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Table of Contents

GENERAL QUESTIONS RELATING TO BOTH LINGUISTICS AND LITERATURE. PHILOLOGY (UDC 80)	3
KHRISONOPULO E.YU. THE COGNITIVE FACTORS FOR USING THE ENGLISH FUNCTION WORDS ‘LIKE’ AND ‘AS’ AS MARKERS OF COMPARISON IN THE SONNETS OF W. SHAKESPEARE	3
SIDDIKOVA I.A. THE LEXICOGRAPHIC PRINCIPLES OF WORD MEANINGS IN THE MULTILINGUAL SYNONYMIC DICTIONARIES	7
LINGUISTICS AND LANGUAGES (UDC 81)	11
BITOKOVA S.KH., KHAVOYASHKOVA A.Z. SEMANTIC DERIVATION OF ADJECTIVES OF TASTE IN THE KABARDINO-CIRCASSIAN LANGUAGE	11
NEUDACHINA L.V. THE ROLE OF CULTURE IN LINGUISTIC WORLDVIEW FORMATION	15
KOVALENKO G.F. COGNITIVE ATTRACTOR OF THE TEXTUAL STYLISTIC CONVERGENCE.....	18
LITERATURE (UDC 82).....	21
BALAEVA S.V. ON MEMORIES IN THE ZIBALDONE BY GIACOMO LEOPARDI	21
PRACTICAL KNOWLEDGE OF LANGUAGES (UDC 81`24)	24
CHERNOVA N.A., KOROLEVA N.E., SAKHAPOVA F.H. THE CONTRIBUTION OF SOCIOCULTURAL THEORY TO THE PROBLEM OF INSTRUCTIONAL INTERACTIONS IN THE SECOND LANGUAGE CLASSROOM	24

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

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КОГНИТИВНЫЕ ФАКТОРЫ ИСПОЛЬЗОВАНИЯ АНГЛИЙСКИХ СЛУЖЕБНЫХ СЛОВ LIKE И AS КАК ПОКАЗАТЕЛЕЙ СРАВНЕНИЯ В СОНЕТАХ У. ШЕКСПИРА*Аннотация*

В статье исследуется дифференцированное употребление предлога 'like' и союза 'as' в функции структурных составляющих образных сравнений. Как показывает предлагаемый анализ языковых данных, извлеченных из текстов сонетов У. Шекспира, служебные слова 'like' и 'as' дифференцируются как элементы дискурсивно обусловленной оппозиции, в основе которой лежит контрастивное осмысление двух когнитивных операций. В то время как предлог 'like' указывает на то, что образное сравнение основано на осмыслении абстрактного и перцептуально недоступного в терминах перцептивных характеристик, союз 'as' актуализирует когнитивную категоризацию индивидуальных сущностей и явлений как принадлежащих к обобщенным категориям вещей, событий и ситуаций.

Ключевые слова: служебное слово, сравнительная конструкция, образное сравнение, когнитивная операция.

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THE COGNITIVE FACTORS FOR USING THE ENGLISH FUNCTION WORDS 'LIKE' AND 'AS' AS MARKERS OF COMPARISON IN THE SONNETS OF W. SHAKESPEARE*Abstract*

The paper studies the differentiated uses of the preposition 'like' and the conjunction 'as' in their function of constituents of poetic similes. As evidenced by the suggested analysis of linguistic data from the texts of W. Shakespeare's sonnets, the function words 'like' and 'as' are distinguished as elements of a discursively rooted opposition that is based on the contrastive construal of two cognitive operations. Whereas the preposition 'like' indicates that a simile construes abstract and perceptually inaccessible things in terms of perceptual characteristics, the conjunction 'as' evokes the cognitive categorization of particular entities and phenomena as belonging to general categories of things, events and situations.

Keywords: function word, comparative construction, simile, cognitive operation.

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Introduction

It has been established in linguistic tradition that function words form a special class of linguistic units that are used mainly as structural elements of phrases and clauses. Thus, as stated in "Routledge Dictionary of Language and Linguistics" [11, P. 438], function words represent "linguistic elements which carry primarily grammatical, rather than lexical, meaning and which fulfill mainly syntactic and structural functions". English function words are treated as mostly structural linguistic units in such grammars of contemporary English as R. Quirk, S. Greenbaum *et al.* [10, P. 39 – 40], R. Huddleston [4, P. 23-24], D. Biber, S. Johansson *et al.* [2, P. 69-94].

From the perspective of cognitive linguistics, there is no clear-cut division between lexicon and grammar in terms of meaning expressed by respective linguistic items. In particular, it has been shown in R. Langacker's studies that English function words, such as prepositions [7], conjunctions [6, P. 341-375], auxiliaries [6, P. 219-257], convey conceptual content of their own by invoking such perceptual and mental entities as viewing arrangement, figure-ground organization, trajector-landmark pairings. However, most of the cognitive studies of English function words focus on the latter's semantic properties at the level of separate clauses rather than on their meanings conveyed in either written or oral discourse. At the same time, in many cases function words are employed in the structuring of semantically correlative phrases and clauses and their differentiated uses signal discourse motivated cognitive distinctions [1, P. 11-12].

The above mentioned correlations can be found in uses of comparative constructions that are frequently structured in English with the help of the preposition *like* and the conjunction *as*. Both function words serve as markers of

comparison in stylistically neutral comparative constructions and in similes as figures of speech in different kinds of texts. In the latter case *like* and *as* contribute to a more explicit representation of a poetic image than it could be achieved by using metaphors that are based on implied comparison [5].

Though alternations of similes with *like* and *as* have received some attention in linguistic research, the suggested analyses focus mainly on the functional properties and rhetorical effects of comparative phrases and clauses taken as a whole (see, for instance [3], [9]). However, as shown in [13], a comparative construction has a compositional structure, which presupposes a special semantic contribution of each element of the construction, including function words.

The aim of the present paper is to reveal the factors that motivate the use of similes with *like* and *as* in a poetic text. The subsequent analysis of linguistic material is based on examples of similes used in the sonnets of William Shakespeare [12]. Generally, similes rank high in Shakespeare's poetic texts, with the total number amounting to sixty in 154 sonnets. The overall number of uses of the markers of comparison involves 34 cases of the constructions with the conjunction *as* and 26 uses of those with the preposition *like*. It will be shown below that each particular type of a comparative construction has both structural and semantic characteristics that are related to the functions of the chosen marker of comparison.

Method

Since the analyzed markers of comparison belong to the class of grammatical, or structural words, their semantic values become explicit at the level of syntax. This presupposes that both *as* and *like* contribute to the expression of generalized meanings of clausal elements, on the one hand, and – on the other hand – to the establishment of sense

relationships between the elements of the comparative construction. This motivates the use of two main methods of linguistic analysis. First, the analysis involves the use of a distributional method, which leads to the establishment of semantico-syntactic characteristics of the constructions that both precede and follow the markers of comparison. Second, the study also employs the contrastive analysis of semantically similar constructions that differ only structurally owing to the use of different markers of comparison. In characterizing the structural elements of the analyzed similes the study follows the terminological tradition of identifying the compared entity as “the object of comparison” and the entity which is compared to as “the image of comparison”.

Discussion

The uses of similes with *like* and *as* in Shakespeare's sonnets show that each marker of comparison tends to introduce a particular type of a comparative construction. Thus, the conjunction *as* introduces a comparative clause in many cases (nineteen cases out of thirty-four), whereas the preposition *like* is mostly used (in sixteen cases out of twenty-six) in introducing adverbial phrases rather than clauses. For example, in sonnet 75 the simile that makes up a separate clause headed by the subject *sweet showers* is introduced by *as*: *So are you to my thoughts as food to life, / Or as sweet seasoned showers are to the ground*. By contrast, the preposition *like*, as used in sonnet 93, introduces the adverbial phrase *Eve's apple*: *How like Eve's apple doth thy beauty grow*.

It might seem that adverbial clauses and adverbial phrases that are introduced by *as* and *like*, respectively, do not differ significantly in terms of their generalized meanings expressed in utterances as a whole. However, it is not only the degree of structural complexity that differentiates the comparative constructions with *as* and *like*. Thus, the clauses introduced by *as* contain predicates that are either identical with or similar to predicates of the respective main clauses. Illustrative in this respect is the example from sonnet 145 where one and the same predicate *follow* is used both with the subject that indicates the object of comparison (*an end / that*) and the one referring to its image (*day*): *'I hate' she altered with an end, / That follow'd it as gentle day / Doth follow night*. Another illustrative example is in the lines of sonnet 37 where the object (*I*) and the image (*decrepit father*) of comparison are characterized through synonymous predicates *take comfort* and *take delight*: *As a decrepit father takes delight / To see his active child do deeds of youth, / So I, made lame by Fortune's dearest spite, / Take all my comfort of thy worth and truth*.

The examples of using identical or synonymous predicates with subjects that refer to different entities in the situation of comparison suggest that both entities – the object and the image of comparison – are treated as belonging to the same general category. The conjunction *as* which introduces a comparative construction can therefore be interpreted as a linguistic marker of this poetic categorization.

