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**ИСПОЛЬЗОВАНИЕ ИНФОРМАЦИОННО-КОММУНИКАЦИОННЫХ ТЕХНОЛОГИЙ В СОВРЕМЕННОЙ  
ОБРАЗОВАТЕЛЬНОЙ СРЕДЕ**

Научная статья

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**Аннотация**

Статья посвящена вопросу использования современных информационных технологий в обучении иностранным языкам. Также в статье раскрывается суть понятия «информационно-коммуникационные технологии», описаны виды обучающих интернет-ресурсов. Средства ИКТ подразделяются на аппаратные и программные, они эффективно применяются в современной образовательной среде. Предполагаемые результаты дальнейшего исследования, направленного на проверку эффективности Веб-квеста в улучшении языковой компетенции учащихся, представлены в статье.

**Ключевые слова:** образовательная среда, компьютеризация, информационные образовательные технологии, телекоммуникация, информационные и коммуникационные технологии, хотлист, трежа хант, сабджект сэмпла, мультимедиа скрэпбук, Веб-квест, аппаратные и программные средства ИКТ.

**THE USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES IN THE MODERN EDUCATIONAL  
ENVIRONMENT**

Research article

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**Abstract**

The article is devoted to the question of use of modern informational technologies in teaching foreign languages. The essence of the notion “information and communication technologies” is also revealed, kinds of learning Internet-resources are described. ICT-means are classified into hardware and software. They are efficiently applied in the contemporary educational environment. The prospective results of the further research directed at the testing of the efficiency of Web Quest in improvement of students’ language competence are presented in the article.

**Keywords:** educational environment, computerization, informational educational technologies, telecommunication, information and communication technologies, hotlist, treasure hunt, subject sampler, multimedia scrapbook, web quest, hardware and software ICT-means.

**Introduction**

Life in the twenty-first century changes rapidly. Modern world sets up new rules and standards which, consequently, reflect upon the sphere of education. Nowadays, raising and teaching a person capable of living in constantly changing, highly technological world has become one of the most important directions of modern education. As a result of computerization of the system of Russian education, the priority project «Современная цифровая образовательная среда в Российской Федерации» (ЦИОС) (Modern digital educational environment in the Russian Federation) (MDEE) has been approved.

The aim of the project (ЦИОС/ MDEE) is to provide incessant teaching of all categories of citizens during their life period in any place, and in any time according to their individual plan [2], [4]. All these reforms give an impulse to emergence and evolution of recent methods and pedagogical technologies.

**Method**

Selecting and analyzing the material for the article, we studied a number of theoretical sources on the question of information and communication technologies used in modern education. We analyzed definitions of the word combination “informational educational technologies” to specify its meaning, studied and compared different opinions of modern scientists working on this problem to form our own understanding of the topic we are working at.

**Discussion**

Under pedagogical (educational) technology, G. K. Selevko understands “the system of functioning of all components of pedagogical process, built on the scientific basis, programmed in time and space, and leading to the established results” [5]. According to G. K. Selevko’s opinion, informational educational technologies comprise all technologies applied in the sphere of education which use special technical informational tools (computer, audio, and video, movies) in order to achieve pedagogical aims. If, together with it, telecommunication is used, the term “information and communication technologies” (ICT) appears [5].

There are several definitions of the term telecommunication. E.S. Polat, for instance, defines this notion in such a way:

In the international practice, under the term of “telecommunication”, the transmission of arbitrary information to a distance by means of technical devices, h. e. telephone, radio, telegraph, television etc., is understood.

In school practice, speaking of telecommunications, we often mean transference, reception, processing, and storage of information by means of computer, or on special high performance communication lines, or on traditional telephone lines with

the help of a modem, or with the help of satellite connection. All mentioned above is united under the term of computer telecommunication [3, P.147].

ICT have their own means. Under ICT-means, I.V. Robert understands "hardware and software tools and devices, functioning on the base of microprocessor-based computing equipment as well as modern means and systems of information exchange, providing operations on gathering, production, accumulation, keeping, processing, and transmission of information" [4, P.10]. ICT-means are classified into hardware and software.

Hardware ICT-means are: computer, printer, projector, telecommunications unit, input devices for text information and for screen objects manipulations (keyboard and mouse), devices for recording (input) of visual and audible information, computer-controlled devices, in-classroom and in-school network, audio-video means [6].

Among software ICT-means, can be named the next ones: means of general purpose and those connected with the hardware ones (drivers and so on), sources of information – organized information files, virtual constructors, training apparatus, kinds of test environment, comprehensive training packages (electronic textbooks), management information systems [6].

So, under ICT in the sphere of education we understand all the technologies applied in the educational environment, which use devices, mechanisms, methods and algorithms of transference, reception, processing, keeping and use of information for achievement of definite pedagogical aims.

Contemporary education requires from a teacher to be competent in the sphere of ICT, and be able to apply and introduce these means correctly in the process of teaching. For such correct introduction, there were some methods of different aspects of foreign language teaching, teaching of various kinds of speech activity and culture by means of definite internet-technology developed. During the experiment held by specialists, the efficiency of using the new methods in the process of teaching has been proved. Most scientists agree that applying of learning Internet-resources in foreign languages studying is effective methods of teaching, especially when we intend to widen the pupils' horizons in the sphere of intercultural competence and country study, to train reading and writing skills.

Making a search for necessary information in the Internet, pupils can get even more information than from textbooks and teaching materials. Simultaneously, reading and listening can be actively practiced. Moreover, the use of different linguistic resources allows children to study language more deeply, to increase their vocabulary, to develop their communicative skills. Besides, in the Internet, there is an opportunity to study the authentic texts, that is an integral part of learning a foreign language. But here students can face a serious problem; among the vast variety of sites, existing in the Internet, there are numerous ones with unreliable information. Which of them can be trusted? Certainly, pupils are not experienced enough to decide which sources are credible and which are not. Here, the teacher should come to rescue and suggest reliable educational resources. There are five kinds of learning Internet-resources recommended in English literature: hotlist, treasure hunt, subject sampler, multimedia scrapbook, and web quest [9, P.102].

"Hotlist" is a list of necessary for the pupil text Internet-resources on studied subject or topic, selected by the teacher [10], [6, P.102].

"Multimedia scrapbook" is a selected in accordance with the studied topic list of not only text multimedia resources, but, unlikely to hotlist, also with photos, audio files, video clips, graphic information [6, P.103].

"Treasure hunt" contains both above mentioned Internet resources. Except references, questions on the content of the site for directing search activity of a student by the teacher are added [6, P.103-104].

"Subject sampler" contains all three above mentioned resources, but, unlikely these resources, this kind of Internet resource is directed at the discussion of socially acute and hot topics. Students are supposed not only study new for them information, but also express their own, fortified by arguments, opinion on the question discussed [6, P.104].

Educative "web quest" is considered to be the most difficult type of educational Internet-resources. Web Quest is a script of guiding project activity of pupils on any theme with the help of the Internet resources. Web Quest can be designed to 2-3 lessons or to the whole academic year, depending on its educative aims. This Internet resource comprises four resources mentioned above.

The essence of the activity is: pupils in the class are divided into small groups; each group covers one of the aspects of the topic studied by the class at the present moment. The pupils look for the required information on definite sites, selected by the teacher. Then they unite all the information found with that, found by other members of the working group. Finally, they present their work to the teacher or the whole class in one of the chosen by them, together with the teacher, forms. Web Quest performance suggests preliminary preparation for it, when all pupils in the class get acquainted with the general information on the studied topic. After that, the teacher together with the pupils distributes the topics among the mini-groups. The more mini-groups, the more aspects of the studied topic can be covered [1], [6, P.104-105].

## Results

In our teaching practice we decided to hold an experiment to make sure all methods mentioned above are really effective. The object of our research is using of ICT in teaching pupils of the tenth form a foreign language. The subject of the research is information and communication technologies as means of teaching pupils English language.

In accordance with the experiment we plan to select two groups of pupils "control team" and "experiment team". The "control" group pupils are supposed to complete the project task, presented in the educating materials «English», Afanasyeva O.V., Mikheeva I.V. for the 10th year, the topic chosen is «Famous British artists». The "experiment" group pupils are going to do the web quest as a project on the same theme.

The prospective results of the research are supposed to include:

Creation of the educative product of the author of the experiment's pedagogical activity Web Quest «Famous British artists»;

Improving the quality of the pupils' training;

Increasing the motivation of pupils to study;

Developing of critical thinking;

Acquisition independent activity skills by students;

Creating conditions for personal fulfillment of pupils in extracurricular activities, developing of communicative universal learning activities (ULA);

Increasing the cognitive interest to the subject;

Facilitating formation of the ICT competence.

After the task completion by both groups we plan to compare and analyze the findings. The analysis of the results of the research is supposed to include the assessment of the degree of universal learning activities forming at the lesson, distinguishing the difference between the general aim of the lesson and the results of the lesson, finding the reasons of the gap, conclusion and self-assessment [9]. The results of the prospective experiment we plan to highlight and present in the further articles.

### Conclusion

Appearing forms and modern methods of teaching involving ICT tend to be introduced in contemporary education. Certainly, they meet the requirements of the modern education standards, and scientists are quite optimistic about the progress of new technologies, which facilitate the process of getting necessary information, making the process of studying more effective and interesting. However, we should not get into extremes concerning computerizing of the whole process of studying. We should not forget that the negative side of the computerization also exists, so the detrimental influence on the health of pupils, addiction of the young to the virtual world of Internet have not been studied properly yet.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.17.1.7>**БИОЛОГИЧЕСКИ ЛОКАЛИЗИРОВАННОЕ СЛИЯНИЕ ЗАКЛЮЧИТЕЛЬНЫХ ТЕМ В ПРЕДЛОЖЕНИЯХ НА ДИАЛЕКТЕ ПРОВИНЦИИ ШАНЬДУН**

Научная статья

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**Аннотация**

Элементы инверсии в конце так называемых инвертированных предложений на диалекте провинции Шаньдун фактически являются заключительными темами предложений, поскольку в них присутствуют функции [+ПРО] и [+ОПРЕДЕЛЕННЫЙ], как и в канонических темах. Заключительные темы таких предложений с функциями [+ПРО] и [+ОПРЕДЕЛЕННЫЙ] перемещаются в соответствии с Принципом притяжения функции Wh- [D. S. Ma] в направлении уточнителя Фразы темы для проверки главного элемента с помощью [+ПРО] и [+ОПРЕДЕЛЕННЫЙ] функции главной Темы<sup>0</sup> в конце предложения, поскольку китайский язык является финальным языком с главной темой типа С. Внутреннее слияние заключительных тем в предложениях на диалекте провинции Шаньдун локализовано в согласованном кольце в центре Брока и области Вернике, соединенных нейронными проводящими путями через дорсальные и вентральные пути, так как перемещение тем вызвано как синтаксическими, так и семантическими требованиями.

