliness, but also that we can rejoice at the same time, because God has granted us his trust.

But when we observe people who submit themselves to that kind of strict discipline, and when we ourselves attempt this, we usually see that the results are far less than we would expect.

A very important device for creating textual cohesion is the use of linking adverbials. The most widely used one is 'yet', which combines elements of contrast and concession [2,

878] and is a very strong means of persuasion. It is usually used to make a persuasive contrast after describing the state of affairs that is taking place but is not desirable. This powerful structure encourages the listener's thinking and makes them understand they are wrong and accept the speaker's point of view. For example:

This notion of joy coupled with strenuous effort, with ascetical endeavour, with struggle indeed, may seem strange, and yet it runs through the whole of our spiritual life, the life of the Church and the life of the Gospel...

Yet it was also the salvation of his time, because he was the only one thanks to whom God looked with mercy upon man.

The conditional adverbial 'unless' is very widely used in our material.

This is another means of maintaining a would-be dialogue, for the main clause describes something wrong and strongly undesirable for the listeners, often with a further explanation why it is so, encouraging everyone to reflect on whether they want it to happen in their lives or not, the clause with 'unless' suggesting the only possible alternative and expressing therefore a very strong imperative. For example:

Unless we realise this, spiritual endeavour cannot be a joy, for it is strenuous and confronts us with judgement and responsibility...

Unless we do this, our discipleship is an illusion...

Another powerful syntactic means of persuasion is the use of emphatic constructions. They are used when the preacher wants to state something really crucial, something that cannot be veiled or said mildly and needs close attention and therefore emphasis. Emphatic constructions are often used by way of some conclusion, when the ground for a straightforward expression has already been prepared. For example:

... it is only if the Lord Himself sheds his light into our soul, upon our life, that we can begin to see what is wrong and what is right in it.

So must everyone of us discern in himself under God's guidance and with the help of his wiser friends, his particular capabilities and characteristics, both good and bad, and make use of them to achieve in the end that work of art which is his true self.

To conclude, the preacher generally tends to forbear from sounding too didactic and categorical. He prefers to involve the audience into a would-be dialogue and inwardly imply the correct answers instead of announcing proper conclusions straight away. A clear logical organisation of the sermon adds to the latter sounding more persuasive. Emphatic constructions are used to convey some pivotal indisputable propositions.

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General questions relating to both linguistics and literature. Philology (UDC 80)

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КОГНИТИВНЫЕ МОДЕЛИ ЭПИСТЕМИЧЕСКИХ МЕНТАЛЬНЫХ СОСТОЯНИЙ

Аннотация

Эпистемические состояния, с которыми связана познавательная деятельность человека, направлены не только на осмысление фрагментов действительности, но и на собственное познание. Важным шагом на этом пути является моделирование ментальных процессов в их связи с семантикой стоящих за этим языковых знаков, независимо от того, на каком языке это познание осуществляется. В статье показано, каким образом формально-логическое и лингвистическое моделирование ментальных состояний указывает на взаимосвязь и амбивалентность мыслительных процессов, связанных с познанием. Раскрывается сущность эпистемических устремлений человека в познании окружающего мира.

Ключевые слова: эпистемические состояния, положение дел, когнитивная позиция, формальное моделирование, когнитивное моделирование, семантическое содержание, концептуальное поле.

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COGNITIVE MODELING OF EPISTEMIC MENTAL STATES

Abstract

Epistemic states of mind, connected with the cognitive activity of a man, are aimed not only at apprehending the world around us, but also at the process of this apprehension. A very important step on this way is an attempt to model these states and processes in terms of formal logics and semantics, irrespective of the language of cognition. The article presents the idea of how formal logical and linguistic modeling of the process of thinking shows the correlation and the interdependence of semantic units connected with mental activities of human brain. The basic notions of the conceptual field of cognition are presented in the article

Keywords: epistemic mental state, state of things, cognitive position, formal modeling, cognitive modeling, semantic contents, conceptual field.

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Studying the world around and comprehending about himself as an investigator, the scientist goes up onto the meta-level of philosophical reflection, which makes it possible to go into the problem of cognition on a higher level. One of the most important steps on this way is an attempt to model the process of thinking in terms of cognitive linguistics in its connection with the corresponding semantic units. Epistemic mental states make one of the most complex and fruitful objects of investigations in the sphere of cognitive linguistics.

Our aim is to apply the methodology of cognitive modeling offered by prof. V. Savitsky to give the formal description of the semantic contents of target notions without direct reference to any particular language. [5] This method proves effective when applied to modeling perceptive, intentional, emotive and epistemic states of mind, to which we refer Knowledge, Supposition, Belief, Trust, Doubt, Prevision, Recollection, etc. Exploring their meaning, correlation, difference, identity and interdependence we get an idea of the structure of the whole conceptual field of these notions.

Theoretical Background of Study

The theoretical background of the present study is based on the conception of logical modeling of semantic units, offered by prof. Savitsky.[5]. The basic categories applied here are the so-called "state of things" – P and the "cognitive position". The former term is taken from formal logical modeling and is introduced by O.N. Seliverstova, who means by this term anything that can take place in any reality, be it mental or material world. [6]. The latter is our own term to denote the degree of cognition, that is to say how far this or that phenomenon is investigated and apprehended.

According to R. Acoff and F. Emery epistemic state of mind is a kind of epistemic event, and as such it is unlikely to

refer to some kind of mental activity (mental operations), as far as they are not the act of information processing, but the result of this processing. [1, P.114]. Say, summing figures up is a mental process, but knowing its result is a mental state. On the way to achieving definite knowledge one can experience such epistemic mental states as Conviction, Belief, Supposition, Presumption, Expectation, Recollection, Doubt and some others. Taken together they constitute the cognitive field of Epistemic Mental States. Defining the cognitive position of this or that element of this field means attributing some kind of modality to it – axiological, ontological, deontic or epistemic. When we expose the target field to formal logical modeling, we define the degree of its apprehension with the help of logical operators – "true", "false", "possible", "probable", "credible", "unlikely" etc. The choice of the modal operator depends on the degree of reliability of the source of information and also on the personal psychological and cultural background. It is also worth mentioning that epistemic mental states are normally experienced together with some emotions. They are evident in such phraseological units as and many others. Let's consider some of the units of this conceptual field.

The basic notional unit of this field – Knowledge — is defined in Big Oxford dictionary as knowing, familiarity gained by experience; person's range of information; theoretical or practical understanding; the sum of what is known; certain understanding (unlike opinion). Collins English Dictionary defines Knowledge as direct perception; apprehension; understanding; acquaintance; information; erudition. It is worth mentioning that other dictionaries – both English and Russian – concentrate on Knowledge as having information, being aware of the fact, certainty about something, - but never dwell upon the degree of its trustworthiness, reliability and believability of the source of

information, which makes Knowledge very close to the notions of Belief and Conviction. These two notions lie mostly on the sphere of everyday communication, but for the scientific mind a more definite cognitive position is important. So Knowledge may be associated with a vacillating cognitive position: positive in scientific discourse and neutral in everyday communication. Thus Knowledge cannot be formally expressed by the Logical expression (x SUPPOSE P) and (P), because Supposition does not imply a hundred per cent obvious truth, and Knowledge does.

Supposition and Belief are very close notions, both connected with neutral cognitive position, which means they are based on probable, but still indirect indications on the reliability of the source of information. Positive cognitive position (knowing something for sure from logical deduction) is possible, but not obligatory here. In this respect Supposition and Belief are very close to Trust, which is based not on truth, but on a high degree of moral reputation of the source of information and little rate of importance of logical deduction. Religious, political, ideological or other type of Trust has great axiological but small ontological value for a person, as far as logical argumentation doesn't mean much for those who trust. Trust is irrational, but it isn't inevitably false. Unlike Supposition and Belief, Trust has a low cognitive value, consequently, a negative cognitive position. Supposition is nothing else but attributing P the modality of possibility, wherein the probability of P is just a little over zero, a little more than just plain impossible.

Prevision, Expectation and Recollection have a temporal character. They represent a mental model of the future and the past state of things on the basis of the current state of things. They only make up a temporal extrapolation of tendencies. No matter how high the degree of probability is here, it is always less than 100%, as far as it is impossible to consider all the factors relevant for modeling the future state of things and correlate the un-changeable past state of things with flexible current state. The logical formula looks like " x PREDICT $P = (x$ SUPPOSE ($Ct2$)) $\in t1$ ". Expectation is a combination of prevision and some kind of emotional reaction, such as hope, or fear, or misgiving, depending on the degree of importance of the expected event for the person. Say, if the Moon is about to come out, the traveler expects it, because it will light his way, but the one who stays at home is indifferent to it. He just knows the fact. So this mental state can be described by the formula " x EXPECT $P = (EAGER/INDIFFERENT P)$ and (x PREDICT P)".

Any human being living in this probable world feels intuitively the degree of reliability of his previsions, both positive and negative. Therefore anticipation often goes hand in hand with misgiving, and despondency – with hope. In this way emotions get involved with cognitive processes.

Recollection is activation in one's mind of a definite block of information, kept in the memory. It may rely on the personal experience with possibly some axiological elements involved, or it may go without it, but logically it always denotes an epistemic state containing some objective information. If we introduce the logical operator PERCEIVE (=activate in mind), formally it can be described as " x RECOLLECT $P = (x$ PERCEIVE (x INFORMATION ($PC t1$))) $\in t2$ ". Unlike the formula of Prevision, the succession of time indexes here goes in reverse order because Prevision is a

rational model of the future while Recollection is a mnemonic model of the past.

Cognition is an intricate process with so many connotations and factors involved, that it never goes smoothly and evenly without pains of hesitation, dubiety, uncertainty. This mental stumbling can otherwise be called Doubt. Prof. Apresyan defines Doubt as cognitive position regarding the state of things P , which claims that "POSSIBLY not P ". [2, P. 37]. This approach does not contrapose Doubt and Supposition – "POSSIBLY P ", because in case of Doubt the veracity of doubtful information is less than 50%, but Supposition implies a higher degree (more than 50%) of veracity. Prof. Savitsky offered a more extended logical formula of Doubt: " $(x$ DOUBT $P = x$ SUPPOSE (POSSIBLY (NOT P)))" [5,P.34]. It looks more comprehensive, as far as it involves elements which would distinguish Doubt from other epistemic states.

Supposition, Conviction, Trust and Doubt complement each other to make a cognitive unit of epistemic states. They may intersect, but never contradict, because each of them occupies the expedient place on the scale of probability — from 0% – improbable, to a 100% true. Doubt occupies that part of the scale, which is free from Conviction and Trust, but may come together with Supposition without claiming to be in its focus. Doubt also implies Supposition in its turn, but also without laying any emphasis on it. It is worth mentioning that Supposition, Prevision, Trust and Belief take positive cognitive position, while Doubt and negative Supposition (POSSIBLY not P) occupy negative cognitive position.

So this is where the difference between the above mentioned epistemic states lies. Prevailing (POSSIBLY P) or (POSSIBLY not P) doesn't make the bias of epistemic states, but it does constitute their logical and factual motivation, though much is also defined by psychological, cultural and emotional motivation. Thus, a person who uncritically believes in P , can intuitively feel, that it isn't so, that (POSSIBLY not P), still he would disregard yielding to ingrained doubt, because his TRUST is irrational.

To sum it up, all epistemic mental states are defined by positive or negative cognitive position; they appear interconnected and ambivalent. Their ontological status depends mostly on the choice of plus or minus, P or not P , and it is only after that, that the degree of possibility of P is considered. The above mentioned notions cannot be rigidly defined, as far as their contents and denotation are quite vague. Besides not all of them are hierarchically equal and can lie on different levels of this cognitive sphere. For that matter they can partly cross, partly overflow into each other, and sometimes they go together. This fluidity of notions of the target cognitive field doesn't encourage their strict classification. Hegel G.W.F mentioned it in his time.

We all live in the world of uncertainty. The firm postulates of deductive logics and rigid laws of mathematics are all artificial. When applied to real world they often breed inaccuracy and produce lots of discrepancies. It confirms the philosophical idea of the stochastic nature of the world around us, including basic scientific laws. A human being intuitively apprehends it, therefore even his most trusted beliefs and even universal truths are sometimes exposed to doubt, prompting their further development and progress.

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ФОРМИРОВАНИЕ ВТОРИЧНЫХ ПОДСИСТЕМ ТЕРМИНОВ ПРАВА (НА МАТЕРИАЛЕ ТЕРМИНОЛОГИИ МЕДИЦИНСКОГО ПРАВА В РУССКОМ И АНГЛИЙСКОМ ЯЗЫКАХ)*Аннотация*

В статье рассматривается актуальная проблема современного терминоведения, касающаяся формирования новых терминосистем вторичного типа на основе взаимодействия терминосистем, соотносимых с различными научными отраслями. Формирование таких терминосистем отмечено рядом закономерностей смешения разносистемных классификаций и лексических единиц, а также семантическими процессами, отражающими логико-языковые особенности формирования систем понятий и систем терминов и обусловленные воздействием экстралингвистических факторов – интеграцией и дифференциацией различных научных отраслей.

Ключевые слова: лексика, терминосистемы.

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FORMATION OF SECONDARY SUBSYSTEMS OF LEGAL TERMS (WITH THE EXAMPLE OF RUSSIAN AND ENGLISH MEDICAL LAW TERMINOLOGY)*Abstract*

The article deals with the topical problem of the modern terminological science related to formation of new terminological systems of a secondary type based on the interaction of terminological systems associated with various spheres of human knowledge. The formation of such terminological systems is marked by a number of rules of mixing scientific classifications and lexical units belonging to different systems, and by semantic processes reflecting the logic and linguistic features of formation of systems of concepts and systems of terms determined by the influence of extra-linguistic factors – integration and differentiation of various scientific spheres of knowledge.

Keywords: lexic, terminological systems.**Почта авторов / Author Email:** Levinama80@yandex.ru

The existing terminological systems vary greatly. There are the following types of them:

1. Terminology systems related to different fields of knowledge (terminology of medicine, informatics, sports, etc.).

2. Terminology systems varying in degrees of remoteness from each other: a) those that are close to each other (e.g., terminology of literary criticism and linguistic terminology), b) remote from each other (e.g., terminology of linguistics and terminology of analytic geometry).

3. Terminology systems that serve the variety of scientific directions, schools, trends within one science (e.g., terminology of comparative linguistics and terminology of structural linguistics).

4. Personal terminological systems developed by one scholar (e.g., terminological system of an outstanding Russian linguist A. A. Potebnaya, etc.).

5. Large and small terminological systems that differ in the number of their terminological units. Usually, small terminological systems are subsystems of large terminologies (e.g. terminology of law is a big one consisting of the following subsystems: terminology of civil law, terminology of criminal law, etc.) [1, p. 7-10].

Secondary terminological systems represent a large corpus of terminological units in different languages due to the bidirectional process of integration and differentiation of sciences correlated with various spheres of knowledge. The emergence of secondary terminological systems is due to the following extra-linguistic factors:

1) the influence of foreign legal practices and the terms of the development of law in a given state;

2) complexity of some areas of public life subject to governmental legal regulation;

3) emergence of new phenomena in society;

4) development of modern legislation and legal science;

5) influence of national legal culture.

From the point of view of their Genesis, the entire composition of nominative units in scientific texts can be divided into several categories:

1) terms that have arisen in the given terminological system, including those coined on the basis of different ways of term formation (affixation, coining of compound words, abbreviation and shortening, conversion, semantic changes on the basis of metonymy and metaphor, formation of terminological word-combinations, borrowings from other languages;

2) units attracted from other terminological systems for denoting special concepts of another field of knowledge;

3) the so called general scientific words – a set of nominative units, which function in scientific texts of various knowledge spheres, in addition to those expressing the concepts of the specific scientific field; such units are not do not belong to any specific terminological system, but to all of them.

Legal terminology in modern languages is also a very complex system represented by various subsystems of terminological units [4] forming complex fragments of legal world pictures. Law permeates all the spheres of life. The emergence of new socially significant phenomena requires legal regulation. Thus, medical law is designed to regulate the new problems that are important for the society and the state: lifespan and its quality problems, transplantation of organs, active euthanasia problems, etc. Modern medical law is closely associated with social, labor, civil, environmental, and criminal law [2, p. 11-13].

The analysis of extra-linguistic factors influencing the emergence and development of the new secondary terminological systems in different legal systems and languages shows the predominance of common trends in the formation of such terminological systems. The importance of international rules for the development of national law system is particularly noticeable in the fields of medicine and law. In 1967 the World Association for Medical Law:

WAML was founded, and its first Congress was held in the same year in Ghent (Belgium).

As far as medical law is part of law as a whole, it uses many traditional legal terms both in Russian and in English: *гражданско-правовая ответственность, завещание, дисциплинарная ответственность, законные представители, лицензирование, имущественный вред, моральный вред, незаконное усыновление, недееспособность, опека, охрана труда, добровольное страхование, тайна усыновления, халатность, трудоспособность; breach of contract, homicide, evidence, misdemeanor, felony, responsibility, exemption, negligence, undue influence, institutional liability, professional misconduct, audit.*

Terminology of medical law includes a number of medical terms, which denote:

a) socially significant health measures (*санитарно-эпидемиологическое мероприятие, sanitary and epidemiological activities, independent medical examination*);

b) activities related to the medical services rendered to the population (*разработка лекарственных средств, изготовление лекарственных средств, manufacture of therapeutics, development of medicines, production of medicines, development of therapeutics*);

c) the activities of medical institutions aimed at protection of health (*донорство, искусственное оплодотворение, health care, artificial insemination, transplantation*);

g) persons involved in health protection activities (*врач, медсестра, пациент, patient, physician, in-patient, nurse*).

At the same time, this subsystem of legal terms includes terminological units of a mixed type. These units combine medical and legal terms. They denote:

a) medical law principles and legislation issues (*государственные гарантии оказания медицинской помощи, государственное регулирование обращения лекарственных средств, гарантии медицинским работникам, государственные гарантии доступности лекарственных средств; abortion legislation, family health insurance, AIDS legal control, doctor-patient privilege, health insurance, defensive medicine, legal foundations of psychiatric aid, individual health insurance, health insurance plan, legal abortion, license to practice medicine, regulation of transplantation, legal regulation in medicine, legal foundations of transfusion, principles of medical law, medical duties*);

b) various violations of legal rules in the health care sphere (*некачественное оказание медицинской помощи, незаконное занятие народной медициной, незаконная стерилизация, неоказание медицинской помощи; failure*

to treat, illegal abortion, failure to attend, illegal trafficking of medicines, illegal prescriptions, failure to monitor treatment, falsified prescription, medical neglect, prenatal tort, medical negligence, abuse of drugs, misuse of drugs);

c) rights of patients (*права несовершеннолетних в области охраны здоровья, права граждан в области здравоохранения, права пациента, компенсация донору; eligibility to receive transplant, right to abstain from life-prolonging treatment, rights of HIV-positive people, right to medical aid, right to choose transplant*);

d) rights and duties of medical personnel (*право на занятие медицинской практикой, права работников здравоохранения, ответственность медицинского работника, responsibility in medicine, rights of medical personnel*);

e) other miscellaneous notions (*медицинское право, врачебная ошибка, судебно-медицинская экспертиза, medical expense, medical error, court medical expert, medical law, amnestic victim, health authorities, medical evidence, medical examiner, medical officer*).

Though the composition of mixed terms differs in the two languages, general logic of mixing legal and medical terms and notions is obvious.

The mixed character of medical terminology units can be observed in their definitions representing not only medical, but also legal components of meaning, e.g.:

«*doctor-patient privilege* — The right to exclude from evidence in a legal proceeding any confidential communication that a patient makes to a physician for the purpose of diagnosis or treatment, unless the patient consents to the disclosure» [3].

«*medical expense* — In civil litigation, any one of many possible medical costs that the plaintiff has sustained because of the defendant's allegedly wrongful act, including charges for visits to physicians' offices, medical procedures, hospital bills, medicine, and recuperative therapy» [5].

«*blood alcohol content* — Blood alcohol content is used to determine whether a person is legally intoxicated, esp. under a driving-while-intoxicated law» [5].

Despite the fact that units of different terminological systems possess a system-forming function, the role of legal terms and terminological elements is most important in the organization of the terminological system and terminological fields of the secondary legal terminological system. Their place in the terminological system may be different, because they enter relations that are more diverse. They can be generic terms of micro-fields or are used as peripheral terms that enter into syntagmatic relations with terms of various origin and form mixed generic and specific terms. Therefore, legal terms in secondary terminological systems of law are the basic system forming units preserving the logic of law.

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ТЕРМИНОЛОГИЯ МЕДИАЦИИ КАК ВТОРИЧНАЯ ТЕРМИНОЛОГИЧЕСКАЯ ПОДСИСТЕМА

Аннотация

В статье рассматриваются проблемы формирования вторичной терминосистемы юридической медиации. Вторичные терминосистемы – относительно новое явление языка науки, характеризующееся формированием особых подсистем терминов, обладающих особыми лингвистическими характеристиками. В составе вторичных терминосистем можно выявить не только термины базовой науки, но и единицы, привлеченные из других терминосистем, а также термины смешанного типа. Тем не менее, характер проявления указанных трех типов единиц специфичен для каждой вторичной терминосистемы, в том числе для терминологии медиации.

Ключевые слова: вторичная терминосистема, терминология медиации, экстралингвистические факторы, лингвистические факторы, привлеченные термины, смешанные термины.

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MEDIATION TERMINOLOGY AS A SECONDARY TERMINOLOGICAL SYSTEM

Abstract

The article deals with the problem of formation of secondary terminological system of legal mediation. Secondary terminological systems are relatively new phenomena of the language of science, characterized by the formation of special subsystems of terms that have specific linguistic characteristics. In the composition of the secondary terminological system it is possible to identify not only the terms of the underlying science, but also units drawn from other terminological systems and terms of a mixed type, however, the nature of manifestations of the three types of units is specific in each of the secondary terminological system, including the mediation terminology.

Keywords: secondary terminology, mediation terminology, extra-linguistic factors, linguistic factors, borrowed terms, mixed terms.

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Introduction

In terminological studies, the problem of secondary terminologies' formation has been one of the most disputable during the last decades [see: 1], though some aspects of the problem have been considered for many years from the point of view of the process of attraction language units from one terminological system to another. In cognitive studies, this aspect of terminological character of language sign was studied in terms of cognitive metaphor and cognitive metonymy [2, 171]. Extra-linguistic background of such terminologies is determined by the fact of differentiation of the existing sciences and their terminological systems on the one hand and by the process of “borrowing” concepts and terms from one terminology into another. As a rule, terminological subsystems emerging because of such differentiation are formed within only one terminological subsystem. E.g. terminological system of biochemistry emerged as a branch of chemistry, terminology of medical law is a subsystem of legal terminology. Legal mediation terminology is also a specific subsystem of legal terminology as a whole.

Extra-linguistic factors of mediation terminology formation

At present mediation is an interdisciplinary field. It worked out not only research and working tools, theoretical assumptions and scientific approaches, but also developed its own terminology. Having gained an interdisciplinary character, it still retains close connections with such disciplines as philosophy, law, diplomacy, conflict management, psychology and political science, etc. Therefore, the extra-linguistic characteristics of mediation sphere and its terminology are very complicated, because within the secondary system of mediation terminology we may single out mediation terminology subsystems referring to separate scientific areas (philosophy, law, psychology, ethics, etc.). Each of the sciences forms its own thematic and conceptual body of knowledge on mediation. Thus, each subsystem may be studied both separately and within the scope of the big system. The subject of this article is the subsystem of mediation referring to law.

Legal theory explores mediation as a legal institution existing within the framework of current legislation. Abstracting from the specific procedures and principles developed by legal practice, theoretical legal disciplines explore mediation as one of the subjective and objective legal phenomenon that serves as collateral of law. Mediation is an

important legal sphere, though even legal mediation shows its interdisciplinary essence, which is determined by the fact that mediation may be used instead of court proceeding, or may be carried out on parallel with such a proceeding.

Mediation is a method of dispute resolution between two or more parties managed by an outsider, a person, who is absolutely neutral and impartial. The impartiality of the mediator must be expressed by his/her equidistance from the parties; therefore, empathy and sensitivity are the basics of the mediator's professional ethics. He is to study and understand the driving motives that led to conflict between the parties. According to article 15 of the Federal Law "On Alternative Dispute Resolution with the Help of Mediator (the Procedure of Mediation)" the activities of the mediator may be exercised both on professional and non-professional basis [3]. In the UK "Mediators come in all shapes and sizes. Some are lawyers; many (including some of the best) are not. Some specialize in certain dispute areas, many are generalists undertaking any type of dispute. There are full time mediators who mediate weekly, and part-time mediators who mediate a few times a year" [4, 48]. However, all mediators must have special training in this sphere.

The scope of mediation involves various disputes and disagreements between community members and neighbors, disputes and conflicts in the housing sphere, problems arising at divorce (determining the future place of residence of children after their parents' divorce, conflicts and disagreements concerning property division), family disagreements, and conflicts in the sphere of healthcare, education, employment relations, other disagreements and conflict situations.

Types of terminological units in mediation terminology

As far as mediators' activities produce some legal result, the core of mediation terminology is represented by legal terms used in various legal spheres: *law, judge, legal advice, financial costs of legal services, settlement, fighting a matter out in court, courtroom, suit, negotiations, blame, punishment, litigation, mandatory legal rules, legal documents, case, injury, accident, accused, guarantee, penalty, plaintiff, attorney, legal counsel, final settlement, initial meeting, hearing jurisdiction, respondent.*

The area of mediation is still limited to certain legal categories of cases. This fact explains the predominance of legal notions used in the mediation sphere depending on the character of disputes: disputes coming from the civil law, which is a complicated system including: consumer disputes (*sales, purchases, merchandise*), family disputes (*divorce, child visitation, child custody, domestic relations disputes, living will, adult sibling conflicts, eldercare issues, discrimination*), contract disputes (*contract, third party, cases of civil damage, bargaining, creditor, credit, premarital agreement, franchise agreement, commercial agreement, franchisee, franchisor, wrongful termination of contract*) and neighborhood disputes (*neighbor, landlord, tenant, homeowner*), etc.

The formation of the specific mediation sphere led not only to "borrowing" of legal terms from various legal subsystems, but also to the emergence of specific notions and terms denoting: stages of mediation (*mediator's opening statement, disputants' opening statements, joint discussion, private caucuses, joint negotiation, closure*); aspects of

mediator code of conduct (*neutral stance, commitment to inform participants, mindfulness of psychological wellbeing of the mediating parties, practice according to spheres of experience, mutually satisfactory resolutions*).

The idea of mediation permeates the terminological system, mediation and mediator being the major concepts of the semantic background of the terminological system.

One may notice some specifics in the structure of mediation terms. Thus, the term *mediation* is used both as the basic component of terminological word-combinations (*online mediation, evaluative mediation, facilitative mediation, transformative mediation, family mediation, divorce mediation*) and as a dependent element (*mediation program, pre-mediation discussion, mediation training*).