Unlike *as*, the preposition *like* marks a different kind of cognitive operation in introducing a comparative phrase. Clauses with this preposition usually contain metaphorically used predicates which refer to the image rather than to the object of comparison. Thus in sonnet 95 the predicate *spot* characterizes the image *canker*, not the object of comparison *shame*: *How sweet and lovely dost thou make the shame / Which like a canker in the fragrant rose, / Doth spot the beauty of thy budding name*. Similarly, in sonnet 7, the predicate *reel* characterizes the image *feeble age* (or - by metonymic transfer – an elderly person) not the light or the

sun (*he*) as the object of comparison: *But when from highmost pitch, with weary car, / Like feeble age he reels from the day, / The eyes (fore duteous) now converted are*. Though the predicates in both examples cannot be attributed to the objects of comparison in their direct meanings, they can still characterize the latter metaphorically thus making those objects more visually accessible and vivid. The preposition *like* which introduces the comparative phrases in both cases signals a poetic transformation of the object of comparison by bringing it into direct contact with the image of comparison that receives in turn an expressive and vivid characterization.

The above discussion gives grounds to suggest that the function words *as* and *like* can be distinguished by the nature of semantic contribution to the general meanings of comparative constructions that they introduce. Whereas *as* signals the integration of the object and image of comparison into one category of entities, the preposition *like* indicates the poetic transformation of the object of comparison into a perceptually accessible entity. It will be shown below that the identified functional properties of *as* and *like* are responsible for the image-making potential of similes in which they are used.

Results

The most obvious cases of distinctions between similes with the analyzed function words are those that involve drawing a comparison between identical or similar pairs of entities. Interesting in this respect are sonnets in which the central character, or the narrative “I”, is compared to a human that represents a particular social role. For example, in sonnet 57 the lyrical character is comparing himself to “a sad slave”: *Nor dare I question with my jealous thought / Where you may be, or your affairs suppose, / But like a sad slave stay and think of nought / Save where you are how happy you make those*. The comparative construction introduced by *like* in the given lines helps to visualize the character. The state of waiting and total immersion in thoughts described by the expression *stay and think of nought* can hardly appeal to visual imagination. However, the preposition *like* which introduces the image of a sad slave experiencing that state helps to create a perceptually distinct image. The implications of perceptual accessibility conveyed by *like* agree with the connotation of perceptual givenness evoked by the adjective “sad”. This connotation is referred to in the dictionary definition of “sad” given in [8, P. 1029]: “1a: affected with or expressive of grief or unhappiness”. In other words, the comparative construction introduced by *like* signals a transition from the description of a visually inaccessible inner state of the lyrical character to a vivid picture of a sad slave.

Sonnet 37 in which the lyrical character (*I*) is described through the use of a comparative construction with *as* may be interpreted as presenting a very similar case of drawing a poetic comparison: *As a decrepit father takes delight / To see his active child do deeds of youth, / So I, made lame by Fortune's dearest spite, / Take all my comfort of thy worth and truth*. However, whereas the simile with *like* from sonnet 37 describes the image of a slave at a particular moment in time, the image of a decrepit father receives characterization through reference to habitual behavior associated with that image (*takes delight to see his active child do deeds of youth*). Put otherwise, the distinction between *like* and *as* that are used to introduce comparative constructions in the above two examples arises from the distinction between two cognitive operations that accompanies the process of comparison: the construal of a perceptually inaccessible phenomenon in terms of a visual scene (with the preposition

like) and the qualification of an individual state or emotion as a habitual phenomenon generalized in human experience (with the conjunction *as*).

The function words *like* and *as* are distinguished in a similar way when the images of comparison are represented by natural objects or phenomena. Thus, the image of the simile in sonnet 56 is an ocean: *Let this sad int'rim like the ocean be / Which parts the shore, where the contracted new / Come daily to the banks [...]*. The simile with *like* in the given example establishes a poetic parallel between a *sad int'rim*, or a period of time which as such cannot be perceptually accessible, and natural objects, such as ocean, shore, banks, that can be visualized. The ability to “part the shore” which is attributed to the ocean in this context does not make the essential feature of the ocean, but rather, draws a visual picture of it that may appeal to the reader’s imagination.

The ocean as an image of comparison is represented differently in sonnet 80 where the respective comparative construction is introduced by the conjunction *as*: [...] *your worth (wide as the ocean is) / The humble as the proudest sail doth bear*. In this case the use of *as* is not limited to marking the comparison of the addressee’s merits (*your worth*) to the great expanse of the ocean (*wide as the ocean is*). The spatial unboundedness of the ocean does not belong

to its peripheral characteristics, but rather, constitutes one of its essential features. In the dictionary definition suggested in [8, P. 804] the word “ocean” is described as “any of the large bodies of water into which the great ocean is divided; a very large or unlimited space or quantity”. Therefore, the function of *as* used here to introduce the subsequent comparative construction consists in referring what is known from the lyrical character’s individual knowledge (here: the knowledge of the addressee’s numerous merits) to a wider segment of reality that is known from generalized experience (here: the image of an ocean as a big water expanse). Put otherwise, the conjunction *as* marks a cognitive operation of qualifying a particular instance as belonging to a category of similar instances.

Conclusion

As evidenced by the suggested analysis of linguistic data, the function words *like* and *as* are distinguished as elements of a discursively rooted opposition that is based on the contrastive construal of two cognitive operations. Whereas the preposition *like* indicates that a simile construes abstract and perceptually inaccessible things in terms of perceptual characteristics, the conjunction *as* evokes the cognitive categorization of particular entities and phenomena as belonging to general categories of things, events and situations.

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Сиддикова И.А.

Доцент, доктор филологических наук,
Национальный университет Узбекистана**ЛЕКСИКОГРАФИЧЕСКИЕ ПРИНЦИПЫ ОПИСАНИЯ ЗНАЧЕНИЯ СЛОВ В МНОГОЯЗЫЧНОМ СИНОНИМИЧЕСКОМ СЛОВАРЕ****Аннотация**

Статья посвящена изучению принципов описания слов в многоязычном синонимическом словаре. Синонимический словарь должен характеризовать синонимы с точки зрения смысла, лексико-семантической сочетаемости, грамматических конструкций и стилистических свойств. В каждом из этих случаев должны быть описаны все их сходства и различия так, чтобы для любого синонима из данного синонимического ряда были выяснены типы специфических для него контекстов, а для любой пары синонимов типы контекстов, в которых они взаимозаменяемы. Статья базируется на примерах английского, узбекского и русского языков.

Ключевые слова: синонимический ряд, раскрытие значения синонимического ряда, синонимический словарь, словосочетание, контекст.

Siddikova I.A.

Associate Professor, PhD in Philology,
National University of Uzbekistan**THE LEXICOGRAPHIC PRINCIPLES OF WORD MEANINGS IN THE MULTILINGUAL SYNONYMIC DICTIONARIES****Abstract**

This article is dedicated to study of principles of description of the meaning of words in the multilingual synonymic dictionaries. The dictionary of synonyms must have full enough and absolutely explicit description of their semantic similarity and distinctions. The description can be full if it includes all existing features of the words, adequately denote every meaning and help the language learners and speakers in choosing possible meanings of synonyms owing to situation. The synonymic dictionary must include all synonyms, their meanings, lexico-semantic combination, distribution, grammatical constructions and stylistic features showing their usage in certain contexts and situations. In some cases according to their contextual meanings synonyms may be substituted depending on situation. The article is based on examples of English, Uzbek and Russian languages.

Keywords: synonymic row, description of the meaning of words, synonymic dictionary, word combinations, context.

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Introduction

The theory of lexical synonymy must determine the practical principles of their lexicographic description [2]. The dictionary of synonyms must have full enough and absolutely explicit description of their semantic similarity and distinctions [1]. The description can be full if it includes all existing features of the words, adequately denote every meaning and help the language learners and speakers in choosing possible meanings of synonyms owing to situation [4, P. 34].

If the synonymic dictionary has lexico-semantic mark which can be used as the commentary of the lexicographer about the combinatory peculiarities of a certain word in the examined meaning than the learner cannot use this kind dictionary and as it will not be possible to use the word in right meaning [5, P. 10]. The person who knows language well can combine words with each other according to the lexico-semantic combination rules and form right constructions owing to the syntactic combinations.

Method

In order to conduct the research we use lexico-semantic method aimed at determining the main meaning of the synonyms and their characteristics, their compatibility as well as contextual interpretation. Through distributional analysis, examples of synonymic rows from dictionaries were selected.

Discussion

Every English adjective from the synonymic row *healthy, healthful, salubrious, salutary* has the meaning “способствующий улучшению или сохранению здоровья” in Russian. Therefore if we say *salubrious diet – здоровая диета, salubrious mineral waters – полезные минеральные воды, salubrious way of life – здоровый образ жизни*, we do not make a mistake: the chosen synonym by

us may express the needed meaning and the people can understand us without difficulty. But, unfortunately, none of the given combinations is correct at all. Better variants of these combinations are *healthy diet, salutary mineral waters, healthy way of life*. The adjective *salubrious* is distinguished from Uzbek *yakshi (yoqadigan)* and the above given combinations may coincide with Uzbek *foydali parhez, foydali mineral suv, sof (sog'lom) havo (qlim), sog'lom turmush tarsi*. Compare the above given word combinations in English, Uzbek and Russian:

healthy diet – foydali parhez – здоровая диета
salutary mineral waters – foydali mineral suv –
полезные минеральные воды
healthy way of life – sog'lom turmush tarsi – здоровый
образ жизни
salutary air (climate) – sof (sog'lom) havo (qlim) –
полезный воздух

The people who know language well may express their idea with different ways leaving the content of it without change. If the speaker tells something by heart but do not understand what he tells then you can do conclusion that he or she knows language bad. A good speaker knows the meanings of words and can use them according to grammatical rules [3, P. 160].