**Ключевые слова:** слияние, естественный, тема, диалект.

**BIOLOGICALLY LOCALIZED MERGE OF SENTENCE FINAL TOPICS IN SHANDONG DIALECT**

Research article

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**Abstract**

The inverted elements at end of the so-called inverted sentences in Shandong dialect are actually sentence final topics as they share the [+ABOUT] and [+DEFINITE] features of the canonical topics. These sentence final topics carrying with themselves the [+ABOUT] and [+DEFINITE] features are moved according to the Wh-feature Attraction Principle (D. S. Ma) to the specifier of Topic Phrase to check the strong head the [+ABOUT] and [+DEFINITE] features of the head Topic<sup>0</sup> at the end of the sentence as Chinese is a head C final language. The internal merge of the sentence final topics in Shandong Dialect is localized in the concerted ring of the Broca's area and the Wernicke's area connected by the fiber tracts via the dorsal pathways and ventral pathways, as movement of topics is triggered by both syntactic and semantic requirements.

**Keywords:** merge, biological, topic, dialect.

**Introduction**

The present research article deals with a very popular sentence pattern used in Shandong Dialect which is traditionally called the inverted sentence. Such inverted sentences are formed by the inversion of the subject and the displacement of the subject at the end of the sentences. That is perhaps why it is termed inverted sentences.

However at a closer look at these sentences, more elements except for the subjects can be found to be inverted at the end of the sentences, such as the objects, the adjuncts of the sentences or even some sentences. It is not appropriate to call these sentences inverted sentences, instead as these elements raised at the end of sentences all carry the [+ABOUT] and [+DEFINITE] features of topics, so it is more reasonable to call them sentence final topics.

The sentence final topics in Shandong Dialect are moved from their original position to the end of the sentence where the specifier of the Topic Phrase is located. The movement of these elements is triggered by the need of feature checking requirement of the strong features of the head topic. According to the Wh-feature Attraction Principle [D. S. Ma], the strong features of the head topic attract the [+ABOUT] and [+DEFINITE] features of these elements to move to the spec of Topic Phrase to check off the [+ABOUT] and [+DEFINITE] features of the head topic. As the [+ABOUT] and [+DEFINITE] features of the head topic are strong in Chinese, as Chinese is a typical topic prominent language, the whole elements pied-pipe with the [+ABOUT] and [+DEFINITE] features and move together with the [+ABOUT] and [+DEFINITE] features of these elements to the spec of Topic Phrase. Displacement of the sentence final topics is also called internal merge in narrow syntax. Internal merge of the sentence final topics is localized in the concerted ring of the Broca's area and the Wernicke's area connected by the fiber tracts via the the dorsal pathways and ventral pathways as movement of topics is triggered by both syntactic and semantic requirements.

**Method**

The data of the present research article are randomly taken from the popular search for inverted sentences in Shandong Dialect on the internet via Baidu. The selected sentences are further analyzed, and according to the [+ABOUT] and [+DEFINITE] features of these elements, by deduction, these sentences are not proper to be called inverted sentences. Instead they are sentence final topic sentence structures.

A qualitative analysis of these data based on the Wh-feature Attraction Hypothesis [D. S. Ma] is made. Under the framework of Minimalism, the moved topics to the end of the sentence are triggered by the need of feature checking. As the head topic carries strong head features of [+ABOUT] and [+DEFINITE], the [+ABOUT] and [+DEFINITE] features carried

by the elements, pied-piped by the elements themselves in the sentences, must be attracted and moved together to the end of the sentences at the spec position of the Topic Phrase.

As it has been found that the syntactic operation of merge is localized in Brodmann Area 44 [8], displacement of the sentence final topics are also called internal merge of topics, therefore internal merge is also localized in BA 44. Topic movement to the end of the sentence is also triggered by both syntactic and semantic requirements. The moved topic takes a wide scope over the whole sentence in a prominent position at the end of the sentence. Thus the internal merge of the topic involves displacement at syntax semantics interface. It can be concluded that the movement of the sentence final topics in Shandong Dialect is localized in the concerted ring formed by the fiber tracts connecting the Broca's area and the Wernicke's area via the dorsal pathways and ventral pathways.

### Discussion

Recently, an inverted sentence structure is well spread in the internet by the audiences. Such inverted sentence structure is very popular in Shandong Dialect of Mandarin Chinese. It is so called because the subject of the sentence is usually retarded to the end of the sentence, usually spoken with a pause in between. The examples randomly selected on the internet search on Baidu can be given in below.

- (1) dou bu zheyang shuohua a, women!  
All not so speak Part. we  
"All of us don't speak in this way!"
- (2) na you zheyang shuohua de, shandongren?  
Where have so speak Part. Shdongnese  
"Where do the Shdongnese speak in this way?"
- (3) dou bu hao hao shangke a, nimen!  
All not well attend-class Part. you  
"You all don't behave well in the class!"
- (4) gan sha ne, nimen!  
Do what Part. you  
"What are you doing?"
- (5) liu ge yan ba, gemen!  
Leave Cl. words Part. brother  
"Brother, please leave a message!"
- (6) ni hen you gexing a, zhewei pengyou!  
You very have individuality Part. this friend  
"You have individuality, this friend!"
- (7) za zheme neng ne, zhe haizi!  
Why so able Part. this baby  
"What a capable baby!"
- (8) lihaili, wode ge!  
Awesome Part. my brother  
"You are awesome!"
- (9) zenme zhi a, didi?  
How do Part. younger brother  
"What to do, younger brother?"
- (10) bie zai na daogushi, nimen ha!  
Don't in there make trouble you Part.  
"Don't make trouble there, you!"

If the above sentences may be called inverted sentences as the subjects are postponed at the end of the sentence, in the following sentences the subjects of the sentences remain in situ while the objects of the sentences or the adjuncts of the sentences can also be postponed to the end of the sentences.

- (11) shei xihan jian a, nimen! (object)  
Who like see Part. you  
"Who likes to see you!"
- (12) wo mei gandao yali a, zhezhongshi! (object)  
I not feel pressure Part. this thing  
"I haven't felt the pressure of this!"
- (13) qianwan bie he ta jiaowang, zhezhognren! (object)  
Be sure not with he contact such a man  
"Be sure not to contact with him, such a man!"
- (14) bie chi le, zhezhongcai! (object)  
Not eat Part. such a vegetable  
"Don't eat such a vegetable anymore!"
- (15) shei qu a, na difang! (object)  
Who go Part. that place  
"Who goes to such a place!"
- (16) taiyang hao a, jintian! (adjunct)  
Sun nice Part. today  
"The sun is nice today!"
- (17) wo gai bu liao, xianzai. (adjunct)



I change not Part. now

"I can't change it now!"

(18) shuo de jingran shi zhege a, yuanlai! (adjunct)

Speak of unexpectedly is this Part. originally

"What you speak of is this, so that it is!"

(19) wo yizhi dou zheme zuo, zheme duonian! (adjunct)

I always all so do these years

"I have always do it for so many years!"

(20) nimen dou qu le, shangge libai! (adjunct)

You all go Part. last week

"You all went there, last week!"

From the examples in (11-20), as the postponed elements are not subjects of the sentences, it can be deduced that such sentence patterns are not what so called inverted sentences. As examples in (1-10) are exactly the same sentence patterns in the dialect we are discussing, it might be induced that the sentences in (1-10) are not inverted sentences either. What kind of sentence patterns are they? Before we can answer this question, let's turn to the following examples for more details.

The postponed elements can also be a VP as shown in (21-22), a sentence IP as in (23-26), as well as a conditional as in (27).

(21) dongsi wo le, chuqu yitang.

Freeze me Part. go out once

"It freezes me as I go out for once."

(22) dui ni hen you bangzhu a, jiangzhen.

For you very have help Part. speak truth

"To speak the truth it is of great help to you!"

(23) zhejian shi bu hao ban, wo juede.

This matter not well do I think

"I think this is not easy to deal with."

(24) chuncui xiashuo ma, zhe bu shi.

Purely nonsense talk Part. this not is.

"Isn't it purely nonsense talk?"

(25) zhezhong nvren, shei yao a?

Such woman who want Part.

"Who wants such a woman?"

(26) juejiao le, ni bie zheyang.

Break up Part. you not so

"You shouldn't break up with him!"

(27) qishi zhegeren bucuo a, ruguo ni duo liaojie yixia ta.

Actually this man nice Part. if you more understand once him

"If you know him better, this man is actually very nice."

As it is observed, in the above sentences all the postponed elements share "aboutness" relations with the main clause. That is to say, the postponed subjects, objects, adjuncts, VPs, IPs, or a conditional clause all carry [+about] feature with themselves. Such a feature is a typical feature of topics. Meanwhile, the postponed subjects, objects, adjuncts, VPs, IPs, or a conditional clause all carry [+definite] feature with themselves, which is also a typical topic feature. If this observation is on the right track, it is more justified that the above examples should be taken as topic sentences instead of inverted sentences.

The sentence final topics in the above examples generally are moved from their original position to the end of the sentences for the sake of feature checking. According to the Wh-feature Attraction Principle [D. S. Ma], the moved constituents are attracted to the specifier position of the Topic Phrase for the purpose of the feature checking. As Chinese is a topic prominent language [11], let's suppose that the head topic carries strong topic features of [+ABOUT] and [+DEFINITE]. These strong head features require its specifier to be filled by a constituent or a phrase with [+ABOUT] and [+DEFINITE] features. Thus these constituents or phrases with [+ABOUT] and [+DEFINITE] features are attracted by the strong head features of the head topic to move to the specifier position of the Topic Phrase. As a result, the sentence can be interpreted as a topic sentence.

As Chinese is a head C final language [D. S. Ma], the head topic in the CP layer can be moved to and put at the end of the sentence. Topic movement in Chinese, as a type of wh-movement [D. S. Ma], is realized by the internal merge of the topic with the rest of the sentence as shown in the following examples. Take each type of topics as one example, rewritten as in below for convenience. The merging operation of each type of the topic sentences is illustrated as below.