Mediation terminology, lexicography and language teaching

In the Russian General Terminology, the practice of compiling dictionaries is denoted by the term *терминография* (terminography). Scholars explain the usage of this term by the fact that the theoretical basis of terminography is not lexicography, but the general theory of terms [5, 40], in which the system of terms is never considered apart from the system of notions denoted by language units.

The complex sphere of mediation determines the necessity of compiling monolingual, bilingual and multilingual dictionaries of ideographic type, i.e. dictionaries in which terms are arranged not in alphabetical order but are grouped according to their meanings with the identification of all scientific spheres the terms may be used in. Only within each semantic category of terms, the units may be arranged in the alphabetical order.

The necessity to compile bilingual and multilingual ideographic mediation dictionaries is stipulated by the fact that mediation is often carried on in conflict situations through the prism of a particular culture or from the point of view of a particular ethnic group. To resolve disputes among representatives of such categories of people successfully it is particularly important to consider their national systems of values, traditions and their relations between the community and the person. Ideographic dictionaries can also become the semantic basis of a content-language integrated course, because it is terminology that permeates all the four stages of the models of such courses stipulated in didactics: introduction into the problem, language training, practice of counseling, and participation in international competitions on mediation [see: 6].

Conclusions

Thus, the study of extra- and intra-linguistic factors of secondary terminology formation, including that of mediation, is important not only from the point of view of the development of the theory of terms proper. Emergency of such terminologies poses another important problem – that of compiling dictionaries of terms, most important of which are ideographic ones [see: 7]. However, the task of compiling dictionaries for new areas of theory and practice is hard to fulfil without finding the limits of the system of notions of the given area and without linguistic classification of its lexical units. Theoretical studies of secondary terminological systems and compilation of ideographic dictionaries of terms must be the essential part of developing content-language integrated course in higher schools.

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ОСОБЕННОСТИ ЭКВИВАЛЕНТНОСТИ РУССКОГО СЛОВА «НЕДВИЖИМОСТЬ» С ЕГО АНГЛИЙСКИМИ АНАЛОГАМИ

Аннотация

В статье, составленной с использованием материалов словарей в срезе проблематики межкультурной коммуникации, рассмотрен исторический генезис письменных фиксаций слова «недвижимость» в английском и русском языках, проанализирован вопрос об эквивалентности русского слова «недвижимость» и его английских аналогов, предложен подход к пониманию эквивалентности в условиях неоднородной выраженности исследуемого слова в различных семантических полях русского и английского языков.

Ключевые слова: межкультурная коммуникация, перевод, адекватность, эквивалентность, недвижимость.

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FEATURES OF EQUIVALENCE OF RUSSIAN WORD «НЕДВИЖИМОСТЬ» («REAL ESTATE») TO ITS ENGLISH COUNTERPARTS

Abstract

The following article, prepared using dictionary materials, is related to the issues of intercultural communication. It considers historical genesis of written records of the word «недвижимость» (“real estate”) in the English and Russian languages. We analysed the issue of equivalence of the Russian word «недвижимость» (“real estate”) and its English counterparts and suggested an approach to understanding equivalence under the conditions of inhomogeneous expressiveness of the researched word in different semantic fields of the Russian and English languages.

Keywords: intercultural communication, translation, adequacy, equivalence, real estate.

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Comparative analysis of words in two languages aimed at finding equivalents in communication skills plane allows us to establish the maximum of messaging channels of Russian-language and English-language pictures of the world. In relation to real estate issues, it is permissible to take the Russian word «недвижимость» (“real estate”) as a starting point in order to reveal its equivalent representation in the English language. The aim of the conducted analysis is to detect features of the indicated equivalence. The main problem of the study is that semantic field, which conventionally corresponds to the Russian word «недвижимость» (“real estate”) in the English language, contains lexical units the meaning of which cannot be adequately covered by the Russian word «недвижимость» (“real estate”) in reverse translation. This problem is considered in the light of the written records of the word «недвижимость» (“real estate”), regarded in time within the circle of recognizable phenomena of the cultural picture of the world and in relation to possible use of the words from semantic fields as terms, including legal ones.

The interpenetration of ideas concerning the structure of basic principles of life inherent in different cultures is characteristic of modern information processes, which clearly indicates the topicality of anthropological and linguistic approaches to the problems of intercultural communication [6, P. 15]. Regardless of whether it is possible or not to truly unite sign systems [2, P. 19], it is necessary to recognize that comparative analysis of words in two languages aimed at finding equivalents allows us to indicate the maximum of message channels in language pictures of the world in the plane of communication skills characteristic for supranational narrative.

The main fundamental source of meaning of an English equivalent of the Russian word «недвижимость» (“real estate”) or word combination «недвижимое имущество» (“real estate property”) is the *Oxford English Dictionary*. This dictionary offers five equivalents of the Russian word «недвижимость» = «недвижимое имущество»: “real

property”, “real estate”, “realty”, “real things”, “immovable property” [11].

To begin with, let us consider the word “real,” which is an integral part of the English translation of the Russian word combination «недвижимое имущество». *Oxford English Dictionary* provides the following meaning of the adjective “real”: “Actually existing as a thing or occurring in fact; not imagined or supposed — i.e. having an objective existence as a thing” (1601). It should be noted that the earliest meaning of this word was not defined precisely, but the time of its first written record is known – 1440. The word was borrowed either from the Old French (XIII century) or Latin (thing). In addition, the *Oxford English Dictionary* suggests another meaning of the adjective “real” – “royal, regal” that is related to the king. The adjective in this meaning dates from the beginning of XIV century and is also borrowed from the Old French or Latin.

Now let us consider two words – “estate” and “property,” which comprise the second component of the English version of the Russian word combination «недвижимое имущество». The word “property” is defined as “the condition of being owned by or belonging to some person or persons; hence, the fact of owning a thing; the holding of some thing as one's own; the right (especially the exclusive right) to the possession, use, or disposal of anything...” This word was first recorded in 1380. Another definition of “property” is “a piece of land owned; a landed estate” recorded in 1719.

English word “estate” is defined as a “state or condition in general, whether material or moral, bodily or mental.” Its first meaning was recorded in 1230. It is also defined as “condition with respect to worldly prosperity, fortune” – the second meaning was recorded in 1300. According to 12th meaning of the word “estate,” it is defined as an archaic “property, possessions, fortune, capital” (1563). Finally, in its 13th meaning the English word is defined as “landed property, usually one of considerable extent. (Now the commonest

sense) spec. a property on which a crop... is cultivated; also a vineyard" (1760).

Let us now analyse the word combination "real property" formed from two lexical units: "real" (real, existing as a thing) and "property" (ownership, the state of belonging to a human). *Oxford English Dictionary* defines "real property" as: "Law. (Opposed to personal.) Of actions, causes, etc.: Relating to things or spec. to real property... Consisting of immovable property, as lands and houses." "Real property" was first recorded as a legal term in 1448.

The next equivalent of the word combination «недвижимое имущество» is "real estate." According to the *Oxford English Dictionary* "real estate" is "Law. Real estate – an interest in landed property; consisting of immovable property, as lands and houses." It was first mentioned in 1439.

The third and fourth versions of the Russian word «недвижимость» are "realty" and "things real." They are recorded as absolute synonyms of "real property" and "real estate" by the *Oxford English Dictionary*. Thus, "realty" is "Law. Real property or estate." The word is dated from 1670. The first meaning of the word "realty" – "reality" is "reality" (1440). The phrase "things real" = "real property" (1290).

With regard to the last version, namely "immovable property," the *Oxford English Dictionary* gives it the following interpretation: "immovable" (as an adjective) – "Law. Not liable to be removed; permanent: applied to lands, houses, etc., as opposed to movable goods" (1449). In general, the word "immovable" is interpreted as "something that cannot be moved" (1387). "Immovable property" is defined by the *Oxford English Dictionary* as: "(Law). A piece of article of property that is immovable; almost always in plural. Immovable property, as land and things adherent thereto, as trees, buildings, servitudes" (1588).

Let us refer to British and American legal dictionaries and consider legal terms of the analysed Russian versions of the term «недвижимость» ("real estate"). Thus, the American *Barron's Law Dictionary* gives the following interpretation of the word combination "real estate":

"Real estate – land, and such property permanently affixed to it, such as a building; any possible interest in land, except for a mere chattel interest one may have; Every estate, interest, any right, legal and equitable, inlands, tenements, and hereditaments" [9, P. 420].

"Real property – land, including the surface, whatever is attached to the surface such as buildings or trees, whatever is beneath the surface, such as minerals, and the area above the surface, i.e., the sky" [9, P. 421].

"Realty – an interest in land; another word for real property or real estate" [9, P. 421].

The terms "real things" and "immovable property" are not provided in this dictionary.

Dictionary of Real Estate Terms in its turn offers the following interpretation of the words under consideration:

"Real estate – in law, land and everything more or less attached to it. Ownership below to the center of the earth and above to the heavens. Same as realty" [8, P. 397].

"Real property – the rights to use real estate" [8, P. 402].

"Realty – same as real estate" [8, P. 403].

The terms "things real" and "immovable property" are not given.

Oxford Dictionary of Law provides the following definitions:

"Real property (realty) – freehold land and in corporeal hereditaments" [10, P. 453].

"Real estate – under the Administration of Estates Act 1925, all interests in land held by the deceased at death excluding interests in money charged on land" [10, P. 453].

In addition to these terms, the dictionary gives a new version of the term «недвижимость» ("real estate"), namely "tangible property – something that has physical existence, e.g. chattels and land" [10, P. 451].

"Immovables – tangible things that cannot be physically moved, particularly land and buildings" [10, P. 273].

The term "things real" is not provided in the dictionary.

After having described English equivalent of the Russian word «недвижимость» ("real estate"), it is necessary to make some clarifications and draw conclusions:

First of all, the most common English equivalents of the Russian word «недвижимость» are "real property," "real estate" or "realty." These phrases are the most widely used equivalents, and are confused or mistaken by the people who consider them absolute synonyms. To prevent confusion, we have to draw a line between them. The difference lies in legal area, English and American. In American law, "real property" implies land, minerals, trees, buildings, while "real estate" is land and buildings, as well as land rights. In English law, the situation is a little different: "real property" implies land and rights to it, while by "real estate" we mean property held by dead persons, except for the property in the form of cash for land.

Secondly, the word "real" in word combinations "real property" and "real estate" can originate either from the word 'royal,' – "royal estate, land," respectively, or from the word "real, material," i.e. "real, tangible property, land." Undoubtedly, the first version has the right to exist, because, as you know, all land in the country belonged to the king. However, the *Oxford English Dictionary* classifies it as the second version of origin, i.e., "material, real." Moreover, this source also refers to "personal property." It is necessary to clarify that in Roman law there are two notions: That of "real property" and that of "personal property," i.e. "material, real property" and "private." Consequently, "real property" as "the royal estate, land" is a mistake.

Third, the remaining equivalents of the Russian word «недвижимость» ("real estate") such as "immovable property" and "things real" are rarely used, but they are directly related to this phenomenon. "Things real" is an archaic word combination while "immovable property" ("immovable") is a term of English (not American) law, and is not widely used (only in the civil jurisdiction.)

Now we proceed to the comparison of Russian and English words and the terms «недвижимость», «недвижимое имущество» ("real estate") – 'realty,' "real estate."

To begin with, it should be noted that lexicographical analysis was conducted with the help of defining and special purpose dictionaries of Russian and English language. Thus, it can be suggested that both Russian and in English lexical units "property" and "immovable property," "realty," "real estate" have come a long way in their development before becoming legal terms. However, lexical units in these two languages were recorded and existed in different ways.

Thus, in the Russian language words «недвижимое имущество» and «недвижимость» ("real estate") as a noun were not provided in early dictionaries. However, there was an adjective «недвижимый» ("immovable") – "fixed, untouched, firm" [4, P. 70]; "motionless, immovable" – stationary, not moving, not able to move, still // incapable of being moved around, not portable, firm. Real estate, villages, land, patrimony, houses, everything immovable, firm." [1, P.

510]. V.I. Dal mentions lexical unit “real estate” in his entry for the adjective and defines it as “the property and the state of immovable, stillness, peace; real estate.” Such form as «недвижь» (“property”) is also provided.

Later, words «недвижимость» and «недвижимое имущество» (“real estate” and “real estate property”) appeared in Russian dictionaries: “Real estate (official) as “immovable property,” adjective “immovable” as: “The one that does not move, motionless. It lay motionless (immovable). About property: consisting of land and buildings (official)” [3]. The specialization (terminologization) of the word was also noted: “Real estate 1 (from the ancient verb «движити» (move)) (law). About property: consisting of a built-up or free land. Real estate” [7].

In turn, the *Oxford English Dictionary* offers a complete phrase meaning “immovable property” – “real property” (at once 1448), or rather the first recording of the phrase “things real” (in 1290), and “real property” (which later replaced it in XV century). The phrase is defined as “Law. Consisting of immovable property, as lands and houses.” [11]

As for the terms «недвижимость» (“real estate”) and “realty” in Russian, English, and American specialized legal dictionaries, it is first necessary to point out the brightest distinctive feature. Russian dictionaries note that in addition to “land, mineral resources, and all areas that are related to land, i.e. objects, the motion of which without disproportionate damage is impossible, including buildings, structures, constructions in progress,” “real estate contains objects that are subject to state registration such as aircraft and sea vessels and inland vessels.” British and American dictionaries, however, indicate only land as “real estate” and things that can be attached to it. These differences of interpretation in Russian and English legal dictionaries are explained by the fact that the Russian Federation, the United Kingdom and the United States have their own, distinct legal systems, self-regulation and controlling features.

Our review leads to the following observations:

Searching for the Russian equivalent of the word «недвижимость» (“real estate”) inevitably brings us to the whole semantic field of the English language. It is covered by a few words (word combinations), so that the equivalence in

the strict sense of the word is difficult. The discussed English-language semantic field touches upon the field of meanings of the word «недвижимость» (“real estate”), which in the Russian language is covered by the word combination «недвижимое имущество» (“real estate property”).

With regard to the issue of the first written record of the word under consideration, the peculiarities of the history of written records in Russia and England should be kept in mind. Thus, having conducted the analysis of the semantic and morphological nature of records of the words under consideration in the English language we can see (a) the dependence of the record from the approach of the Norman conquerors to the written description of real estate objects in documents and (b) the priority of relation of property rights towards real estate.

In the Russian language, on the other hand, the nature of the described phenomenon (inability to move) is so significant that the word “property” went beyond its usage as an adjective in the genesis of language and reached the record in its form under consideration relatively late in the written testimonies of the Middle Ages, where it was mainly used as a generic term that describes a number of immovable of things not related to their characteristics.

Further use of the word in question in both languages took place in accordance with the vectors given by the first record. In English, the variety of forms of ownership and economic activity gave rise to the above mentioned plurality of lexical units (opposite to the Russian language), further developed by regional peculiarities of the English language, including its usage in legal vocabularies (for example, according to the review of relevant dictionaries, American law vocabulary related to real estate is not the same for example, for Australia). In the Russian language, the simplest description of a well-defined physical feature of the group of objects was preserved as the main features of the studied words. Taking into account the diversity of uses of the word, it is permissible to recognize their consubstantiality [4], as it is revealed as a legal term, in view of the peculiarities of the Russian legal system without generating multiplicity of words, covering the semantic field initially filled with them.

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DOI: <https://dx.doi.org/10.18454/RULB.9.14>Семенова Э.В.¹, Ессина И.Ю.²¹Кандидат педагогических наук, ²доцент, кандидат педагогических наук, Саратовская государственная юридическая академия**ТОЛКОВАНИЕ И ПРИМЕНЕНИЕ ЛЕКСИЧЕСКИХ ЕДИНИЦ ЮРИДИЧЕСКОГО АНГЛИЙСКОГО НА ПРАКТИКЕ***Аннотация*

В статье рассматривается разнообразие заимствований, интернационализмов, фразеологических единиц, идиом в профессионально-ориентированных текстах. В свою очередь, это открывает возможность понять изложение мысли и лаконичности ее выражения, в том числе в области юриспруденции. Целью исследования является демонстрация способов толкования и применения разнообразия лексических единиц юридического английского языка на практике в связи с характерной чертой английской юридической терминологии. Особое внимание в статье уделяется фразеологическим единицам и особенностям их перевода.

Ключевые слова: заимствования, интернационализмы, фразеологизмы, профессионально-ориентированный текст, терминология, юридическая терминология.

Semenova E.V.¹, Essina I.Y.²¹PhD in Pedagogy, ²Associate professor, PhD in Pedagogy, Saratov State Law Academy**INTERPRETATION AND APPLICATION OF LEGAL ENGLISH LANGUAGE UNITS IN PRACTICE***Abstract*

In this article the variety of borrowings, internationalisms, phraseological units, idioms in the professional-oriented texts is considered. It opens an opportunity to understand the statement of a thought and laconicism of its expression, including the field of jurisprudence. The research objective is demonstration the ways of interpretation and application of legal English language units in practice through characteristic features of English legal terminology. Particular attention is paid to the peculiarities of phraseological units and their translation in oral and written speech.

Keywords: borrowings, internationalisms, phraseologisms, professional-oriented text, terminology, legal terminology.

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English language is a link of a single corporation millions of people worldwide. However, to get into this space, it is necessary to know all the rules, all the subtleties of life. There is a specificity of "being" in modern English, especially written, professional-oriented speech, as well as the basic laws for the translation and preparation for presentation of work.

Legal language represents not only a system of language units, but also expresses professional and significant concepts and national and legal culture. The complexity of professional-oriented texts interpretation is that the codified law has its own logic, which is different from logic of ordinary moral and legal representations. The logic of national law is specific, though has universal features [7, P.105-109].

The specificity of legal language requires its correct and exact interpretation, i.e. transfer of the thought through the special term, rather than the common word, which unlike special terms allows a polysemy [6, P. 42-45].

It is necessary to mention that the specificity of any text interpretation, is, first and foremost, dealing with a particular area of human activity – different areas of any professional-oriented field, for the expression of which there are certain stylistic, grammatical, lexical language features which correspond to specific legal functional style [1, P.26-29].

Functional style of professional-oriented texts manifests itself in oral and written forms. The border between them is arbitrary, although each has its stylistic traits. Therefore, the transfer of the professional-oriented text should take into account three main provisions such as translation is a linguistic category; translation is closely associated with a particular area of knowledge; translation requires precise knowledge of the techniques and technology transfer. The objective content of the text for clear transmission and playback should relate to the plan of linguistic expression [2, P. 26-32].

It should be noted that there is invariant way using certain traditionally contained language means and methods

of presentation in the professional-oriented texts. However in the field of jurisprudence there is a completely another kind of specific techniques rules of translation. These texts are enriched with complex and certain concepts that are expressed in the respective ad hoc terminology, the replacement of which can lead to inaccuracies in language and expression of the legislator. In particular, legal terminology is the introduction and dissemination of the languages of the borrowing, the emergence of various international words and phrases.

Terminology is a set of terms of certain activities, forming a special layer of vocabulary available regulation and systematization. Characteristic feature of English legal terminology formation is significant influence borrowing. These borrowings have received limited status in professional application. A fundamental condition for the influence of one language to another is not the nature and reason for borrowing, but its assimilation into the language [4, P. 142-144]. Borrowing, as one of the important ways to enrich the language, can be accepted from various reasons in its vocabulary and is developed differently. The nature of legal terminology defines social significance, its historical development and the relationship with the cultural, national and religious aspects. Following that, within professional communication in the field of law, we should take into account not only the cultural specificity of common basic legal concepts and special terms, but terminological dimension [5, P. 270-272].

Legal terminology includes not only internationalisms and borrowings, but also phraseological units. Professional-oriented texts require allocation of phraseological units in context. In particular, there are three types of phraseological units: phraseological combinations, unities and fusions.

Phraseological unit is the set expression possessing either a partial or full figurative sense. Specifics of phraseological unit are defined by discrepancy of the plan of contents to the plan of expression. Having given special expressiveness to contents, phraseological units provide some cultural

associations. The complexity for the translation of phraseological units consists, first of all, from definition and his recognition in the text or the statement. It should be noted, that there are several levels of phraseological units:

- recorded by the dictionary and known for all;
- going out of using, but noted by the dictionary;
- known for everything, but not recorded by the dictionary;
- known to separate public groups [3, P. 130].

Frequently, the using of phraseological units is assigned to a certain social-cultural or narrowly professional segment of the population. One of the most difficult aspects in practice is ability to analyze the stylistic, cultural and historical, professional-oriented aspects of initial material.

Phraseological units – phrases that have integral, indivisible value on semantic relevance. For example: *angel of light; lion's share; to throw dust into smb.'s eyes; to throw mud at smb.; to hold one's cards close to one's chest.*

Phraseological combinations-phrases – words that are connected only with a specific composition of word. For example: *bad actor, to pay attention to smb; rack one's brains.* Translation opens a different format of life, a different mentality and social experience.

Phraseological units inherent in diversity. A brief compilation of selected work, also illustrates the vocabulary choice and phraseologisms with a meaning of colour that, in turn, will help to determine the socio-professional status or involvement with specific events, evaluation of moral phenomena or functional style.

One can exemplify the following phraseologisms in professionally-oriented texts and legal documents: *act of grace, back order, best right, bullet proof, person of law, open marriage, blue law, sucker list, think tank, red alert, bolt out of the blue, out of red, a black hen lays a white egg, show your true colours, a horse of different colour, to make the air blue, the men in gray suits, blue-collar worker, roll out the red carpet, give someone a black eye, between the devil and deep blue sea, born with silver spoon in your mouth, brown power, eat for the bar, joy driving, make a killing, kill the bill, kiss the book, angel of light, lion's share, bad actor, the clown foot, to bear one's cross, to condemn oneself out of one's mouth, to escape by the skin of one's teeth.*

Phraseological fusions are word groups with really changed meaning. In contrast to the units they are demotivated, so the meaning cannot be deduced from the meaning of the basic parts. The most difficult way of

translation is anagrams based on modern realities. Comparison of characteristics of phraseological units in texts such as Russian and English showed that full and partial equivalents have shown similar semantic ability.

Idioms represent set word combinations, have lost fully semantic autonomy. For example: *to rain cats and dogs; to kick the bucket; to be at smb.'s beck and call.* Idioms create and communicate cultural information by their imaginary meaning. They are used in all types of language in spite of formal and informal, written or spoken. Idioms are attractive for every person who linguistically minded. They develop confidence in studying English. The main problem is translation or to guess the meaning of an idiom from the words it contains.

Part of the modern English language thesaurus is constantly updated with new units as a result of changes in the living conditions of society, communication algorithms, that gives the opportunity to search for new means of expression. We should bear in mind that phraseological units, idioms may be motivated or non-motivated or subdivided into fusions, unities, collocations and so on.

The following groups of words illustrate this phenomenon. The first – phraseological units: *black and blue* (badly bruised), *black and white* (print or writing), *blackout* (a cessation of news by the mass media). The second – phraseological fusions: *a black day* (a day of great unhappiness; a disaster), *a black mark* (a note of a person's misdemeanour or discreditable action), *a golden boy/girl* (a very popular or successful young man or woman). The third – phraseological combinations: *a black hen lays a white egg* (out of evil comes good, through the great goodness of God), *as black as a crow* (dark black in color, pitch black), *as white as a sheet* (a bad shock can make somebody go as white as a sheet or very white or pale, as if suffering from shock). Idioms: *give someone a red face* (feelings), *scream blue murder* (behaviour), *catch someone red-handed* (activities), *between the devil and deep blue sea* (situations), *be as brown as a berry* (condition), *black sheep in the family* (attitude), *blooded* (physical condition- red).

Therefore, language units (such as internationalisms, borrowings, phraseologisms) are developed continuously and they are a huge source of extensive linguistic research. Phraseologisms, being steady unit of language, reflect the nation's history, culture and life. A reasonable study of them opens an opportunity to raise figurative expression of thought, grasps the national and legal culture of different countries.

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ОСОБЕННОСТИ ИМЕН СОБСТВЕННЫХ В ХУДОЖЕСТВЕННОМ ТЕКСТЕ*Аннотация*

В данной статье рассматриваются особенности имен собственных в художественном тексте. Основное внимание уделено на изучение основных функций антропонимов. В центре внимания данной работы будет изучение происхождения антропонимов и употребление их в поэтическом тексте. Особенности каждого функционального стиля давно уже позволили противопоставить литературно-художественный стиль всем остальным по наличию в литературных текстах особой семантической сложности, многоярусной композиции и эстетической функции слова, организующей весь контекст произведения.

Ключевые слова: антропоним, художественный текст, имя собственное, аппеллятив.

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FEATURES OF THE PROPER NAMES IN A LITERARY TEXT*Abstract*

This article discusses the proper name in a literary text. We focus on the study of the basic functions of anthroponyms. The focus of this work is the study of the origin of anthroponyms and their use in a poetic text. The characteristics of each functional style has long been allowed to oppose the literary style of all the others by the presence of literary texts of a particular semantic difficulties, the multi-layer composition and aesthetic functions of speech, organizing the whole context of the work.

Keywords: anthroponym, literary text, proper name, appellative.

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There are different views on the study of the functional specificity of a proper name in a literary text. An important factor that must be considered when addressing the study of the functional specificity of proper name in narrative texts is the fact that the analyzed texts belong to different functional styles of the language. It is well known that a proper name varies considerably according to the functional styles and types of speech that show the sociolinguistic parameters of using the names: birth, areal, regulatory, social group, situational, etc. Therefore, research in this area should take into account both aspects of stylistics: structural and functional. The characteristics of each functional style has long been allowed to oppose the literary style of all the others by the presence of literary texts of a particular semantic difficulties, the multi-layer composition and aesthetic functions of speech, organizing the whole context of the work. This gives a special depth of poetry, his diversity, the polyphony.

Studying the poetic onomastics of a poet or writer, it helps one to see the inner wealth, the psychology of his work. The names of the characters in a literary text acquire a special semantic function that is not characteristic of nominations of scientific texts. Their analysis revealing any regularities, the comprehension of semantic focus – a step to understanding the aesthetic function of the artwork.

As for fiction, then localization is often vague in nature, as a poetic name in addition to the function of the message has a pragmatic function of exposure. And if the rate of household name – the phenomenon of language, the proper name may be the result of activities of individuals and prosecution of their own purposes, i.e., it may depend on the individual author's style, intent and, therefore, the pragmatics of the utterance.

A proper name differs from the appellative names. The concept of "appellative" and onymization means the following: the main purpose of common nouns is called undefined objects, correlating them with a known class of things and concepts. The main purpose of proper names is to call certain objects within known classes of things. The map concept is not necessary because a certain class of things is already associated with it. This moment and allows you to

resort to so-called secondary use of known words to new categories that may not have any visible ties to the original and primary use of lexical units. Under the appellative includes the names, changed the function name to a function denote properties or special qualities, the state of the object. The function names proper name (what makes it a proper name) is associated with the least motivation name. Derived from personal names, the place-name elements represent the specific characteristics of the carriers of these names, and the transition of proper names in appellative occurs on the basis of metaphorical and metonymical shift values.