On the bases of the periphrastic ability of the speakers there may be knowledge of the synonymic system of a language in a broad sense. As to lexic synonymy and its place in the periphrastic sphere of a language it is well-known that in what contextual situations they can substitute each other. This feature belongs to the exact synonyms if their lexico-semantic and syntactic combinations may coincide even partially. On the other hand, some exact synonyms may also be substituted when their semantic distinctions are

neutralized and also they should have similar combinatory features.

The verbs *gather* and *collect* are exact synonyms with their meaning given in the phrase “*dust gathered (collected) in all the comers*” [4, P. 181]; in Uzbek: *hamma yerda chang yig'ilib (toplanib) qoldi* [5, P. 67]; in Russian: *во всех углах накопилась пыль*.

The partially neutralized semantic distinctions may be observed in the English verbs *menace* and *threaten* – *havf solmoq, qo'rqitmoq, “угрожать”*. The verb *menace* is used in the meaning “to do harm to somebody”: *to menace smb.with ostracism (new miseries)*. The second verb *threaten* expresses “to do harm to smb. when the latter did not carry out the demand”, for example: “*If you interfere with my sister, I shall call an officer*”- *he threatened*.

The semantic distinction between *menace* and *threaten* is neutralized partially when the demand of doing something concerns the not the person: *the dog menaced (threatened) them with bared fangs* [4, P. 457].

The reverse side of the periphrastic ability of the speakers is their selective ability contributing to know language well. The selective ability of the speaker means to be able to choose the exact synonyms taking into account the social, regional and other peculiarities of the situation of communication [11, P. 126].

If the language has a number of stylistically different synonyms, in spite of the fact that they are semantically exact or not, in the certain situation which of them may be used depends on the speaker. It is very important to know which of two semantically close synonyms – situation and place from the row *place, situation, position, post, office* with the meaning “*o'rin, mansab, lavozim*” in Uzbek and “*место, должность*” in Russian may be used in a certain text. The newspapers publish advertisements: *situation wanted* – *ish qidirayman* in Uzbek and *ищу место* in Russian and also *situation vacant (available)* – *bo'sh o'rin bor* - *имеются вакансии*.

There may be a stylistic mistake if the newspapers publishes: *place wanted, places vacant* instead of *situation wanted, situation vacant(available)*. Such kind stylistic, functional and regional features and other similarity and distinctions between synonyms, must be given in the dictionaries.

The synonymic dictionary must include all synonyms, their meanings, lexico-semantic combination, distribution, grammatical constructions and stylistic features showing their

usage in certain contexts and situations. In some cases according to their contextual meanings synonyms may be substituted depending on situation. The substitutional usage of synonyms is described as a stylistic device like metaphor.

The lexical units of different languages seldom correspond fully in spite of terms and the term forming words and they may partially correspond in meaning. Probably, we can consider that the English word *fire* is an adequate equivalent of the Uzbek word “*gulxan*” and the Russian word “*костёр*”. The word “*костёр*” means “*a special kind of fire*” – “огонь на основе определённым образом сложенного твёрдого топлива или только само устройство из топлива предназначенного для получения огня” [6, P. 504] and in Uzbek it denotes “*isinish yoki boshqa biror maqsadda o'tin qalab ataylab yondirilgan o't, alanga*” [8, P. 197.]. The Uzbek word “*gulxan*” and the Russian word “*костёр*” do not simply correspond with the English word “*fire*” which has very general meaning.

The English word “*chop*” approximately corresponds to the Uzbek word “*yormoq*” and the Russian word “*рубить*”, but there exist good equivalents of word combinations with verb: *o'tin yormoq, - рубить дрова, karam to'g'ramoq - рубить капусту, to chop wood, to chop (up) cabbage*. The English verb: combination *to feel (to hew) trees* do not use *to chop* and may correspond with *daraxt kesmoq, рубить деревья*. The Russian verb *колоть* can not be an exact synonym of the verb *рубить*. Really, Russians say *рубить мясо или капусту* but they not use *колоть*. *Рубить* means “to cut smth. across and along” but *колоть* denotes “to cut only along”. The *nuts, sugar, chalk* and *ice* may cut along and across and in such cases it is possible to use either *колоть* or *рубить*. The Russian word combinations with one and the same verb may correspond to the Uzbek and English word combinations with different verbs: *колоть орехи - yong'oq chaqmoq - to crack nuts; колоть лёд - muzny sindirmoq (parchalamoq) - to break ice*.

In many examples it is not possible to find the exact synonyms as in *костёр - gulxan - fire, рубить - yormoq - chop*.

The synonymic rows do not correspond quantitatively and qualitatively. The below given three approximately corresponding rows have nearly different number of elements and also within these rows there are distinctions and similarities not only by one feature but with different semantic, combinatory, distributional constructive and stylistic features:

<i>to surprise</i>	– <i>hujum qilmoq</i>	– <i>нападать</i>
<i>to ambush</i>	– <i>tajovuz qilmoq</i>	– <i>атаковать кого-либо</i>
<i>to way lay</i>	– <i>bosib kirmoq</i> <i>yo'l to'smoq</i> <i>bostirib kelmoq</i> <i>bosqinchilik qilmoq</i>	– <i>налетать</i> <i>набрасываться</i> <i>обрушиваться</i>
<i>to chop (wood, cabbage)</i>	– <i>kesmoq (daraxt, o'tin)</i>	– <i>рубить (дрова, капусту)</i>
<i>to fell (trees)</i>	– <i>yormoq (o'tin)</i> <i>chopmoq (qilich bilan)</i>	– <i>срубить (лес)</i> <i>вырубать</i>
<i>to cut (the ropes)</i>	– <i>yormoq ('otin)</i> <i>chopmoq (qilich bilan)</i> <i>to'g'ramoq (karam)</i> <i>qiymalamoq,</i> <i>tilmoq</i>	– <i>сводить (часть чего-либо)</i> <i>отрубать</i> <i>отсекать</i>

Let's observe one more synonymic row from English, Uzbek and Russian. The verbs *choose, select, opt, elect, pick* – *tanlamoq, saylamoq, tanlad olmoq (saylab olmoq), ajratmoq* – *выбирать, избирать, отбирать, подбирать* may be compared on the bases of *choose – tanlamoq – выбирать* which have general meaning denoting to take one or a number of things from some totality of them. The verb *select* denotes the broad choosing; *opt* means that there exist something alternative to *choose*; *elect* – very seriously choosing; *pick* means “to choose smth. in order to accumulate (to pick new words)” [12, P.349].

Results

The synonyms may be distinguished in English, Uzbek and Russian with different features. The verbs *saylamoq – избирать* – to elect denote only very serious choosing and may express very difficult decision. The verbs *tanlab olmoq – отбирать* – to choose denote pick up from a greater number of things by a certain feature, and *ajratmoq – подбирать* – to select mean choosing the thing which correspond to the other thing being very much alike.

Usually the words often used in a language are polysemantic and the isolated meaning of the polysemantic word may enter different synonymic rows. Some meanings of the words are become synonyms with words of very remote semantic structure [10, P.58]. The word *go* in the basic meaning *walk* may be correlated with the word *leave* which is not in one semantic field with *go*. The same may be approved

about the word *lift* which is correlated with the word *steal* and enter into different semantic fields. In the given examples the words are included into the semantic fields with one isolated meaning which is connected with their distribution and other various meanings of the polysemantic word have different distribution. For example, the words expressing the meaning of to be in some position have general distribution N-V-A (Noun-Verb-Adjective): *to appear modest, to bang shut, to become red, to blow open, to fall sick, to make good* etc. Subject – Verb – Object – Adjective model may also be explained by general distribution: *to leave the head open, to colour smth. black, to cut hear cut* etc. The same type general distribution is used in Adjective – Infinitive expressing different shades of modality: *ready to assist, prone to cry, sorry to leave* etc [9, P. 426].

Conclusion

The complex and subtle distributions between synonyms within a language and semantically close words in three languages may be theoretically studied on the bases of translation which must exist in the multilingual dictionaries of synonymy. However, it is not enough to have translations of synonyms in different languages but the most important lexicographic principle of giving synonyms in dictionaries requires to describe all their semantic, distributional, combinatory, constructive and stylistic similarities and distinctions.

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СЕМАНТИЧЕСКАЯ ДЕРИВАЦИЯ ПРИЛАГАТЕЛЬНЫХ ВКУСА В КАБАРДИНО-ЧЕРКЕССКОМ ЯЗЫКЕ

Аннотация

В статье представлен семантический анализ прилагательных вкуса в кабардино-черкесском языке с позиций когнитивной лингвистики. Показана ведущая роль восприятия в познании и в формировании новых концептуальных структур. Отмечается меньшая структурированность и языковая репрезентация прилагательных вкуса по сравнению с другими модусами перцепции. Показано особое членение данного сегмента перцептивного поля в кабардино-черкесском языке. Оно отмечено как универсальными, так и уникальными свойствами. Последнее мотивировано особым видением мира, в основе которого лежит культурный фактор, объединяющий разнородные сущности и во многом определяющий процессы концептуализации и категоризации мира.

Ключевые слова: восприятие, вкус, семантическая структура слова, семантическая деривация, метафорический перенос, культура.