(28) a. dou bu zheyang shuohua a, women!

b. {women dou bu zheyang shuohua a} + {women} → {women dou bu zheyang shuohua a, women}

c. { ~~women~~ dou bu zheyang shuohua a, women }

(29) a. shei xihan jian a, nimen!

b. {shei xihan jian nimen a} + {nimen} → {shei xihan jian nimen a, nimen}

c. {shei xihan jian ~~nimen~~ a, nimen}

(30) a. taiyang hao a, jintian!

b. {jintian taiyang hao a} + {jintian} → {jintian taiyang hao a, jintian}

c. { ~~jintian~~ taiyang hao a, jintian }

(31) a. dongsi wo le, chuqu yitang.

b. {chuqu yitang dongsi wo le} + {chuqu yitang} → {chuqu yitang dongsi wo le, chuqu yitang}

c. {chuqu yitang dongsi wo le, chuqu yitang}

(32) a. zhejiang shi bu hao ban, wo jue de.

b. {wo jue de zhejiang shi bu hao ban} + {wo jue de} → {wo jue de zhejiang shi bu hao ban, wo jue de}

c. {~~wo jue de~~ zhejiang shi bu hao ban, wo jue de}

(33) a. qishi zhegeren bucuo a, ruguo ni duo liaojie yixia ta.

b. { ruguo ni duo liaojie yixia ta qishi zhegeren bucuo a } + { ruguo ni duo liaojie yixia ta } → { ruguo ni duo liaojie yixia ta qishi zhegeren bucuo a, ruguo ni duo liaojie yixia ta }

c. { ~~ruguo ni duo liaojie yixia ta~~ qishi zhegeren bucuo a, ruguo ni duo liaojie yixia ta }

Take the internal merge process of (28) for example. The two constituents {women dou bu zheyang shuohua a } and { women } are internally merged into { women dou bu zheyang shuohua a, women } in which the first constituent {women dou bu zheyang shuohua a } as a constituent of the Topic Phrase becomes a part of the second constituent { women }. According to the copy theory [N. Chomsky], the two copies both play a role in syntax but only one copy is pronounced. As it is shown in (c), the first copy of the topic is silent, while the second copy of the topic is pronounced. The silent copy of the topic is indicated by a crossing line in the center. Examples (29-33) share the same story in internal merge operation of the topics.

### Results

In 1864, the French surgeon Paul Broca proposed that the position of the language is located in the front of the left hemisphere of the brain called the Broca's area (or the center of language speaking). In 1874, the German neurologist Carl Wernicke found another variety of aphasia with lesions in the more posterior portions of the left hemisphere in the brain, now known as Wernicke's area. These findings show that language is laterally or asymmetrically located in the left hemisphere of the human brain (D. S. Ma).

As merge is the basic property of language, it is also localized in the left hemisphere of the brain. In fact, merge is biologically proven to be located in the part of the Broca's area called Brodmann Area 44 [8]. Movement of topics to the end of the sentence in Shandong Dialect is a type of merge called internal merge. Internal merge, logically, should also be located in BA 44. Another view is that the fiber bundles linking the Broca's area and Wernicke's area by dorsal and ventral pathways form a complete "ring" responsible for the merge operation by carrying the information from the lexicon to the BA 44 and 45 on the dorsal side (R. C. Berwick & N. Chomsky). Merge is a biological object based on the brain [10].

### Conclusion

The inverted parts of the so called inverted sentences in Shandong Dialect are actually sentence final topics, which carry the topic features of [+ABOUT] and [+DEFINITE]. These elements are attracted to the specifier position of the Topic Phrase to check the strong [+ABOUT] and [+DEFINITE] features of the topic in Shandong Dialect, located at the end of the sentence as Chinese is a C final language. The internal merge operation of the topics in Shandong Dialect is laterally located in BA 44 (E. Zaccarella & A. D. Friederici). A complete "ring" formed by the fiber tracts linking the Broca's area and Wernicke's area by dorsal and ventral pathways carries the information from the lexicon to the BA 44 and 45 on the dorsal side for the operation of merge computation [12]. Merge is a brain based biological object [10]. Merge is a biologically based universal operation in syntax, in general, generated by neuronal oscillations [D. S. Ma].

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.17.1.6>**ФУНКЦИОНАЛЬНО-СЕМАНТИЧЕСКИЙ АНАЛИЗ ПРИЧАСТИЯ I В ДРЕВНЕАНГЛИЙСКИХ ТЕКСТАХ**

Научная статья

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**Аннотация**

В статье представлены результаты функционально-семантического анализа причастия I в древнеанглийских текстах. Как показало исследование все примеры употребления причастия I в древнеанглийских текстах можно разделить на две группы. Первая включает в себя случаи использования причастия с существительным. Ко второй группе относятся примеры функционирования причастия с глаголами. Первая группа традиционно именуется атрибутивным (или непредикативным) употреблением причастия. Ко второй группе относятся случаи предикативного употребления причастия, то есть его функционирование в конструкции “S+V+PI”, где V – это личная форма финитного глагола. В конструкции “S+V+PI” причастие I может выполнять атрибутивную, субстантивную, обстоятельственную и предикативную функцию, обозначая второстепенное действие при финитной форме глагола.

**Ключевые слова:** древнеанглийский период, нефинитные формы глагола, причастие I, атрибутивное употребление, предикативное употребление.

**FUNCTIONAL-SEMANTIC ANALYSES OF PARTICIPLE I IN OLD ENGLISH TEXTS**

Research article

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**Abstract**

The article presents the results of the functional-semantic analysis of participle I in the Old English texts. The study showed that all examples of the use of participle I in Old English texts can be divided into two groups. The first includes the use of participles with the noun. The second group includes examples of the functioning of the participle with verbs. The first group is traditionally referred to as attributive (or non-predicative) use of the participle. The second group includes cases of predicative use of the participle, that is, its functioning in the construction “S + V + PI”, where V is the finite form of a verb. In the construction “S + V + PI”, participle I can perform an attributive, substantive, adverbial, and predicative function, denoting a secondary action to the finite form of the verb.

**Keywords:** Old English period, nonfinite verbal forms, participle I, attributive usage, predicative usage.

**Introduction**

As noted in the Comparative Grammar of Germanic Languages, the system of participles in ancient Germanic languages is represented by the opposition of two participial forms: participle I and participle II [4, P. 273].

In the descriptions of Old English grammar, the participles, like other nonfinite verbal forms, receive little attention. Most often, the presence of forms and their formal signs (endings) are only mentioned, such as in R. Quirk [9, P. 41] or in J. Wright [14, P. 211-212]. Approximately in the same way participles are described by I. Zeevers, who mentions briefly the meanings of participles and indicates their endings relative to individual classes of verbs [11, P. 254-255].

**Discussion**

In all the ancient Germanic languages, participle I or present participle has a uniform structure in all morphological types of verbs, which is characterized by the indicator -nd-. In Old English, the present participle ends in -ende.

As emphasized by the authors of comparative grammar, the Old German participles are of nominal nature in their origin. A.I. Smirnitsky also indicates that the adjective with the suffix \* -nt-, meaning active production of the action, gave the Old English participle I [2, P. 283].

Based on the duality of the participle, some scholars divide the use of the participle into predicative and adjectival. For example, M. Callaway specifies: as a rule, the verbal participle denotes an act in the widest sense, while the adjectival denotes a state [8, P. 142]. Or, in the Comparative English grammar, it is noted that, in general, “participles are divided into participles and verbal adjectives; the former include forms directly related to a tense basis, such as participle I of Germanic languages, in the second, participle, not related to a certain tense basis, such as the German participles II” [4, P. 279]. M. Callaway also indicates that the past participle is more adjectival than the present participle [8, P. 142]. Does it follow from this that participle I has a predicative character? As M. Callaway continues his reasoning, the present participle, having the supplement with it, is more predicative than the participle without supplement. Consequently, it is not possible to unambiguously and reliably separate the nominal and verbal semantics of the participle. However, it is possible to single out the dominant semantics based on the functions performed by the participle.

The aim of this study is to present the results of the functionally-semantic analyses of participle I in Old English.

**Results**

All the examples of use of participle I in Old English texts can be divided into two groups [3, P. 20]. The first one includes the cases of use of participle I with the noun (in the pre- or postposition). The second group includes examples of participle I functioning with the verb.

The first group is traditionally referred to as attributive (or non-predicative) use of the participle. In carrying out this function the participle refers to the head word, agreeing with it in gender, number and case: *swegingca beatendra slecgea ond blawendra byliga* «roar of beating sledge hammers and blowing bellows» [5].

In some examples participle I refers to the head word, but it has an object, and (or) an adverb, thereby forming a structure equivalent to the attributive subordinate clause: *Effrem wæs gehaten sum swiþe halig abbod on wæstene wunigende, fela wundra wyrcente* «Effrem was named some very holy abbot on dessert dwelling many wonders making» [6].

The second group includes cases of predicative use of the participle, that is, its functioning in the construction "S + V + PI", where V is a finite form of the verb. All finite verbs can be grouped into several lexical-semantic categories (starting with the most numerous):

1. verbs of being: *beon* «be»;

2. verbs of motion: *cuman* «come», *becuman* «come», *gan* «go», *faran* «go», *standan* (standan) «stand», *fēran* «go, travel»;

3. verbs of speaking: *cweðan* «say», *singan* «sing», *gebiddan* «pray», *bēodan* «offer, announce»;

4. verbs of perception: *ge-sēon* «see», *ge-hieran* «hear»;

5. other verbs: *þolian* «suffer, endure», *libban* «live», *witan* «know».

In the construction "S + V + PI" participle I can perform the following functions:

1). Attributive function

In this case the participle denotes the attributes of a noun which is the subject of the sentence. As a finite verb we can see most often the verb "to be": *Þæt hiera lar wære wæstmberende to Godes willan* «that their teaching was fertile to the God's will» [10]. Sometimes the properties of attributive participle I in the construction "S + V + PI" are highlighted by the use of such adverbs as *swiðe* «very» and *swa* «so», indicating a high degree of the properties denoted: *wæs swiðe gefeonde* «was very glad (rejoicing)», *he swiðe wiþwinnende wære* «he very opposing was», *se cyning swa wære efenblissiende* «the king so was rejoicing» [10].

2). Substantive function

Performing this function participle I has the meaning of thingness. We can define the following criteria of substantive functions [1, P. 438-439]:

- Participle I has an object in Genitive: *þe byð kyng ealra kcynga and ealra gesceafta scypend and wealdend* «who is the king of all kings and all the creatures of the creator and ruler»;

- Participle I has an attribute which grammatically agrees with the participle: *ðæt is ðin waldend þe ðe geworhte* «who is thy Lord who created you».

The use of participle I in the substantive function is an integral part of a larger phenomenon - the substantivisation of participle I.

3). In the construction "S + V + PI" participle I can perform the adverbial function. The participle may function as an adverb of manner, time, reason, purpose and condition:

*wæs gehwæþer oðrum*

*lifigende lað.*

«each was by the other

loathed while living» [7, 814-815].

4). As a part of the construction "S + V + PI" participle I can perform a predicative function and denote a secondary action when the primary is denoted by the finite verb form.