Thus, appellative names differ from proper names and common nouns. They discover their own system of communication: antonymy, synonymy, and polysemy. According to R. L. Ohshit, the appellative can be zero /Marat, Lenar / and with a pronounced stylistic characteristics /Timersha, Kamyrsa, Muhamedzhan/. Usually, the appellative with pronounced stylistic characteristics combine obscenities signs with signs of common nouns. That is, they occupy an intermediate position between proper names and common nouns. In our opinion, the mistake is that many linguists equate the value of proper names with a value corresponding appellative names.

The anthroponyms are widely used both in prose and poetic works of literature. The focus of this work is the study of the origin of anthroponyms and their use in a poetic text.

Speaking about the main differences of prose and poetic texts, V. N. Mikhailov pointed out that in a prose text the value of a proper name is characterized by indivisibility. In prose the words retain only necessary for a given context value, the remaining value of the word drop out [1, P. 47].

All anthroponyms appearing in the poetic text can be conditionally divided into two large groups. First, the anthroponyms can nominate actors poetry, presenting as a well-known personality, and brand new characters created by the author of the work. Second, in the poetic text, the anthroponym can play the role of semantic milestones, causing a number of different associations with already known to the reader texts.

In poetry, the anthroponyms are often nominated direct actors of poetry. This kind of anthroponyms can be divided into two groups:

a) a central figure of the poetic works can be literary, biblical or historical character. This character functions in a new poetic work, while maintaining their distinctive features and fully assimilating in the lines of the new text. As a rule, this use of the anthroponyms found in various devotions, meditations on the topic of historical events or works of art, memoirs, etc.

For example, in the poem of R. Minnullin "Kazan. The Kremlin. ..." we see that in the poem the author used historical name. Syuyumbike is Holy name for Tatar people. In this poem, the words are about the Syuyumbike tower, which was built in Kazan a few years ago. When translating poetic passages containing proper names in this function, the name taken from a literary-historical context is remained. Here another example where the historical identity of the Syuyumbike loses its value and is used as the simple name of the girl.

b) the name of the hero of the poetical works may not be associated with the literary-historical context. In most cases, in the translation of proper names – anthroponyms are saved and do not cause difficulties when transferring to another language. Take, for example, the poem Sh. Galiev. "Ilgiz". In the poem names Nakip and Ilgiz, are characters invented by the author. In this poem the author tells children that you cannot drive in a tram or bus without paying his ticket. He describes in detail how the boy Nakip, pulls the ticket without paying for it. But then, when Ilgiz blushing, holds a ticket to the controller, leaving the tram, he realizes that the fare you have to pay and you can't cheat. The choice of names in this poem is not accidental: Nakip has the meaning "chief, commander", the name of Ilgiz has the meaning "traveler." Sh. Galiev acts not only as a writer but also as a psychologist. Describing this act on the example of two boys – Nakip and Ilgiz, he addresses the reader with a certain poetic purpose.

Another example from a poem by R. Minnullin "New sport": the proper name Almaz(Diamond), used with a clear positive feature. It should be noted that the word diamond, has the value of a precious stone. In this work we see how the word loses all value, taking only the image of a young boy named Almaz(Diamond). The translation of this name isn't difficult.

In our study, we have attempted a comprehensive classification of names used in the poems of these authors. Our research has shown that in most cases the authors in their works have used the anthroponyms borrowed from Arabic, Persian, and the names of ancient Turkic origin.

a) according to our observations, the majority of anthroponyms used in the texts of Sh. Galiyev and R. Minnullin, is the names come from the Arabic language. This is evidenced by many examples. The names used by author Mahmut/ praise/ Nagim /happy, good-natured/, Ramai – /abbreviated from the name Ramazan is hot, warm/ – came from the Arabic language.

In the cycle of poems "Halim, Salim, Musalim" we meet with three boys in class who do not like growth and character. From a general proposition we know that. And then comes her private poetic solution: everyone says the truth: what he sees. The ability to view the world through a

"triangular prism", of course, with the reflection of reality is revealed to a poet the great features. In images of boys, we see how the poet feels and deeply understands a child psychology. And, perhaps more importantly, that it is not places under the hood, not nurtures a fragile child in the greenhouse, and portrays it in the most natural conditions: the contradictions of real life, truthfully, vividly and sensitively.

b) the anthroponyms are taken from the Russian language.

In the Soviet time, a lot of words were borrowed from Russian and European languages. One manifestation of this phenomenon is that many parents began to give their children names such as Marat, Venera, Albina, Larisa, Albert, Regina, Lemar, Yunir, Renas, Kim, Renat, etc.

A group of words are characterized by the fact that they were abbreviations of various names. After analyzing the works of Sh. Galiyev and R. Minnullin, we can state that the authors use in his poems, this group of words Renat (REvolutsia "revolution", NAuka "science", Trud "labor"), Rim (REvolutsia "revolution", I "and" Mir "peace"), Vil (Vladimir Ilyich Lenin).

Researchers have repeatedly noted that the functioning of proper names in the text has its own peculiarities, so names are an integral part of the form works of art, element of style of the writer, a means of creating an artistic image. Onyms can carry a markedly pronounced meaning, have an unusual sound shape, and have a hidden associative background. Proper names should be stylistically correct and accurate, must conform to the whole spirit, the idea, purposes works, and should bear a characteristic flavor and sometimes some special meaning, a special meaning, which is concentrated expressed in the author's idea.

Our analysis showed that the anthroponyms in the poems are very diverse. Real and unreal own names and organically motivated to go into a system of language means of poetic texts, participate in creating the General shape of the works, and vividly paint a panorama of the surrounding reality. All this allows speaking about high degree of erudition of the author, wide range of interests, and the magnitude of the philosophical worldview. By selecting a certain onomastic material to create their texts, the author thus embodies the special onomastic picture of the world. Each anthroponym, each model takes its place, creating a holistic perception of poetic space. Views on the use of linguistic resources in works of art, on the relationship of speech and literary style, on the functioning of speech means in the text of works of art, allowed us to understand the psychology of poets, the perception and comprehension of their language material to establish that the phenomenon of language and speech are considered in conjunction with the formal, poetic points of view, and taking into account historical conditions and national mentality.

Thus, it is possible to draw the following conclusions that a literary text anthroponyms can nominate his actors, and these actors can be as a figment of the imagination of the author, and the real historical characters; most of the anthroponyms in the poem is etymologically, "speaking", that is semantically marked.

It was found that Sh. Galiyev and R. Minnullin prefer the names come from the Arabic language. Perhaps this is due to the fact that such names are convenient to combine with different common name.

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КОНЦЕПТОЛОГИЯ КАК ФОРМА КОГНИТИВНОЙ ЛИНГВИСТИКИ**Аннотация**

В статье представлено краткое изложение концептологии как версии когнитивной лингвистики в авторском варианте. Показаны её отличия от академических контентивной и когнитивной (в узком смысле) лингвистик как формы выражения русской ментальности в её основных проявлениях. Устанавливается значение символа как содержательной формы концепта наряду с образом и понятием. Вводится термин концептум 'зерно' как выражение семантического «первосмысла» в преобразовании содержательных форм концепта. Указана роль текстовых формул, в которых актуализируется концептум в виде «образного понятия» (*das Sinnbild*).

Ключевые слова: концепт, содержательные формы, образ, понятие, символ, концептум, образное понятие.

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CONCEPTOLOGY AS A FORM OF COGNITIVE LINGUISTICS**Abstract**

The article presents a brief description of Conceptology as a version of Cognitive linguistic and depicts its main distinctions from Contentive and Cognitive (in narrow sense) linguistics as a form of expression of Russian mentality in its basic manifestations. The meaning of symbol is established as a substantial form of a Concept, together with an image and a notion. The term «conceptum» ('grain') is introduced as the designation for semantic «primus movens» in transformation of substantial forms of the Concept. The textual formulas are indicated as actual Conceptums in the "image-bearing expression" (*das Sinnbild*).

Keywords: concept, substantial form, image, notion, symbol, Conceptum, image notion.

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The article is a summary of the principal propositions of a form of national mental linguistics, developed by the author [2].

Cognitive Linguistics in its general form is not a theory, but based on some theoretical postulates the method of analysis of language deep structures. Based on the active grammar, from speaker, Conceptology comes from the formula "the meaning put into shape," but a specific analysis of language is impossible without studying its manifestations in speech – the main concern of cognitive science. There is a contradiction: the active grammar is studied in the footsteps of passive grammar from listener, which is based on the formula "the form is conceptualized." The way out is possible in the presentation of the third – speech activity using language categories. L.V.Scherba said it, he said about the "threefold aspect of the language." In this case, the texts, as a result of speech activity can be regarded as a material for the active reconstruction of the mental categories of consciousness. Linguistic Concept and logical idea are the same meaningful composition of consciousness (*conceptus*), but of different intensity and depth of positing; that is why they are often used mixed.

When the similarity of all branches of cognitive science (in the broad sense as a mental linguistics), determined by the total installation on the subject of speaking with the indispensable linguistic and logical connection in the object of knowledge, there are differences between them. Conceptology differs from Contentive and Cognitive linguistics by the study of the subject and method. Contentive linguistic (from the English *content*) describes an images of the Concepts in line with the of practical nominalism; example – Leningrad Academic School. Cognitive linguistic (from Lat *cōgnōscō* 'perceive') builds its judgment based on the ideas in the framework of conceptualism; e.g. – the Moscow Academic School. Conceptology (the teaching of concepts) covers all four substantive form of the Concept, including the symbol and it works within the boundaries of philosophical realism, that's why realist concern related fields of philosophy and the history of language. The scientists are working in universities

in this area. The fourth member of the Concept, *Conceptum*, in the form of "inner form" of the word is also present only in Conceptology. The American "third wave" (U.Maturana) is distinguished from Conceptology by its organic (from the word *organism*) in the form of brain structures, and not being philosophical content, "primus movens"; this is not the biological but mental nature: the Concept "alive" become by the influence of Conceptum. All three Russian form of cognitive science do not differ addition sequence (all founders and followers of these forms work at the same time), but the different tasks defined by the chosen philosophical position. In the field of cognitive science philosophical basic statements by definition are of predominant importance, which is defined focus on the logic of thinking, but not on linguistic form.

In their private features Conceptology also expresses the basic properties of Russian realism with its striving for the whole ("only the whole – be alive") in unity with the environment (*sreda*, "all in all") with the genetic relationship of the whole and the part (Concept and Conceptum). There are some differences of cognitive science in the particular understanding generally accepted terms. For example, under the *categorization* Conceptology understands "ascent" from the particular to the more abstract concept (> category), and a *conceptualization* – return movement to ever smaller units of the object up to the *quantum* of knowledge and "the source of all" – Conceptum. In accordance with the judgments of the pioneers of Russian realism, "we descend rather than ascend" (*нестяжатель* of the XV century Nil of Sora), because an appeal to the roots "more moral" than devastating wandering "in the heights".

In the process of cognition, representing the current understanding, the concept expands on the composition and sequence of presentation of the compositions is determined historically.

At the end of the XIX century establishing semantic triangle tied all three ended reality, available human consciousness: the subject sees a thing, hears the word and understands their idea. In East Slavic culture at its very early days, it was found a wonderful detail that all three

compounds were called by general term – borrowed in the XI century in Eastern Bulgaria word *вещь* ‘thing’, denoting both the object of thought, word and sign, and the idea of real action. Compare one of the statements Даниила Заточника (prisoner), XII century:

Князь не сам впадает в вещь, но думци вводят (советники).

The prince did not falls into a thing himself, but the councilors (advisers) giving.

Here, all three possible meanings of the word are fused, indicating the same action on the part of different entities: the prince acts in the thing, advisors – advises in the idea, and the author combines all this in one word, describing their mutual action. The syncretism of thought created short-spoken: says it all in one word. The fact is indicating that the mental plane to the beginning of the XV century, the Eastern Slavs in their philosophical views were nominalists.

Influence of Slavonic translation *Areopagitica*, made in 1389, led to the isolation as an independent idea, which appeared essence of things as an expression of the *pomyslennoje* (design) and switched outlook on realism, which became the philosophical core of the emerging Great Russian nation. The idea of a third part of the semantic triangle only appeared in XVIII century as fact of the public consciousness, – the word that actually realists proceeded by evaluating the mutual force things and ideas, but until then including them in the overall composition of the Logos. "The word is born to appoint around their place in the system," – said A.A. Potebnya, and that’s why the system is developed, denoting a new line of thought – philosophical conceptualism. So gradually the original syncretism word *вещь* disintegrated to their compositions. The end point of the development of a common thought in the XX century was the discovery of the Concept – linguistic form of the compositions of semantic triangle enriched by the presence of the fourth composition. The fourth part is detected by comparing things with referents **R** and denotations **D** in the substantive meaning of the word (the idea of things):

Combination **RD** – notion idea, **-RD** – image of thing, **-DR** – symbol word, **-R-D** – conceptum as primus movens.

A Concept necessarily expresses all its compositions in their final form; only in its entirety it is the Concept of consciousness, distinct from its private display in the form of notion. Defining Concept as an idea through its opposition to things and to sign, go to the synergetic relationship in three formulations of semantic triangle, which is a closed stable system, which is being studied at the synchronous level. To make this system the movement, it is necessary to add another component, and then the *conceptual square* is formed on the plane, according to S.N.Bulgakov’s postulate: "Tetraktys is the same trio, only in motion." This structure with four compositions – the constructive image, notion and symbol and the mental "grain '*pervosmysla*'" (primary sense, *primus movens*) – *Conceptum*, which is said: "quantum consciousness," "something undefined", "point out of the plane." Movement set the zero point with the lack of the feature of objectivity (S.A.Askoldov’s *tumannoje nechto* "vague thing") and own sense (the invariant of S.L.Frank’s

principle meaning). It is an unformed composition of Concept, "pure mentality", which has many names in modern science (with frequent mixing with a complete Concept): *concept, episteme, archetype, nominatema, pervotekton* etc., reflecting only one Concept side, which fell into the field of view of an author. Now, the notion finally narrowed its content to its actual composition. This is a diachronic linguistics action area, including the study of the time contant. Nevertheless, the term *Conceptum* is preferred (lat. *conceptum* 'grain, germ') as a word of the same root with the expression of *Concept*, the primary source of which is *Conceptum*. Compare an analogy with the physical world in different words: "In the main series the original phenomenon is the absolute vacuum, or a *paren*, it is substance without structure and behavior. The *paren* is like a primordial jelly, which serves a source of building material for all objects in the Universe. This essence is unrealize due to the lack of structure, movement and revealed forms "[1, P. 8, 71]. Latin participle *paren* 'giving, producing, creating, extracting' from the verb *pāreo*. The *Conceptum* is such a thing in the mental series of thoughts. It is time to remember the astute observation of another Russian philosopher P.A.Florensky, who wrote: "We need to turn to the last, the fourth type of objects which are not able to distinguish by any means, excluding to the mystical perception" [3]. The description of the *Conceptum* will be the subject of our discussion.

Conceivable *conceptual square* is characterized by dynamism and differs from the static semantic triangle, it has the ability to deploy and compress their compositions, "playing" values as necessary. This Concept is usually defined as the whole formation (the whole sub the part), it is out of substantial forms, that is, from the point of view of a researcher in a straight run to the object, rather than the reverse – from the Concept to the richness of its content forms. Looking from the side it is the object as a whole, making it impossible to describe its structural feaures. The reality of the Concept is expanded into components and text – in relation to the referent R- considered separately *designatum* S (intension of the notion = verbal meaning) and *denotation* D (extension of the notion = value). Then, based on these results it is constructed in terms of the understanding, which is derived from the analyzed text. This knowledge restored to a certain point of development of thought enshrined in the texts. It is not a game of words, but the real picture of mutual relations in the relativity of the notion connections and the Concept. Everything depends on the point of view and of the research perspective, from his specific purpose. In particular, great importance is the category of Causality, which goes back to the theory of "four causes" of Aristotle. This is dependence of conditions, the reasons for and objectives of its founding ("Everything has its base," according to the law of sufficient foundation – G. Leibniz). Causality directs the action notions and "private" reasons in the general part of the causality. Like any conceivable category, the Causality can be referenced in various forms, expressed in different words, for example, "four causes" in the form of *constant semantic* meaning constant in the sequence of causation members):

| | | | | | | |
|------------------|---|------------------|---|---------------|---|---------------|
| <i>Occasion</i> | – | <i>state</i> | – | <i>action</i> | – | <i>result</i> |
| <i>Base</i> | – | <i>condition</i> | – | <i>reason</i> | – | <i>goal</i> |
| <i>Conceptum</i> | – | <i>image</i> | – | <i>notion</i> | – | <i>symbol</i> |

Table 1– Compositions of Causality

| <i>Attitude to</i> | <i>1- real</i> | <i>2-logic</i> | <i>3-linguistic</i> |
|--------------------------|----------------|----------------|---------------------|
| <i>In the projection</i> | | | |
| <i>bases</i> | occasion | base | conceptum |
| <i>conditions</i> | state | condition | image |
| <i>reasons</i> | action | reason | notion |
| <i>goals</i> | result | goal | symbol |

All sequences of three horizontally related names represent mentally the same – from the standpoint of synthesis "grain" Conceptum as a base, but taken in a different projection of the ternary composition. Causes 1 reflect the real relationship in their ontology (this is *event*) – as such a unity together Consequences; 2 – expresses the logical connections in their epistemology (this is *fact*), in fact a manifestation of causation; 3 – indicates the linguistic relationship in their hermeneutic status (this is *language*) – substantial forms of the Concept. Analytical representation of the correlation is determined by the settings of various scientific programs, namely "state – condition – image" are the focus of the Realists with their installation on the consciousness, "action – reason – notion of" interested primarily Nominalists with the aim at the process of cognition, and the "result – goal – symbol" are subject mainly Conceptualist, which represents the value of knowledge.

Semantic Constant is constructed by a particular selection of texts, which are rigidly connected by the relation of questions: *what is it?* – the base, *as shown?* – the condition, *why does it work?* – the reason, *why is created?* – the goal.

For example, the Russian philosopher S.L.Frank in his interpretation of "conceptum" [4] gave several definitions, clearly building a causal chain: 1) *What is it?* – The germ of most relevance. 2) *How to manifest?* – Formless potentiality, the beginning of pure groundlessness. 3) *Why does it work?* – Creative element of activity, 4) *What is created?* – Depth knowledge of living. In the construction of semantic constants we have essentially completed the philosophical notion *Conceptum*:

Conceptum is the embryo of the most relevance to (his) formless potentiality and pure groundlessness as a creative element of the activity in the knowledge of living depth.

Text analysis in search of the necessary facts carried method consistent reductions.

We use the discursive nature of our thinking in order that to highlight the meaning of the name from two sides: from the definition in front of the name and the part after the name of the predicate. Both positions appear in predicative effort of thought and therefore are subjective, but the selection of comparison clarifies objectively the general meaning of a particular statement and sent the value of the basic word. Thus, identifying ways to word values needed to implement Conceptum, we have only two. The first – the construction of the notion based on a combination of the name of a certain adjective representing the specific content of the Concept (*Zheleznyj son* 'the iron dream' – F.Tyutchev).

Second, by the judgment, i.e. summing up the meaning of a word to a common genus, is also manifested in the text based on an intuitive approach to the Concept (*l'ubov' est' son* – 'love is a dream' – F.Tyutchev). Such typological state of consciousness, releasing actual "thing" that exists in the known *symptoms* and moreover somehow *works*. This threefold perception of things in the unity of its characters

and action has been known to Aristotle, who outlined all this noun, adjective and verb.

Features of expression in the form of an adjective can appear in three forms, they may be typical, real or imaginative. Typical signs reveal the symbol (= the image notion), expressing its main feature: *bely svet*, *sine mor'e*, *zheleznyaya vol'a*, etc. Real sign creates the actual notion: *bely zvet*, *Chornoye mor'e*, *zheleznyaya doroga* and other figurative sign forms a metaphoric image: *belaye bratstvo*, *bespokoynoye mor'e*, *zheleznoye serdce*. There may be bizarre oxymorons such as *zhelezny puh*, but they do not reflect the conceptual kernel of the main word and in principle can occur for any author's whim. The result is determined by the verbal meaning = content of the notion, i.e. *designatum S*.

Ultimately, fingering epithets marked in use, we outline the limits of designatum – signs of distinction, revealing *Conceptum* contents and events in the content of the *notion*. At the same time, as much, as the notion of (*imaginative notion* that is *das Sinnbild* 'symbol') performs all of the combination as a whole, as the *vechnaya l'ubov'* (eternal love) is different from the *nevernaya l'ubov'* (wrong love), and the latter – by *slepaya l'ubov'* (blind love), etc. by the list. The imaginative notion reveals symbol, specifying each time the brink of shade and its infinite manifestations. In the Middle Ages it was replaced by the notion, because the latters are absent. Thus, by defining a noun we design the notion, which is valid only for the understanding of this particular case. This creates *operative notions* that are so often found in newspaper headlines. As a result, "the notion of" actualized in the texts on the basis of an intuitive approach to Conceptum. Apparently, our consciousness contains a hidden picture of Conceptum implicitly represented in the subconscious, which allows comparisons. As a result of this operation, we outline the boundaries of *denotation* – the objective value representing the *extension*.

Reducing the text predicates to denotations, and then expanding them to the compositions of causation within the boundaries of the conceptual square and reaching the last contents – conceptual form – we will get the answers to these questions:

Historically the invariable unity of language and culture in the subconscious is provided by means general and unchanged in the culture Conceptums of the consciousness.

Conceptum is the basis of the potential essence and that organized internal movement of substantial forms of Concepts.

Concepts are strictly organized on its structure, content and essence.

Analytical procedure of reductions "*descends*" to the level of Conceptum (*pervosmysl*, *primary sense*) –it is *conceptualisation*; synthesis of forms in its «*ascent*» creates *pervoformy* (*primary forms*) of categorical notions by means symbolics of imaginative notions – it is *categorisation*.

In any time according to different authors we understand every Concepts in a variety way in all shades of general sense. The tone and aroma of era are reflected by variable interpretation of concepts, which is different from other eras.

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DOI: <https://dx.doi.org/10.18454/RULB.9.06>Линева Е.¹, Савельева Е.², Поддубская О.³, Юсупова Т.⁴, Яковлева Э.⁵^{1, 2, 5}Кандидат филологических наук, ^{3, 4}Кандидат педагогических наук, Государственный гуманитарно-технологический университет**КОМПАРАТИВНЫЙ АНАЛИЗ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ С КОМПОНЕНТОМ ВОЗДУХ/AIR/L'AIR В РУССКОМ, АНГЛИЙСКОМ И ФРАНЦУЗСКОМ ЯЗЫКАХ***Аннотация*

Восприятие и интерпретация реалий окружающей действительности у различных народов происходит по-разному. Наиболее ярко это отличие проявляется во фразеологическом языковом фонде, поскольку фразеологизмы аккумулируют знания культуры и отражают многовековую историю, мудрость, верования, обычаи и традиции народа. Представленный в статье компаративный синтаксический и грамматический анализ фразеологических единиц с компонентом воздух/air/l'air в русском, английском и французском языках позволяет раскрыть национальную ментальность, лингвокультурную специфику трех народностей.

Ключевые слова: фразеологические средства языка, национальная ментальность, языковое сознание, лингвокультурная общность, национально-культурная специфика, фразеологическая интерпретация мира, образное основание.

Lineva E.¹, Savelieva E.², Poddubskaya O.³, Yusupova T.⁴, Yakovleva E.⁵^{1, 2, 5}PhD in Philology, ^{3, 4}PhD in Pedagogy, State University for Humanities and Technology**COMPARATIVE ANALYSIS OF PHRASEOLOGICAL UNITS WITH LEXICAL UNIT ВОЗДУХ/AIR/L'AIR IN RUSSIAN, ENGLISH AND FRENCH***Abstract*

The perception and interpretation of the realia surrounding us is different among the representatives of different nations of the world. It manifests itself very clearly in phraseological units of the language as idioms accumulate the knowledge of the people and reflect culture, history, wisdom, beliefs, customs and traditions of the certain ethnic group. Comparative syntactic and grammatical analysis of phraseological units with the word воздух/air/l'air in the Russian, English and French languages represented in the article can reveal some aspects of the national mindset, linguistic and cultural peculiarities of the three nationalities.

Keywords: phraseological linguistic means, national mindset, language consciousness, linguistic and cultural community, cultural identity, phraseological interpretation of the world, imagery base.

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According to E.V. Uryson, language systems offer an inherently different representation of the surrounding reality: “We know that every language divides the world in its own manner, that is, it has its own particular way of conceptualizing it. At the heart of each particular language there is a special model, or the picture of the world, and the speaker organizes the content of what (s)he says in accordance with this model” [11, P. 3].

Language is part of the culture of the nation speaking it – it preserves the culture and transmits it to other generations. S.G.Ter-Minasova calls a language the mirror of the surrounding world “... it [the language] reflects the reality and creates its own picture of the world, specific and unique to each language and, consequently, for the people, ethnic group, speech community, using the given language as a means of communication” [10, P. 38].

Phraseological means of the language are one of the categories national mentality is manifested in. Idioms, with the imagery they contain, symbols and stereotypes of the people's consciousness cover the bigger part of the human experience and carry the linguocultural code of the nation. They reflect centuries-old history, religious beliefs, wisdom of the people, its moral values which comprise the main components of the national culture. V.N.Teliya believes that phraseological units “... are associated with cultural and national standards, stereotypes, myths and so on and when being used in speech they reflect the mindset characteristic for a certain linguocultural community” [9, P. 64].

S.G.Ter-Minasova attributes huge role to phraseological units in the process of language and culture formation: “The idiomatic layer of the language, i.e. in the layer which, by definition, is specific for each particular nation, stores the values, public morals, attitude to the world, to people and other nations. Idioms, proverbs and sayings illustrate the way

of life as well as geographical location of a nation, the history and traditions of the community united by one culture” [10, P. 80].

V.A.Maslova claims that idioms play an important role in the identification of national and cultural features. They are the soul of every national language; they express the spirit of the language and the distinctness of the people. Phraseological units do not simply describe the world around us – they are called to interpret it, to evaluate, to express our subjective attitude to it [4, P. 82]. Idioms are involved in the formation of the world outlook for an individual and for a community.

The semantic structure of phraseological units primarily depends on extra-linguistic factors and phraseological units most fully and clearly reflect different areas of life and the living conditions of a certain people, their collective consciousness, centuries-old experience of the people, preserved in the form of verbal utterances.