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SEMANTIC DERIVATION OF ADJECTIVES OF TASTE IN THE KABARDINO-CIRCASSIAN LANGUAGE

Abstract

The article presents a semantic analysis of taste adjectives in the Kabardino-Circassian language from the standpoint of cognitive linguistics. The leading role of perception in cognition and in the formation of new conceptual structures is shown. The category of taste is less structured as compared with other modes of perception. Its language representation is less as well. A special division of this segment of perceptual field in Kabardino-Circassian language is shown. It is marked by both universal and unique properties. The latter is motivated by a special vision of the world, which is based on a cultural factor, uniting different constituents, which largely determines the processes of conceptualization and categorization of the world.

Keywords: perception, taste, semantic structure of the word, semantic derivation, metaphorical transference, culture.

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Introduction

Perception is the most important component of human life. It covers a wide range of phenomena and processes, ranging from the simple awareness of contacting with the surrounding reality, to the generalization of sensory experience in the form of certain knowledge structures reflecting the world, its separate objects and fragments.

Perception forms the first stage of cognition [15, P. 17]. In fact, perception is the beginning of the history of the word, thinking and language. It has a huge impact on the language. It is the root cause of the language existence, and the direction, trajectory of language development [11], [12].

The main channels for obtaining sensory information, distinguished by Aristotle, are reduced to the main four: *vision, hearing, taste, smell*. They differ by the role they play in human life and the degree of representation in the language.

This article deals with adjectives of taste in the Kabardino-Circassian language. We proceed from the assumption that cognition corresponds to both conscious and thus specially flowing processes of scientific cognition and simple (sometimes unconscious) comprehension of the surrounding reality [5, P. 84-90]. The term cognition refers to all processes in which sensory data being perceived by our mind are converted into mental representations of different types and held, if necessary, in the memory of a man. Hence, it follows that the word meaning is a cognitive phenomenon behind which there is a certain structure of knowledge [5, P. 76]. It is inseparably linked with culture, consequently, the nature of semantic derivation, the trajectory of rethinking of

primary meanings reflect the specific way of life of the ethnic group, its mentality, cultural stereotypes and standards [13].

Methods

General scientific methods and procedures for obtaining empirical knowledge are used in this work: observation, method of dictionary definitions analyses and comparison. We also resorted to the modern method of introspection which implies the researcher's reference to the inner intuition and knowledge of the language in the interpretation of the data. The material for analyses was obtained from the available lexicographic sources of Kabardino-Circassian language [16], [17], [18] taste adjectives have been analyzed from the viewpoint of their semantic structure and peculiarities of semantic derivation.

Discussion

It should be noted that *taste* belongs to the category of complex, poorly structured, diffuse sensations. *Taste* as a physiological term is defined as a special, specific feeling that occurs under the influence of certain flavoring substances on the taste organs of the mucous membrane of the tongue and some other parts of the oral cavity [2, P. 132]. The development of perception-related problems is of great interest in the context of modern cognitive paradigm [5, P. 84-90], [8, P. 51], [10], [7, P. 85], [4, P. 4].

Perception is interpreted as a cognitive process, not as a simple registration of external stimuli. Perception involves the active interaction of a man with the world making use of such important components as reasoning, memory, associative thinking etc. The perceived data is subjected to a complex processing in which, alongside with cognitive abilities, culture plays a significant role. Culture involves civilizational, socio-

psychological and activity components, each having a complicated structure [1, P.13].

Perceptual systems, as psychologists point out, are under the constant influence of signals from the environment. Nevertheless, the sounds and scenes often unforeseen and unpredictable predominate in this flow of information [14, P. 4]. Hence, it follows that the form, size and color of the objects, their location, movement, as well as the sounds that fill this world, are easily perceived and structured by our mind and widely represented in the language. As for taste it is less significant and as a result is less structured and poorly represented in the language [9, P. 84]. But as any other segment of perception it deserves proper attention within the frame of cognitive linguistics.

Each language reflects a certain way of perception and organization of the world. All its meanings form a single system of views and reflect a special way of conceptualization of reality peculiar to this language only. The processes of categorization and conceptualization are nationally specific, as speakers of different languages see the world differently, through the prism of their languages.

Results

In the Kabardino-Circassian language the category of taste is represented by the following main adjectives – *лэфл* (*sweet*), *гъаулэ* (*sour*), *флэлы* (*sour*), *дыдж* (*bitter*), *шыгъэ* (*salty*), *сыр* (*hot*), *мышы* (*insipid, unsalted*).

It should be noted that there is no lexeme for the general term *taste* uniting types of various tastes. The concept *taste* is always combined with its concrete manifestation, for example, *дыджэгъ* – '*bitterness, bitter taste*', *лэфлагъ* – '*sweet taste*'.

According to the lexicographic data the lexeme *лэфл* (*sweet*) comprises five meanings. The primary meaning of the adjective *лэфл* is '*sweet*': *шей лэфл* (*sweet tea*). The importance of having enough sugar in a product, dish or drink is conveyed by the first meaning. Hence, its denotative reference is *sugar*, like in many other languages. The second meaning is '*delicious*': *ихыныгъуэ лэфл* (*delicious food*). It implies such features as *tasty, palatable* or *savory* and is not connected with the *sweet* taste. It can be referred to any deliciously cooked food which can be salty, hot, spicy and sour, for example, *джэдлыджэ лэфл* (*delicious gedlibzha* – a national dish made of chicken and sour cream). Also, *лэфл* – '*sweet*' may define any well-cooked dish, like fried meat, stewed vegetables, cottage cheese etc. The third meaning is '*sweets*': *лэнэр лэфлым къыкътэрт* (*the table was full of sweets*). This meaning contains a latent component – prepared by adding some sugar, but does not designate a certain sweet product, since it generates a collective meaning of *sweets, desert*. In this example we can observe a special way of word formation – conversion – transition from the category of adjectives to a class of substantives. The fourth meaning – *sweet sparkling water*: *нсы лэфл* (*sweet water*) also remains in the domain of food as well as the previous ones. It is remarkable that this meaning contains a collective component as the previous one. *Псы лэфл* may designate all types of the sparkling sweet water, irrespective of its sort (Cola, Pepsi, Fanta, Lemonade etc.). The fifth meaning, which is the only one showing the result of metaphorical transference means '*pleasant, giving pleasure*': *жей лэфл* (*a sweet dream*). It should be noted that *лэфл* in this meaning is rather limited in its combinability. It can hardly be used with nouns like music, sounds, words (cf. English: sweet songs, music etc).

The next lexeme *гъаулэ* comprises four meanings. The first one is – *sour, having sour taste*. For example, *мылэрысэ гъаулэ* – *a sour apple*. In comparison with the adjective *лэфл* (*sweet*) this lexeme has a richer semantic structure. In terms of

metaphoric transference it is more varied as well. In its second meaning *гъаулэ* (*sour*) conveys the feature '*strong*' which is applicable only to alcoholic beverages: e.g. *аркэа гъаулэ* (*strong vodka*). The third meaning is based on metaphorical transference and is connected with some inner qualities of a person, men in particular, and implies '*severe*', '*brave*': *лы гъаулэ* (*sour man*) – *a brave, severe personality*. The third meaning of *гъаулэ* (*sour*) suggests strength of character, strong personality: '*хэл гъаулэ*' – *a strong character*. Also, it is used to indicate a sharp, but fair remark, a word – *нсалэа гъаулэ* (*sour word*). The last meaning of this adjective corresponds to a notion '*cruel*', '*fierce*' – e.g. '*заяэ гъаулэ*' – *a cruel war*. The taste adjective *гъаулэ* is also used as a noun indicating '*energy*', '*strength*', '*labour*': *угъаулэклэ нсэужын* (*to live by one's own labor*). The analysis of lexicographic data allows to conclude that in the Kabardino-Circassian language consciousness, the *sour* taste is associated with the power, strength and courage.

The adjective *флэлы* is very close to the general meaning of an adjective *гъаулэ*. The feature *sour* is the basis for both lexemes. But the sphere of application of this feature is different. Thus, *флэлы* in the Kabardino-Circassian language is referred to the products which became *sour* as result of incorrect handling of the product or dish (sour soup, juice), or as a result of time and temperature effect (sour milk, cream). It underlines the defective character of the product. Another meaning of taste adjective *флэлы* is prepared pickles – *нацэфлэлы* (pickled cucumber), *къэбыстэфлэлы* (*sauerkraut*). So, we can conclude that this adjective conveys the idea of making something taste *sour* as a result of some external influence.

The next adjective relating to the semantic group of taste is *дыдж* (*bitter*). It does not have a wide range of meanings – only two. The primary meaning conveys the idea of bitterness: *хуцхуэа дыдж* (*a bitter medicine*). The second meaning – '*angry*', '*bilious*', '*caustic*' usually describes a man, mostly his moral features and activities: *нсалэа дыдж* (*offensive words*). The denotative standard of the Kabardino-Circassian *дыдж* (*bitter*) is '*bile*'. It becomes quite clear from the examples: *дыджэзэ* (*bitter bile*) – conveying a high degree of bitterness. Another example: *дыджэзэци нхуэа улхъэкъым* (*so bitter that it is impossible to eat*).

Taste adjectives *шыгъэ* – '*salty*' and *сыр* – '*hot*', '*spicy*' are found to have no semantic development according to the dictionary data, though contextual modification of primary meaning seems quite possible.