We can consider the following indicators of the predicative participle function:- a close connection with the subject of the action: *seo papa seonde ða his writ cwæðend* «the Pope sent then his letter, saying this» [12, line 656]; - verbal type of government (the presence of direct and indirect objects and different types of adverbs): *nu þu þus rotlice & þus glædlice tu us sprencende eart* «now you are so cheerfully and so joyfully to us speaking» [10]; and *wæron haligra naman rimende and gebedu singende* «and were holy names enumerating and prayers singing» [10];

- clear verbal semantics (denoting actions).

In combination with the finite verb participle I can be semantically equivalent to the finite form. Such phenomenon is observed in the following cases:

1) A finite verb and the participle denote two different actions:

And he þa on medmicelre tide micel folc Dryhtne begeat and gestriende þurh his lare «and he then in little time many people to the God turned (and) acquiring through his learning» [10].

2) A finite verb and the participle denote two similar actions, one of which specifies the other: *Se hælend cwæð andswariende* «The Christ said answering» [13]. In the examples of this group, the participle and the verb are semantically close, and it is quite difficult to determine which element (a finite verb or a participle) is the main one semantically, and which is semantically weakened.

In some cases, the participle and a finite verb are not equal semantically. And in such examples that is the finite verb which is semantically impaired. Here we can see a partial desemantization of the verbs in a finite form and strengthening of the predicative semantic significance of the participle I.

This can be seen, first, in those cases where the finite verb and the participle are synonymous: *hy ðeah forhogiende me forsawon* «they still neglecting me despised»; secondly, in numerous examples where the finite verb is one of the forms of the verb "to be": *he swiðe georne wæs þa broðor biddende* «he very earnestly was the brother asking» [10].

## Conclusion

The analysis of examples described above can allow making the following conclusions. The research shown that the participle I has a dual nature – namely attributive and verbal. There is no doubt that the nominal nature was the primary one, while the verbal was acquired in the process of entering of the participle into the verbal paradigm. Among the facts pointing to the nominal or verbal nature of the participle are the following:

- For a nominal nature of the participle:
  - 1) attributive function of participle I;
  - 2) combinability with nouns (being their attributes) and adverbs of degree (swiðe giemende «very caring»);
  - 3) the existence in the language of the masculine nouns with the meaning of a doer formed from the verb with the suffix -nd: hælend «savior», hæbbend «owner»;
  - 4) substantivization of participle I (aliesend «Redeemer»);
- For the verbal nature of the participle:
  - 1) the predicative function of participle I;
  - 2) verbal government;
  - 3) combinability with the nouns that are the object or subject of the action;
  - 4) combinability with adverbs (well sprecende «speaking well»).

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Не указан.

#### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/rulb.2019.17.1.3>**ПСИХОЛИНГВИСТИЧЕСКИЙ АСПЕКТ КАК ФАКТОР ЭФФЕКТИВНОСТИ СИНХРОННОГО ПЕРЕВОДА**

Научная статья

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**Аннотация**

В статье поднимается вопрос, широко обсуждаемый среди исследователей: перевод – это искусство или наука, способность или дар? В данной работе выявляются качества, присущие профессиональному синхронному переводчику. С помощью сопоставления процессов, изучаемых наукой психологией и процессов, необходимых для осуществления эффективного синхронного перевода, становится очевидно, что эти процессы являются частью личности человека, данные ему при рождении. Рассматривая исследования Schweda Nicholson, 2005 и Hubscher Davidson, 2013, проведенные с помощью выявления типов темперамента МБТИ у переводчиков-синхронистов, подтверждается тот факт, что особенности темперамента личности имеют прямую связь с эффективностью работы синхронного переводчика.

**Ключевые слова:** синхронный перевод, психолингвистический аспект, эффективный перевод, переводчик.

**PSYCHOLINGUISTIC ASPECT AS A FACTOR OF EFFECTIVE SIMULTANEOUS INTERPRETATION**

Research article

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**Abstract**

The question raised in this article has been widely disputed, along with the subject of whether interpretation should be considered an art or a science, a skill or a gift. By comparing the processes studied by the science of psychology and the processes that are necessary for the implementation of effective simultaneous interpretation, it becomes obvious that these processes are a part of the individual's personality, given to him at birth. Considering the studies of Schweda Nicholson, 2005 and Hubscher Davidson, 2013, carried out by identifying the types of MBTI temperament in their groups of simultaneous interpreters, the fact that characteristics of personality are directly related to the effectiveness of the simultaneous interpreter is confirmed.

**Keywords:** simultaneous interpretation, psycholinguistic aspects, effective translation, interpreter.

It takes more than knowing a foreign language  
to be a professional simultaneous interpreter.

**Introduction**

What is it that makes a person a good interpreter? It is a mystery that hasn't been solved by scholars. This is why there are more and more researchers trying to find the secret of it in the interpreter's mind. *The* levels of language knowledge and cognitive skills have often been viewed as the main indicator of an interpreter's professional success [1], [2]. However, over the recent years, more and more scholars have been devoted to psychological aspects, such as self-regulation, motivation, empathy or stress resistance [5], [2], [6].

**Method**

Every human being consists of body and soul, therefore it is necessary to view the language phenomena through the prism of both of these components of the person knit together. Psycholinguistics is a science *that* studies the use of the language from different perspectives involving psychological, neurobiological and linguistic aspects.

Is it possible to teach and train any person to be able to translate simultaneously? In order to answer this question we need to look at the qualities of effective simultaneous interpreter. A survey of the literature reveals that the descriptions of the qualities may vary. The following qualities are identified by various authors as essential for simultaneous interpreting.

1. Mental skills - language knowledge, cultural knowledge, subject knowledge.
2. Practical skills - active listening, flowing speech, fast thinking, good memory, concentration ability, multitasking, anticipation, analytical skills, ability to use equipment.
3. Emotional skills - stress resistance, self control, motivation.
4. Social skills – work ethics, teamwork.

By observing these qualities we can distinguish that two categories - mental and social are the ones that are easy to obtain by learning new information. The other two categories are not so easy to be obtained. The reason for this lies in the very heart of Psychology, a science of mind. Psychology studies:

- mental formations (knowledge, skills and abilities acquired during life, which are the result of an individual's activity);
- mental properties of the person (orientation to certain life goals, temperament, character, abilities, such as diligence, sociability, etc.);
- mental processes as developing, dynamic phenomena that generates images, feelings, thoughts, etc.

## Discussion

Mental properties and mental processes are knitted together and have their foundation in the personality that each individual receives by birth. Practical and emotional skills that are needed for effective simultaneous translation are character qualities that a person is born with. It is possible for an individual that doesn't have some of these qualities to achieve them by being trained and by being diligent in practicing them. Not everyone is born with good memory or ability to anticipate. It is also necessary to master the characteristics that are given as a gift to master them.

## Results overview

In research done by Nancy Schweda Nicholson [5] studied a group of simultaneous interpreter trainees using Mayers-Briggs Type Indicator (MBTI). In this research she came to conclusion that in the group she tested were as many introverts as extraverts despite the common opinion. She also discovered that there were twice as much Thinkers then Feelers.

Although every personality type was represented in Schweda-Nicholson group of translators, some types outnumbered the others. It reveals that it is still possible to achieve a dream of becoming a simultaneous interpreter even if the desire is more than the number of needed qualities in personality.

Another researcher, Hubscher Davidson [3] used MBTI to survey another group of people. His character analysis showed that Intuitives were the most successful students and Sensors were the weakest.

## Conclusion

Every personality is unique and his personality suitable for a special profession. It takes body and soul to become an affective interpreter. It is not enough to be bilingual to be able to translate. Mere knowledge of the language does not make a person professional interpreter. It takes very special characteristics to be effective as an interpreter and to succeed in this profession. The work of simultaneous interpreter requires a high level of language and culture knowledge, practical skills and emotional intelligence. Answering a question raised in the beginning, it is necessary to conclude, that simultaneous interpretation is a skill and a gift coming together in a beautiful masterpiece. One will not be complete without the other. The analysis done in this paper can be used for further research as well as a tool for teachers in training future simultaneous interpreters.

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Не указан.

## Conflict of Interest

None declared.

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**ИСПОЛЬЗОВАНИЕ ПОСТЕПЕННО ПОВЫШАЮЩЕЙСЯ СТУПЕНЧАТОЙ ШКАЛЫ В ЭМФАТИЧЕСКОЙ РЕЧИ СОВРЕМЕННОГО БРИТАНСКОГО ВАРИАНТА АНГЛИЙСКОГО ЯЗЫКА**

Научная статья

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**Аннотация**

В статье рассматриваются случаи употребления и значения постепенно повышающейся ступенчатой шкалы в сочетании с различными интонационными завершениями в эмфатической речи британского варианта английского языка на материале современных художественных фильмов. Целью настоящего исследования является выявление в современном английском языке наиболее употребительных интонационных моделей, содержащих постепенно повышающуюся ступенчатую шкалу, и определение их эмоциональных значений. В результате проведенного исследования было доказано, что постепенно повышающаяся ступенчатая шкала может употребляться в сочетании со следующими интонационными завершениями: высокими нисходящими завершениями широкого и узкого диапазонов, высоким восходящим завершением узкого диапазона, а также контрастными восходяще-нисходящим и нисходяще-восходящим тонами. Как показало исследование, наиболее часто в разговорной речи современного британского варианта английского языка постепенно повышающаяся ступенчатая шкала встречается в сочетании с высоким падением широкого диапазона, при помощи которого говорящий подчеркивает конечное ударное слово синтагмы, обычно выражая заинтересованность, удивление или протест.

**Ключевые слова:** интонационная модель, интонационное завершение, постепенно повышающаяся ступенчатая шкала, эмфатическая речь.

**THE OCCURRENCE OF THE GRADUALLY ASCENDING STEPPING SCALE IN EMPHATIC SPEECH OF MODERN BRITISH ENGLISH**

Research article

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**Abstract**

The article deals with the occurrence and meanings of the gradually ascending stepping scale followed by various intonation endings in the emphatic speech of British English based on modern feature films. The aim of the conducted research is to identify the most common intonation patterns containing the gradually ascending stepping scale in modern English and to determine their emotional meanings. As a result, it is proved that the gradually ascending stepping scale can be used in the combination with the following intonation endings: high-wide fall and high-narrow fall, high-narrow rise, as well as rise-fall and fall-rise. As was discovered in the course of the research, in conversational speech of modern British English the gradually ascending stepping scale is most frequently used in the combination with the high-wide fall by means of which a speaker emphasizes the final stressed word of a sense-group, as a rule, conveying interest, surprise or objection.