The same phenomenon of the reality surrounding people can get both absolutely identical and completely different interpretation of the phraseological system in a particular language “... idioms seem to impose a particular vision of the world and the situation on the speaker” [4, P. 82]. For example, in Russian, English and French, quick and decisive action when it is necessary to begin with the most important thing without hesitation is described with the same idioms, they are complete semantic, structural and grammatical equivalents: *брать быка за рога* – to take the bull by the horns – *prendre le taureau par les cornes*. It is known that the bull is a stubborn and dangerous animal, if you want it to obey, you have to be brave and decisive. The image of the bull in these phraseological units is associated with an urgent matter, the task that has to be carried out without delay. These are such idioms as: *когда рак свистнет* (literally:

when the crawfish whistles) – when pigs fly – *tous les trente-six du mois* (literally: all thirty-six days of the month) are combined by the meaning “is not known when, in the indefinite future, never,” but the choice of images is different. These examples show that national and cultural identity of the phraseological fund manifests itself in the comparison of two or more languages.

Let us consider the manifestation of cultural identity with the help of the example of phraseological units with the component *воздух/air/l'air* in Russian, English, and French.

The area of this study is limited to the notion of air as “the breathing environment of a human being” and “the mixture of gases which comprise the Earth's atmosphere,” as these definitions of air are present in all three languages under analysis and form the inner image of the analysed phraseological units. The meanings of “appearance,” “the outside,” “aria,” “motive” are reflected only in English and French, and therefore will not be the subject of the analysis [6, P. 79; 13, P. 34; 17, P. 32].

As is known, such natural elements as water, earth, fire and air occupy an important place in people's lives. Air is the main source of life, it is essential for all living organisms on our planet.

Air has always been considered symbolic for people. This natural element is associated with freedom, both physical and spiritual, for which there are no barriers, as air has no boundaries. It is also associated with the ease of thought, subtlety and unpredictability [7, P. 33; 15, P. 96-97]. In mythology air is one of the fundamental elements of the universe and is described as breath, blow of the wind, it is connected with the principle of life (bibl.: Holy Spirit). Air gives life, but this natural element can also take it away. Air is home for such divine messengers as angels as well as for demons representing the evil. All of these notions are related to the concept of air and are reflected in the language.

After the comparative analysis of phraseological units with the component *воздух/air/l'air* in three languages we found out that the basis of a number of figurative idioms is one of the most important functions of the air – namely ensuring the life of all living things on Earth.

Human life depends on breath, on fresh, pure air saturated with oxygen. It is universal knowledge concerning air and it is reflected in the following phraseologisms: Russian: *на свежем воздухе* (in the fresh air), *на воздух* (outside), *как воздух* (as if it was air) (about something essential, vital); English: *come up for air*, *take the air*; French: *grand air*, *en plein air*, *prendre (de) l'air*, *donner/renouveler de l'air* (literally: give air, refresh air). In this sense, the following English idiom is interesting from the point of view of the national specificity *come up for air* – have a break, rest, recover, it is a borrowing from the Australian English. This phraseologism represents imaginative rethinking of the free combination *come up for air*, which has been semantically updated having changed its specific meaning. Presumably, this expression is borrowed from the speech of pearl seekers [1, P. 35]. It is known that earlier pearl divers had not had special equipment for underwater breathing, hence, in order to get a breath of air they needed to rise to the surface.

The concept of life is associated not only with providing humans with air as an oxygen source. The presence of food and money resources are vitally important conditions for human existence, their lack negatively impacts the quality and standard of living. Thus, phraseological units in Russian and French languages related to air are connected with the concept of poverty and hunger: *нотаться*

воздухом/святым духом (eat air, the Holy Spirit), *vivre de l'air du temps*, *avoir de l'air dans son porte-monnaie* (literally: “have air in the wallet”) – have no money at all.

In the French language, air is also closely linked to such aspects of life as comfort and favorable conditions for living: *changer d'air* – change climate, place of residence, atmosphere; pleasures of different kind: *se donner de l'air* – relax, entertain, *s'envoyer en l'air* – get pleasure, enjoy, take drugs.

As noted above, in many mythologies air does not only give life, but also takes it away. This mythical property of the air is reflected in the idioms of the French language: *se fishe en l'air* – commit suicide, *mettre en l'air* – kill, *se mettre en l'air* – commit suicide, end life.

Examples show that in the phraseologisms of Russian and English languages air is the main symbol of life as it represents oxygen; in the French language air as the embodiment of life is more versatile.

From the point of view of physics, air is a mixture of gases that make up the earth's atmosphere (from Dutch “gas,” goes back to ancient Greek “χάος”). In ancient times, this subtle form was something between matter and spirit. The naturalist Jan Baptista van Helmont who gave name to this group of compounds believed that gas was something indefinite, disordered, chaotic, and associated with spirits and something invisible, but it could still be felt. These properties of the air as a gaseous substance are also reflected in the phraseological units of the studied languages.

In the minds of the representatives of all three cultures, air is a symbol of an uncertain situation, incompleteness of something: Russian: *вучеть в воздухе* (hang in the air); English: *be in the air* – be in unstable position, *keep smb. in the air* – keep someone in a state of suspense, uncertainty, expectation, *leave in the air smb./smth.* – leave perplexed, puzzled, *leave smth. unresolved, unfinished*; French: *en l'air* – hanging in the air, vague, indefinite, *être en l'air* – hang in the air, be in turmoil, *se sentir en l'air* – not to feel solid ground under somebody's feet, *manger d'air* – confused, not knowing what to do.

It is noteworthy that the image of randomness of the phraseologisms in the Russian language is expressed via an action verb: *носиться в воздухе* (fly in the air – about ideas, plans, events), in English it is reflected via a non-action verb: *be in the air*, in French the same meaning is transmitted via both a non-action verb of being: *être dans l'air* and an action verb: *trainer dans l'air* (literally: pull into the air). This choice of verbs is most likely associated with the mindset of the people, the perception of the surrounding reality.

Air is represented as a limitless space, where you can get easily lost, disappear, vanish, escape – it is reflected in the phraseological units of English and French languages: English: *disappear into thin air*, *take the air* – to vanish without trace, dissolve in the air, flee; French: *se donner de l'air*, *faire de l'air*, *se pousser de l'air*, *prendre (de) l'air* – run away, escape, flee. In the Russian language consciousness, these stereotypes are transmitted by other phraseological units, e.g.: *как в воду канул* (as if sunk into water), *как сквозь землю провалился* (disappeared without a trace), *дать стрекача* (turn one's tail), *навести трюхи* (take to one's heels).

Irrelevance of things, plans, conversations, and threats in the English and French phraseological system is also reflected in the idioms with the component *air*. For example, in the English language the imagery base of the idioms *fish/plough in the air* – “do something irrelevant,” “try in vain” is the inability to catch fish and plough in the air.

Phraseological unit *hot air* – rubbish, nonsense, trash is based on the physical property of the air – after being heated its weight is reduced, it becomes easier – empty words, just like hot air, does not have any weight. In French the same of irrelevance is presented in such idioms as: *conte en l'air* – rubbish, empty talk, nonsense, *menace sen l'air* – empty threats, *project sen l'air* – unrealistic plans, talks without ground, *promesse sen l'air* – empty promises, *dire en l'air* – talk without thinking, in vain, to no purpose, *batter l'air* (literally: beat the air) – try in vain, *cracher en l'air* (literally: spit in the air) – do something in vain, *tirer en l'air* (literally: shoot into the air) – boast, lie. In the Russian phraseology water is the symbol of irrelevance: *толочь воду в стыне* (*tread water*), *носить воду в решете* (*carry water in a sieve*), *переливать из пустого в порожнее* (*pour out of a sieve*).

For the human perception, air is the embodiment of serenity, silence, tranquility and cleanliness. Violation of this state is reflected in the phraseological units with negative connotation. Breach of silence, tranquility, order: English: *rend the air* – break silence, *saw the air*, French: *batter l'air avec les bras* – wave hands, *ficher en l'air* – arrange a rout. The expression of negative emotions: English: *be up in the air*, French: *sauter en l'air* – come into rage, become indignant, French: *mettre en l'air* – excite, *foutre en l'air* – throw off balance, English: *make the air blue* – swear, blackguard. In the phraseologism *make the air blue* the word *blue* is the carrier of cultural information. In the Indo-European proto-language blue colour symbolized the evil [3, P. 67].

In the Russian language there are no phraseologisms that name similar actions and contain component air. Such identity in the representation of the surrounding reality in the

phraseologisms of the English and French languages, in contrast to Russian, can be explained by the long-standing historical, cultural and linguistic ties between the Englishmen and the Frenchmen.

The analysis of grammatical structure of the phraseologisms under consideration showed that verbal phraseological units dominate all languages (42 PU): Russian: *путаться воздухом, висеть в воздухе, носиться в воздухе*; English: *come up for air, take the air, be in the air, keep smb. in the air, leave in the air smb./smth., disappear into thin air, take the air, fish/plough in the air, rend the air, saw the air, be up in the air, make the air blue*; French: *prendre (de) l'air, donner/renouveler de l'air, vivre de l'air du temps, avoir de l'air dans son porte-monnaie, changer d'air, se donner de l'air, s'envoyer en l'air, se fisher en l'air, mettre en l'air, se mettre en l'air, être en l'air, se sentir en l'air, manger d'air, traîner dans l'air, se donner de l'air, faire de l'air, se pousser de l'air, prendre (de) l'air, dire en l'air, batter l'air, cracher en l'air, tirer en l'air, battre l'air avec les bras, ficher en l'air, sauter en l'air, mettre en l'air, foutre en l'air*.

Also, there is a small number of substantive and adjectival phraseological units: Substantive (10 PU): Russian: *на свежем воздухе, навоздух, как воздух*; English: *hot air*; French: *grand air, en plein air, contes en l'air, menaces en l'air, projects en l'air, promesses en l'air*; adjectival (1PU): French: *en l'air*.

Conducted comparative analysis of phraseological units with the component *воздух/air/l'air* in Russian, English and French has shown that they comprise a significant layer of the vocabulary in terms of linguocultural aspect, while reflecting national identity of the three nations.

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ОЦЕНОЧНАЯ ИНТЕРПРЕТАЦИЯ ПРОФЕССИОНАЛЬНОЙ ДЕЯТЕЛЬНОСТИ В ЛЕКСИКО-ФРАЗЕОЛОГИЧЕСКОЙ СИСТЕМЕ ЯЗЫКА

Аннотация

В статье рассматриваются результаты исследования, направленного на выявление интегративных механизмов оценочной концептуализации и категоризации профессиональной деятельности в современной публицистике и художественной литературе на русском, английском и китайском языках. На основе моделирования семантики лексических и фразеологических единиц данных языков производится реконструкция и сопоставление этнокультурных герменевтических особенностей когнитивных в ходе исторического развития сфер профессиональной деятельности.

Ключевые слова: оценочная интерпретация, категоризация, оценочное знание, профессиональная деятельность, ценностная картина мира, публицистический дискурс, художественный дискурс.

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EVALUATIVE INTERPRETATION OF PROFESSIONAL ACTIVITY IN LEXICO-PHRASEOLOGICAL SYSTEM OF LANGUAGE

Abstract

The article considers the results of the research that aims at revealing integrative mechanisms of evaluative conceptualization and categorization of professional activity in modern publicistic and artistic literature in Russian, English and Chinese. On the basis of modeling semantics of lexical and phraseological units of these languages done is reconstruction and juxtaposition of ethnocultural hermeneutical peculiarities of cogniotypes in the process of development of professional activity spheres.

Keywords: evaluative interpretation, categorization, evaluative knowledge, professional activity, value view of the world, publicistic discourse, fiction discourse.

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Introduction

The research deals with the problem of interrelation of language, consciousness and culture, correlation of linguistic and mental structures. When solving this problem we examine mechanisms of national-cultural stereotypes reflection in lexical and phraseological nomination, mechanisms of value guiding lines transmission, we reveal parameters of evaluative categorization of professional activity, and also determine discursive peculiarities of evaluative sense formation (on the material of modern publicistic and fiction literature) and principles of harmonization of the conceptual systems of the Russian, British, American and Chinese when evaluating professional activity.

The research aims at revealing integrative mechanisms of evaluative conceptualization and categorization of professional activity in modern publicistic and fiction literature in Russian, English and Chinese.

Russian and foreign linguistics has elaborated cognitive conception of language, theory of interrelation of language and culture, cognitive semantics as theory of conceptualization and categorization that provides explanation of peculiarities of man's perception and comprehension of the surrounding world and representation of man's cognizing experience in linguistic units' meanings. The necessity of this scientific research is determined by controversy of the issues related to the studies of evaluative lexical and phraseological units semantics in different types of discourse, of correlation of this semantics and man's conceptual system and his/her peculiar categorization processes. Besides, at the current stage of development of philological knowledge the most promising direction is studying cognitive and communicative aspects of language in their interrelation and within interdisciplinary approach to the

object. Our goal is to analyze integrative mechanisms of evaluative categorization of professional activity in modern publicistic and fiction literature (since 2000) in Russian, English and Chinese, to reveal salient for these linguocultures evaluative categories and value-sense guiding lines when evaluating professional activity. Understanding of regular patterns of evaluative senses formation and development in language about professional activity that reflect national value views of the world, gives an opportunity to fulfill competent and effective professional communication with foreign partners.

To reach our goal we've set four tasks in the research:

1) to justify the place and role of evaluative units in national-cultural cognition of professional activity; 2) to examine peculiarities of evaluative categorization of professional activity in lexis and phraseology from the point of national-cultural ideas and stereotypes; 3) on the basis of the analysis of lexical and phraseological units functioning in modern publicistic and artistic discourses to reveal mechanisms of development of new evaluative senses (with interrelation of everyday and professional types of knowledge) that reflect changes in people's mentality; 4) to juxtapose the results of evaluative categorization of professional activity which are characteristic of the Russian, English, American and Chinese linguocultures, with the purpose of harmonization of these ethnic groups' conceptual systems when evaluating professional activity.

Methodological base of the research includes key theories of modern linguistics: theory of phraseological semantics (N.F. Alefirenko, A.M. Melerovich, V.M. Mokienko, V.N. Teliya, etc.), cognitive conception of language (E.S. Kubryakova, N.N. Boldyrev, V.Z. Demyankov, R. Jackendoff, G. Lakoff, E. Rosch, Ch. Fillmore, etc.), conception of interrelation of language and

culture (Yu.S. Stepanov, V.V. Vorobyev, G.G. Slyshkin, S.G. Vorkachev, G.V. Tokarev, M.V. Pimenova, etc.). In the research in order to describe evaluative sense of the lexical and phraseological subsystems of language that are connected with perception of professional activity, from cognitive and linguoculturological points of view, to determine universal and ethnospecific characteristics of linguistic consciousness and communicative behavior when evaluating professional activity, we resort to using method of modeling, component analysis, conceptual analysis, method of linguistic description, method of frame analysis, method of discourse analysis.

Main findings

On the basis of modeling semantics of the Russian, English and Chinese lexical and phraseological units we've reconstructed and juxtaposed ethnocultural hermeneutical peculiarities of cogniotypes in the process of historic development of professional activity spheres.

In terms of the global spiritual and civilizational crisis there appears an acute necessity for applying to national-cultural values conserved in lexical and phraseological units. Correct dialogue with the past can actualize unique knowledge of the mankind that is not enough introspected and that is kept in language. On the basis of modeling of semantics of the Russian, English and Chinese lexical and phraseological units as peculiar means of linguistic conceptualization of evaluative knowledge we've reconstructed and juxtaposed parameters of evaluation of professional activity that are the most meaningful for the national cultures under analysis. These parameters are the following: worker's zeal (responsibility), worker's qualification, productivity (effectiveness) of work, complexity of work, quality of work, social value of work, time consumption, financial reward for the work done, creative approach to work, constructive character of work, relation to physical work. In most cases professional is evaluated according to these criteria, though there are specifications in shades of evaluative sense in different languages when perceiving this or that profession.

For example, in the research of the American point of view on the Chinese political elite we specify the evaluative category Worker's zeal (responsibility). Here it implies responsibility and transparency/openness of professional activity. The Chinese are known by their diligence and serious approach to work:

At the time, we'd see Jiang Zemin talk or laugh loudly or take out his comb or say a few phrases of English, and we thought it was normal... But you don't see any other Chinese leaders doing this. It's only after Hu Jintao, who's like a *wooden board*, and Xi Jinping, who's very serious, that Jiang Zemin is suddenly remembered as *having a lot of personality* [The New York Times. Ridicule Turns to Affection as Chinese Social Media Embraces Jiang Zemin. 2015.10.20].

The American journalists consider the Chinese politicians be reserved, not showing their true intentions, tend to transform their name and personality into cult or myth:

A year and a half into Chinese President Xi Jinping's rule, who he is and what he wants remains something of a *mystery* [Foreign Affairs. Mao and Forever. 2014.06.03].

But anyway the Chinese politicians and civil servants are evaluated as very competent professionals by Western mass media, and by Eastern media as well:

“特别是在乡铮一级基层公务员是**万能手**。” (In the countryside in particular most civil servants are masters of all trades) [<http://theory.people.com.cn/2014.04.15>].

We've revealed dominant types of thinking and knowledge used in evaluative categorization of professional activity and cogniotypes that have been changing in the process of historical development of professional activity spheres. The research describes complex mutually-reverse character of interrelation of structures of everyday and professional knowledge in evaluative categorization of professional activity, evaluative metaconcept as a unit of secondary knowledge that is formed on the basis of conceptual derivation and metaphorical model of correlation of essences referring to different categories. In discursive space we've analysed linguistic forms of nationally predetermined evaluative interpretation of professional activity. The analysis of the Russian, British, American and Chinese publicistic and fiction literature shows that metaphor and conceptual derivation underlying it are universal mechanisms in these linguocultures, with everyday knowledge as a dominant type of knowledge used in evaluative categorization of professional activity. In terms of the increasing cognitive complexity of the world and global processes of differentiation and integration of knowledge and activity it is especially important to reveal opportunities of optimization of everyday and professional communication taking into account universal and ethnocultural hermeneutical peculiarities.

The research first sets and reaches the goal of developing method of describing evaluative sense of lexical and phraseological units of Eastern and Western languages related to perception of professional activity, from cognitive and linguoculturological points of view. Integrative approach to the study of the category of evaluation in publicistic and artistic discourses allows to model evaluative knowledge about professional activity with parametrical system of the most important for the national cultures criteria of evaluation of professional activity within their value views of the world.

Elaborated theoretical-methodological basis for understanding the Russian, English and Chinese nominative units and texts allows to consider national peculiarities of evaluation of professional activity in scientific papers, at international meetings and in educational process.

The research aiming at revealing national peculiarities of evaluative conceptualization of professional activity in modern publicistic and fiction literature, develops ideas of cognitive semantics, theory of evaluative conceptualization and categorization. The result of the research is elaboration of cognitive-discursive method of describing category of evaluation of professional activity; creation of theoretical-methodological basis for understanding the Russian, English and Chinese lexical and phraseological units, and also publicistic and artistic texts that reflect stereotypes of everyday and professional consciousness; development of typology of nominative units verbalizing cognitive guiding lines and priorities in different spheres of professional knowledge and activity; sociodynamic description of the units that reflect stereotypes of everyday and professional consciousness when evaluating professional activity.

Conclusion

Further application of the results of the research is the following. The results of the research allow to harmonize the conceptual systems of the representatives of national cultures of Russia, Great Britain, the USA, China, to optimize processes of intercultural cooperation, on the Eurasian territory in particular, on the basis of the revealed from the cognitive stance mechanisms of creation and development of evaluative sense about professional activity, interlingual and intralingual transmission of professional knowledge,

conditions and factors of effective interrelation of professional activity subjects.

These results can be applied in projects aiming at forming images of professions in order to regulate labour

market, in translation practice on political, economic, sociocultural, etc. issues, and also in educational process when teaching bachelors and masters in international relations and foreign region studies.

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ПАРАДИГМАТИЧЕСКИЕ ОТНОШЕНИЯ В ФОЛЬКЛОРНОЙ ЛЕКСИКЕ

Аннотация

Статья посвящена анализу и систематизации парадигматических отношений между фольклорными лексемами. Достижение поставленной цели предполагает использование комплексных междисциплинарных методов исследования, таких как описательный, сравнительный и классификационный методы. Исследование осуществлялось с применением собственно лингвистических методов, таких как методы логико-семантического анализа и компонентного анализа для описания семантического содержания рассматриваемых языковых единиц. Исследование выполнено на материале текстов английских народных сказок. В результате проведенного исследования выявлены особенности фольклорных синонимов и антонимов; и фольклорные лексемы систематизированы с учетом выявленных особенностей. Как показало исследование, фольклорная лексика вступает в контекстуальные, ситуативные и формульные парадигматические отношения, при этом доминирующая роль в жанре народной сказки принадлежит ситуативным и формульным синонимам и антонимам, способным выполнять аналогичные функции в сюжете.

Ключевые слова: фольклорное слово, синоним, оппозиция, культурные смыслы, контекстуальные, ситуативные и формульные отношения.

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PARADIGMATIC RELATIONS IN FOLKLORE LEXICON

Abstract

The purpose of the article is to study manifestations of paradigmatic relations in folklore lexicon in order to establish a classification of folk synonyms and folk oppositions found in folktales. Achieving this goal requires using integrated multi-disciplinary research methods such as descriptive, comparative and classification methods. The study also involves specifically linguistic research procedures: the component analysis to describe the semantic content of the considered language units, the logical and semantic procedures in text analysis. English is used as the basis for the research, the collection of folktales edited by J. Jacobs and *Folktales of the British Isles* by James Riordan serve as the material for the empirical analysis. The study has resulted in the following findings: paradigmatic relations in folklore lexicon are represented by contextual, situational and formulaic synonyms and oppositions. The term "oppositions" is chosen over the term "antonym" as it has a wider application. Situational and formulaic relations prevail over contextual ones which is explained by the fact that these types folk synonyms and oppositions can perform analogical functions in the folktale plot.

Keywords: folk word, synonym, opposition, cultural connotations, contextual, situational and formulaic relations.

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Folklore is a unique sphere of language realization, and it is one of the essential means of expressing vividly mentality and culture of a nation. Cultural meanings of traditional folklore are found «in the context of folk works, in the rite structure and semantics of ritual actions, in the remnants of mythological concepts, persistent in riddles, signs, sayings, fairy tales» and other folk genres [1, P. 50].

The present study concerns the language expression of cultural meanings as the folk word is not just a language unit, it embodies our ancestors' perception and evaluation of the world [5, P. 3]; folk words as compared to other words do not lend themselves only to expressing lexical meanings, they convey semantics specified by tradition [7, P. 185]; the main semantic load in the folklore text lays down on the folk word: "... a word in the folk text is a dominant and decisive means" [6, P. 100].

The aim of our study is to highlight specific features of paradigmatic relations in folklore lexicon, namely the distinctive characteristics of folk synonyms and oppositions.

Before we set about describing the lexical categories in question, let us consider the semantic structure of a folk word and its typological features which determine the paradigmatic relations it is involved in.

We find it necessary to distinguish between the notions of "vocabulary of folklore" and "folklore vocabulary". The former term implies a set of lexical units recorded in folk works. The latter term is used to describe lexical units which

are not found outside folklore and do not perform the communicative function in everyday speech. They serve as a means of constructing linguistic and artistic reality in folklore [5, P. 9]. Thus, folklore vocabulary is constitutive and inherent to the field of folklore beyond which it goes into the category of stylistically marked expressions.

It seems appropriate to juxtapose the terms "folklorism" and "folk word". The term "folklorism" means: 1) quoting the works of folklore; 2) styling works in the genre of literary tale or pastiche based on the Bible or chronicles; the use of folk poetics elements for stylistic purposes; addressing the genres of folklore; the use of mythological plots or symbols; addressing the ethnic peculiarities of the worldview [3, P. 31-48]. This definition seems incomplete because it does not consider the lexicographical aspect of the concept and does not include items that are labeled in standard dictionaries as "folk / folk-poetic words". We believe they can also be referred to folklorisms.

The concept of "folk word" is broader than that of a folklorism in its lexical aspect. All the units that embody the specific "folk identity of form and meaning, explained by the tradition rather than by language reasons" can be called folk words [1, P. 51]. They are in high demand in the works of folklore, but not widely used in everyday speech.

The lexical meaning is a complex structure which includes semantic, syntactic and pragmatic aspects of a word as a sign. Semantically, the structure of the lexical meaning comprises signification, denotation and inner form. The term

“denotation” means “a multiplicity of objects (things, properties, relations, situations, conditions, processes, actions and so on), which may be named by this unit (by virtue of its linguistic meaning)” [4]. The term “signification” reflects the properties of the corresponding denotation in the human mind. The inner form of a word is defined as “the semantic and structural correlation of the morphemes comprising the word with the other morphemes of the language; the attribute which serves as the nomination basis for a new lexical meaning of a word” [2].

The denotative component can be considered as a sememe — the unit that represents a set of structural components of the lexical meaning (semes). The structure of a folk sememe is organized hierarchically and includes a hyperseme which expresses the integral meaning of the entire set of semes, a denotative seme expressing the general meaning and connotative semes expressing additional textual and contextual meanings. It is interesting to note that textual and contextual connotative semes often prevail in the structure of a folk sememe and they are able to neutralize the denotative seme. This ability is explained by the specific features of folk genres in which words tend not only to name but also to express ethical estimation. Semantic diffusion of a word in folk texts is manifested by the fact that the semes in its meaning are not isolated, they penetrate into each other filling the semantic scope of a word and at the same time making its meaning broader.

The textual aspect of the folk word meaning is revealed through its inter-text connections when the word becomes part of a folklore text. For example, the meanings of the word “golden” (“made of gold”, “the colour of gold”) are supplemented by the meanings characteristic of folklore texts (“able to do magic”, “possessing wonderful properties”, “belonging to another, magical world”). Contextual connotative meanings of folk words are specified by several factors: the folk work genre, paradigmatic and syntagmatic relations.

The contextual aspect is determined by the national worldview with its traditions and associations. Contextual connotations can be divided into semiotic, symbolic and cultural. If we find semiotic connotations in the folk word meaning, it means that the word can be part of a semiotic opposition with the semiotic function becoming dominant. For instance, one of the core semiotic oppositions in the folk view of the world is one’s own – alien. It transforms the denotative meaning of the individual social oppositions stepmother – stepdaughter, mother-in-law – daughter-in-law or the individual spatial oppositions home / garden / yard – forest / marsh / mountains.

Symbolic connotations are an essential feature of the semantic structure of folk words as they create traditional, aesthetically pleasing, significant folk images whose aesthetic impact is no lesser than unique and individual author’s characters in literary works. Thus, the word “white” in folk works is a universal symbol of something positive, noble and pure.

Cultural connotations of a folk word provide for its ability to substitute for an artifact or an appanage of a rite. For example, the words “cauldron” and “broomstick” in folk contexts are more often seen as attributes of a witch than mere household items.