The adjective *мышы* (*unsalted*) which in the primary meaning is an antonym to *шыгъэ* (*salty*), refers to tasteless, insipid food in the second: *ерыскы мышы*. Also, it develops a metaphorical meaning: '*empty*', '*senseless*', '*vapid*' when it defines words, behavior, actions, e.g. *нсалэа мышы* (*idle talk, mere words*).

Conclusion

The analysis of semantic derivation of taste adjectives in the Kabardino-Circassian language allows to conclude that *taste* being a peripheral perceptual channel does not develop a wide range of derived meanings. The derived meanings of those ones which develop, are found to remain either within the domain of taste, or move, predominantly to the sphere of a man, his moral qualities, behavior and activity. The taste adjectives of the studied language revealed specific denotative standards, and trajectories of metaphoric transferences. The obtained results confirm the cultural impact on cognition, on the processes of conceptualization and categorization of the world.

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МИРА****Аннотация**

Статья посвящена рассмотрению понятий картины мира и языковой картины мира в аспекте культурологического пространства. Языковая личность рассматривается с позиций лингвокультурологического подхода как член общества и представитель определенной культуры. Как известно, человек развивается в пространстве созданной им же культуры, и в процессе познания окружающего мира в его сознании происходит отражение той окружающей действительности, в рамках которой он функционирует. В связи с этим в исследовании рассматривается роль культуры и ее влияние на отражение внешнего мира в сознании человека, а также взаимосвязь и взаимовлияние языка и культуры.

Ключевые слова: картина мира, языковая картина мира, культура, лингво-культурное сообщество.

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ORCID: 0000-0002-9837-9033, senior lecturer, PhD in Philology,
Saint-Petersburg State University**THE ROLE OF CULTURE IN LINGUISTIC WORLDVIEW FORMATION****Abstract**

The article deals with notions 'worldview' and 'linguistic worldview' in terms of cultural context. Lingual personality is examined from the point of cultural linguistics as a member of the society and culture. It is known that an individual grows up within the culture formed by himself and in the course of cognizing the outer world it is reflected and reserved in his consciousness. In this regard, the article examines the role of culture and its influence on outer world reflection in consciousness of the individual and language-culture connection and interaction.

Key words: worldview, linguistic worldview, culture, linguo-cultural community.

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I ntroduction

Today in modern science the role of linguistic persona as a member of a certain linguo-cultural community is duly recognized. Therefore, a surge of interest in such scientific approaches as cultural linguistics, sociolinguistics, cognitive linguistics, ethnopsycholinguistics is justified. A human being is investigated within a unity "individual – language – consciousness – culture". Language and culture are indivisibly connected and interacted with each other as language not only preserves cultural values created over many centuries but also hands down the accumulated wealth of traditions and customs from generation to generation.

Due to the fact that a human being is a member of a certain linguo-cultural community, it is the outer world, created by members of this linguo-cultural community that is reflected in his consciousness. Consequently, information about outer world perception by this linguo-cultural community is reflected and reserved in the consciousness of the individual. In the process of perceiving new information from the outer world, worldview is developing in the human consciousness. The notions 'worldview' and 'linguistic worldview' are investigated by such researchers as Wierzbicka A. [1], Vorontsova T. [2], Gachev G.[3], Kolshanskiy V. [4], Krasnykh V. [5], Kubryakova E. [6], Nikitina S., Postovalova V. [8], Greimas A.J., Johnson-Laird P., Yakovleva E., Ufimtseva N. and many others.

Method

The article deals with the approach of cultural linguistics and its analysis, investigating culture and language interaction. That is culture influence on the individual worldview and his linguistic worldview.

Discussion

The notion 'worldview' implies researching concepts of the outer world by the individual. If the outer world is an interaction between the individual and environment, the worldview is the result of information processing about the

environment and the individual. V. Postovalova considers the notion 'worldview' as "an ideal, conceptual formation with a dual nature: non-objectified as the part of consciousness, will or life activity and objectified as the result of consciousness, will or life activity in particular in the form of signs, texts (including art, architecture, social structures, language) [8, P. 66]. Therefore, perceiving and conducting the primary cognitive processing of information the individual classifies and puts it to a certain place in his worldview being formed during socialization within a certain culture.

Individual worldview is formed not only through simple perception of the outer world, contacts with reality during different kinds of presentive and cognitive activity and practice but mainly through language – understanding of observed phenomena and in the course of scientific and theoretical cognition, studying various patterns of the real world, represented in scientific, reference literature and fiction as well. The individual can understand the outer world and himself by virtue of his language which preserves social and historical experience. The main part of the world knowledge the individual obtains not through the interaction with a presentive environment but through obtaining society experience by virtue of communication with its members. As rightly pointed out by V. Postovalova, language "does not reflect the world, it represents it". It has dual world interpretation: cognition reflects the outer world and language specifies cognition, adapts the obtained knowledge to the communicative conditions. Consequently, linguistic worldview is a part of the "inherent level of the worldview" [8, P. 67].

Many researchers investigating human worldview, in particular linguistic worldview and its functions, express another opinion on this point. V. Maslova believes that linguistic worldview "forms a certain human attitude to the outer world, regulates his behavior and identifies his attitude to the world" [7, P. 65]. However, we can't agree with this opinion as the worldview itself is more likely to deal with

such functions. And linguistic worldview should be considered as a specific physical form where worldview is preserved and realized. In other words, linguistic worldview is “a minor, ideal world in a language form” [4, P. 18].

The term ‘linguistic worldview’ is traditionally applied in research investigating linguistic cultural patterns. It reflects the perception of the outer world by members of a certain culture. In other words, being within a particular culture the individual perceives and adopts phenomena of the culture: customs, traditions, way of life, skills, ideas that is perception of the outer world or worldview existing in the society. As the process of cognizing the outer world is conducted through language and then the individual lives and develops during his/her life within the mutual interaction conducted by the language of the country where he grows up, hence he adopts the linguistic worldview of this linguistic community. Therefore, linguistic worldview of this community has specific features of the culture within it is formed.

In this regard, it is very important to mention the doctrine of linguistic determinism, the Sapir-Whorf hypothesis of linguistic relativity. Under the hypothesis, people speaking different languages and living within different cultures perceive the world in a different way. We segment information from the outer world, put it in terms and allocate meanings in a certain way because we are participants of an agreement implying systematization. The agreement is effective for the linguistic community and fixed in the model system of our consciousness. [10].

The concept of Whorf’s research is based on Sapir’s statements and considerations regarding the connection between language, culture and cognition. B. Whorf tried to give content to Sapir’s formula and apply it to investigate his own language material. Therefore, the Sapir-Whorf hypothesis well known as the theory of linguistic determinism, emerged. Sapir’s statement on this issue B. Whorf took as an epigraph to his article. People live not only in the objectified world and not only in the social world as they are commonly considered, they are considerably influenced by language, being a means of communication for this society. We see, hear and perceive different phenomena in a certain way basically due to the fact that language means and rules of our society imply this form of expression [10].

According to Whorf’s opinion language, imposing a certain worldview on individuals determines the norms of their cognition and consequently, their behavior. In other words, language determines the norms of cognition and behavior, controls the formation of logical categories and entire conceptions, penetrates into all aspects of social and

individual life. In fact, speaking about language influence B. Whorf implies the influence of a variety of grammatical meanings considered in terms of peculiarities of their expression and segmentation i.e. takes into account just one side of language, in particular, the semantic one.

It is interesting to point out that E. Sapir and B. Whorf have different approaches to language and cognition connection. For instance, E. Sapir speaks about parallel processes of cognition and language activity and not about language influence on cognition as Whorf states. E. Sapir points out that language can be considered just as an external side of cognition [12].

Results

Taking into account the above-mentioned, the linguistic worldview of the society developing within a certain country and its culture differs from another society and its linguistic worldview. Therefore, to our opinion the statement defining the fact that there are as many cultures as nations in the world, is reasonable. Linguistic worldview differs from worldview owing to specific features of cultures being the basis for their languages [9]. There is a basic system of presentive meanings and social stereotypes in the worldview of every nation. In other words, in the course of speaking informants of different languages rely on different linguistic worldviews.

Conclusions

In conclusion, we should point out that a human being having linguistic consciousness as a bearer of a certain culture cognizes the outer world through language. Language is a direct expression of human culture and is closely related to it. In the course of cognizing the outer world, the individual being a member of the culture, acquires his/her own system of values and ideas adopted by this culture. Therefore, every nation or linguo-cultural community has its own national worldview which forms the specific relation to the world, nature, and other people, defines the norms of language behavior in any situation [11]. In this regard, the linguistic worldview acts as an articulated result of spiritual human heritage within a certain culture. The linguistic worldview presents the systematic, integral representation of the outer world in terms of different language means. Therefore, it is certain that worldview and linguistic worldview of the linguo-cultural community are “marked” by the culture of this community and its activity. As rightly pointed out by A. Wierzbicka: “...language initially determines a certain worldview for its informants and every language has its own one” [1, P. 5-6].