**Keywords:** intonation pattern, intonation ending, gradually ascending stepping scale, emphatic speech.

**Introduction**

Intonation helps us understand the communicative meaning of an utterance in our interlocutor's speech, especially if the situation and the context do not allow us to do that. Due to intonation, we can feel the emotional state of a speaker, his mood, as well as his attitude to the interlocutor's utterance. Consequently, for successful communication it is necessary to have a notion of the intonation patterns used in emphatic (emotional) speech and the meanings they can convey.

In this article we are going to consider one of the intonation scales often used in emphatic speech of modern British English: the gradually ascending stepping scale which allows a speaker to emphasize the last stressed word of a sentence.

**Methods**

We have carried out a research of the emphatic intonation of modern British English. Our research is based on the following British feature films: "Cranford" [3], "Mansfield Park" [4], "North and South" [5], "Northanger Abbey" [6], "Persuasion" [8], "Sense and Sensibility" [9], "Wuthering Heights" [10]. The total duration of the examined films amounts to fifteen hours. We have analyzed the intonation of the conversational speech according to the above-mentioned films. In the course of the research we have discovered the intonation patterns containing the gradually ascending stepping scale and defined their meanings.

The conducted research of the intonation patterns used in the conversational speech of British English at the beginning of the twenty-first century allows us to compare the results of our research with the data obtained by J.D. O'Connor [7, P. 47-90] in the latter half of the last century.

**Discussion**

The first stressed syllable of the gradually ascending stepping scale is pronounced on a low pitch level; each of the following stressed syllables is pitched a little higher than the preceding one. The unstressed syllables of this scale are

pronounced with a slight rise between the accented syllables [1, P. 159], [2, P. 262]. The gradually ascending stepping scale stops a little lower than the pitch where the ending of a sense-group starts from. J.D. O'Connor [7, P. 73-75] marks the first accented syllable of this scale with the slanting arrow [↗]; the rest of the stressed syllables are denoted by the sign [°].

Most often the scale being examined occurs in conversational speech of British English in combination with the high-wide falling tone, forming the intonation pattern "the gradually ascending stepping scale + the high-wide fall". J.D. O'Connor [Ibid.] describes the following situations when this intonation pattern can be used, and he defines its meanings:

1. Statements pronounced with the intonation pattern "the gradually ascending stepping scale + the high-wide fall" are characterized by clearness and completeness, like all the intonation patterns which contain falling endings; in that case the impression of involvement in the situation is produced. Besides, this intonation pattern with its ascending scale adds the attitude of a protest, as if the speaker were suffering from the feeling of injustice.

Examples:

John said you disliked the play. || – I ↗liked it im`mensely. ||

Haven't you brought the car? || – You ↗didn't ask me to. ||

You ought to have told me. || – I ↗didn't think it was im`portant. ||

2. Special questions pronounced with this intonation pattern make almost the same impression as statements. A person is asking about something that is quite unexpected for him and, perhaps, not very pleasant. A protest is most evident again.

Examples:

I told David about it. || – ↗Why did you do `that? || (It wasn't necessary.) ||

I know I brought a knife. || – But ↗where in the °world have you put it? ||

John's here. || – °How on ↗earth did he °manage to get there? || (The road's flooded.) ||

3. General questions having such intonation are rather subjects for discussion and making a decision than demands for an immediate answer. Moreover, a speaker, with the same note of protest, drops a hint that the matter is extremely urgent, and if it can be settled, then the problem will be solved.

Examples:

I can't think who to turn to. || – ↗Would it be °any °good °trying John? ||

I doubt whether David will help. || – ↗Is it °fair to ex`pect him to? ||

4. Orders pronounced with such intonation are not so much imperatives as recommendations about the plan of actions. At the same time a speaker shows surprise and partly – disapproval that such an obvious plan of actions did not occur to his interlocutor before.

Examples:

I wish Ann didn't dislike me so. || – °Well, ↗don't be so `rude to her in °future. ||

I wonder who'd repair it. || – ↗Take it °back to the °shop where you bought it. ||

5. The protest which is associated with this intonation pattern in statements can be equally found in exclamations. A speaker seems to feel that he has been caught unawares, perhaps unfairly, and he requires an explanation.

Examples:

John refuses to come. || – ↗What an ex`traordinary `thing! ||

You've passed your exam. || – °What ↗wonderful `news! || (It's almost incredible.) ||

Therefore, when using the intonation pattern "the gradually ascending stepping scale + the high-wide fall", a speaker means to convey his involvement in the situation and interest, at the same time expressing surprise and objection.

Examples:

I could ↗hardly be °lieve my `ears! ||

°Well, | you ↗haven't °answered my `question yet. ||

↗That °wouldn't °matter in the `least. ||

## Results

The conducted research allows us to state that the gradually ascending stepping scale can be used in combination with the following intonation endings: the high-wide fall and the high-narrow fall, the high-narrow rise, as well as the rise-fall and the fall-rise.

Depending on situations, these intonation patterns can express various emotions and attitudes. Now we are going to examine the meanings of each of the discovered intonation patterns containing the gradually ascending stepping scale:

1. The gradually ascending stepping scale combined with the high-wide fall occurs in declarative, interrogative and exclamatory sentences and conveys the following meanings:

1. a suggestion: "Per`haps we should ↗go °through to the `tea °room." || [6, part 1];
2. a supposition: "I'm ↗sure her °business will °not °take you `long, | °will it?" || [9, episode 2];
3. admiration: "↗Quite the °young `lady, | °isn't she, °Mr. °Allen?" || [6, part 1]; "°Well, | he's as ↗good a °kind of °fellow as °ever `lived!" || [9, episode 1];
4. an excuse: "I ↗thought that I might °come and °bring a `basket." || [5, episode 1];
5. anxiety: "I ↗felt o`bliged to °write to Dr. `Harrison °at `Bury." || [3, episode 1];
6. confidence: "She would be ↗grateful for your °good o`pinion, | I'm °sure." || [9, episode 1];
7. determination: "I've ↗made °up my °mind to °stay `longer." || [4, part 2];
8. disappointment: "I ↗thought he was a °man of `sense." || [9, episode 3];
9. discontent: "↗Then I'll °have the °whole `house to °deal °with." || [5, episode 2];
10. insistence, persuasion: "We ↗have to °make a `choice, °John." || [5, episode 1];
11. irony: "But per`haps you ↗have a °friend in the °corner al`ready!" || [9, episode 2];
12. objection: "But °Mr. ↗Hale is °no °longer a `clergyman, I °thought." || [5, episode 1];

13. perplexity: “↗Well, I °don’t °quite °see the ‘problem.” || [5, episode 4]; “↗What is the °meaning of ‘this?” || [9, episode 2];

14. regret: “Un fortunately, | ↗that °won’t be ‘possible.” || [6, part 2];

15. surprise: “↗Does Mr. °Thornton °live ‘here?” || [5, episode 1].

2. The gradually ascending stepping scale followed by the high-narrow rise is used in declarative, exclamatory and imperative sentences, and it can express:

1. advice: “And °then ↗draw the °bow a °little to °one ‘side.” || [3, episode 1];

2. disapproval: “You ↗wear a °very °truculent ex‘pression.” || [3, episode 1];

3. excitement: “→Oh, °Elinor, | we may ↗see him °this °very ‘evening!” || [9, episode 2]

4. objection: “But I ↗can not °say the °same of Henri‘etta.” || [8];

5. politeness: “Here, ↗hang it u°pon the ‘hook.” || [3, episode 1];

6. reflection: “But with °Mr. and °Mrs. ↗Allen for pro‘tection, | I ↗see °no ‘danger °in it.” || [6, part 1];

7. sympathy: “She ↗seems a °decent, °modest °sort of °girl, ‘Fanny.” || [9, episode 3].

It should also be noted that the intonation pattern being examined often occurs in echoing questions, for example:

‘Sorry, | ↗is he °coming on ‘Friday? ||

3. The gradually ascending stepping scale in combination with the rise-fall can be heard in declarative, interrogative and exclamatory sentences. When using this intonation pattern, a speaker means to convey:

1. disappointment: “‘Dear me! || ↗How °very °disa‘greeable! || [4, part 2];

2. pleasant surprise: “↗Was it at your re‘quest?” || [4, part 3];

3. satisfaction: “The °cottage is small, | and the ↗rent is °very °moderate.” || [9, episode 1].

4. The gradually ascending stepping scale followed by the high-narrow falling tone is used in declarative sentences, and it can express the following:

1. boasting, self-satisfaction: “I °just ↗bought the °lease on °those °cottages °only °this ‘morning.” || [10, episode 1];

2. determination: “And since ‘nobody would ‘want ‘Anne in ‘Bath, | I ↗wrote °back straight a °way to °say she should °come as °soon as she’d °finished °everything ‘here.” || [8];

3. pride: “I am ‘proud to show you at °last, | ↗somebody who °dotes on you °more than my‘self.” || [10, episode 2].

5. Quite seldom the gradually ascending stepping scale can be found in combination with the fall-rise. In the course of our research this intonation pattern has only been discovered at persuasion: “The ↗railway °company has °done its ‘utmost.” || [3, episode 1].

### Conclusion

Thus, we can make up a conclusion that the gradually ascending stepping scale is used in different communicative types of sentences, and it helps a speaker convey a great number of various emotions and emotive shades, such as admiration, objection, perplexity, anxiety, regret and others. However, most often in conversational speech of modern British English the examined intonation pattern occurs in combination with the high-wide falling tone, by means of which a speaker emphasizes the last stressed word of a sense-group, as a rule, expressing interest, surprise or objection.

Consequently, the intonation pattern “the gradually ascending stepping scale + the high-wide fall”, described by J.D. O’Connor [7, P. 47-90] as one of the most common patterns during the latter half of the twentieth century, still remains among the most widespread intonation patterns nowadays. The conducted research has allowed us to disclose even a greater number of the meanings which the examined intonation pattern can express in emphatic speech of modern British English.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.17.1.5>**МИФОЛОГЕМА ПУШКИНА - «СМУГЛОГО ОТРОКА» В ПОЭЗИИ А. АХМАТОВОЙ**

Научная статья

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**Аннотация**

В статье рассмотрено отражение некоторых мифологем культурного мифа о Пушкине (ПМ) в художественной литературе XX века с целью выявления различных этапов его формирования и эволюции: от зарождения в XIX веке, превращение в средство передачи культурной памяти в начале XX века и средство манипуляции массовым сознанием в советскую эпоху. В результате анализа мифологемы «смуглый отрок» в творчестве Анны Ахматовой было доказано, что рассмотренные тексты ориентированы на поиски связности исторических явлений и личности писателя, отсюда мифогенность природы художественного мышления в произведениях рассмотренных нами авторов.