Semiotic, symbolic and cultural contextual connotations communicate cultural semantics which accounts for paradigmatic relations as much as the denotative aspect of a word. This assumption allows us to distinguish between paradigmatic relations proper and folk paradigmatic relations.

Further we are going to dwell on the specifics of folk synonymy and oppositeness and describe their distinctive features.

We suppose that “Synonyms are different phonological words which have the same or very similar meanings” [10, P. 65], “they must have a significant degree of semantic overlap and... a low degree of implicit contrastiveness; they are identical in respect of central semantic traits, but differ, if at all, only in respect of what may be described as minor or peripheral traits” [9, P. 266 — 267]. The substitutionality test is one of the basic criteria to determine whether two words are synonyms: if there is no change in the meaning of a sentence when one word is substituted for the other, then they are synonyms. However, a reservation has to be made: absolute synonyms which are denotatively and connotatively identical are few, near-synonyms with overlapping but not identical meanings can substitute each other in some contexts, but not in every context. Synonyms often have different distributions along a number of parameters. They characteristically occur together in certain types of expression. A synonym is often employed as a clarification of meaning of another word or as its particular variety.

Speaking about synonymy in the broad sense, researchers have to admit that this phenomenon is characterized by instability and wide variation [Apresyan, 1974; Lyapon, 1995]. This statement holds true especially in case of textual synonyms whose semantics is diffusive and whose variation may depend on the aims pursued by the author. What is more, it is often noted that the regularities of synonymic variation appear specific to the definite language and reflect the worldview of a particular nation [8, P. 463].

The cultural semantics expressed by a folk word accounts for the suppression of its actual denotative meaning, with the result that the lexical meanings of folk words expressing similar cultural semantics converge and undergo neutralization. The words become semantically similar and interchangeable in a context.

It is necessary to distinguish between folk synonymy and synonymy in folklore. Synonymy in folklore is represented by the whole stock of synonymous means found in folk texts including both language synonyms and folk synonyms.

Folk synonyms can be defined as words which are synonymous only in folklore, there are no conditions for their implementation in other language areas: what does not appear synonymous in terms of language becomes synonymous in folk poetry. Folk synonymy is based on the similarity of traditional cultural concepts, their interchangeability in folk contexts is explained by the congruent cultural connotations while their denotative components may not match. In other words, folk synonymy is virtually an unlimited manifestation of equivalence in the system of paradigmatic relations [5, P. 27].

English folktale texts have been chosen as the research material. The analysis of the texts represented in the collection of English Fairy Tales edited by J. Jacobs and in the collection of Folktales of the British Isles edited by J. Riordan allowed us to single out three main types of folk synonyms: contextual, situational and formulaic ones.

Contextual synonyms result from the convergence of their semiotic or cultural connotations while their denotative components become blurred. They tend to convey the emotional charge rather than information.

For instance, when the main character in the folk tale “Binnorie” gets into the rushing mill-stream and asks her sister for help, she cries out: “O sister, sister, reach me your hand!” and “O sister, sister, reach me your glove!” [12, P. 45].

Both the hand and the glove in the given examples symbolize help and salvation the main character seeks.

In the folk tale “Tom Tit Tot” the main character’s mother is ashamed of her daughter’s voracity, that is why the offensive song she sings spinning the girl to the door is quickly transformed when there appears a fine suitor for her daughter’s hand:

“My darter ha’ ate five, five pies to-day.
My darter ha’ ate five, five pies to-day.” /
“My darter ha’ spun five, five skeins to-day.
My darter ha’ spun five, five skeins to-day.” [12, P. 2].

Situational synonymy stems from the convergence of symbolic connotations of folk words or the functional identity of the images expressed. Situational synonyms can be represented by names of plants, animals, household items, musical instruments, names of address, etc. used interchangeably.

An example of situational synonyms with similar symbolic connotations is found in the tale “Rose-Tree”, in which the main character, an innocent little girl “as white as milk”, is killed by her wicked stepmother and later resurrects as a white bird which sings “like an angel out of heaven”. The white colour symbolizes purity and innocence and the image of a bird can be interpreted as a symbol of separation of the spirit from the body.

In the folk tale “Lazy Jack” situational synonyms are characterized by the functional identity of the address when the mother of the main character calls him “you stupid lout”, “you silly fellow”, “you stupid boy”, “you ninney-hammer” each time expressing disappointment with her son’s feeble mind and the decisions he makes:

“You stupid boy”, said his mother, “you should have put it in your pocket” (about losing the money when passing over a brook).

“You stupid lout”, said his mother, “you should have carried it carefully in your hands” (about carrying cream cheese in his pocket).

“You silly fellow, you should have tied it with a string and dragged it along after you” (about a tom-cat which he tried to carry in his hands).

“You ninney-hammer”, said she to her son, “you should have carried it on your shoulder” (about a shoulder of mutton that Jack trailed along after him in the dirt) [12, p.153-154].

Situational synonyms may be found in different versions of one and the same folktale. For example, in J. Jacobs’ edition, one of the characters in the folk tale “The Well of the World’s End” is a charmed prince who appears as a frog. He helps the girl to cope with the task set by her wicked stepmother and asks her in return:

“Chop off my head, my hinny, my heart,
Chop off my head, my own darling;
Remember the promise you made to me,
Down by the cold well so weary.” [12, P. 218].

In the Scottish variant of the same folk tale edited by J. Riordan, “The Paddo”, the charmed prince, who appears as a paddo, asks the girl:

“Now fetch me an axe, my hinnie, my heart,
Now fetch me an axe, my ain true love;
Remember the promise that you and I made,

Down I’ the meadow, where we twa met.” [11, P. 219].

The prince can become disenchanting if a beautiful girl agrees to do his bidding for a whole night and beheads him at the end of it. The idea of beheading is expressed by otherwise not synonymous expressions “chop off” and “fetch an axe”.

Formulaic synonyms are used interchangeably in stable, repeated fragments of folk texts which are structurally and semantically identical. The criterion which serves to refer fragments to formulaic ones is their repeated reproduction in various texts or variations of one and the same text. Examples of this kind are found in chants pronounced by characters:

“Fee, fie, fo, fum,
I smell the blood of some earthly one”
(pronounced by the giant in “Molly Whuppie”) [12, P. 125] /
“Snouk but and snouk ben,
I find the smell of an earthly man”
(pronounced by the Red Ettin of Ireland, a three-headed beast in “The Red Ettin”) [12, P. 134] /
“Fee, fi, fo, fum,
I smell the blood of a Christian man”
(pronounced by the King of Elfland in “Childe Rowland”) [12, P. 123] /
“Fee, fi, fo, fum!
I smell the blood of an Englishman!”
(pronounced by Thunderdell, a two-headed giant in “Jack the Giant-Killer”) [12, P. 109].

Another example of functionally identical formulaic synonyms is demonstrated in combination with formulaic antonyms:

“Be he alive or be he dead,
I’ll grind his bones to make me bread!” (“Jack the Giant-Killer”) [12, P. 109] /
“Be he alive or be he dead,
I’ll have his bones to grind my bread.” (Jack and the Beanstalk) [12, P. 63] /
Be he dead, be he living, with my brand,
I’ll dash his brains from his brain-pan.” (“Childe Rowland”) [12, P. 123] /
Be he living, or be he dead,
His heart this night shall kitchen my bread.” (The Red Ettin”) [12, P. 134].

The research done allows us to assert the prevailing character of situational and formulaic synonyms over contextual ones as the interchangeability of synonyms in folk tale contexts is largely due to the similar function they perform in the plot.

In traditional terminology, antonyms are words which are opposite in meaning. However, it seems reasonable to use a more general label of oppositeness. Oppositeness can be called the core category for the language of folklore as the folk worldview is based on different types of oppositions. The stock of opposed language units in the language in general and in the language of folklore may vary considerably, although the grounds for opposition remain unchanged. These oppositions are represented on different language levels and possess their specific features in folk texts.

By analogy with folk synonyms, opposed folk words manifest evaluative semantics with the marked member of the opposition expressing negative evaluation: traditionally, the spatial images of water bodies, mountains, forests as

places inhabited by evil spirits and foes are contrasted with the image of home as a friendly and familiar place. Though, the examples of the opposite are also found:

“A lad named Jack was once so unhappy at home through his father’s ill-treatment, that he made up his mind to run away and seek his fortune in the wide world” [12, P. 206].

Established folk oppositions are often grouped with optional folk oppositions, thus forming two-level oppositions (primary and secondary):

“Now, this time, when Anne lifted the lid off the pot, off falls her own pretty head, and on jumps a sheep’s head” [12, P. 199].

Folk oppositions vary from the point of view of their location in the folk tale text. Most opposed members come in close succession:

“Kiss the black cat,
An’ ‘twill make ye fat;
Kiss the white ane,
‘Twill make ye lean.” [11, P. 195].

However, there are examples of opposed units separated by a number of passages thus forming a kind of frame:

“At last poor Dick could not bear this usage any longer, and he thought he would run away from his place...” [12, P. 170].

“At last her ill-usage of him was told to Alice, Mr. Fitzwarren’s daughter, who told the cook she should be turned away if she did not treat him kinder.” [12, P. 172].

The frame can encircle the whole folk tale. The beginning of “Jack and the Beanstalk” runs as:

“There was once upon a time a poor widow who had an only son named Jack...” [12, P. 59].

The tale finishes with the following:

“...his mother became very rich, and he married a great princess, and they lived happy ever after.” [12, P. 67].

Another specific feature of folk oppositions is their ability to become idiomatic expressions in the course of time:

...to make my long story short [12, P. 85]; “The King came out, and asked him his business; and Jack told him all from beginning to end” [12, P. 88].

Finally, folk oppositions may be doubled in the text (tautological repetitions, parallel constructions and synonymous oppositions):

“In came a pair of huge huge hips, and sat down on the thin thin thighs...”

In came a pair of huge huge hands, and sat down on the small small arms...” [12, P. 180-181];

“So the sick son married the well sister, and the well son married the sick sister, and they lived happy and died happy, and never drank out of a dry cappy” [12, P. 202].

Applying the same principles to classifying folk oppositions, we suggest pointing out contextual, situational and formulaic oppositions depending on the cultural connotations they express and the functions they perform in the plot.

Contextual oppositions comprise the units which do not contradict each other in their denotation:

“So Lady Margaret went to bed a beauteous maiden, and rose up a Laidly Worm” [12, P. 184].

Princess Margaret, a submissive and timid daughter of the King, is bewitched by her stepmother and turns into a dreadful dragon which devours everything it comes across.

Situational oppositions are built on the basis of functionally similar elements which are not opposed denotatively, for example half the cake and the whole cake:

“...his mother asked him if he was willing to take half of it with her blessing, telling him that, if he chose rather to take the whole, he would only get it with her curse” [12, P. 131].

Another example demonstrates oppositions in parallel constructions, two of which are well established in the language (day – night, this – that), while the third (scramble – sleep) is situational and functions as an opposition on the analogy:

“He’s like an old hedgehog, at night he’ll be scrambling, From this place to that, but he’ll sleep in the day.” [11, P. 246].

Formulaic oppositions are repeatedly used in a number of folk tales. They may be used in the formulaic parts of the text, for example, at the beginning:

“Long ago, and a long time it was. If I were there then, I wouldn’t be there now. If I were there then and now, I would have a new story or an old story, or I would have no story at all.” [11, P. 257];

They may also come individually establishing the pace of the narration:

“They sought her east, they sought her west,
They sought her up and down...” [12, P. 118].

In conclusion we can state that the undertaken research shows that paradigmatic relations in folklore lexicon are substantially conditioned by the cultural connotations folk words express. Folk words enter into synonymous or oppositional relations because of their isofunctional characteristics, which also accounts for the domination of situational and formulaic paradigms.

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ОБЩЕННАЯ ЛЕКСИКА В ПОЗИТИВНЫХ СМЫСЛАХ (НА ПРИМЕРЕ ИНВЕКТИВОВ В АНГЛИЙСКОМ И РУССКОМ ЯЗЫКАХ)*Аннотация*

В статье рассмотрены и проанализированы прагматические функции и контексты употребления общенной лексики в русском и английском языках в рамках корпусного подхода. Обозначены причины интенсивного распространения инвективов во всех сферах коммуникации как социально-культурного и семантического явления. Предложена гипотеза употребления инвективов в положительном значении как баланса между коммуникативными потребностями индивида и общественными установками речевого поведения.

Ключевые слова: общенная лексика, инвектив, антропная метафора, эмотив, бесконфликтное общение.

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OBSCENE WORDS IN POSITIVE MEANINGS (ON THE EXAMPLES OF ENGLISH AND RUSSIAN INVECTIVES)*Abstract*

The article is devoted to the issues of obscene words pragmatic functions and contexts of usage in the Russian and English languages in the framework of corpora approach. Some reasons for spreading these words in all types of communication have been defined as both semantic and social phenomena. It has been suggested that invectives' positive meaning serves as a kind of balance between individual communicative needs and social rules of speech behavior.

Keywords: obscene words, invective, anthrop metaphor, emotive, non-conflict communication.

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Swear words are becoming too great a part of all communication spheres, which has been regarded as a worrisome tendency for quite a long time now. A raising level of tolerance to the very fact of using such words is considered to be a crisis of both moral principles and communicative values [1, P.19]; [2, P. 53]; [3, P. 50].

In this article we are hypothesizing that the changes from "bottom to top" rather than vice versa, which are dominant in today's communication, are not as negative as we are used to thinking. To prove this it would be necessary to pay more attention not to the quantitative, but to the qualitative feature of swear words' expansion. It shows that obscene lexemes and expressions "yield" their prototypical position as means of verbal aggression and are becoming a tool of personal interaction improvement and even one of the "positive politeness" strategies [7, P. 74].

The experimental material for our article has been taken out from the corpora of the Russian (National Corpus of the Russian Language) and the English languages (British National Corpus) and contains sample extracts with the invectives «п*зда» and «с*nt» respectively.

The choice of this very word is influenced by the fact that while the Russian obscenities such as *x*й*, *бл*дь*, *н*зда*, *е*ать* have more or less the same level of taboo and derogatory meaning, *с*nt* is considered to be «the most offensive word in the English-speaking world» [6, P. 19].

According to the text material in both languages, this lexeme is used in three meanings: referential (direct) and two figurative ones – emotive and as an anthrop metaphor. Let us start with the contexts of the word «п*зда» in its primary meaning which is «female genitalia, vagina».

(1) Если бы ей лет двадцать пять было, я б женился, а ей тридцать шесть, и она с личика не так чтобы очень, но п*зда горячая... [Михаил Елизаров. Госпиталь (2009)] [4]

The word combination «горячая п*зда» conveys positive connotations and functions a way to express the speaker admiration for a woman's sexual abilities, which compensate some of her flaws, such as age (тридцать шесть) and appearance (с личика не так чтобы очень).

For many English speakers the ban to use the word «cunt» is so strong that they instinctively mark it as negative whatever its context surroundings might be [6, P. 13]. Nevertheless, we have come across a few cases of its functioning in a positive meanings register.

(2) Come on, you nasty pervert. Enjoy yourself. I have a perfectly functional с*nt [FIC FantasySciFi] [5]

(3) She was said to have an incisive perspicacity as well as a с*nt of pure gold [FIC Bk:MinistrySpecial] [5]

In sample (2) *с*nt* is a signal of intimate interpersonal relations. Beginning from the time of sexual revolution, words and phrases denoting sexual life have been gradually encouraged to be used openly and directly. The invitation for a sexual intercourse explicitly conveyed in this extract is regarded as quite natural (enjoy yourself).

The phrase «с*nt of pure gold» (sample 3) is rather ambiguous: it can be interpreted both as an offence (consuming attitude implication) and as a compliment (sexuality is an effective female weapon).

It should be pointed out, however, that a referential usage of *с*nt* and *н*зда* is not very common in the languages under the analysis (in Russian it accounts for 22% from the total number of contexts and in English the figure is only a bit higher – 24%).

The experimental material demonstrates that these invectives are frequent as anthrop metaphors, which account for 48% in Russian and 60% in English. Both *с*nt* and *н*зда* can nominate an unpleasant, from the speaker's viewpoint, person (male and female). The negative traits and features conveyed by these metaphors are not related to sex or intimate life.

(4) Луч соскользнул с Петькиной головы и уперся в стену. На стене гвоздем нацарапано: «Гитлер — п*зда». Прямо в кружке солнца. [Андрей Геласимов. Степные боги (2008)] [4]

(5) Еще посмотрим, кто первый стишки читать начнет, Вадим Анатольевич! Ах ты п*зда декадентская! Посмотрим, посмотрим, кто первый вазелину попросит! [Михаил Елизаров. Pasternak (2003)] [4]

(6) [Анастасия 3., жен, 19] Просто у меня ещё сумка в картинках / это в картинках / и ещё этот пиджак надену и буду как п*зда. [Разговор двух девушек о выборе одежды // Из коллекции НКРЯ, 2008] [4]

In sample (4) *n*зда* derogatively nominates a notorious historical figure (Hitler) who is responsible for a great number of crimes against the whole humankind.

The phrase «*п*зда декадентская*» (sample 5) actualizes its meaning in a non-conflict communicative situation and should be regarded as an attempt of a friendly approach rather than a means of verbal aggression.

In sample (6) the above-mentioned lexeme is formally included in a simile (буду как *п*зда*), but conveys a metaphorical meaning. It is used as a way of self-identity (nominates the speaker herself) and is positively connoted, marking a person as a high-fashion follower.

According to the analysis results, *c*nt* has lost a far bigger part of its original semantics in comparison with the Russian analogue. It is proved by a great number of adjuncts (mostly adjectives) modifying it in the word combinations like Adj. + N. These adjectives convey the most relevant, according to the speaker, information about the referent, which can relate to age/size (little *c*nt*, old *c*nt*), appearance (ugly *c*nt*, fat *c*nt*, blond *c*nt*, beautiful *c*nt*), behavior and personality traits (snobbish *c*nt*, nasty *c*nt*, shameless *c*nt*, moody *c*nt*), mental abilities (silly *c*nt*, stupid *c*nt*, ignorant *c*nt*, dumb *c*nt*, clever *c*nt*), etc.

Some modifiers (fucking, bloody, total, real, complete) do not add any information about a referent or an addressee. They are used to intensify the emotive semantics of a key word. A number of adjectives can gain a figurative meaning when combined with metaphor «*c*nt*». For instance, adjuncts «dirty» and «filthy», which convey the features of appearance in their primary meanings, are used with the phrases «dirty *c*nt*» and «filthy *c*nt*» to express the negative attitude towards people's deeds and behavior. Adjective «poor» refers to one's financial standing. When combined with *c*nt*, however, it highlights emotive connotations of pity, sympathy or affection, due to which the dominant negative semantics of the key words transforms into positive one.

Negative connotations, conventionally associated with metaphor «*c*nt*», can be destroyed in the situations of non-conflict communication. Let us consider some text examples.

(7) Oh Christ, I love you, *c*nt*, she said. [HTS W_fict_prose] [5]

(8) You don't drive a boat, you ignorant *c*nt*, chuckled Morton. You pilot it. [G01 W_fict_prose] [5]

(9) Oi Tramp. What's going on here, *c*nt*? Fucking lovely modulation [KDA S_conv] [5]

(10) But every once in awhile... you can be a real *c*nt*. They smile at each other [FIC Mov:KillBill] [5]

The recessive module of cunt meanings emerge under the influence of positive contextual units: verbs «love», «chuckle», «smile» (samples 7, 8, 10) and adjective «lovely» (sample 9). All the above given extracts have a positive modality, and the metaphor «*c*nt*» conveys non-prototypical emotions and attitudes: a feeling of love (sample 7), protectiveness (sample 8), approval (sample 9), friendly reproach (sample 10).

The component of strong feeling, realizing both negative and positive potential depending on a communicative situation, is one of the most relevant semantic peculiarities of many swear words. Let us consider the emotive meanings of the invectives «*п*зда*» and «*c*nt*» with the help of semantic primitives method introduced by Anna Wierzbicka [8, P. 111].

1. I am thinking about something or somebody
2. I feel something because of this
3. I say this
4. You know what I am talking about
5. Many people would say it is a bad thing to say
6. I say this because I want to show how I feel about this

This definition suggests the usage of the invectives in both negative and positive axiological registers. Thus, components (b) and (f) are focused on the emotion presence and the necessity of its verbal expression, rather than on its description. Component (d) makes it possible to believe that a listener/a reader knows what/whom the emotion is caused by. Finally, component (e) points out the potential offensiveness of such words (a bad thing to say); at the same time it implies that the reaction on swear words is not universal (many people would say).

(11) Ну все. Счас тебе *п*зда* будет. Быра вскакивает и бежит в комнату. [Владимир Козлов. Гопники (2002)] [4]

(12) Пасмурно и холодно. — Бля, *п*зда*, лето прошло, — говорит Бык. — А ты только заметил? [Владимир Козлов. Гопники (2002)] [4]

(13) Ну, *п*зда*, Саша, — признал Олег, немного захмелевший, — нервы у тебя чудесные. [Захар Прилепин. Санька (2006)] [4]

(14) [Журналистка, жен, 35] До свидания. [Киркоров, муж, 40] Да свидания. Да. *П*зда*. [Отрывок из пресс-конференции Ф. Киркорова // Из коллекции НКРЯ, 2004] [4]

The text extracts show that by means of *п*зда* people can express both negative (anger – sample 11, disappointment – sample 12) and positive (admiration – sample 13) emotions. As for sample (14), this word is used here as an ostensive stimulus¹, i.e. as a means to attract attention. Its usage in an inappropriate situation (during a press-conference) is sure to make the speaker (a famous pop-singer Philip Kirkorov) a genuine fans and media pet.

In English, *c*nt* (emotive) can express irritation. It can be included in the exclamation (sample 15), intensify the source of irradiation (sample 16) or just convey speaker's negative emotions in general (sample 17). It should be mentioned that in some contexts the negative semantics of this word can contribute to positive communicative intentions such as relieving an emotional pressure due to an embarrassing situation (sample 17). In sample (18) *c*nt* conveys a pleasant surprise by an unexpected meeting.

(15) I won't be able to drive this tonight it's got no fucking petrol in it, what a *c*nt* [KE5 S_conv] [5]

(16) Wash these *c*nt* dishes! [KE1 S_conv] [5]

(17) John! Great to see you! Sorry about the *c*nt* at reception. This is my fiancée Maxine [FIC Mov:Manchurian] [5]

(18) Hi, mate. What the *c*nt* are you doing here? [KPG S_conv] [5]

It cannot be denied that social and historical events do promote invectives into different spheres of communication and make us as participants and speakers change our attitude to them. Among these factors morals and manners emancipation, social democratization and sexual revolution are traditionally listed. As the result of social changes, moral principles and communicative values are re-considered and sometimes even transformed.

Nevertheless, it is semantic factors that are to be «responsible» for obscenities expansion. It is due to their semantic and emotive diversity that invectives are so widely spread in non-conflict communicative situations.

A high level of tolerance to swearing and invectives cannot be limited to the decrease of speech culture only. The success of communicative acts, in which they are used (as a rule, in positive meanings) is much more likely to be the reason. A conscious preference of invectives to their euphemistic synonyms speaks in favor of our ability to use the language in accordance with the situation.

Positive connotations gained by the invectives can be looked upon as a kind of balance or compromise between an individual wishing to say what he/she wants and how he/she

wants and social rules of speech behavior tabooing certain words.

¹The term was introduced by J. Sperber and J. Wilson as «phenomenon whose purpose is to achieve cognitive effects» (Шпербер Д. Релевантность / Д. Шпербер, Д. Уилсон. // Новое в зарубежной лингвистике. Вып. 23. Когнитивные аспекты языка. – М., Прогресс, 1988. – С. 229).

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СЕМИОТИЧЕСКИЕ КОДЫ ПРОСТРАНСТВА В ТЕКСТАХ М.А. БУЛГАКОВА: АНАЛИТИЧЕСКИЙ ОБЗОР

Аннотация

В аналитическом обзоре рассматриваются разные подходы к исследованию категории пространства в текстах М.А. Булгакова: историко-культурологический, структурно-семиотический, коммуникативный, интертекстуальный. В качестве основного избран структурно-семиотический аспект изучения данной категории. Материал исследования – романы М.А. Булгакова «Белая гвардия», «Мастер и Маргарита», «Собачье сердце», пьеса «Зойкина квартира», в которых категория пространства является сюжетообразующей. Объект исследования – семиотическая категория пространства в художественном мире текста. Предмет – семиотические коды, маркирующие аксиологические характеристики разных областей данного пространства в текстах М.А. Булгакова. В результате исследования было показано, что тема «своего», освоенного культурного пространства (Дома) задана биографическим кодом булгаковских текстов. В текстах романов и пьес Булгакова пространство часто структурировано по принципу ярмарочного «вертепа», при этом границу между «верхним» и «нижним» уровнями маркируют аудиальный (в частности, музыкальный) и литературный коды. Данные коды (вне зависимости от упоминаемых музыкальных и литературных шедевров, относящихся к классическим текстам или популяризированным их версиям) аксиологически маркируют «верхнюю» область пространства как положительную. Еще одним релевантным для Булгакова семиотическим кодом пространства является визуальный театральный код. Он практически всегда оказывается маркером «нижнего», профанируемого уровня пространства, изображаемого сатирически. В статье делается вывод, что положительно маркированное пространство в текстах М.А. Булгакова – это не всемирное и вселенское пространство, как у его современника С.Д. Кржижановского, а очерченная границей Дома территория культурного пространства, где персонажи обретают свою целостность и антропоцентричность.

Ключевые слова: художественный мир, пространство, семиотический код, Михаил Булгаков.

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SEMIOTIC CODES OF SPACE IN THE TEXTS BY MIKHAIL BULGAKOV: AN ANALYTICAL REVIEW

Abstract

The analytical review gives different aspects of the category of space in the texts by Mikhail Bulgakov: historical and cultural, structural and semiotic, communicative, intertextual. The main aspect of the review is the structural and semiotic aspect. The texts by Mikhail Bulgakov under consideration are his novels of The White Guard, The Master and Margarita, The Dog's Heart, and the play of Zoika's Flat, in which the semiotic category of space is the key one in plot-making. The object under consideration is the semiotic category of space in the text fictional world. The subject of the issue is the semiotic codes, which show the axiological characteristics of different parts in space structure in Bulgakov's texts. The research presents the biographical codes, which cause the key motif of the "self", inhabited cultural space (Home) in the texts by Mikhail Bulgakov. The space is often structured in Bulgakov's novels and plays according to the principle of the "Nativity play". The border between the "upper" and the "lower" levels show the audial (in particular, musical) and the literary codes. These codes (irrespective of the classical or popular versions of musical and literary masterpieces mentioned) represent axiologically the "upper" part of the space as the positive one. Besides these codes, there is one more relevant semiotic code of space for Bulgakov – the theatricalized, the visual one. It is almost always a marker of the "lower", profane level of space, which is shown satirically. The article concludes that the positively marked space in Bulgakov's texts is not an all-world and cosmic space, as it was for his contemporary Sigizmund Krzhizhanovsky, but marked by the border of Home cultural space, in which the characters get their wholeness and anthropocentricity.