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Тихоокеанский государственный университет**КОГНИТИВНЫЙ АТТРАКТОР ТЕКСТОВОГО ПРОСТРАНСТВА СТИЛИСТИЧЕСКОЙ
КОНВЕРГЕНЦИИ****Аннотация**

Статья посвящена исследованию текстового пространства стилистической конвергенции в лингвосинергетическом аспекте. Для понимания фрагментов конвергированного текста важным является выявление не только семантического, но и когнитивного аттрактора. Когнитивный аттрактор является фактором, определяющим креативный потенциал стилистической конвергенции, смысловое развитие текстового пространства, а также взаимодействие стилистических приемов, организующих это пространство. Когнитивные аттракторы отражают когнитивные механизмы, лежащие в основе образования текстового пространства стилистической конвергенции.

Ключевые слова: семантический аттрактор, когнитивный аттрактор, стилистическая конвергенция, лингвосинергетический подход, интерпретация текста.

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This paper reports on the findings of a study of stylistic convergence in lingua-synergetic aspect. The research proves that not only semantic attractor plays the crucial role in understanding the converged fragments of the text. We suggest that cognitive attractors are the factors determining the creative potential of the stylistic convergence and the sense evolution as well as the interrelations between its elements. The inner algorithm of text interpretation in the places of stylistic convergence depends on the revealing cognitive attractors identifying cognitive mechanisms on which stylistic convergence formation is based.

Keywords: semantic attractor, cognitive attractor, stylistic convergence, lingua-synergetic approach, text interpretation.

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Introduction

There is a widely held common view that stylistic convergence is a type of foregrounding determined as a meeting of stylistic devices fulfilling a certain stylistic function [1, P.100]. In the text in the places of stylistic convergence we deal not only with meeting of stylistic devices but with their consolidation, with forming a kind of a mechanism functioning as a whole. Such consolidation makes us think about the basis of their convergence.

In this connection we should quote S. Balli, who stated, that constant usage of the language proves that our thought tirelessly assimilates, associates, compares and contrasts the language elements and no matter how different they can be, they interact, cooperate with each other, being mutually attracted and pushed away and never stay isolated: such continuous game of activity results in formation of an entity, always permanent, always reversible, but real [2, P. 30].

Method

According to the lingua-synergetic paradigm, in self-organization of such conglomeration systems an important role is played by the points of bifurcation (the moments of uncertainty, when the choice of future development of the system occurs) [6, P. 15] (bifurcate –divide into two brunches, etc. [9, P. 80]). Such points of bifurcation in the process of formation of the converged textual space are the moments when verbal elements to embody the author's message are being chosen, when the vector of the semantic development of the converged text is being determined.

Discussion

I. R. Galperin defines stylistic devices as models, patterns of the language which have no concrete content, they are vessels into which new contents are poured [7, P. 27], they are a kind of "containers" for certain contents. The metaphor of a container means an idea of "empty space",

with the help of this conceptual metaphor many complex phenomena can be explained [4, P. 489].

So, the moment of "filling the containers" with a concrete content in the textual places of stylistic convergence can be considered as a point of bifurcation because any form or vessel can contain different substances. "But for every form it is possible to determine an amplitude of content fluctuation. Such content fluctuations contained in a form are named the functions of the form" [7, P. 137-142]. As becomes obvious, we can speak about the fluctuations (fluctuate – be irregular [9, P. 330]) of the contents "imprisoned" in a stylistic device. In the aspect of synergetics the moment when the writer chooses stylistic devices and fulfills them with concrete content to obtain a certain effect is the moment of passing the point of bifurcation. At such moments the role of a creative attractor is crucial, as it determines the structural-semantic relationships between the elements of the stylistic convergence.

Different types of creative attractors are singled out by scholars. One of them is semantic attractor, "the dominant sense of the text fragment which attracts and organizes and structures senses around itself" [6, P. 299-303]. In our opinion, it is necessary to speak about one more type of the attractor in the places of stylistic convergence, that is a cognitive attractor. It is singled out according to certain cognitive mechanisms lying in the basis of the stylistic convergence formation.

It is suggested here to use the term "cognitive attractor of the stylistic convergence" for the sense evolution bar (or pole) which has creative potential and which determines sense development and the interrelations between the elements of the stylistic convergence and which contains the inner algorithm of its interpretation according to the cognitive mechanism on which stylistic convergence depends.

It should be noted, that in this research we deal with both semantic and cognitive attractors. We use the term “semantic attractor” when we speak about a concrete dominant sense of the converged text. Cognitive attractor unlike the semantic one is “emancipated” of that concrete dominant sense of the message. The research of cognitive mechanisms shows that converged textual places can be built on the cognitive mechanisms of contrast or gradation, an expansion or assimilation etc. It follows then that such cognitive attractors as contrasting attractor, gradation attractor, assimilation attractor and others can be singled out.

The following is the example:

Thousands of families are exchanging the business-suit-and-necktie life of formal cities for the open-sport-shirt-and-sandal life of the Coachella Valley, which includes Indio, heart of the date palm [11, P. 168].

In this context phrase epithets *the business-suit-and-necktie life of formal cities* and *the open-sport-shirt-and-sandal life of the Coachella Valley* represent the constituents of the stylistic convergence and they are opposed to each other semantically. The interrelation of two elements takes place under the cognitive attractor “contrast”. The life of people dressed in suits with ties in big cities is opposed to the life of those who live at the seaside, usually dressed in shorts and sandals. The interaction of the elements represented by stylistic devices (phrase epithets) is realized under the influence of the cognitive attractor of contrast. The dominant sense in this converged text is the semantic attractor “*the life of the Coachella Valley differs from the life of formal cities*”.

We deal with the same cognitive attractor in the poetic text “The Price” by Ann Stevenson:

The fear of loneliness, the wish / to be alone; / love grown rank as seeding grass / in every room, / and anger at it, ranging at it, / storming down. // Also that four-walled chrysalis / and impediment, home; / that lamp and hearth, that easy fit / of bed to bone; / those children, too, sharp witness / of all I've done // My dear, the ropes that bind us / are safe to hold; / the walls crush us keep us / from the cold. / I know the price and still I pay it, pay it; // Words, their furtive kiss, / illicit gold [10, P. 83].

The personage of the poem is a woman who tries to combine housework, bringing up children and writing poems. But poetry takes time and privacy which a married woman does not have and she thinks the comfort in her family is a kind of the price she pays for her inability to devote herself to poetry, which is “gold” to her. Her worries are represented by a number of stylistic devices.

The antithesis is used by the poet to reveal her inner conflict: on the one hand, she wants privacy, but on the other hand, she is afraid of being alone: “*The fear of loneliness, the wish / to be alone*”. A metaphor combined with a simile create an image of her affection towards her family (*love*

grown rank as seeding grass). But the phrase *grow rank* has a negative connotation. It is used when the grass grows quickly and becomes weeds. Her love of the nearest is an obstacle to writing poems [8, P. 84]. A comfortable house is like a cocoon (*Also that four-walled chrysalis / and impediment, home*), it doesn't allow her “to spread her wings”. Comfort is opposed to creation work which she seeks. The poems that the woman writes, she gets in exchange of happiness of family life [8, P. 84], they are called *illicit gold* and *furtive kiss* metaphorically.

In this context the textual converged space is built on the principle of contrast. The semantic fractal “the fear of loneliness, the wish to be alone” is represented by the stylistic devices gravitated by the cognitive attractor “contrast / juxtaposition”.

Here is another example from emotive prose: “*Andrew, I just can't let you waste time and energy trying to fight gossip; it's a Hydra-headed monster. Not all the combined armies in the world can stop women from talking*” [12, P. 568].

Gossips are metaphorically called *a Hydra-headed monster* (*monster – abnormally misshapen animal or plant; person or thing of extraordinary size, shape or qualities* [9, P. 547]). The metaphor objectifies the sense “*being of extraordinary size or quality*”. The textual space of stylistic convergence is filled with other stylistic devices under the influence of the cognitive attractor of supplement (to supplement – make an addition or additions [9, P. 868]). The metaphor *a Hydra-headed monster* “has prepared place” for other constituents of the stylistic convergence, representing the same sense “gossips are a monster”. The metaphorical epithet *Hydra-headed (monster)* (*Hydra – (Gr. Myth) great sea serpent with many heads that grew again if cut off* [9, P. 418]) represents the idea of *impossibility to fight that monster*, which is supported by the hyperbole *Not all the combined armies in the world can stop women from talking*. The formation of the textual space of stylistic convergence in the context can be compared with a competition of stylistic devices to objectify the concept “gossiping” under the influence of the cognitive attractor of supplement.

Conclusion

So far, we have dwelt with a cognitive attractor of a stylistic convergence as a sense bar / pole determining “behavior models” of stylistic devices as its constituents on the basis of the cognitive mechanisms of contrast and supplement. Unlike the semantic attractor the cognitive one is free from a concrete thought. The importance of revealing the cognitive attractor in the process of text interpretation is proved by the words of researchers according to which “sense development in its different moduses is regarded as more perfect sense understanding” [3, P. 6].

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ПРИРОДА ВОСПОМИНАНИЙ В «ДНЕВНИКЕ РАЗМЫШЛЕНИЙ» ДЖАКОМО ЛЕОПАРДИ

Аннотация

Статья посвящена «Дневнику размышлений» Джакомо Леопарди (1798-1837). Это произведение автор писал на протяжении многих лет, и оно является результатом размышлений о природе вещей. «Дневник размышлений» по форме соединяет в себе дневниковую форму и жанр литературного фрагмента. Статья концентрируется на природе воспоминаний в данном произведении. Роль памяти и воспоминаний здесь важна, поскольку именно через воспоминания автор коммуницирует с самим собой. Линейность времени здесь не важна, и природа воспоминаний у Леопарди все больше походит на «непроизвольные воспоминания» в романах Марселя Пруста.