**Ключевые слова:** русская литература, культура XX века, Пушкин, Ахматова, мифологема «смуглый отрок».

**PUSHKIN MYTHOLOGEME – “THE SWARTHY YOUTH” IN POETRY BY ANNA AKHMATOVA**

Research article

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**Abstract**

The article describes the reflection of some mythologemes of the cultural myth about Pushkin in fiction of the 20th century. Mythologemes are studied in order to identify the different stages of the myth's formation and its evolution. Such stages include: the myth's formation the 19th century, its turning into a means of transmitting cultural memory in the early 20th century and then into means of manipulating mass consciousness in the Soviet era. As a result of analyzing the mythologeme of "the swarthy youth" in the works of Anna Akhmatova, it was proved that the reviewed texts are focused on the search for connectedness of historical phenomena and the personality of the writer. Therefore, the mythogenicity of the nature of artistic thinking in the works of the authors considered by us.

**Keywords:** Russian literature, culture of 20<sup>th</sup> century, Pushkin, Akhmatova, mythologeme of “the swarthy youth”.

**Introduction**

The application of the concept of the “Pushkin myth” is very diverse, which sometimes leads to an unreasonable expansion of the meaning of the term. In this case, we consider the myth of the new time not in the interpretation of Roland Barthes as a means of manipulating of the mass consciousness [2]. In this sense, the Pushkin myth functioned in the Soviet era (1922–1991), starting with the events dedicated to the 100th anniversary of the poet's death in a duel, in 1937, when Stalin's propaganda began to form the image of a poet-the-prophet of the revolution.

**Method**

The Pushkin myth itself appeared earlier: the myth of the miraculous child began to take shape in the correspondence of elder poets (V.Zhukovsky, P.Vyazemsky, K.Batyushkov), who had met Pushkin during his tuition at the Tsarskoe Selo Lyceum (1811–1817). Therefore, in this work we consider the myth of modern times as a means of transmission of cultural memory in the interpretation of M. Eliade [4], as well as in the postulates by N. Berdyaev [3] and A. Losev [6], who defined myth as the universal language of spiritual experience. No less important is the conclusion by A. Potebnja that, when updated, the myth acquires personal characteristics [7]. Mythologization of Pushkin is a process similar to what was happening in other European cultures: it was Dante mythologization in Italy, Shakespeare mythologization in England, Goethe in Germany. This process is associated with the emancipation from the French culture, under the influence of which the intellectual life of Europe was developing in the 18th century.

**Discussion**

In the case of Pushkin myth, mythologeme is an element of the biographical plot, that part of the “body of myth”, which is both the most representative image and the event. For example, mythologemes that imply ambiguous, sometimes opposite interpretations in the contemporary cultural situation: the tsar, the nanny, Anna Kern, Natalia Goncharova and d'Anthès are images that have been interpreted diversely in 20th century literature. The mythologemes-images associated with the self-determination of the poet are: the miracle child, the Arzamas cricket (insect), the descendant of blacks, the prophet, the monument. Mythologemes-events (actions): the lyceum friendship, the “Arzamas”, the Southern deportation, the Northern deportation, the marriage, the duel. The mythogenicity of these events of biographical legend is related to their ability to generate new interpretations, both in artistic and in scientific areas. It proves that Pushkin myth does not only not collapse with the end of the totalitarian era, but, on the contrary, is actively involved in modern national self-determination, while in need of careful scientific reflection.

All the significant stages of life from infancy to the death of Pushkin are reflected in pictorial art and literature. The very first lifetime portrait – the Infant Pushkin, a miniature work by Xavier de Maistre, in which the characteristic features of the

external appearance are visible: plump lips, characteristic nostrils, chin, gray eyes, curls. This is exactly how the poet looks like in the novel by Yury Tynyanov, Pushkin (1836): Abram Petrovich Gannibal at first does not recognize a relative in a baby because of his blond hair and eyes of aquamarine color, but then grabs baby in his hands with a rhapsodic shout. The theme of wonderful dissimilarity associated with the images of little Pushkin and the old "blackamoor" Gannibal is introduced [11].

The second portrait is an application to the poem "The Prisoner of the Caucasus". A portrait of Pushkin, painted during lyceum years supposedly by S. Chirikov, with an engraving by E. Geytman: soft, rounded features of a 14-year-old teenager, a collar "à la Byron". Pushkin wrote about this portrait in a letter to the publisher of the "Caucasian Captive" in the 3rd person: "A. Pushkin" is seen as if from aside. In the self-portraits of that time, Pushkin portrayed himself with sharper, definite features. Apparently, the imitative Byronic adolescent categorically did not suit the poet, who stood at the origins of creating his own artistic image or, within our concept, Pushkin myth. Nevertheless, the poem came out precisely with the geographer's lithograph, influencing the course of the poet's further mythologization.

The image of the "swarthy youth" of the lyceum student was developed in the poetry of Anna Akhmatova. The theme of the Lyceum phase of Pushkin's childhood is a significant mythologeme for the first book of poems by A. Akhmatova "The evening", which included a cycle of poems "In Tsarskoye Selo". The first mention of the topos of Tsarskoye Selo in the book of poems is connected with feelings of languor and boredom, but this boredom is not idle, but painful and symbolizing confusion of the spirit. We also note the repeated appeals to the French language (including the epigraph from the poem of the 19th century poet André Theuriot), creating a general ambience of influence of French culture on Russian in general and on the young man of Pushkin in particular. Recall that the lyceum's nickname of the poet is Frenchman ("monkey with a tiger" is an idiom meaning the irreconcilable qualities of a true Frenchman). So in the Yury Tynyanov's novel "Küchl" (1925) in a direct and improperly direct speech of Wilhelm Küchelbecker the poet is called only Frenchman [10].

For Pushkin myth, the poem "The Swarthy Youth Wandered Along Alleys" is the most representative. It was written about in the fall of 1911, when it turned 100 years since the day Pushkin entered the Tsarskoye Selo Lyceum, hence the Akhmatova's lines: "And we cherish the epoch / Barely heard the rustle of steps." [1] Note that in the same year, the famous painting by Ilya Repin "Pushkin on the Lyceum exam in Tsarskoye Selo on January 8, 1815" was painted, which depicts a dark rosy boy declaiming "Memories in Tsarskoye Selo ...".

In this poem Akhmatova does not mention the name of Pushkin, confining to the descriptive "swarthy youth", which is often found in the memoir literature on Pushkin, hinting at his kinship with blackamoor of Peter the Great. The omission of the "sacred" name is part of the poetics of the Pushkin myth.

From 1811 to 1817 Tsarskoye Selo is the Fatherland for poet, as he wrote in the poem "October 19" (1825). The text constituting the author's myth about the lyceum was a poem written in 1830 "At the beginning of life I remember school ...", in which there are lines: "Amid the youths, I silently spent the whole day / Wandered sullen <...>" [8, P. 191].

In the poem about the "swarthy youth" Akhmatova not only describes portrait characterization, but also reveals his state of mind: "wandered along the alleys, at the shores of the lake was he sad". These psychological details remind us of what Pushkin wrote about himself in a poem of 1830: "I walked sullen". The first poem about the Lyceum "Recollection in Tsarskoye Selo" (1814) also begins with the lines: "The cover of a gloomy night is hanging" [9, P. 70]. Yury Lotman in the «Biography of the Poet» speaks of Pushkin's poetic perception of the lyceum as a strict monastery. Perhaps this perception explains the persistent repetition of this epithet. Note that this epithet may have influenced the self-presentation of the lyrical character of Alexander Blok's poem "Oh, I madly want to live..." (1914), in which all the qualities of a true poet (goodness, fairness, freedom) are opposed to "sullenness", which the "Great Dictionary" defines as "severity, gloom" and illustrates it with the help of the phrase "poet's sullenness" [5]. Consequently, in the poem "The Swarthy Youth Wandered Along Alleys" in front of us is a revised Pushkin automythologeme. Akhmatova replaces "Sullenness" with fair sadness as a reflection of the later perception by Pushkin of his adolescence. It can be an allusive response to the paradox of the Pushkin formula "I feel sad and easy" from the poem "In the hills of Georgia...", in which opposite impulses harmoniously combine.

## Results

It is worth noting the fact that Akhmatova calls the Muse of hers "swarthy" in memory of the "swarthy youth" or an appeal to Pushkin themes in the poem "Tsarskoye Selo statue" (1914). Anyway, these works appeal to the mythologeme of the lyceum childhood of the poet as a transitional period to youth, the reflection of which will be the mythologeme of the "cricket" (insect) – nickname of the poet in the literary community "Arzamas". The mythologeme of the "cricket" is associated with the poet's transitional period: from the reserved, monastic-like life in the Lyceum to "liberal" Saint Petersburg, from youth to the first stages of adulthood. At first it was actively developed by the "Arzamas" themselves, later this mythologeme can be found the prose and poetry of 20th century. The image of the character of the mythologeme can be defined by such epithets as: brisk, cheerful, noisy, brave, crafty. In the mythologeme, the image of "small Pushkin" (in comparison with the elder Vasily Lvovich Pushkin, the uncle of the poet, who was also a member of the community) is fixed. It is indicative that the connotation of slyness and fun in the image of the young Pushkin is not perceived by Akhmatova. On the contrary, in the poem "... And on the steps to meet" (1913) the image of a "cricket" – the herald of the midnight – sort of returning to the original source of the mythologeme – "Svetlana" poem by Zhukovsky. Young Pushkin's nickname (cricket) and other "Arzamas" members' nicknames were borrowed from that poem. The Akhmatova's lyrical character, like the character in Zhukovsky's "Svetlana", communicates with the "unalive" lover. The cricket's crackling symbolizing not the joy and fun, but the mysterious romantic horror of the mystical encounter.

## Conclusion

To conclude, the creative impulse for writers who turned to the mythologeme of the "swarthy youth" was the search of points of contact between the past and modernity. Therefore the reviewed texts are focused on the search for connectedness of historical phenomena, hence the mythogenicity of nature of artistic thinking in the works of the authors we reviewed.

**Конфликт интересов**

Не указан.