Keywords: fictional world, space, semiotic code, Mikhail Bulgakov.

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The analytical review considers the semiotic category of space in the text fictional world. The subject of the review is the semiotic codes, which show the axiological characteristics of different parts in space structure of Mikhail Bulgakov's texts. The category of space in the texts by Bulgakov was analyzed in different aspects: historical and cultural [12]; [13]; [19]; [20]; [22]; [23]; [25]; [26]; [29], structural and semiotic [1]; [6]; [10]; [14]; [17]; [27]; [30], communicative [7]; [8]; [15], intertextual [7]; [11]; [18]; [21]; [24]; [28], etc. This category is especially important in the fictional worlds of Bulgakov's texts. Firstly, the biographical

code gives us the key to it: the notions of *an apartment, a house* were extremely relevant to the writer in any of his lifetime periods. "The lamp with a green lamp-shade", which becomes to Bulgakov a symbol of Home, on the one side, and the symbol of Pushkin's tradition in Russian culture, on the other side, seemed to get lost in Kiev, in his memories of childhood and youth. But modeling of Home space with diverse semiotic codes was one of the most relevant characteristics of Bulgakov's poetics.

The key motif of Home [10, P. 313-320]; [17, P. 369-370]; [30]; [26, P. 78-80] is the key motif to structure the space of Bulgakov's fictional world. It is

divided into chaotic, antihuman space and human, inhabited and harmonized (see the novel of *The White Guard*). But the so called “negative poetics” [17, 26] of Bulgakov’s fictional world, the things, which are not shown by Bulgakov intentionally, is connected to the theatricalization of the space in any to this principle: “The connection between the novel and the puppet-show of the Nativity play is seen, firstly, in the author’s idea of putting in a line episodes of religious and secular history, which are not, as in the Nativity play, mixed up, but are divided with the precise caesuras of ethic and stylistic types” [6, P. 323].

The cultural context supports the importance of this theatrical code of space, well-known for the Bulgakov’s family from the time he was young [12, P. 142]. The same principle of the “Nativity play”, with its clear distinction between “upper” and “lower” levels, structures the space of the novel of *The White Guard*. We suppose that the history of the Turbin is marked as the events which happen in between the “upper”, spiritual space and the “lower”, profane space. The markers of this type of space are the main toponym *Alexeevsky spusk* ‘The Slope of St. Alexei’, on which there is the house No. 13 (...*Над двухэтажным домом № 13, постройки изумительной (на улицу квартира Турбиных была на втором этаже, а в маленький, покатый, уютный дворик – в первом), в саду, что лепился под крутейшей горой...* [3, P. 9]), and key images of falls or slips of the main characters, and the City’s symbol – *поднимающийся в черную, мрачную высь полночный крест Владимира* [3, P. 244], which appears in the ending of the novel as a final element of the miraculous Nativity play “upper” part spatial image. The theatricalized perception of two-leveled City’s space is emphasized by the description of this space-and-time pinpoint from the point of view of the “all-seeing” narrator: *Последняя ночь отцвела. Во второй половине ее вся тяжелая синева, занавес бога, облекающий мир, покрылась звездами. Похоже было, что в неизмеримой высоте за этим синим пологом у царских врат служили всенощную* [3, P. 244].

Such a space perception through the ear, or the sound compounds, is one of the constant motifs in Bulgakov’s texts: «*Ночь под рождество» – снег и огонечки. Дрожат и мерцают. Николка прильнул к окошку. Из глаз исчез зной и училище, в глазах – напряженнейший слух. Где?* [3, P. 12]. The metaphor of *hearing by the eyes* appears in the situations, when the novel characters do not believe in their visual impressions. In such cases they choose the most familiar from the childhood audial cultural code as a main axiological code. It is this code that opens them *The Captain’s Daughter* and *Saardam*

of Bulgakov’s texts. This latently or openly theatricalized space is almost always structured according to the principle of “a folk theater”, or a fair Nativity play (see Rita Giuliani’s note about the structure of *The Master and Margarita*, made according *Shipwright*, the operas *The Night before Christmas* and *Faust*, marked the familiar, inhabited cultural space, which the space of their House in No. 13 Alexeevsky spusk belongs to. This audial code, well-known from their young years as a code of the fairy-tales reading aloud, leads them to their safe Home with the help of the City’s space magical contraction. Moreover, the audial (musical) code is the marker of the “safe” cultural space: “The most intangible and therefore most indestructible vessel of culture is music, which fills the Turbin house” [26, P. 81]. Lucky escapes of Alexei Turbin and Nikolka Turbin, with intended Bulgakov’s playing with City’s space “made obvious non-Euclidean geometry of the City” [12, P. 254]: their ways in flight show “a wonder-tale triad: three yards and three wickets for Alexei – and three yards for Nikolka, too”. But Miron Petrovsky considers this wonderful escape, “this obvious taste of wonder in both escapes ...to be connected more to Mephisto-Shpolyanskii than to the will of God” [12, P. 258]. For Alexei Turbin this escape is also the “fall” (his race along the Malo-Proval’naya Street, “fall” into the wicket and into the door to Julia Reiss, left at the moment by Shpolyanskii [26, P. 92-93]; [12, P. 254-255]). Going through this “lower” part of City’s space lets Turbin come back to his own native “upper” space of his House, where his relatives live: *Второго февраля по турбинской квартире прошла черная фигура, с обритой головой, прикрытой черной шелковой шапочкой. Это был сам воскресший Турбин* [3, P. 230].

This border of two spaces (“upper” and “lower” ones) in their theatricalized version is even more obvious in the play of *Zoika’s Flat* (1926) by Bulgakov. Musical, sound border of different space parts is one of the basic motifs for this text, too. The “culture space” border is marked not only with classical music masterpieces. The markers are often popular classical music pieces, which are the precedent ones for an educated person. “The key image of Bulgakov’s poetics is closed, “magic” space, which can be transformed. Such an image emerges in *Zoika’s Flat*, where the Moscow yard plays like an awful musical snuffbox” [5, P. 110]. The clash between “upper” and profane types of space collides in comic mixture of the Shalyapin’s voice “On the Earth all people...” from Charles Gounod’s *Faust* and the voices at Zoya Pelts’s window “We would buy your primus!” [4, P. 78]. The “ex-count” Obolyaninov appears in the space of Zoya’s flat with the sounds of

the 2nd *Rhapsody* by Ferencz Liszt and poem "Don't sing, my beauty, next to me..." by Pushkin set to music by Sergei Rakhmaninov [4, P. 83]. This music will be the leitmotif following Obolyaninov through the text. The entrance of Ametistov (in one of the first play's versions he was called Fioletov (cf. the color semantics, which marks the devil and his team in Bulgakov's texts: the purple color correlates to the devil [9]. *На месте того, кто в драной цирковой одежде покинул Воробьевы горы под именем Коровьева—Фагота, теперь скакал, тихо звеня золотую цепью повода, темно—фиолетовый рыцарь с мрачнейшим и никогда не улыбающимся лицом* [2, P. 335])) is followed by a stupid and thin voice, singing off stage, being accompanied by a mistuned piano: "It was a night, the stars were bright, It was frosty in the yard..." [4, P. 90-91]. Taking "their" tunes as the markers of their own space, the characters of *Zoika's Flat* catch up and sing to the end the lines of musical pieces sounded. Musical markers, coming from the comments into the main text of the play, show the transformations of the space in Zoya's flat: a house – an atelier – a house of ill fame. Seducing of Alla to get much money in the "atelier" and get out of the country borders (*К Рождеству вы свободны, как птица, в кармане у*

вас виза и не пятьдесят червонцев, а втрое, вчетверо больше... Весной вы увидите Большие бульвары. На небе над Парижем весной сиреневый отсвет, точь-в-точь такой (Выбрасывает из шкафа сиреневую материю) [4, P. 109]) is followed by the romantic song "Let's leave the place where we suffered much...". At the same moment Zoya seduces Alla to step over the other borders, the moral ones [4, P. 109]). It seems natural that Alliluya, the Head of the House Committee, when speaking of rubles he got as a bribe, told her, «Вы, Зоя Денисовна, с нечистой силой знаете, я уж давно заметил» [4, P. 81]. The deformation of the "atelier" space is followed by the monotonous declamation of Ametistov, who inaccurately pronounces the romantic verse by Alexander Vertinsky of *A Cocaine Addict* [4, P. 117-118]. The stage comments and the "off-stage" dialog emphasize the deliberateness of a tragic space, the perception of it as a profanation of symbolist's tragedy show.

When Edythe C. Haber compares transformations, which happen in the situation of "stuffing-in" the flats of Professor Preobrazhenskii in *The Dog's Heart* and Zoya Pelts in *Zoika's Flat*, she remarks that the apartment of

Preobrazhenskii is *indecent* metaphorically, but the flat of Zoya in the play gets the literal meaning of the word [26, P. 226]. The climax of transformation of an atelier into a "bad flat" comes at the marked by indecent chastushkas night time when the flat is "lit up brightly" [4, P. 130]. At that time there take place the murder, the burglary and taking criminals "in the act". The fact of devilish deformation of the Zoika's flat space and the prospective of a murder, which would happen in the flat, is being predicted by the cast before the play, where there is *A Dead Body of Ivan Vasilyevich*. According to the satirical tradition of Nikolai Gogol' and Mikhail Saltykov-Shchedrin, this Dead Body appears to be dead-drunk Ivan Vasilyevich, who flows up to the stage singing "Из—за острова на стрежень..." and dancing with a tailor's dummy in the key moment of the space transformation of the flat [4, P. 133]. But the deformed space works against the characters now, and comic play with the revived Dead Body finishes with a real murder of Gus'-Remontnyi. All the steps of the space deformation are marked with the musical codes, which express "lowering" of the space through the whole play of *Zoika's Flat*.

The positively marked space for Mikhail Bulgakov is not the cosmic space as for his contemporary Sigizmund Krzhizhanovsky (see also: [16, P. 477]), but the space of a Home, apartment, personal inhabited house. This reversible perspective of Bulgakov is closer not to the modernist version of space,

principally antihuman, but to the realistic one, Tolstoy-like: the outer space is perceived here as a strange and hostile space, and the inner space, inhabited and dwelled-in, is his "self", harmonized and opposed to the chaos (see in such a case the idea of Yurii M. Lotman about a *border*, which connects and divides at one and the same time [10, P. 262]). The border in this case is a human being – "a subject and an object" [16, P. 476] of this space.

So, the positively marked space in Bulgakov's texts is not an all-world and cosmic space, but marked by the border of Home cultural space, in which the characters get their wholeness and anthropocentricity. This territory of "plus"-space is marked with musical codes from well-known to Bulgakov operas and Russian romantic songs and with literary codes of Russian classics (Pushkin, Gogol', Tolstoy). In general, this positively marked space in Bulgakov's texts is built in the specific "Nativity play" structure of the fictional world. The "upper" level of this structure shows the events according to the Biblical plot schemes (either Apocalypse of *The White Guard* in the "upper" space of the City, or the reconstruction of the events of the Holy Week in the "Yershalaim" chapters of *The Master and Margarita*). The "lower" level is taken by comic and tragically comic characters and situations, described satirically and formed negatively appreciated part of the social theatricalized space,

which borders with burlesque and deliberately ironical detective narration.

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DOI: <https://dx.doi.org/10.18454/RULB.9.02>Елина Е.¹, Хижняк С.²^{1,2}Доктор филологических наук, профессор, Саратовская государственная юридическая академия**ДЕНОТАТИВНЫЕ ИСТОКИ АБСТРАКТНОГО ИЗОБРАЖЕНИЯ В ФОКУСЕ ЛИНГВИСТИЧЕСКОГО ЭКСПЕРИМЕНТА***Аннотация*

В статье рассматривается отказ от денотативности (предметности) как базовый принцип абстрактного изображения и возникающие в связи с этим принципом семиотические проблемы, а именно: как разрешить противоречие между беспредметностью и иконическим характером изображения? Следует ли, ввиду отсутствия денотата, признать абстрактное изображение одноуровневой сущностью? Предлагается решение этих вопросов с помощью психолингвистического эксперимента, в котором вербальные интерпретации абстрактных изображений, сделанные как специалистами, так и «наивными» зрителями-реципиентами, демонстрируют предметность восприятия, денотативные «следы» и наличие денотативного инварианта в абстрактной форме.

Ключевые слова: абстрактное искусство, денотат, иконический знак, вербальная интерпретация.

Elina E.¹, Khizhnyak S.²^{1,2}PhD in Philology, Professor, Saratov State Law Academy**DENOTATIVE ORIGINS OF ABSTRACT IMAGES IN LINGUISTIC EXPERIMENT***Abstract*

The article discusses the refusal from denotation (the subject), as the basic principle of abstract images, and semiotic problems arising in connection with this principle: how to solve the contradiction between the pointlessness and iconic nature of the image? Is it correct in the absence of denotation to recognize abstract representation of a single-level entity? The solution is proposed to decide these questions with the help of a psycholinguistic experiment in which the verbal interpretation of abstract images made by both experienced and "naive" audience-recipient demonstrates the objectivity of perception of denotative "traces" and the presence of denotative invariant in an abstract form.

Keywords: abstract art, denotation, the iconic sign, verbal interpretation.

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Introduction

Abstract art is based on the theoretical postulate of the absolute refusal from the subject of the image (denotation), as the most important aesthetic principle of the abstract art is the liberation of image from figurativeness [1, P. 147]. Suffice it to mention the statements of abstract art classics to see how uncompromisingly they «destroy» the object as a specific and recognizable entity and declare complete visual uncertainty the basis of «real» art. E.g., R. Delaunay is convinced that while art is not freed from the object, it will remain in slavery [2]. V. Kandinsky speaks of the indisputable harm of the *objectivity* of his paintings [3]. K. Malevich says the purpose of art is to refuse from depicting *objects*. P. Mondrian argues that non-objective art is not an expression of *external facts*. V. Worringer calls upon man to break with the *false reality* and see the true irrational world [4, P. 46]. K. Levy-Strauss says abstract art cannot mean *anything* [5, P. 33], etc. J. Ortega y Gasset considers the refusal from objectivity as de-humanization of art [6, P. 638].

2. Discussion

Despite the apparent persuasiveness of these statements, let us consider the questions — "Is ignoring the image of the subject a mere *declaration* of irrelevance, or an actual principle of abstract art? What does the Manifesto of abstract art imply?" Let us answer the questions referring to the psycholinguistic analysis of abstract images.

The aim of this work is to attempt refuting a non-sign nature of abstract image and to prove the presence of a denotative base. The aim determines the following tasks: to analyze practical material devoted to abstract images, to experiment with «naive» interpreters of abstract images, analyze the results of a study.

To clarify the nature of signification in abstract art we applied the method of psycholinguistic experiment and appealed to the verbal interpretation of non-objective image that is implemented in two forms (those of professional art texts written by specialists, and "naive" non-professional

interpretations) making use of such methods as classification, systematization and quantitative approach.

According to Ch. Peirce's in the iconic triad "index symbols icons", pictorial signs are fundamental in the visual arts. In pictorial signs, the relationship of the signifier and the signified is motivated by the actual similarity, likeness between them. This sign needs no translation because it is similar to its object. The first replaces the second just because it looks like it [7, P. 81-86] (also see psycholinguistic research works by E. Bates and Ch. Morris confirming the characteristics of the iconic sign [8, P. 70], [9, P. 57]).

However, the described model of the iconic sign contradicts the definition of abstract art: Abstract art is objectless, non-figurative art. It is a form of graphic activity not aimed at simulation or display of visually perceived reality. Abstract painting, drawing, and sculpture *exclude associations with recognizable objects* [10]; Abstract art is a creative method of abstract (pointless) art, *refusing to depict the forms of reality* [11, P. 15].

These definitions clearly marked a fundamental property of abstractionism – lack of subject matter relatedness or the signified (the object or denotation). However, the iconic sign is therefore the sign, i.e. a bilateral entity, because it bears the inextricable link of the object and its image (the signified with the signifier). The abstract image should not assume associativity as for associations there is no subject; there are only lines, points and planes consistent with nothing and motivated by nothing. Then, the question about the lack of abstract image connection with the absence of sign arises. Thus, an abstract image in the absence of the signified must become a one-level structure.

In our analysis of professional art texts, there suddenly emerged a clear trend of experts to associate the pointless visuals with real objects and compare the abstract composition with a subject situation:

One of the last works created by Klee during this trip "Before the gates of Kairouan"... Spots of color create the city landscape. Two camels, a donkey, a few domes — all

this helps the eye to convert the color spots in the **landscape with the city and the sky** [12, P. 56].

In "The Pointless", Shterenberg sought to come to absolute abstraction. However... the Shterenberg's canvas is extremely densely filled... with images of **things**. The artist was foreign to modeling the universe in the form of completely abstract symbols [13, P. 39];

The painting "Twilight" by Kandinsky. A hint of black spots of **eyes, a fish tail, a bird's wing**. Likeness, "an echo" of the **rainbow**. Everything is like unformed visions, one of which destroys the other [14, P. 149].

In all considered art interpretations, things in spite of the pointless idea are mentioned.

3. Experiment

An experimental verbal interpretation of abstract images by a group of naive, untrained recipients was due to the aim of eliciting spontaneous, "live" result of perception, not burdened with a prior special knowledge, attitudes, and stereotypes characteristic of special art historical texts. 60 people of various gender, age, education took part in the experiment. They asked to compile a text interpretation of a Kandinsky's painting "White point". The objective of the experiment assumed either finding in the verbalized "naive" perception any traces of the memetic, associative image level, or lack thereof, evidencing about one-level organization of abstract images. The experiment showed that only in 6 of the 60 text interpreters (10%) described only the figurative visuals without resorting to any associations. Here is a typical example: *On a yellow background, there are geometric shapes. Green triangle, orange irregular geometric shape, a purple figure, a white small circle, some red parallels, more triangles...*

However, in 90% of cases, or 54 text interpreters 60 people strived to bring pointless visuals to the subject one, although the task did not include instructions on creating subject associations:

*The image in the picture reminds of a **parrot**: multi-colored, outstretched wings, a beak, a small white circle resembles the eye. The **bird** is in flight. Two circles at the top and bottom represent the **Sun** and the **Moon**, i.e. a bird is flying in the open sky, inspired by freedom.*

*In the lower left corner, there is the **Moon**, in the upper left corner there is the **Sun**. The white ball is the **Earth**. All the colored shapes are what is happening on the **Earth**. **Boomerang** — a symbol of everything that is done on Earth in relation to space will surely return to Earth.*

*One can imagine Death in a shroud. Then over the black **right-angle tombstone bracket** a cold, otherworldly **Shine** in the crown framing the mourning circle arises.*

***Swordfish** flying down. The tail is a flounce of goose feathers. The body is like a **boomerang**.*

***Antennas** sticking out of the **machine**. Falling **bird-Secretary**. Parts of a racing car. **Cypress** on the **mountainside**, against which **the plane** crashed.*

*You'd think that this is a set of **children's blocks** from which one can build a **railway, a tower, a house, a hut**. Maybe, on the contrary, everything was already **destroyed**, disassembled into separate blocks.*

*The broken **locomotive** of the future on a semi-assembled **railway**.*

*If you want, you can imagine a departing **train on the rails**; the **rocket** take off (from the same track).*

Interviewers try hard to decode abstraction, while reconstructing the images they have often mentioned: the Sun/Shine — 26, the Moon — 24; train/locomotive/railway/rails — 16; bird/parrot/bird-Secretary — 14; boomerang — 12; the Earth — 10; auto/race car — 9; antenna — 7; fish/predatory fish/sword fish — 6; broken plane/locomotive/everything is destroyed — 6. The frequency of use of certain objects is quite high. E.g., associations with the Sun and the Moon occur in 50% of cases, which clearly demonstrate the non-random nature of the associations. However, a few or even single associations are also extraordinary phenomena proving the possibility of existence of a denotative basis for abstract images.

Thanks to the double experiment, it has become possible to question the idea of one-level character of abstract images. In the perception and interpretation of the picture, any viewer (both "naive" and professional) faces the problem of identification of artistic image not agreeing with the existence of certain interpreted "mysterious" forms. Seeking to understand the abstract visuals, the viewer forms the denotative level of image. It can certainly be the result of the viewer's imagination — the artist may or may not have it in mind or have in mind something else. However, if the association does arise, then in this image idea of subject making that the artist cannot ignore is present. If different viewers have similar associations, one may talk about a certain invariant of object perception. This indicates the possibility of recovery the object as the basis for paintings.

4. Conclusions

It makes sense to return to the idea of the dual level of abstract images (the presence of the signifier and the signified) and not to deny the iconic signification. Such an approach explains the principle of creating abstract images based not on the rejection of objectivity, but on the artist's recombination of perceptual images stored in memory. The viewer having reflected about the picture finds these images and provides the "missing" objectivity. The object is not completely "discredited", but rather actively used, though in its non-obvious, latent form.

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**ФРАКТАЛЬНАЯ МОДЕЛЬ САМООРГАНИЗАЦИИ ТЕКСТОВОГО ПРОСТРАНСТВА
СТИЛИСТИЧЕСКОЙ КОНВЕРГЕНЦИИ КАК «КЛЮЧ» К ЕГО ПОНИМАНИЮ***Аннотация*

Статья посвящена изучению текстового пространства стилистической конвергенции в синергетическом аспекте. Материалом исследования послужило стихотворение Филиппа Ларкина "No Road". В результате анализа выявлено, что архитектурной основой стихотворения является обманутое ожидание, которое коррелирует со структурой организации фракталов в текстовом пространстве «гора». Выявление фрактальной структуры на этапе восприятия текста помогает читателю интерпретировать содержание и «прочитать» дополнительные смыслы: неожиданность, непредсказуемость результата, когда ожидание читателя оказывается обманутым.

Ключевые слова: лингвосинергетика, стилистическая конвергенция, фракталы, интерпретация, обманутое ожидание, модель самоорганизации фракталов «гора».

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**FRactal Self-Organization Models of Contexts with Stylistic Convergence as a
"KEY" TO INTERPRETATION***Abstract*

The article is devoted to the study of textual stylistic convergence space in linguo-synergetic aspect on the material of Philip Larkin's poem "No Road". The analysis shows that the architectonic basis of the poem is that of defeated expectancy, which is correlated with the fractal self-organization model "a mountain". Revealing such model is important in the process of interpretation of the converged text, it helps the reader decode the content of the text. The fractal model "a mountain" bears the information of unexpectedness, collapse, something stunning, when the reader's expectancy is defeated.

Keywords: linguo-synergetics, stylistic convergence, fractals, interpretation, defeated expectancy, the self-organization model of a "mountain".

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Any literary work is unique because it has a potential infinity of contents. The produced text is the final chain of its creation and the beginning of what the explorer or the reader starts his work with [4, p. 147]. The main function of the belles-lettres style is called "aesthetic-cognitive" aiming at the cognitive process, "which secures the gradual unfolding of the idea to the reader and at the same time calls forth a feeling of pleasure, a pleasure which is derived from the form in which the content is wrought" [9, p. 255]. The methodological basis of the text analysis is the principle of the dialectical unity of the form and the content of any work of speech. This fact requires revealing the way how the content is organized, which means revealing the structure of the text during the stylistic analysis [6, p. 35]. "Nothing gives more pleasure and satisfaction than realizing that one has the ability to penetrate into the hidden tissue of events, phenomena and human activity, and to perceive the relation between various seemingly unconnected facts brought together by the creative mind of the writer" [9, p. 255].

A literary work is not spontaneous, it is well prepared and organized, as a result, everything in it carries a certain amount of information. The textual structure transfers something general of the meaning of the text. It is an icon sign of the content (iconic signs are characterized by similarity of the form and the denotated object/phenomenon [4, p. 11]). The form of this sign can be considered as the content scheme projection, the "shadow" of the meaning of the text [4, p. 132]. While interpreting the text the reader moves from "shadow" to 'light', coordinating the first with the latter and uniting them into a single whole. "The reader is led to form his own conclusion as to the purpose of the author" [9, p. 255]. The maximum freedom from the form should be achieved in this movement, though that freedom should not be transformed into arbitrary treatment to the

literary work. It means the interpretation should be correlated with those restrictions conditioned by the structure of the text [4, p. 132]. In this connection we would like to quote a famous writer U. Eco, who says, that such restrictions allow the interpreter to invent freely [2, p. 439]. The purpose of the reader is not to prove, but only to suggest a possible interpretation of the phenomena of life, to see the viewpoint of the writer [9, p. 256].

From all this it follows, therefore, that the interpretation of the text cannot be successful without revealing the main forms and types of speech utterances, their structural-stylistic peculiarities, the way how the elements of the text are connected and interrelated depending on the contexts and situations. It is necessary to take into consideration the correlation of logical, psychological and linguistic aspects. One cannot be limited by studying only linguistic means though they are of great importance, because the text is created to express thoughts and not for the purpose just to use certain words or stylistic devices [6, p. 4].

According to linguo-synergetic approach the formal organization of the text can be represented as a synergetic mechanism and the discourse space is organized according to the fractal principle. Fractals are understood as objects which have the property of self-likeness and scale invariance. The change of objects is observed but in the frames of a certain integrity of the phenomenon [5, p. 16]. Fractals become the instrument of conquering the chaos, the instrument of discovering the future system in amorphous, formless chaos [8, p. 128]. The dynamic symmetry is the basis of the fractal structure organization which provides the growth and development [7, p. 68]. The text, being a part of the discourse, is characterized by fractality because the meaning of one sentence may include the meaning of the previous text, summing it up or representing the scheme of the future development of the plot [7, p. 69].

The aim of this article is to demonstrate the role of revealing the fractal self-organization model of contexts with stylistic convergence for better understanding the literary work content.

In the light of decoding stylistics a convergence of stylistic devices fulfilling the same stylistic function in a context is considered to be one of the types of foregrounding. By foregrounding the scientist means a way of formal organization of the text, which focuses the reader's attention on important elements of the message and establishes semantically relevant relations between the elements of the same or different levels [1, p. 99-100].

Linguo-synergetic approach to the context with stylistic convergence allows us to consider it as the textual space consisting of a number fractals the regulation of which is carried out with the help of fractal self-organization models. It seems reasonable to regard the convergence of stylistic devices as a combination of semantically self-like objects (fractals) [3, p. 129-132]. In the light of what has been said, the revealing of the fractal models of the textual space in the process of interpretation means perceiving the relation between the form and the content.

The object of our study is the stylistic convergence in the poem "No Road" written by the British poet Philip Larkin. In the first stanza of the poem the hero is speaking to his former beloved:

Since we agreed to let the road between us / Fall to disuse, / And bricked our gates up, planted trees to screen us, / And turned all time's eroding agents loose, / Silence, and space, and strangers – our neglect / Has not had much effect [11, p. 18].