Ключевые слова: Леопарди, память, дневник, фрагмент.

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ON MEMORIES IN THE ZIBALDONE BY GIACOMO LEOPARDI

Abstract

The article is devoted to the *Zibaldone* by Giacomo Leopardi (1798–1837). The author wrote this work for many years, and it represents his reflections about the nature of things. The article concentrates on the nature of memory and reminiscence. The role of memory and reminiscence is very significant as through reminiscences the author communicates with himself. The linearity of time isn't important here, and the nature of memory by Leopardi resembles “involuntary memories” in the novels by M. Proust.

Keywords: Leopardi, reminiscence, *Zibaldone*, fragment.

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Introduction

The *Zibaldone* (1817-1832) by Giacomo Leopardi (1798-1837) is a text consisting of several thousand pages. Leopardi wrote this diary for many years, and during the different periods of his life the work on the *Zibaldone* was intensified or stopped. The *Zibaldone* is a result of long reflections about the nature of things, about abstract matters and concrete events, about the author's personal experiences and experience of all mankind. The *Zibaldone* was published for the first time at the end of the 19th century (from 1898 to 1900).

In Leopardi's works researchers see lines which connected him with *Enlightenment philosophy*, German idealism and Romanticism. For a long time Leopardi was deeply immersed in work on antique treatises so his knowledge of works of antiquity was very extensive. Having received a Catholic education, he wanted to dissociate himself from everything connected with religion, and sought rationalism. On the other hand, in the poetry and philosophical prose by Leopardi we can easily find the conflict between unusual sensitivity and rationality, methodicalness of reflections, thirst for asceticism and mysticism. At the same time, in pages of the *Zibaldone* the author addresses future generations pointing out benefits and shortcomings of habitual methods of knowledge.

Discussion

Leopardi considers himself a transcendent observer of reality but quickly loses that habit of excluding himself from the world that he studies: “And from these observations we learn that the philosopher is not a philosopher in his life and actions if he does not look at himself and his behavior as if they were those of another, if he does not observe them from above as he does those of another, if, in short, he does not rid himself of the natural habit of excluding himself and his behavior from what he has learned in general about men and

their behavior in the world”. [7, P. 837] The poet and philosopher Leopardi turns an individual experience into the predictable theorem and pessimistically watches how the thought destroys the possibility of natural life. [10, P. 10] Real life, in his opinion, consists in possession of illusions and hope: “Thus all human pleasure consists in the hope and expectation of the best”. [7, P. 1062] Leopardi's reflections find terminological parallels with the principle of hope (Das Prinzip Hoffnung, 1954-1960) described by Ernst Bloch (1885-1977) in the 20th century. The German philosopher states that hope doesn't pass away, it only gives way to new images. [2]

From the Age of Enlightenment Leopardi inherited instruments of reason [4, P. 52] — love for comparisons, analogies, classifications and generalization. [3, P. xxxvii] And watching himself, Leopardi comes to a conclusion that each person can see, through his own life, that general laws of nature do work: “Man is stupefied to see in his own case that the general rule is shown to be true”. [7, P. 2071]

The *Zibaldone* expands because of the persistence with which Leopardi systematizes intimate experiences, memories of things seen or heard. [3, P. xxxvii] According to Leopardi, experience is first of all a supervision over the personality (over himself), over all impressions and passions. From the results of this supervision he creates not so much a philosophical system as an attention to each individual psychological reality. [9]

The fragmentary form of the *Zibaldone* has no alternative. This form allows one to present how strongly human consciousness depends on the passage of time. Speaking about category of time by Leopardi, it is possible to draw parallels between real and existential time. In the *Zibaldone* these types of time are marked by seasons, repetition of public and personal rituals. [3, P. xxxviii] All of that fills life with sense, allowing human experience to

crystalize. In contrast, Leopardi doesn't register the facts and events of his everyday life. Rather, he concentrates on the sphere of feelings and mental conditions.

It is possible to define the *Zibaldone* as recording of personal reflections of the outside world and internal experiences of the individual. Leopardi writes that research such as this is always difficult inasmuch as it is hard to trace the birth of a thought, its development and type of this development.

Leopardi treated modern European civilization critically because it gradually removed mankind from humbly following the laws of nature. [8, P. 123] He writes in the *Zibaldone*: "Civilization has introduced refined labors, etc., that consume and exhaust and extinguish human faculties such as memory, sight, strength in general, etc., labors that were not required by nature. And it has taken away those labors which conserve and improve the faculties, such as agriculture, hunting, etc., and primitive life, which were willed by nature and necessary for such a life". [7, P. 112]

The huge volume of the *Zibaldone* allows Leopardi to fully express the thoughts and experiences, almost recovering them. At the same time reflections are a translation of internal life of soul into words on paper. Leopardi writes that they are gradually transformed into impressions of temporary conditions of the personality which the same personality will understand in the future differently (i.e. not as itself), and over time it won't recognize itself in them at all.

For Leopardi continuity of time isn't self-evident any more. This feeling becomes later apparent in novels by Proust so in the *Zibaldone* we can see the beginning of the theory of involuntary memory. Leopardi claims that "good memory and discernment and attention" are required to restore the broken threads of the personality that should be rediscovered again and again. [7, P. 801]

Results

The reminiscence, in essence, becomes interpretation, and each represented reminiscence – a reinterpretation. In this sense, memory is similar to art. Memory is the instrument allowing the restoration of not only the personal but also cultural past. Thus, memory is transferred from personal to cultural and historical category. Memory is most of all operated by teachers who help to create a worldview of a child. Leopardi writes: "Likewise, one can say that all habituations, and hence all conceptions, and all human faculties, are simply imitation. Memory is but an imitation of past sensation, and subsequent remembrances are imitations of past remembrances. Memory (that is, in short, intellect) is like an imitation of itself". [7, P. 776]

Leopardi analyzes memory as a tool given to the individual by his mind. In childhood everyone only learns to use this tool, and, therefore, significant events from the childhood are kept in mind. On the other hand, any event repeated many times cannot be remembered at all: "no one remembers events from infancy, however much the impressions from that time may be most intense of all and however many times a given impression may have been repeated in the child in infancy, more often indeed than is necessary for any impression or notion to persist in the memory of the full-grown man". [7, P. 599]

The *Zibaldone* represents the collection of memories and reflections, reactions to external and internal events. And Leopardi repeatedly comes back to some subjects, each time enduring them anew and making a new entry. This manner of analyzing has something in common with how Walter Benjamin describes memory: "Language has unmistakably made plain that memory is not an instrument for exploring the past, but rather a medium". [1, P. 22]

The memories become the narration and give to the individual a chance to investigate himself and his inner world. The narration demands connectedness and logic so memory gains these properties, becoming memory-narration.

Conclusion

In the *Zibaldone* Leopardi describes his book the *Canzoni* (1820-1823) as evidence of such return to memories. The narrator himself lives not in memories but in the process of reminiscence that restores the dead text to life. In this sense, it is possible to state that the *Zibaldone* is completely personal, even intimate text, and it has only one reader (the author). The *Zibaldone* would have remained forgotten. And, if it weren't for a coincidence, it would have been so. It was published in the epoch when rendering of memories became the creative method based, for example, in novels by M. Proust, on impressions remaining in the mind and capable of restoring the past. [6, P. 67] The new epoch opened with the avant-gardes and modernism. Modernism was a generic cultural tendency, which, taking note of the crisis of positivism, was inspired by the epistemological break represented at the end of the nineteenth and early twentieth centuries by Nietzsche, Bergson and Freud. And the *Zibaldone* belonged to this time and to this break as in this text we can observe a mental process created almost in the spirit of the aesthetics of the twentieth-century. The conscience of a radical separation from the past, according to Jauss, marks the full establishment of the modern. [5, P. 11]

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Practical knowledge of languages (UDC 81`24)

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ВКЛАД КУЛЬТУРНО-ИСТОРИЧЕСКОЙ ТЕОРИИ В ПРОБЛЕМУ УЧЕБНОГО ДИАЛОГА НА
ЗАНЯТИЯХ ПРИ ИЗУЧЕНИИ ИНОСТРАННОГО ЯЗЫКА

Аннотация

В статье затрагивается концепция непрерывности воспитательного процесса с учетом взглядов Л.С.Выготского на процесс познания, который считает, что сотрудничество со старшим по возрасту или более опытным приводит к развитию саморегуляции, а именно способности к само-стоятельному решению проблем. Внимание обращается на тот факт, что изучение языка с использованием культурно-исторической теории и ее принципов в качестве основы позволяет создать на занятиях такое «участие» при котором зона ближайшего развития студента ясно определяется с помощью таких методов как «ролевая игра» и «неподготовленный диалог». Подчеркивается необходимость разработки учебника с использованием вышеперечисленных принципов.

Ключевые слова: познавательная деятельность, изучения иностранного языка, внутренняя мотивация, социокультурный аспект.