**Conflict of Interest**

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.17.1.9>**СЕМАНТИКО-СТИЛИСТИЧЕСКОЕ ИССЛЕДОВАНИЕ ФРАЗОВЫХ ГЛАГОЛОВ В ИЗБРАННЫХ РАССКАЗАХ МАРКА ТВЕНА**

Научная статья

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**Аннотация**

В этой работе представлены результаты семантико-стилистического исследования фразовых глаголов в двух избранных коротких рассказах, написанных американским писателем Марком Твеном: «Таинственный визит» (1870) и «Дневник Евы» (1905). Проведя семантический анализ английских фразовых глаголов этих двух рассказов, мы получили стилистическое исследование автора рассказов Марка Твена. Стилистически работы этого автора характеризуется уникальным семантическим использованием фразовых глаголов, что можно объяснить следующим образом: 1. Марк Твен использует фразовые глаголы и фразовые глаголы-предлоги реже, чем глаголы-предлоги, в сравнении с использованием других категорий той же группы глаголов мультислов, 2. Марк Твен использует буквальные фразовые глаголы чаще, чем другие идиоматические фразовые глаголы. Этот семантический анализ фразовых глаголов дал следующие результаты: стилистический анализ использования фразовых глаголов Марком Твеном: 1. Писатель использует фразовые глаголы и предложные фразовые глаголы реже, чем глаголы-предложения, по сравнению с использованием других категорий глаголов той же группы многословных глаголов, 2. Марк Твен использует буквальные фразовые глаголы чаще, чем другие идиоматические фразовые глаголы. Тенденция Марка Твена использовать буквальные фразовые глаголы чаще, чем другие типы фразовых глаголов, характеризует его стиль простоты; стиль, который можно легко понять, читая его рассказы. Его многочисленное использование типов фразовых глаголов подтверждает утверждение теоретиков о важности использования фразовых глаголов.

**Ключевые слова:** фразовые глаголы, многословные глаголы, заменяемость, идиоматичность.**A SEMANTIC-STYLISTIC STUDY OF PHRASAL VERBS IN MARK TWAIN'S SELECTED SHORT STORIES**

Research article

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**Abstract**

This study exemplifies a semantic-stylistic study of phrasal verbs in two selected short stories written by the American writer Mark Twain: "A Mysterious Visit" (1870) and "Eve's Diary" (1905). After conducting a semantic analysis of English phrasal verbs in these two short stories, we come up with a stylistic study of the short story writer Mark Twain. The work of this writer is stylistically characterized with his unique semantic use of phrasal verbs explained as follows: (1) Mark Twain uses phrasal verbs and prepositional phrasal verbs less than prepositional verbs, compared with the usage of the other categories of the same group of multiword verbs, and (2) Mark Twain uses literal phrasal verbs more than other idiomatic phrasal verbs. This semantic analysis of phrasal verbs comes up with the following contribution: a stylistic analysis of Mark Twain's usage of phrasal verbs. Mark Twain's tendency to use literal phrasal verbs more than other types of phrasal verbs marks his style of simplicity, a style that can be comprehended when reading his short stories. His use of numerous types of phrasal verbs verifies the theoreticians' claim of the importance of the use of phrasal verbs.

**Keywords:** phrasal verbs, multi-word verbs, replaceability, axiomativity.**1. Introduction**

Phrasal verbs (henceforth, PVs) are considered an important characteristic of the English language [6, p. 30]. In the 18th century, many grammarians such as Robert Lowth and Samuel Johnson tried to direct attention to PVs. PVs came to be one of the favorite topics in the 20th century [10, pp. 1-2]. A PV is made up of a sequence of lexical elements plus one or two particles (an adverb or a preposition), which together function as a single verb, for example 'come on', 'get up', and 'look out for' [3, p. 263]. PVs or multi-word verbs (henceforth MWVs) as they are often referred to, are also defined by Hart [4, p.: V] as "combinations of ordinary verbs like put, take, come and particles like in, out, on, and off". A particle plays a crucial role in the definition of PVs. When it is combined with a particular verb, it creates a unique meaning for the PV. This is because the meaning relies on "whether particles are purely idiomatic or whether they rather consist of clusters of related and transparent meanings" [9, p. :3].

PVs are regarded as "single units in grammar", and says that "there are severe collocational restrictions". For example, it is correct to say 'look after' someone but not correct to say "look before" him/her. PVs are idiomatic as they constitute "obviously semantic units". For instance, 'give in' means 'yield' [7, p.180]. The PV is, "next to the noun + noun combination, probably the most prolific source of new nouns in English" (1, p. 42). The present study sheds light on Mark Twain's usage of PVs as a part of spoken and written English. English is characterized by the existence of numerous and various PVs. Mark Twain uses many PVs, such as 'slide down', 'fell off', 'go off', and 'came over', in his two short stories "A Mysterious Visit" (MV) (1870) [11] and "Eve's Diary" (ED) (1905) [12]. It is hypothesized that:

1. Mark Twain uses many kinds of MWVs in his "A Mysterious Visit" (1870) and "Eve's Diary" (1905) short stories, but the number of prepositional verbs (Prep. Vs) is more than that of PVs and phrasal-prepositional verbs (PPVs).



2. The selected short stories by Mark Twain are characterized by the use of fewer semantic idiomatic PVs and PPVs than the more literal Prep. Vs.

## 2. Methodology: Some Relevant Models of Semantic Analysis

This section briefly outlines some of the well-known models of semantic analysis upon which this research depends in the analysis of the data:

2.1 Quirk et.al (1985): In classifying MWVs, Quirk et.al [8, p. 1150] attempt to distinguish four types under these headings: PVs, prepositional verbs (henceforth Prep. Vs), phrasal-prepositional verbs (henceforth PPVs) and free combination. A MWV is defined by Quirk et.al (ibid) as “a unit which behaves to some extent either lexically or syntactically as a single verb”. Furthermore, they explain that “the semantic unity of multi-word verbs can often be manifested in replacement by a single-word verb”. For instance, ‘call for’ can be replaced by ‘visit’, ‘call up’ by ‘summon’, ‘leave out’ by ‘omit’. MWVs are classified according to their idiomaticity into three main categories: “highly idiomatic”, “semi-idiomatic” and “free/non-idiomatic” constructions. PVs are classified into two types according to their transitivity or intransitivity [5, p. 45].

2.2 Celce-Murcia and Larsen-Freeman (1999): Celce-Murcia and Larsen-Freeman [2] categorize PVs, semantically speaking, as follows: “literal”, “idiomatic”, “aspectual”, and “completive”. Kamarudin [2, pp. 45-46] points out that Celce-Murcia and Larsen Freeman’s [2, p.: 32] first category (literal PVs) is similar to Quirk et. al’s [8] ‘non-idiomatic constructions’, though not regarded as PVs.

Idiomatic PVs are similar to Quirk et. al.’s idiomatic categories of PVs. The particle of the “aspectual” PVs may be: (1) “inceptive” aspectual PVs, as this points out the beginning state of an action such as ‘set out’, (2) continuative PVs such as ‘Hurry along now’, (3) “iterative” PVs in which the particle ‘over’ shows the repetition of an activity, or (4) “completive” PVs indicating the ending of an action [2, p. 433].

2.3 Bolinger (1971): Nine tests used to prove whether the combination of a “verb + particle” which constitutes a PV are presented [1, pp.6-11]:

2.3.1 Replaceability: This indicates that the “verb + particle” combination can be replaced by a one-word verb. For example, ‘get around’ means ‘to circumvent’. However, some PVs might not have one-word equivalents, as in ‘pay off’, which means ‘to be worthwhile’. Therefore, this test is not always reliable in deciding whether the combination of a “verb + particle” is a PV [1, p. 6].

2.3.2 Formation of Passives: This can be passive. For example “They talked about you” becomes “you were talked about” [1, p. 8].

2.3.3 Formation of Action Nominals: The formation of action nominals might be derived from transitive PVs, as in “He looked up the information” [1, p. 9]. However, there are some doubtful cases, as in “The running up of the hill was a matter of minutes” [1, p.10].

2.3.4 Object Movement:

The particle can be moved either before or after the direct object of transitive PVs, as in “He looked up his friends” [1, p.10].

2.3.5 Pronoun Placement:

To check the pronoun placement in which Bolinger indicates that direct object pronouns usually precede the particle if the combination is transitive: e.g., we may say “You’re putting on him! but not “You’re putting him on!” [1, p.10].

2.3.6 Adverbial Insertion:

In PVs, no insertion of adverbs is allowed between the verb and the particle, as in “I’m afraid you’ll find these transfer students gradually dropping out” [1, p.10].

2.3.7 Stress:

A contrast is made between AvPs in PVs (e.g. ‘look UP’) from pure prepositions (e.g. “LOOK at”) [1, p.10].

2.3.8 Definite Noun Phrases:

Kamarudin [5, p. 41] says that another test proposed by Bolinger (1971:15) is to check behavior with definite noun phrases. Here, the “proper name or the plus a common noun” that comes after the particle is not considered its object, for instance: “You left out the caption”.

2. 4 Palmer (1965):

Palmer [7, p. 185] agrees with Quirk et.al (1985) in considering items with single linguistic units in the grammar, such as ‘give in’, ‘look after’, ‘make up’, and ‘put up’, giving three reasons behind that saying:

a) Some “collocational restrictions” are found; e.g., we can ‘give up’ but not ‘give down’.

b) They are considered “semantic units”. For example, ‘give in’ means ‘yield’.

c) All except one type, which is intransitive (exemplified by ‘give in’), have a corresponding passive. For example: “His father was looked after”.

## 3. Discussion of the Models of Analysis

None of the models surveyed above are felt to be adequate enough to cover all aspects of analysis in this work, if taken separately. All of them tackle the important semantic features of PVs from different points of view. While Quirk et.al [8] agree with Bolinger [1] and Palmer [7] in considering PVs constructions as single linguistic units in grammar, they give different reasons behind that. Celce-Murcia and Larsen-Freeman [2] provide a more comprehensive account for PVs, concentrating on categorizing them into idiomatic and literal constructions depending on their meaning. Although the models cover grammatical, semantic and syntactic characteristics of PVs, only the first two are made use of simply because syntactic ones are excluded in this study. However, it should be pointed out here that the most relevant model for this study is that of Quirk et.al [8].

### 3.1 Data of Analysis

This study focuses on giving a description of PVs through their complex prospective of semantic, syntactic, and morphological features. Two short stories written by the American writer Mark Twain have been chosen for comparison: “A Mysterious Visit” (henceforth MV) (1870) and “Eve’s Diary” (henceforth ED) (1905). Each short story will be shortly introduced from the point of view of its pages. There will be several tables for each short story, summarizing the data gained in the analysis. The tables will be provided with the exact number of PVs in every short story, the number of Prep. Vs and idiomatic/literal PVs, and their repetition throughout the whole short story.

Data selected is based on the following considerations:

- A. The two short stories were written by the same American writer.
- B. They are roughly comparable in length.

### 3.2 The Analysis of Data

The first step in the semantic analysis of PVs occurrence is to investigate the first hypothesis. The second step will present findings regarding the second hypothesis of the research. Accordingly, the semantic analysis of the data selected depends on the Quirk et.al [ 8] model. After conducting such an analysis, a comparison is made between the aforementioned short stories from the point of view of PVs, Prep. Vs, and PPVs numbers presented in each short story. Besides, a comparison of the most frequently repeated verbs of each story will follow. Another comparison will be introduced to show the difference between the percentages of the three types of MUWVs presented in each short story.