The architectonic basis of the stanza is that of the defeated expectancy, which results from the violation of the logical succession. Gradual increase of alienation between former lovers is represented by two cases of climax (gradation) defined as "an arrangement of sentences or homogeneous parts of one sentence which secures a gradual increase in significance, importance, or emotional tension in the utterance" [9, p. 219]. Each successive unit in climax is perceived as stronger than the previous one: *to let the road fall to disuse, bricked gates up, planted trees to screen us, turned all time's eroding agents loose*. Gradation converges with a sustained metaphor. An image of the road is created by the central metaphor: when love was blossoming, the road was in a perfect state, after the dates had stopped, it began to be overgrown with grass and soon it can disappear [10, p. 18]. The other metaphors bearing reference to the central image create contributory images supplementing each other: *bricked gates up, planted trees, turned eroding agents loose*.

Another gradation (climax) characterizing the relations of the former couple includes the words *silence, space, strangers* – the attributes of time which destroy the relations (*silence* – condition of not speaking, period of saying nothing; *space* – interval or distance between two or more objects; *strangers* – people who appear in the life of the parted people that are not common acquaintance [10, p. 19]). Climax is a means by which the poet discloses his attitude towards the things described. The important factor is the intensification of the expectancy before the appearance of the

element of small predictability: *our neglect / Has not had much effect*. The end of the stanza defeats the reader's expectations.

The location of the stylistic devices in the first stanza can be represented by a fractal self-organization model "a mountain", where semantic fractals (stylistic devices) are located in the ascending order and they look like a number of steps leading to "the peak of the mountain". The appearance of the unpredictable element in the last line of the stanza reminds us a kind of a fall down "the peak of that mountain".

On the lexical level the effect of the defeated expectancy is achieved by the usage of the device called "bathos" (the intentional mixing of the stylistic aspect of words): after the word *neglect*, which has emotive connotation, Larkin uses the expression *Has not had much effect*, which is more suitable for the official style. This produces an effect of incongruity. The fractal model "a mountain" illustrates the pattern of filling the textual stylistic convergence space with fractals. Revealing the fractal model contributes to decoding the content: all the attempts (steps) of the former lovers turn out to be vain. The reader's expectations are defeated.

Now let us analyze the stylistic convergence in the last stanza of the poem: *Drafting a world where no such road will run / from you to me; / To watch that world come up like a cold sun, / Rewarding others, is my liberty. / Not to prevent it is my will's fulfillment. / Willing it, my ailment* [11, p. 18].

The hero approves that his choice – not to prevent the new life – was rather deliberate and he seems to be satisfied with it [10, p. 19]. The new world he compares with a cold sun. The textual space of the stanza is filled according to the principle of epiphora – the semantic fractals (stylistic devices) are located in the end of every successive sentence. Every next semantic fractal is a kind of a new step to "the peak of the mountain" adding something to the description of the "new world": *a cold sun, my liberty, my will's fulfillment*. But then the stereotype of the reader's perception is violated – the hero calls willing the new world 'an ailment'. Antithesis in the last lines *Not to prevent it is my will's fulfillment. / Willing it, my ailment* and not full rhyme (In *fulfillment – ailment* "fil" does not quite rhyme with phonetically long-draw-out "ail") reflect the inner disharmony of the hero and produce the effect of defeated expectancy. "The failure of the narrator, his emotional illness, is given this slight emphasis by the "failure" of the rhyme. The effect would be lost if the ear was not already accustomed to full rhymes" [10, p. 38]. The additional meaning carried by the fractal self-organizing model "a mountain", revealed in this stanza, can be decoded in the following way: the hero seems to be glad because he is free, but suddenly, he appears to be hesitating, realizes that willing loneliness and inner coldness must be his illness.

The analysis of the contexts with stylistic convergence in the aspect of linguo-synergetics reveals the location of the semantic fractals (stylistic devices) and their regulation which contribute to decoding the content. A fractal self-organizing model is a kind of a "key" to interpretation. The revealed fractal model "a mountain" according to which the textual stylistic convergence space in the poem "No Road" is built bears the information of unexpectedness, collapse, something stunning, when the reader's expectancy is defeated.

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ОБРАЗ РОССИИ И РУССКИХ В СОВРЕМЕННОЙ КИТАЙСКОЙ ПУБЛИЦИСТИКЕ (НА ПРИМЕРЕ ЖУРНАЛА «ШИЦЗЕ ЧЖИШИ»)

Аннотация

На материале китайской публицистики выполнено исследование формирования образа России в современном китайском лингво-коммуникативном пространстве. Для изучения образа России привлечены методы имагологического анализа и интерпретации образа «чужого», адекватные природе художественно-публицистических жанров. Тексты отобраны по принципу наличия в них упоминаний «Россия», «русские» в контексте современных политических, экономических, культурных событий. Выделены наиболее константные характеристики России и русских, отмечены особенности конструирования образа России с точки зрения тематики, проблематики, использования композиционных и языковых средств.

Ключевые слова: образ России, имагология, аналитический репортаж, контент-анализ, коллективные представления, стереотипы, образ "Другого".

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THE IMAGE OF RUSSIA AND RUSSIANS IN CONTEMPORARY CHINESE REPORTAGE (BASED ON THE ARTICLES FROM THE JOURNAL "SHIJIE ZHISHI")

Abstract

This article studies formation of the image of Russia in modern Chinese analytic reportages. The image of Russia was studied by two methods often used in literary studies: imagology analysis and interpretation of the image of "the Other". Texts were chosen by the key-words "Russia", "Russian" in the context of modern political, economic and cultural issues. As the result, the most constant characteristics of Russia and Russians, the theme aspect, problem subjects, composition and linguistic methods in construction of Russia's image were picked out.

Keywords: the image of Russia, imagology, analytic reportage, content analysis, collective representations, stereotypes, the image of "the Other".

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The imagology and Russia's image studies: literature review

Fast globalization and regional cooperation between national cultures bring to life scientific studies of "the Other", these studies tend to cognize and interpret different cultural processes of partner countries [2]. Imagology is interdisciplinary approach in humanities sciences which studies persistent stereotypes about "other" nations, cultures and countries from the point of view of another nation or culture.

In Russia studies on the image of China in Russia and on the image of Russia in China have been conducted by such history, political and culture experts as: S. Tikhvinsky [12] in Russian Academy of Sciences, sinologists U. Galenovich [3], [4], [5], A. Lukin [8], N.Ten [11]. But these studies "still cannot form a holistic perspective of Russia's image in modern China, and can present only separate aspects" [11].

There are no studies on Russia's image in Chinese literature, particularly in reportage genre, except for works on theory and practice of translation of Russian and Soviet literature by V. Alexeev [1], famous sinologists L. Cherkassky [13] and M. Shneider [14]. The methodological approach of "the Other" image studies in literature is used by V. Zemskov [7], E. Papilova [9], O. Polyakov [10], but these studies don't have direct relation to China.

Imagology in literary studies is the subject of works in English by M. Gamsa [6], [16], [17] from Tel Aviv University, he studies the life of Russian emigrants in China (Harbin) and problems of Russian literature translation.

Recently, there have been lot of studies on China's image in foreign (generally, in American) reports. It proves that researchers in China pay a lot of attention to image studies. Among them there are Liu Linli [24], Liu Xunan and He Hui [25], Sun Youzhong [28], Yang Sunfang [34]. He Huixin

[21], Li Suian [23] and Xu Hua [32] are studying the image of Russia.

Content analysis (both qualitative and quantitative approaches) is a common method of analysis of texts in imagology. But as each context is unique, and more and more new contexts appear, there can be no fixed rules to follow while interpreting a text. Thus interpretation process substantially cannot be objective.

Chinese reportage literature as a subject of study

Chinese reportage literature ("baogao wenxue") is a wide range of texts on various matters and problems and of different scope and stylistics. The generic term "baogao wenxue" in Chinese consists of two words: "baogao" (report) and "wenxue" (literature), and could be translated as "reportage". Baogao wenxue includes a lot of genres: newspaper column, interview, review, reportage, essay.

Analytic reportages combine logical and emotional ways of reflecting reality. The main feature of this type of text is that they have literature component (and thus can reflect the author's opinion) and at the same time analytic discourse, scientific conclusions and even statistical data. Baogao wenxue gives a lot of material for studying "collective representations" [15] of "the Other" image, such representations are formed in the society by mass media.

This article studies representation of Russia and Russians in the popular Chinese journal "Shijie zhishi" ("Knowledge about the world"). The journal has been published since 1934 at about 100 thousand print copies twice a month. It covers foreign news and is especially popular among Chinese young people and intellectuals.

The time period of selected publications (2013 – the first half of 2014) can reflect the changes in Russian-Chinese relations since Xi Jinping became Chinese President. As many experts believe, this period is the best in political,

economic and cultural aspects of Russian–Chinese relations. The Russia–China Strategic Partnership is experiencing rapid development, cooperation and mutual understanding are enhancing on all levels. But at the same time the relations between the people of the two countries could not be described as definitely positive.

At the initial stage of coding by quantitative content analysis methods, the 38 “Shijie zhishi” publications from the year 2013 (the total volume is 83 270 characters, the average volume of one publication is 2 250 characters) shows, that:

- prevailing genre of publications is analytic reportage (58%), thus the material for the further interpretative analysis was selected from analytic reportages (Table 1);

Table 1 — Genres of publications about Russia in “Shijie zhishi”

| Genre | Quantity | Percentage |
|-----------------------------|-----------|------------|
| Analytic reportage | 22 | 57,9 |
| Information report | 9 | 23,7 |
| Interview | 1 | 2,6 |
| Review | 2 | 5,3 |
| Russian publications review | 4 | 10,5 |
| Total | 38 | 100 |

- The range of topics, covered by publications about Russia, includes mainly Russia’s domestic and foreign policy, economics, military issues, law and society, culture and personages (Table 2);

Table 2 — Range of topics covered by publications about Russia in “Shijie zhishi” (2013)

| Topic | Foreign and domestic policy | Economics | Military issues | Law and society | Personages | Culture | Other |
|---------------------------------|-----------------------------|-----------|-----------------|-----------------|------------|---------|-------|
| Quantity of publications | 12 | 4 | 9 | 2 | 6 | 4 | 1 |

- The polarity of most publications is neutral and positive, but there also exist negative statements regarding Russia’s corruption and “imperial ambitions” in foreign policy (Table 3);

Table 3 — polarity of publications about Russia in “Shijie zhishi” (2013)

| Polarity | Quantity | Percentage |
|--------------|-----------|------------|
| Positive | 15 | 39,5 |
| Neutral | 15 | 39,5 |
| Negative | 8 | 21 |
| Total | 38 | 100 |

The analysis of the themes, topics, composition and linguistic methods was based on selecting in the text key words and expressions, which can implicitly and explicitly show the author’s position. Key words and expressions were selected by evaluation component in lexical units, which are mostly adverbs, adjectives and idioms serving as adverbial modifiers of manner or adjective constructions. Stylistically these words are mostly literary tropes and when used in figurative meaning, they can provide emphasis, and make the reportage more expressive.

The image of Russia and Russians in “Shijie zhishi” analytic reportages:

Themes, topics and images

The first characteristic of “Shijie zhishi” analytic reportages is that they report on actual and the most important events in the world. Such events include the 30th European Union–Russia Summit; preparations and holding of the XXII Winter Olympic Games in Sochi; the visit of Russian foreign and defense ministers to Egypt; Ukraine crisis; Crimean status referendum on March 16, 2014; political and economic sanctions against Russia by the United States and the European Union.

Each report usually interweaves several related themes. As a rule, these themes are linked logically, but often themes are also changed because of the author’s subjective position. For example, political situation before the Olympic games

(political boycott of the Sochi Games by Western leaders) is seen in connection with cultural and religious factors, and the author believes that Russian Orthodox traditional values differ from Western Catholicism [18]. Another example, Russia athletes’ success in such kinds of sport as figure skating, artistic gymnastics and synchronized swimming are linked with the high status of Russian literature and arts in the world. The question whether Russia can withstand European Union sanctions is seen in relation to Russia national character.

Such subjective way of broadening the thematic register based on the author’s specific way of thinking shows that “Shijie zhishi” analytic reportages express authors’ individual attitude, just like in literature. This characteristic determines the principles and features of Russia’s image construction in analytic reportages. Still, even when objective and subjective ways of writing are combined together in one text, the ways of creating “the Other” image are repeated in different texts, as E. Papirova puts it, it’s “intertextual imagological motifs” [9].

These repeating motifs in Russia’s foreign policy image are: “using energy resources as a political tool”, energy resources became the subject of economic and politic “bargaining” between European Union and Russia [30], confrontation with the West and strategy cooperation with China [29]. Russia is no more “Ivan the Terrible” for Western

countries [22], in this case the name of one of the most famous historical figures is used as a metonymy for the whole country and has an apparent ironical inflection. Such phrases as “Putin’s grand plans”, “Putin’s Russia” and “Putin’s era” explicitly or/and implicitly show how one concept can be replaced with the other (in these cases without subtext).

Russia’s economic image is created by such phrases as “unfavorable investment climate”, “monopoly” of Gazprom on European market, “drug smuggling”, “organized crime” as threats for doing business and travelling to Russia [30]. Russia uses energy resources as the main “trump card”, this motif also becomes repetitive.

The image is not independent in reportage; the system of images is developed in close relation to concept system. As the result, images and concepts not only duplicate but also enrich each other. Thus, the balance of image and concept determines composition characteristics of texts.

Composition

In most publications authors use concentric composition: starting from one event they analyze it on several conceptual levels and then return to starting point, thus the concept of the subject is presented more fully. An example of simple concentric composition can be seen in publications on “Crimean status referendum”: talking about referendum in Crimea – giving history reference on Crimea being a part of Russia – giving history analogies with other countries – returning to the recent referendum in Crimea [20], [26].

The publication on European Union sanctions against Russia has a more complicated composition structure. Interested parties cannot agree on the attitude to the Ukraine crisis, and it is seen as the main problem: the author discusses this problem first talking about such concepts as political confrontation and economic dependence, and then discussing dualism of Russia’s domestic and foreign policy (“policy of double-headed eagle”) and Russian national character [22].

When describing the Opening Ceremony of the XXII Olympic Winter Games in Sochi the author adopts retrospective approach – first talking about Sochi Games, then returning to the 1980 Moscow Olympics, back to Soviet history and even further to more distant events of Russian history. Thus, the image of “Reviving Russia” with old sports and culture traditions is created [31].

Concentric and retrospective composition, unlike linear composition, creates more multivariate and many-sided images of Russia and Russians by making facts, events and concepts “revolve” on different levels around one problem.

Old and new stereotypes

The image of Russia in “Shijie zhishi” publications is based on cultural stereotypes. Russia and Russians exist in Chinese collective representations *prima facie* in frames of well-established ethno stereotypes.

- Russia is traditionally seen as a country only half-European, even confronted to the West (often in the binary opposition Russian orthodoxy – Catholicism)

- Russian national character is described by a commonly used animal metaphor “Russian bear”. Russians are described as a fearless nation of physical strength, Russians are ready to fight to the end (“a tooth for a tooth”), possess firmness and at the same time are frank, honest, and independent from outer pressure [22]

- There still exist ideas about “Russian threat” to the West and to the East: “Russia’s imperial revival”, Russia’s “geographical expansion” [18], [27].

- “Wild nature” image is counterbalanced by persistent stereotypes of art-oriented and literature-oriented

culture: “Russian ballet”, “Russian music”, “the power of beauty and the beauty of power”, “desire for high arts”, “the great Russian literature” [31].

“Shijie zhishi” publications often use popular clichés – “soft power”, “Russia’s dream” (by analogy with “Chinese dream”), thus Russia is inevitably represented as similar to China. The image of similarity is also created by using specific Chinese culture concepts when speaking of Russia.

Stylistic methods

Authors often use traditional idioms when speaking about Russia in actual context. For example, 投桃报李 “send a plum to get a peach in turn” (in the meaning “return present for present”), when speaking about relations between Western countries and Russia [29]. Another example, 明日黄花 “chrysanthemums after the Double Ninth Festival” (in the meaning of “things that are past their time”) when discussing perspectives of cooperation between European Union and Russia [22].

Russian energy resources are compared to 底牌 “trump card” [27] and to the ancient Chinese sword breaker “jian” 杀手锏 (a kind of cold weapon, two swords with rectangular cross section, the fighter rotates them and makes lunges). Russia is also compared to “qi” vessel in the idiom 投鼠忌器 “spare the rat to save the dishes” (in the meaning “to hold back from taking action against an evildoer for fear of involving good people”) when the author talks about sanctions against Russia [33]. The idiom 落花有意流水无情 “flowers fall in water to show their love, but running water is heartless” (often describes a man in love courting a woman who doesn’t know about his feelings) is used in political context for ironical and vivid representation of active Russia and passive European Union discussing cancellation of visa requirements [30]. Russia-Egypt relations are characterized as 再续前缘 “continued love started in last life” which refers to Buddhist reincarnation concepts [19].

There are some examples of witty usage of basic Chinese philosophy concepts such as “Dao” (“the real way”, “the highest principle”, “high moral”) and “Qi” (“air”, “spirit”, “energy”). The author admits that Russia’s actions in relation to Crimea were logically consistent, but at the same time points out that Russia has violated its own commitments and thus 在道义上失了分 “loses moral” [27]. “Dao” concept, seen by Confucian as the main ethic principle is traditionally opposed to material substance “Qi”. The character 气 “Qi” in the headline of Xue Li’s article 美国替代俄罗斯向欧盟供应天然气，靠谱儿吗 “Will United States take the place of Russia in exporting natural gas to European Union?” is used in the meaning of “gas”, but at the same time in the article it has at least two other figurative meanings: “spirit” and “to have a quarrel”. Thus, the question in the headline is simultaneously an answer: “America won’t win the spirit battle with Russia”. “Qi” can also be interpreted by traditional Chinese philosophy as a symbol of material (United States, Russia), opposed to moral “Dao” (China), in this case “Qi” – “Dao” is basic binary opposition between “We” and “the Other”.

Chinese authors can also express their own position in relation to some events indirectly, by using the same element in several forms. For example, in one article the author uses the word “referendum” sometimes in brackets, and sometimes without them. In this way the author can express

his attitude not towards this word, but to the situation in general.

An image is in a way a kind of a language game, and in some articles authors use the word game as a universal category word. For example, in the publication about Olympics, “game” (in Chinese the word game is used in such combinations, as “sports games” (“Olympic games”), “children’s games”, “adults playing children’s games” [31]. In the article 乌克兰危机博弈：“底线”和“底牌” “Ukraine crisis game: defensive lines and trump cards” the author uses the metaphor “politics as a card game between Russia, United States and European Union” [27]. “Game” sometimes also transforms into “bargaining” as a kind of economic game [22].

Conclusions

Analysis of 10 analytic reportages about Russia in “Shijie zhishi” published during 2013-2014, proved that these articles include authors’ opinion on discussed matters, just like in literature. It shows in the selection of themes, composition, stylistics and language methods. Thus, methods and principles of literary imagology, which use literary as well as other research tools, such as content analysis, are most efficient for studying the ways of constructing Russia’s and Russians’ image in Chinese reportage. The main purpose of these texts is not only reporting on political, economic and cultural events, but also forming in China a certain attitude to these events.

Russia’s political image cannot be described as definitely positive or negative. The positive aspect of the image is that

Russia is considered to be a strong and powerful country and its opinion must be taken into consideration. The negative attitude is related to Russia’s “expansion” tendencies, there are concerns about Russia’s “imperial ambitions”. It also includes corruption and security concerns. The economic image is also mixed. It presents Russia as an important player in world affairs. On the one hand, publications form the image of a re-emerged nation, on the other hand – the image of a country with unfavorable investment climate and security problems. Using energy resources as a tool of foreign policy is described neutrally. Cultural image of Russia is definitely positive; publications emphasize Russia’s rich, deep culture, its tolerance and the significance of Russia’s culture’s “soft power” in the world arena.

Chinese stereotypes about Russia are the basis of Russia’s image. Such stereotypes include Russia’s being a neither exactly Western, nor exactly Eastern country. Russia is an art-oriented and literature-oriented culture. Usage of clichés popular in Chinese mass media (“soft power”, “Russia’s dream”, and “re-emerging”) means that Russia is represented as China’s ally in world affairs. It is also represented in many metaphors and idioms, which are used when writing about Russia’s modern social, political and economic processes. Positive attitude to these events means that Russia is considered as “We”, and it depends on how close to Chinese cultural patterns Russia’s reality is. The negative aspects become the characteristics of “the Other”.

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**ВЛИЯНИЕ ДАТИРОВКИ НА АНАЛИЗ И ИНТЕРПРЕТАЦИЮ ПРОИЗВЕДЕНИЯ (НА ПРИМЕРЕ
 РАССКАЗА Л. ПАНТЕЛЕЕВА «ЧЕСТНОЕ СЛОВО»)**

Аннотация

Статья посвящена разбору рассказа Л. Пантелеева «Честное слово» с точки зрения влияния точной датировки произведения на анализ поэтического строя и построения типологических моделей при интерпретации художественного образа. Созданный в 1941 году, рассказ впоследствии был подвергнут редакции (в 1943 году). Внесенные автором корректировки сделали рассказ универсальным по своим временным границам, но изменили его исторический контекст. Обращение к первой редакции рассказа, позволяет уточнить ряд содержательных аспектов и противоречий, а также изменить взгляд на традиционное место рассказа в типологии художественных образов Л. Пантелеева.

Ключевые слова: Л. Пантелеев, «Честное слово», рассказ, датировка литературного произведения, типология художественных образов.

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**INFLUENCE OF DATES ON THE ANALYSIS AND INTERPRETATION OF A WORK (ON THE EXAMPLE
 OF L. PANTELEEV'S SHORT STORY "WORD OF HONOUR")**

Abstract

The following article is devoted to the analysis of the short story "Word of Honour" by L. Pantelev. It focuses on the influence of the exact dating of the work on the analysis of the poetic system and the construction of typological models during the interpretation of the artistic image. Created in 1941, the story was subsequently edited (in 1943). The adjustments of the author of the story made it universal in terms of time borders, but changed its historical context. The first version of the story helps us to clarify a number of substantial aspects and contradictions, as well as change the view on the traditional place of the story in the typology of the artistic images of L. Pantelev.

Keywords: L. Pantelev, "Word of Honour," short story, dating in a literary work, typology of artistic images.

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Interest in L.Pantelev's work (Alexei Ivanovich Eremeev) is not accidental. 2017 is the thirtieth anniversary of his death; 2018 marks one hundred and ten years from the date of his birth. There is a more formal occasion, too: In December of 2014 The Legislative Assembly of Saint Petersburg supported the idea of the city governor concerning the installation of a memorial plaque on the facade of the so-called "writer's home" dedicated to L. Pantelev. This building is the former residence house of the Literary Fund, located at Malaya Posadskaya Street 8 [8]. The resolution was taken in circumvention of the standard procedure. A plaque typically commemorates the memory of an outstanding personality; it should be noted that at least thirty years after the date of the person's death must pass in order to install it. [7] A.I. Eremeev died in 1987 in Leningrad. This, three more years had to pass before the installation of the plaque. The resolution had to emphasize the importance of L. Pantelev for modern Russian literature and trigger a new wave of interest in the work of the writer. It is equally important that scientific interest towards this outstanding writer will revive, noted, in particular, by the thesis of O.S. Batova (2016) on the work of L. Pantelev [2]. It was the first thesis after 1991's paper by N.G. Antufieva [1].

However, despite increased attention to the writer, the main problem in the study of L. Pantelev's creative heritage is "a complex of interest," where individual small forms (stories) are analyzed only as a fragment which allows you to understand the style of the author as a whole, or to justify the typology of his artistic images. Thus, N.G. Antufieva identifies and analyzes the accuracy of the characters in L. Pantelev's stories created by a combination of high and low in his young characters [1], O.S. Batova proposes to consider the stories in terms of identifying archetypal images in them [2].

The majority of researchers refer to an array of stories to create typological models, allowing the comprehension of the point of view as a result of the interaction of the "image of the world" and the "image of the author" as a whole. This collection of stories is a convenient base for generalizations. This approach is found in two major scientific works devoted to the analysis of works of L. Pantelev about childhood (and, respectively, primarily for children who are familiar with the picture of the world). Analysis of one story often seems redundant, irrelevant, not allowing the identification of a major "type" and exploration of the totality of its relationships. However, the omission of small forms in the detailed analysis often causes errors in the deployment of typological images, especially their impact on the modern reader.

Let's try to prove this statement with the help of the story of L. Pantelev "Word of Honour." In most editions the following date of the story creation is given – 1941. The accuracy is confirmed by the writer himself – in his memoirs, "Story of My Scene" (1977) published in "Literary Russia" [3] and comprising his "Collection of Works." L. Pantelev recreates the history of the story creation "dedicated to the moral theme" in winter of 1941 following the instructions of the literary and art magazine for students "Bonfire." Combining his own memories and responding to the task of the editor, L. Pantelev creates a story about a boy, a young resident of Leningrad, who gave his word of honour to protect the "warehouse" in the children's military game. The boy realised that his comrades had forgotten about it, but he still courageously protected the "warehouse" when a real military guard came, led to the park by the short story's author. In June 1941, this story was published in a magazine, and then in 1943 it entered the collection of the State Children's Publishing House ("DETGIZ") together with other

stories, mostly written in the besieged Leningrad (for example, the story called “On the Skiff”.) It is this dating (1941) which is given in most recent editions of the text. However, a careful reading of the text of a short story in all editions after 1943 contains one serious contradiction, which raises doubts concerning the dating.

Let's start with the conversation of the main character with a young cavalry major who, at the request of the author, comes to replace the boy who is guarding the warehouse. The commander asks which title is held by the “comrade guard.” The boy replies that he is a sergeant. The commander (young cavalry major) tells the young “sergeant” to leave the post. However, the boy has to make sure that he is substituted by the senior officer from the guard, and he, in his turn, asks which title is held by the commander. The question of the boy in the story's edition of 1943 reads as follows: “And what is your rank? I do not see how many stars you've got...” [5, P. 6]. The commander replies that he is a major, and this gives him the right to replace the junior officer from the guard.

Such a dialogue could not take place in 1941, as the “stars” were introduced later – in 1943. After a decisive turning point in World War II, famous decree of the Presidium of the Supreme Soviet Council was signed January 6, 1943. It was an order, according to which the Red Army introduced new shoulder straps. In addition to the shoulder straps, new insignia were introduced. So, January 15, 1943 an order to introduce changes in the form of new clothes and insignias was issued. There is a contradiction between the conventional dating and the content of the story. However, the first version of the story “Word of Honour” which was published in No.6 of “Bonfire” magazine in June 1941 solves the problem. The question of the boy in this version sounds different: “Which title do you have? I do not see how many bars you've got...” [4, P. 3]. Such a dialogue could take place in 1941. In the period after the Civil War (1922) prior to the start of 1943 insignia in the Red Army was represented by the collar insignia and armband chevrons. Average command personnel wore “cubes,” while the senior personnel had “bars.” Another interesting fact is that the young commander who rushes to the aid of the guard is a cavalry major. The author notices someone in a blue cap in the crowd. Cavalry is fanned by romance for the boys, who grew up on stories of the Civil War, but it did no longer have such a force after the end of World War II, and in 1950, it was abolished altogether.