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THE CONTRIBUTION OF SOCIOCULTURAL THEORY TO THE PROBLEM OF INSTRUCTIONAL
INTERACTIONS IN THE SECOND LANGUAGE CLASSROOM

Abstract

The article deals with the concept of a continuum of regulation being also important to understanding Vygotsky's view of cognitive development which clearly suggests that communicative collaboration with adults or more skilled peers contributes to the development of self-regulation, that is, the capacity for independent problem solving and self-directed activity. Attention is drawn to the fact that in the language classroom, using sociocultural theory and its tenets as a framework, we would see a highly interactive classroom, where the students' zone of proximal development is identified through strategies such as portfolios, and dialogue journals. Necessity of compiling a textbook based on the above-mentioned principles is stressed.

Keywords: cognitive activity, foreign language learning, internal motivation, sociocultural domain.

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Introduction

Mastering a new language cannot change a person's thinking due to the universal character of thinking laws, but a person's consciousness can be changed. Information receiving is the cognition process (impossible without thinking) which is true to another language studying as well. Learning a foreign language at any level is a complicated process that directly affects a subject's consciousness. The problem of the relationship between meaning and content has a direct bearing on the field of a foreign language teaching and learning. Meaning is defined as a system quality, acquired by a word content under the condition of the context-forming unity. The meaning is primary, and it is the thing interiorized by the subject consciousness. Culture plays the role of values and life meanings curator. The system-forming factor in this case is the social community activity as a collective subject. In case of one-language speakers, communicating the meaning-making context will be determined by their affiliation to a particular linguistic culture. The thing that appears as a meaning for one-language speakers and is understood automatically due to the same sociocultural context should be revealed as a content to a foreign language learner. This theme is under the investigation of different psychologists [6]. They present a foreign language learning as the struggle of a socially constituted and situated human being for participating in the symbolically mediated life world of another culture. Grammatical, lexical, and phonological forms acquisition plays an important but insufficient role. According to historical and social constructionist theories,

thinking with words unravels, any language as the principal mediation means, and that is why human learning and development are inseparably linked with social relations [8]. However, an ability successful formation of requires appropriate activity, therefore, training should be accompanied by active practice in speech activity in the language of study. Relating human mental operating to the cultural, institutional, and historical settings by means of actual all-group practice in the classroom is being provided with the textbook [3]. The thing is that though dialogue activities are external to the students, they participate in at the lesson. As a result, it brings to transforming such cognitive instruments as attention, voluntary memory, or reasoning into mental activities [1, P. 445-447]. This internalization process in classroom interaction brings to self-possession mediated by semiotic tools. In this case, a foreign language is a semiotic tool that helps to accomplish communication activities playing the role of cognitive activity and its product.

Method

A teacher's task is to help a learner to enter a new semantic world into his individual context. The achievement of this aim is very complicated if you take into account basic theories of language development [2]. A meaningful character of a foreign language studying needs exposing to the internal laws of a foreign language, and the content world of it in comparison with the corresponding laws of a native language, which should become the matter of reflection. It follows that a foreign language must be acquired not through simple mechanical repetition of single words, word

combinations, patterns, sentences, set-phrases or whole texts, but by training students in speech activity with a preliminary awareness of certain language features. The aim of the article is to present the reader with some necessary information on the sociocultural theory that seems to be the only way of organizing the instructional interaction in class. A lot of preliminary knowledge for investigation have been received by means of five basic theories of a foreign language learning [11, P. 10-14]. The following four themes, studied in full detail, turned out to be of great importance to formulating an approach to the solution of the task in hand: 1) language, cognition, and communities; 2) language-based theories of learning and semiotic mediation; 3) private speech; 4) activity theory. In English Foreign Language (EFL) classes, the students' interactions provided the author with the opportunity of analysing their discourse formation [9]. Such learning instruments as a role-play task, a communicative interview task, and a translation task were obligatory activity elements compiling every lesson schedule. In the role-play task, the learners are guided to use the necessary language structures in real circumstances. They are not just repeating the same phrase for many times. The translation task involves no relationship to the real world but its assessment is measured by the grammatical correctness. The communicative interview task is based on the lesson wordlist. As a result, the structures and the vocabulary used in the translation task are revised in the following communicative interview task.

Discussion

The references to the classes are empiric but not experiential. According to N.F. Talyzina's point of view, the content of the foreign language material should become clear to the subject, i.e. he/she must understand the role and place of this material in the language system as a structural element of the foreign language world picture [2]. The subject must know exactly why he/she needs a particular language unit and what value it expresses being used in a particular speech context. Under the existing methods of foreign languages teaching, only a few of the most gifted intuitively reach the foreign language content in the end. Every student should take an active part in the process of discursive interactions and instructional dialogues. The Textbook is helpful in showing the sociocultural theory necessity for providing the skeleton of better understanding the language classroom facilities, including the discursive interactions [3]. Since the specific character of the language world reflection is most clearly and systematically supported in this language grammar, the grammatical complex of structural and functional units representing grammatical categories as the unity of their forms and meanings should be the key point of the teaching process. The above-mentioned theoretical provisions required a review of a foreign language teaching (in our case it is English). Different presentation of linguistic material is reflected in the textbook written by the author. Another novelty is to understand the contribution of classroom interaction to second language development in the zone of proximal development. Collaboration helps to accomplish what is initially difficult to do without assistance. Social interaction helps a foreign language vocabulary, grammatical and communicative structures appear on two psychologically real planes, the interpsychological or "between people" plane first, and then on the intrapsychological, or mental plane, which are dynamically interrelated and linked by language. Determining a student's zone of proximal development is of great assistance in understanding engagement between a learner and a teacher,

and discovering the limits of the learner's accomplishments achieved without help and with assistance. J. Smith examined direct instruction in full detail during a grammar lesson. Thus, problem-solving tasks are accompanied with constructing a meaning and a content in L1 or L2. This study contributes significantly to understanding the intersubjective nature of teaching in the process of the problem-solving talk.

Results

Experimental training was conducted for a few years in groups of students on the specialty of "Sociocultural Service and Tourism". The following criteria were considered as efficiency ones: correctness of translation, correctness of oral speech in English, and the language rule understanding. [4]. The only opportunity of following the received results is to provoke private and social speech in a study dialog. Under these conditions, it is made public for a teacher, group-mates and a speaker him/herself. Attempts were made to avoid incomprehensible utterances, which prevent from shared understanding and problem-solving [6].

Some scientists put forward a new term Instructional Conversation as a mediation tool in their works (D. Wood, J. S. Bruner, and G. Ross). At the helm of the whole idea Vygotsky's assertion of learning, development, and human action origins. The thing is that their coming back to conversation and the semiotic mediation provide the novice [10]. Vygotsky's theoretical justification of Instructional Conversations considers two urgent aspects of language and learning. First of all any language serves as psychological tools of intercourse and common understanding of cultural meanings (the interpsychological plane). Secondly, this instrumental method affects the process of learning and cognitive development (the intrapsychological plane) [8]. The main task any highly skilled ESL teacher faces is to make a conversational classroom episode with all this going on taking into account attention to coherence and fresh information, distributed turn taking, ingenuousness and unpredictability. These episodes of free talk can be regarded instructional on the strength of shaping the discussion toward a curricular goal providing the students with background knowledge [2]. Direct instruction or modelling are used to promote more complex language expressions, at the same time, questions help students to expand, elaborate or restate their statements and replies. Instructional conversations are the way of socializing into language learning on the part of the students in rich contexts in order to help students with facilitating language growth and development [7, P. 52-56]. The current models of input, output, and interaction prevent students from realising the possibilities of using a language outside the classroom, but a wide introduction of communicative and cognitive talks provide the possibility of making it a reality. The convergence of thinking with culturally created mediation artefacts, above all those which are linguistically organized (for example, conversations, metaphors, narratives, poetry, writing, etc.) occurs in the process of internalization, or the reconstruction on the inner, psychological, plane, of socially mediated external forms of goal-directed activity. The data received in a PhD scientific study by the author apparently demonstrate the urgent need of instructional conversations in elementary and intermediate foreign language classes. Unfortunately, they emerge from time to time and the purpose of the article is to point out the basic circumstances, such as management talk and extension activities. [10].

Conclusion

Teaching must become much more flexible than it currently is. It must break from the notion of ready-made

lessons that are rigidly adhered to in favour of improvisation. This does not mean an 'anything goes' approach. There is no doubt that the effective second language learning depends upon a variety of factors, including teacher's experience, the goals of the participants, the developmental level of the learners, and the nature of the task. The final aspect was worked over by the textbook's author. The productivity of learner interaction is necessarily determined by the tasks themselves. Instructional conversations being the mostly wide-known Vygotsky's instrumental method help learners to understand a foreign language as a psychological tool to communicate and realize cultural meanings on the one part and to be instrumental to cognitive development on the other one. That is to say, a conversational classroom episode can also be instructional due to a curricular goal, background knowledge building, direct instruction and promoting language that is more complex. Compiling such a textbook gives every student the opportunity to receive help that is

responsive to interlocutor bids. It can be considered an instrument including many tasks to provide the collaborative interaction of language learners. Language practice with the ready-made study texts associated with foreign language classrooms was minimized [5]. Instructional conversations being brought to the forefront let the students practice in management talk and extension activities. The accomplished results witness to the teacher having a talk with the learners on a role of a co-participant in the direct interaction [4, P. 264-265]. All necessary EFL material and teaching techniques for conducting the pattern are available in the Textbook. An outline of the forthcoming studies includes responding to comments of one student and possessing questions of another on the part of a teacher. Self-selected turns are not neglected. Further investigation of EFL methodology is needed. Such studies are likely to help in understanding the second language acquisition.

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