A careful study of the first version of the story allows us to find another difference in the wording of the text from 1943. In the latter edition, the boy speaks about the guys who invited him to the game and put him on guard without mentioning their names. The boy says that he was sitting on a bench in the park when he was approached by some unknown guys and they offered him to play “war.” The boy agrees, and he gets a military rank of the sergeant in this military game. The head of the boys is referred to as follows: “A big boy, he was a marshal...” [5, P. 4]. “Marshal” leads the boy to the booth with garden tools, and it becomes a gunpowder warehouse in the game. The main character is put on guard at this place and he gives his word of honour that he would not leave the post entrusted to him. The boy gives his word of honour that he would not go away [5, P. 4].

In the 1941 edition we read the following: “One big boy, he was Timoshenko... the marshal” [4, P. 2]. “The big boy” gets the name of a real historical character, which allows us to pinpoint the time when the story happened. At the beginning of the story the author indicates that the action

takes place on a warm summer evening in Leningrad, in the garden on Vasilyevsky Island. But the name of Marshal Timoshenko allows us to identify the exact year – summer of 1940. May 7, 1940 Semyon Timoshenko was appointed People's Commissar of Defense of the USSR. His photographs appeared in all the newspapers, every boy knew his name. It was then that he had the highest rank awarded – Marshal of the Union. Thus, S.K. Timoshenko became the marshal in May 1940 and in June 1941 the story had already been published in the journal. Obviously, the story takes place in the summer of 1940. In the edition of 1943, L. Pantelev removes the name of Marshal Timoshenko (July 19, 1941, J.V. Stalin replaced S.K. Timoshenko on the post of People's Commissar of Defense of the USSR), changed the bars to stars and this version is the one the modern reader typically gets acquainted with.

Presented historical analysis is relevant for the analysis of a poetic work. The objectives of the study of the poetics concern basic aspects of a literary work, the correlation of significant elements of the work for the creation of a model allowing us to see the artistic whole – interaction of the “image of the world” and the “image of the author,” which produces a single “point of view.” The analysis of the story outside historical context can lead to the formation of the simplified “point of view” on the “moral subject” designated by the author, which claims the presence of an artistic image in the story, the image of a little hero who can be misunderstood by the modern reader.

In her article written for the centenary of the birth of A.I. Pantelev, E.O. Putilova notes a moral dilemma, the ambiguity of the image of a little sentry in the eyes of the reader. Perhaps, she believes that the intransigence of the young hero and his resistance in the game are controversial by themselves. The reader may well think that the character of the story is sillier than other children, who had put him on guard; that they had forgotten about him or might have laughed at him. [6, P.32]. However, these issues arise when the reader perceives the story as a description of the “timeless” case, which could happen in 1950, 1960, 1970 or any other time. By changing a few words in the story, L. Pantelev gave made it timeless, but at the same time reduced true tension of the plot, which could exist only in 1940.

The story “Word of Honour” is traditionally attributed to the series of “optimistic” works of L. Pantelev – stories with a happy end (such as, for example, his story “The Hours,” a series of stories about sisters Belochka and Tamarochka –

“At the Sea,” “Spanish Hats,” “In the forest”). They are contrasted to the tragic stories written in the besieged Leningrad (“Dolores,” “On the Skiff”). However, “Word of Honour” can be referred to the group of “serious stories” as it is full of tragedy. This story, in its own way, is a “watershed” between optimistic and tragic stories: It is optimistic in terms of content, but the context is ultimately tragic. The tragic character of artistic images that fill the story is also due to the dating of the work – the story was written before World War II, this is a “male” story with a set of male images of the pre-war Leningrad, the sense of the approaching war in which victory is only possible due to the word of honour.

The idea of the erroneous inclusion of the work into the group of “optimistic” stories, confirms the final of the “Word of Honour.” The author proposes to walk the young hero home, but he says that he lives close and is not afraid. The author excitedly says that by looking at the face of the young sentry he realised that he has nothing to fear. Young “sergeant,” he writes, has such qualities of the character that

the darkness and the bullies could not scare him. He would not be scared by more terrible things. The author refers to the future and thinks about what will happen to the boy when he grows up [4, P. 3]. This happy final turns into a deep tragic one when we realise that a year later, the city of the little boy will be in the blockade, these “more terrible things” will come, things scarier than bullies and the darkness and, perhaps, the boy would stay in the dying town. The final of

the blockade stories by L. Panteleev draws the tragic fate of the child, who helps the besieged town to survive.

Thus, a closer analysis of the story (as opposed to the complex analysis of a series of stories to construct the typology of artistic images) suggests making a conclusion about the relationship of the exact dating of the work, the study of its editions and their analysis and erroneous series of typological models, referring the story to the “optimistic” category of stories for children on “moral theme”.

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СЕМАНТИЧЕСКАЯ СТРУКТУРА ОРГАНИЗАЦИИ РОДО-ВИДОВОЙ ГРУППЫ «НАЗВАНИЯ ПАСТУХОВ-ОЛЕНЕВОДОВ» В ЯЗЫКЕ ОЛЮТОРСКИХ КОРЯКОВ*Аннотация*

В статье проведен анализ семантической структуры наименований пастухов-оленьеводов в языке коренных жителей Камчатки – олюторских коряков. При сравнении особенностей оленьеводства у группы кочевых коряков-чавчуменов с (полу)оседлой группой коряков-олюторцев, выявляются отличительные черты, связанные с жизненным укладом этих групп, что находит свое отражение в языке. Названия пастухов-оленьеводов сопровождаются контекстами, а также общей таблицей, отражающей иерархическую структуру организации данной родо-видовой группы.

Ключевые слова: оленьеводческая лексика, названия пастухов-оленьеводов, язык олюторских коряков, родо-видовая группа.

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THE SEMANTIC ORGANIZATION STRUCTURE OF THE HYPERO-HYPONYMIC GROUP "NAMES OF REINDEER HERDERS" IN THE LANGUAGE OF THE ALUTOR KORYAKS*Abstract*

The article presents the analysis of the semantic structure of the names of reindeer herders in the language of one of the indigenous inhabitants of Kamchatka, i.e. the Alutor Koryaks. After the comparison of the characteristics of the nomadic reindeer herders group (the Chavchuvens) with (semi)settled reindeer herders group (the Alutors), distinctive features associated with the way of life of these groups have been revealed, which also finds its reflection in the language. The names of reindeer herders are accompanied by context, while the general table reflects the hierarchical organization of this hypero-hyponymic group.

Keywords: reindeer lexis, names of reindeer herders, the language of the Alutor Koryaks, hypero-hyponymic group.

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As it was rightly pointed out by a well-known Northern studies scholar, ethnographer and linguist S.N.Stebnitskiy, reindeer breeder is a northern herdsman, whose life is provided for by his own property, a herd of reindeer, while the life of a seaside Koryak is provided for worse than the life of a reindeer herder. The provision of maritime hunters or fishermen depends on a series of natural conditions – on the abundance of fish and marine animals in a given season, in particular. Reindeer breeders, however, can regulate their own well-being. Breeders often say “Our food walks around us,” while hunters have to go far into the tundra or on the sea ice to get their food. [9, p. 75]

According to S.N.Stebnitskiy, the main difference between reindeer herders of two types (Chavchuvens and Alutors) lies in the fact that for Chavchuvens a reindeer is an animal, which is the foundation of their lives (it provides them with food, material for clothing, shelter, transportation), they hardly ever go fishing, except for relatively few cases when they fish at their summer camps. However, they make no storage for the winter – they catch fish for daily livelihood, while all of their economic activities are subordinated to the needs of reindeer herds. Essential products of the offshore operation are exchanged for with seaside Koryaks, for example, seal skins for shoe soles and belts, seal oil necessary for lighting etc. [9, p. 68]

Reindeer breeding of Alutors (compared to Chavchuvens reindeer breeding), according to S.N.Stebnitskiy: “...has grown on the basis of already existing maritime hunting and fishing economies. So, for Alutors reindeer breeding plays the role of an auxiliary branch of the economy.” [9, p. 71]

The above mentioned differences in the economic activity of both Chavchuvens and Alutors can be easily traced in the languages of these people. In this article we will

consider the similarities and differences in the names of the reindeer herders among Chavchuvens (a nomadic group of the Koryaks) and Alutors ((semi-)settled group of the Koryaks). The following vocabulary group is described in various works based on the materials of different languages: Lappish (Ershtadt A.M., 2014), Khanty (Onin S.V. 2002), Chukchi (Kulikova I.V., 1984), Chavchuvens dialect of the Koryak language (Megumi Kurebito, 2009). However, there is no specific study of the Alutor dialect, which explains the relevance of the chosen topic. The object of the present study is reindeer breeding vocabulary in the language of Alutor Koryak, which includes the hypero-hyponymic group (hereinafter HHG) “Names of Reindeer Herders.” The subject of the study contains simple, incorporative lexical units which denote the names of herders. The aim of this paper is to describe the names of reindeer herders and identify the structure of the organization of the vocabulary group under consideration. Materials for the study include field notes made by the author during his expeditions to such villages of the Kamchatka Krai as Tilichiki, Vyvenka (hereinafter Vvn), Khailino and Petropavlovsk-Kamchatsky (hereinafter P-K) within the period of time from 2009 to 2016. We studied lexicographical sources [1; 2; 3; 5; 7] with the help of the continuous sampling method. Sign : stands for variant names, sign = denotes synonyms. Vladimir Mihaylovich Nutayulgin provided us with invaluable advice in the process of writing – he is an expert in his native language from Vyvenka. For many years he has been working in the field of radio and television broadcasting in his native languages.

The generic word of HHG “Names of Reindeer Herders” is *ра́мкын* (ра – house, -мкын – group, community) – camp of reindeer herders [7, p. 287]. *Группа дамо́ф, стóйбище,*

опициста люде́й, брига́да, ста́да качю́ит и вес' каликти́ф люде́й вме́сти, брига́дапастухо́ф. [P-K]

The main distinctive feature (hereinafter DF) of this NHG is its "Executive function" – the role of the reindeer herder-breeder in the activities of the entire camp, brigade. Specific lexical units include:

Налы́лг'ы́лг'ын (налы́л – herd, a herd of reindeer, -лг'ын – suffix which means "living creature") – the owner of the herd, the master of the camp; the one, who owns and disposes of the reindeer herd (this word is not provided in lexicographical sources).

Бура́нталг'ын (бу́ра – reindeer, ы́тáкки – walk, follow the reindeer, -лг'ын – suffix which means "living creature") – reindeer herder-breeder, who herds reindeer in the daytime (this word is not provided in lexicographical sources).

Тыю́лг'ын (тыю́кки – watch, guard, supervise, -лг'ын – suffix which means "living creature") – herder-guard, who watches reindeer at night [7, p. 298]. *Начно́й был тыю́л'ын, а днё́м като́рый был бура́нтал'ын. Вот два вре́мени су́так, ади́н на́ нач', ади́н днё́м. Э́тат, как пра́вила, бура́нтал'ын пастая́нна, ка́ждый ден' вы́хадил, а тыю́л'у чи́риз ден' миня́лис', чи́риз ноч'. Ат тыю́кки стире́ч', карау́лит', а бура́нтал, ну, бура́нwwи и йыты́кки – тот, кто, йиво́ так чафчува́ны пи́риво́дят – бура́нwwи йыты́кки, за а́ле́нями хади́т', то́ йис' ани́, ви́дима, ухади́ли и а́ле́ней забира́ли, привади́ли, приганя́ли пато́м дамóй. Хатя́ ни абиза́тил'на, што́ ани́ э́тим занима́лис', прóста типе́р' така́я у них абя́заннаст' бы́ла. Или́ да́жэ бура́ ы́тáк, бу́ран, е́сли э́та сло́ва сю́да, ы́тáкки – э́та наста́гат', за́вля́цца. Как ра́н'шы на саривнава́ния то́жы притти́, прие́хат', притти́ на в́изаф и так да́лие, тип таво́. [P-K] Абы́чна вот сю́да аснавно́й чилаве́к, като́рый панима́ит де́ла, э́та абы́чна, асо́бинна ле́там, аснавно́й чилаве́к, и ф па́дмо́гу йиму́ ади́н-два чилаве́ка бы́ли. Но́ч'ю – то́ жы са́мое, ади́н ста́рше, а друго́й – памало́же. Хатя́ ф старину́, кагда́ табуны́ бы́ли бал'шы́и, нам расказа́ывали, абы́чна ца́с ади́н-два чилаве́ка там, быва́ит так абы́чна два-три, ре́тк, да́жы бо́льшы́ два чилаве́ка, а ф старину́, гаваря́т, на во́сим' чилаве́к, да таво́ табуны́ бы́ли бал'шы́и. [Vvn]*

Бура́гынтиты́лг'ын (бу́ра – reindeer, гынты́тык – watch, guard, look after, -лг'ын – suffix which means "living creature") : *гынты́тысг'ын* (гынты́тык – watch, guard, look after, -сг'ын/-лг'ын – suffix which means "living creature") – herder-guard, watcher [7, p. 253].

Тупа́тысг'ын : *тупы́гы́лг'ын* : *тупы́гы́лисг'ын* (synonym бура́гынтиты́лг'ын : гынты́тысг'ын) – herder-guard, watcher (this word is not provided in lexicographical sources). *Ну где́-та ф той ме́снасти, катору́ю я сиво́дня рисава́л, там о́чин' асо́бина ра́н'шы, кагда́ маршру́ты ка́ждаму табуну́ ни априди́лялис', и ка́ждый как хате́л, так и качива́л, да́жы ф симидися́тми го́ды. И вот што́бы вот тут с ке́м-нибу́т' ни сталкну́ца, ни сли́ца с ке́м-нибу́т', был вот тако́й чилаве́к тупа́тыс'ын. Тупа́тык – тако́е выра́жэние, забра́цца на ви́ришы́ну со́пки, гары́ и аттуда́ асма́трэ́цца. [P-K] Тупы́гу́л'ын или́ тупы́гу́лис'ын – э́та развэ́чик, али́нво́т-развэ́чик. Звино́, на́приме́р, шэс'-сем' чилаве́к. Ле́там дво́е но́ч'ю,*

дво́е – днё́м, пато́м абы́чна ади́н развэ́чик, павари́ха, ну, и там бра́ли е́сли пажыло́ва, што́п он там на хазя́йству там драва́ намага́л. [Vvn]

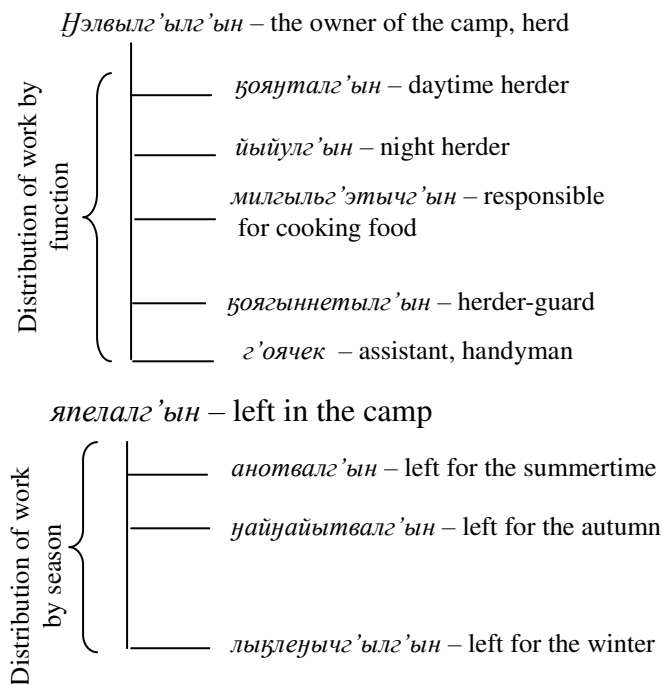
Ялы́гытысг'ын (ялы́гытык – roam, move from place to place, -сг'ын/-лг'ын – suffix which means "living creature") – person responsible only for the transportation of things during migrations from one place to another one (this word is not provided in lexicographical sources). *Пато́м инагда́ ф таки́х каликти́вах ле́тних был йишо́ да́жы ял'у́ытыс'ын, ат сло́ва ялы́гытык – качо́фицик, тот, кто то́л'ка качива́л, то́ йис' пи́ривази́л фсе́ иму́циста с аднаво́ ме́ста на друго́е, ял'у́ытыс'ын. Э́та, гаваря́т, у тало́фских бы́ла: дво́е начных, дво́е днвных и два ялы́гытыс'у, като́рыи то́л'ка ла́гер' с ме́ста на ме́ста пи́ринаси́ли, пра́вдаили́ нет. [P-K]*

Г'ура́сик – human, young man [7, p. 257]; an assistant of reindeer herders-breeders, handyman (this meaning has apparently become obsolete with time as it is not recorded in the dictionaries). *Па́рин', ю́наша, маладо́й чилаве́к. Мо́жыт бы́т', ф старину́ ани́ бы́ли рабо́тники, да́жы йма́ тако́е е́ст'. Ф ска́сках тако́е ча́ста фстрича́ица, вот он стал рабо́тникам, ви́дима, патчи́нённыи, паца́ны, па́рни, маладе́ш. Жы́нихи́ ани́ бы́ли, ф ска́сках ани́ фсе́ да́лжны́ бы́ли успива́т' де́лат'. [P-K]*

Милгы́лг'атысг'ын (милгы́лг'атык – keep the fire alive, burn fire, -сг'ын – suffix which means "living creature") – cook [7, p. 274] (syn.: *сепаты́лг'ын* (сепаты́к – make tea, -лг'ын – suffix which means "living creature") – cook [7, p. 290], *куке́вылг'ын* (куке́вык – cook, -лг'ын – suffix which means "living creature") – cook, responsible for cooking food [7, p. 268]). *Ва́пице́ чумрабо́тница ни́давнапая́вилас', ф старину́ али́нво́ды или́ на ле́та са́ми, биз жэ́н'и́цин. У них да́жы ме́ста, куда́, ви́дима, пала́так не́ была, ни называ́лас' там пула́тка, ра́мкын, а называ́лас' милу́ыл'атынны – то́ ме́ста, где́ жжига́ли касте́р. Ви́дима, ве́щи ка́кие ани́ фсе́ на сибе́ таска́ли, ника́ких в'ю́чных а́ле́ней, ни то́ што́п ла́шаде́й, фсе́ на сибе́ такса́ли и жэ́н'и́цин с сабо́й ни бра́ли. А пато́м ужэ́ да́жы у нас ани́ называ́ли жэ́н'и́цин «Ми́ууа́ а́си по́вар туры́кки?» , по́вар, да, по́вар. [P-K]*

Тэ́на́тылг'ын (тэ́на́тык – store up, stock up fish, -лг'ын – suffix which means "living creature") – herder, who is left (typically) without any work related to the herd to stock up fish during the summertime (this word is not provided in lexicographical sources). *У в́ивинских йишо́ был тэ́на́тыл'ын, като́рый на ле́та астава́лся у рики́ и за́гата́вливал ры́бу. Он атна́сился абы́чна из э́тих пастухо́ф, като́рый зимóй пална́цэ́нный пасту́х ф ча́сных стада́х, но на ле́та ка́му-та на́ловит ры́бу, вот он называ́лся тэ́на́тыл'ын. [P-K]*

The above given distribution of reindeer breeders among Alutors according to the role they perform in reindeer herding is somewhat different from similar names among Chavchuvén reindeer breeders. For example, a foreign linguist and researcher Megumi Kurebito who dealt with the description of various groups of vocabulary in the language of Koryaks-Chavchuvéns offers the following distribution of the reindeer herders-breeders:



[11, P. 105]

Fig. 1 – Distribution of the reindeer herders-breeders by Megumi Kurebito

It is clear from the table that HHG includes two micro groups. DF of the first one is, as is the case with Alutors “Executive function”, is the role of the reindeer herder-breeder in the activities of the entire camp, brigade. DF for the second micro group is “Distribution by seasonal work,” this DF does not exist in the names of the reindeer herders of Alutors. This can be explained by the fact that the second micro-group is headed by the generic word *япелалг'ын* (literally the one, who is left) – it refers to herders, which are usually left without work related to the herd for a certain period of time to carry out different kind of work, other than reindeer herding (mostly stocking up fish). This feature is not relevant for a group of Alutor reindeer herders, since in their economic activities they combine reindeer herding and fishing. This assumption is confirmed by the records of S.N.Stebnitskiy, where it says: “... Alutor reindeer-herders fished not only for daily subsistence in the summertime, but also stocked up sun-cured Pacific salmon for the winter just like their seaside tribesmen. For Chavchoven reindeer breeders the main food consisted of reindeer meat, while for Alutors it was completely different. Alutors say that for them sun-cured Pacific salmon is the same thing as bread is for the

Russians. It was their main food, despite the fact that they were engaged in reindeer herding as well – their main provision was sun-cured Pacific salmon, not reindeer meat... All Alutor reindeer herders-breeders were also engaged in marine fishing. In the spring, before the start of the fish run, families of Alutor reindeer breeders moved to the coast and put one of the yaranga camps or tents there. From here they moved to the sea ice on sleds pulled by dogs and hunted for seals.” [9, p. 69-70] Thus, lexical units presented in the work of Megumi Kurebito to indicate herders, whose activities are distributed over the seasons outside the herd (*анотвалг'ын* – herder left for the summertime, *уайуайытвалг'ын* – herder left for the autumn, *лылэуычг'ылыг'ын* – herder left for the winter), cannot be found in the language of Alutor Koryaks. All of these lexical units are used instead of one word *тэуатыг'ын* – herder who is left (typically) without work related to the herd for the summertime to stock up fish.

We can find clear correspondences in the structure of division of Chavchoven reindeer breeders according to the role they perform in reindeer herding in the above mentioned group of Alutor reindeer herders, while there are also some minor differences:

Table 1 – The structure of reindeer breeders division of the Chavchoven and the Alutor

| <i>Chavchoven Reindeer Herders</i> | <i>Alutor Reindeer Herders</i> |
|------------------------------------|---|
| Нэлвэлг'ылыг'ын | Нэлвэлг'ылыг'ын |
| Ыоянталг'ын | Ыуранталг'ын |
| Йыйулг'ын | Тыюлг'ын |
| Ыоягыннетылг'ын | Ыурагынтитылг'ын : гынтитысг'ын |
| <i>No equivalent</i> | Тупатысг'ын : тупыгылыг'ын : тупыгылисыг'ын (<i>суп.</i>) |
| Милгыльг'этычг'ын | Милгыг'атысг'ын=сепатылыг'ын=кукевылыг'ын |
| <i>No equivalent</i> | Ялыгытысыг'ын |
| Г'оячек | Г'урафик |
| <i>No equivalent</i> | Тэуатылыг'ын |

Below there is a table containing names of reindeer herders-breeders in the language of Alutor Koryaks.

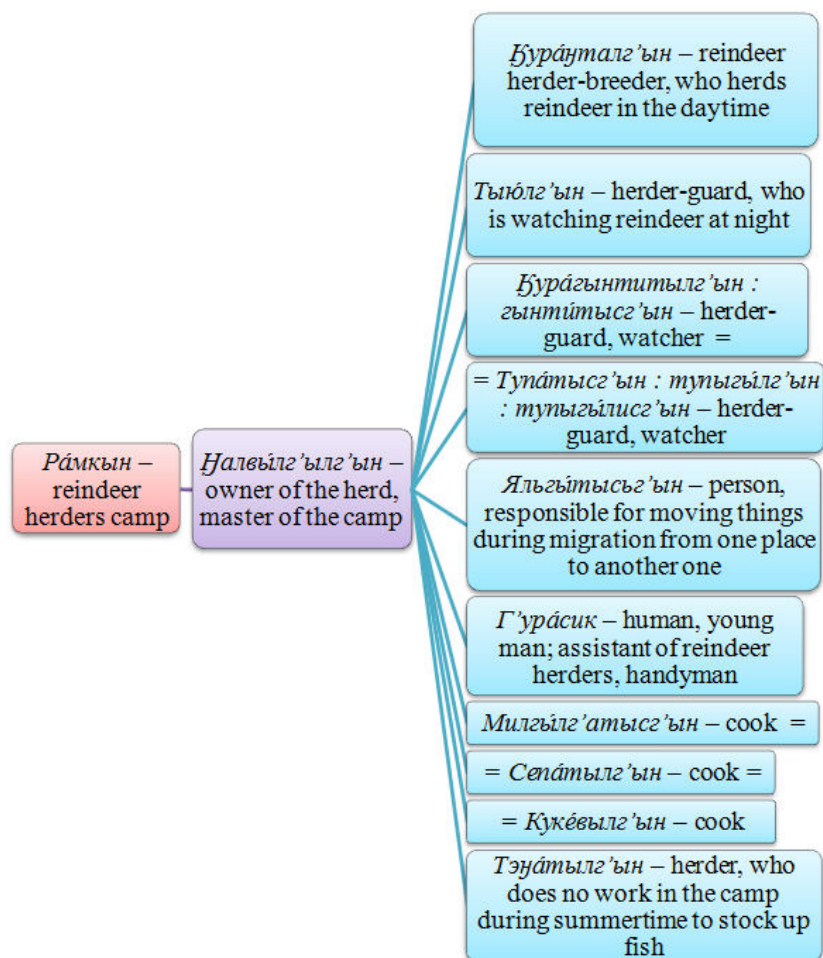


Fig. 2 – Names of reindeer herders-breeders in the language of Alutor Koryaks

Thus, we analyzed 15 lexical units – the names of reindeer herders-breeders in the language of Alutor Koryaks. 7 of these lexical units (they comprise 46.7% of the total number of words) helped us to find meanings not recorded in lexicographical sources. We specified the semantics of one of the lexical units which is not provided in the dictionary as well. This NHG has a hypero-hyponymic organizational structure, within which we can trace the relationship of synonimu (*бурэгынтитылг'ын* = *тупатысг'ын* – herder-guard, watcher; *милгылг'атысг'ын* = *сепатылг'ын* =

кукэвылг'ын – cook), as well as find variants (*бурэгынтитылг'ын* : *гынтитысг'ын* – herder-guard, watcher; *тупатысг'ын* : *тупыгылг'ын* : *тупыгылисг'ын* – herder-guard, watcher). Despite the fact that herding and breeding is an auxiliary branch of economy for the group of Alutor Koryak languages (they borrowed it from the Chavchoven reindeer herders), it forms its own structure and the names used by Alutor Koryaks are different from the names of the Chavchoven reindeer herders who perform a particular role at reindeer farms.

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