Table – 1: Comparison on MUWVs numbers between MV and ED

MUWVs	A Mysterious Visit	Eve’s
No. of PVs	24	45
No. of Prep. Vs	36	66
No. of PPVs	1	6
Total	61	117

According to Table (1), the short story with the highest number of MUWVs is ED (117). It also contains the highest number of Prep. Vs (66), whereas MV contains (36). In addition to this, the number of PVs in ED (45) is more than in MV (24). The last category, PPVs, obtain the number (6) in ED and (1) in MV.

Table 2 – Comparison of MUWVs between MV and ED

A Mysterious Visit			Eve’s Diary		
List of multi-word verbs	Page No.	No. of repetition	List of multi-word verbs	Page No.	No. of repetition
Find out	1, 2	2	Care for	21 <sup>2</sup> , 26, 27 <sup>4</sup> , 29	7
Got up	2, 3	2	Come along	16, 17, 27	3
Think of	2	2	Get back	6, 8, 19	3
Trade with	1, 2	2	Give up	6, 8, 11	3
Work up	4	2	Heard of	29, 31	2
-----	-----	-----	Make out	10, 18, 30	3
-----	-----	-----	Think of	5, 16, 17, 20, 31	5
-----	-----	-----	Went away	18, 23, 33	3
-----	-----	-----	Went to	6, 7, 19, 33	4

As can be seen from Table (2), the Prep. V ‘think of’ is repeated seven times in the two lists. It is repeated five times on pages 5, 16, 17, 20, and 31 in ED, whereas it is repeated twice on page (2) in MV.

Table 3 – Comparison on MUWVs percentages between MV and ED

MUWVs percentages	A Mysterious Visit	Eve’s Diary
PVs	39.3	38.4
Prep. Vs	59	56.4
PPVs	1.6	5.1
Total	100%	100%

Table (3) reveals the percentages of MWVs presented in the two short stories. It can obviously be seen that the short story with the highest percentage of PVs is ED at 38.4 %, whereas MV contains 39.3 %. Prep. Vs compose 59 % of the MUWVs in MV and 56.4 % of those in ED. The last category (PPVs) is used 5.1% in ED and 1.6% in MV.

Table 4 – Number of idiomatic and literal PVs in MV

Page No.	No. of idiomatic PVs	List of idiomatic PVs	No. of literal PVs	List of literal PVs
1	8	Came about, Find out, Go of, Hunt up, Melt down, Settled down, Turned on, Went along	13	Was taken of, Connected with, Heard of, Arrived at, Would drop in, Confine to, Trading with, Trap with, Tell about, Thought to, Are dealing with, Sit down, Sat down
2	6	Came over, Find out, Got up, Live on, Rolling in, Set down	8	Think of, Listen to, Look in, Think of, Trade with, Talked to, Touched with, Weep down
3	7	Backed up, Called up, Gotten up, Got out, Put on, Look for, Set down	8	Came to, Acquainted with, Saw at, Working on, Keep from, Seduced into, Pay to, Went for
4	4	Stood up, Swear in, Stand away up, Work up	7	Pay on, Bowed to, Went down, coated with, Fall into, call on, Lifted out
<b>Total</b>	25		36	

Table (4) deals with the divisions of literal and idiomatic PVs used in MV. The table is divided according to the story page numbers.

Table 5 – The percentage of idiomatic and literal PVs in MV

A Mysterious Visit		
<i>Multi -word verbs</i>	<i>No.</i>	<i>Percentage</i>
Idiomatic	25	40.9
Literal	36	59
<b>Total</b>	61	100%

Table (5) reveals the number of idiomatic and literal PVs and their percentages. It can be noticed that the category with the highest percentage is literal PVs (59 %), whereas the lowest category is idiomatic PVs (40.9 %).

Table 6 – Number of idiomatic and literal PVs in ED

Page No.	No. of idiomatic PVs	List of idiomatic PVs	No. of literal PVs	List of literal PVs
3	0	-----	1	Seem to
4	0	-----	0	-----
5	2	Finishing up, Slid down	3	Fell out, Left in, Think of
6	2	Get back, Give up	3	Belong to, Trust with, Went to
7	2	Looking up at, Knock down with	4	Aimed at, Go to, Lying on, Sail into
8	3	Give up, Get back, Held out	2	Get with, Started for
9	0	-----	3	Get off, Grabbed for, Live on
10	3	Get away, Make out, Turned away	3	Fell about, Followed around, Spreads apart
11	2	Gave up, Got up	2	Appointed for, Tracked along
12	3	Crept down, Fell off, Slid down	1	Sit around
13	1	Took back, Go up	3	Designed for, Manufactured for
14	1	Turns out	1	Talk to
15	2	Getting along, Tagged around after	0	-----
16	3	Come along, Comes out, Set on	1	Think of
17	2	Came along, Spoke up	2	Thought of, Was dreaming of
18	2	Make out, Went away	2	Talk to, Spoke of
19	1	Get back	2	Put out, Went to
20	0	-----	1	Think of
21	0	-----	2	Care for <sup>2</sup>
22	0	-----	0	-----
23	1	Went away	3	Look at, Talk to, Sat on
24	2	Sprang into, Took away	2	Hid in, Lead in
25	1	Stayed away	1	Is gone on
26	2	Catch out, Keep away	2	Care for, Come off
27	4	Carry out, Are coming along, Coop up in, Looked back	5	Care for <sup>4</sup> , Rose out
28	2	Crept back, Took out	3	Go on, Leaned against, Standing on
29	0	-----	6	Added to, Care for, Heard of, Occurred to, Raise in, Tell about
30	1	Made out	1	Emptied into
31	4	Flashed in, Looked back, Rolling away, Spread up	4	Heard of, Play with, Thought of, Shot up
32	0	-----	0	-----
33	4	Picked up, Put down, Went away, Raked out	2	Went to
34	1	Turned away	2	Praise for, Reveal to
<b>Total</b>	<b>52</b>		<b>65</b>	

Table (6) concentrates on the number of idiomatic and literal PVs used in ED.

Table 7 – The percentage of idiomatic and literal PVs in ED

Eve's Diary		
<i>Multi -word verbs</i>	<i>No.</i>	<i>Percentage</i>
Idiomatic	50	42.7
Literal	67	57.2
<b>total</b>	117	100%

Table (7) clarifies that literal PVs have the highest percentage (57.2 %) while the idiomatic ones have the lowest percentage (42.7 %).

Table 8 – Comparison of MUWVs percentages in MV and ED

MUWVs Percentage	A Mysterious Visit	Eve's Diary
<b>Idiomatic</b>	40.9	42.7
<b>Literal</b>	59	57.2
<b>Total</b>	100%	100%

According to the above table, it is obvious that the percentage of the first category (idiomatic PVs) in ED (42.7 %) is higher than its percentage in MV (40.9 %), whereas the second category (literal PVs) is higher in MV (59 %) than in ED (57.2%).

#### 4. Results and Conclusions

The results drawn from the analysis of the types of MWVs together with the semantic aspect of them can be stated as follows: In the first short story, MV, which consists of (1770) words, there are (61) different MWVs: (24) PVs, (36) Prep. Vs, and (1) PPV. In the first short story, there is repetition of some MWVs, such as 'got up', 'find out', 'make of', 'think of', 'trade with', and 'work up.' The percentages of MWVs occurrence in the first short story can be shown as follows:

Prep. Vs	59%
PVs	39.3%
PPV	1.6%

In the second short story, ED, which consists of (4157) words, there are (117) different MWVs: (46) PVs, (65) Prep. Vs, and (6) PPVs. In the second short story, there is repetition of some MWVs, such as 'come along', 'get back', 'give up', 'looked back', 'make out', 'slide down', 'went away', 'care for', 'heard of', 'talk to', 'think of', and 'went to.' The percentages of MWVs occurrence in the second short story can be shown as follows:

Prep. Vs	55.5 %
PVs	39.3 %
PPVs	5.1%

So, as shown above, the percentage of Prep. Vs used in the two short stories is more than the percentages of PVs and PPVs. Concerning the semantic analysis of MWVs, in the first short story, out of (61) used MWVs, there are (24) PVs and (1) PPV considered idiomatic. The rest (36) Prep. Vs are considered literal. So, the percentage of the idiomatic MWVs in the first short story is 40.9 %, whereas the percentage of the literal MWVs (Prep. Vs) is (59.%) In the second short story, out of (117) used MWVs, there are (46) PVs and (6) PPVs considered as idiomatic. The remaining (65) Prep. Vs are considered literal. So, the percentage of the idiomatic MWVs in the second short story is 43.5 %, whereas the percentage of literal MWVs (Prep. Vs) is 55.5%. Regarding the hypotheses set for this research, the results of semantic analysis lead to the following conclusions: (1) As for the first hypothesis, namely that "Mark Twain uses many kinds of MWVs in his MV and ED short stories, but the number of Prep. Vs is more than this of PVs and PPVs", it seems that PVs and PPVs are less than Prep. Vs. Yet, all the used MWV types are marked as a characteristic feature of Twain's English language. (2) As for the second hypothesis, namely that "the selected Mark Twain's short stories are characterized by the use of semantic idiomatic PVs, PPVs whose number is less than the use of the literal Prep. Vs", it can be shown that this hypothesis is also verified. So, this semantic analysis of phrasal verbs contributes the following stylistic analysis of Mark Twain's usage of phrasal verbs: (1) Mark Twain uses phrasal verbs and prepositional phrasal verbs less than prepositional verbs, compared with the usage of the other categories of the same group of multi-word verbs, and (2) Mark Twain uses literal phrasal verbs more than other idiomatic phrasal verbs. Therefore, it can be concluded that Mark Twain's tendency to use literal phrasal verbs more than other types of phrasal verbs marks his style of simplicity, a style that can be comprehended when reading his short stories. His use of numerous types of phrasal verbs verifies the theoreticians' claim of the importance of the use of phrasal verbs.

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.17.1.1>**КОНЦЕПТ – ТАИНСТВЕННЫЙ ДЕМИУРГ КОГНИТИВНОЙ ЛИНГВОПОЭТИКИ**

Научная статья

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**Аннотация**

В статье рассматриваются спорные вопросы корреляций понятия, концепта и категории в их взаимосвязи с представлениями, символами, смыслами и чувствами. Изложены результаты исследования, свидетельствующие о том, что концепт обычно имеет определенный этнокультурный смысл, который соответствует понятию. Обоснован анализ того, что как потенциальное понятие, концепт лишён, прежде всего, его базового компонента – десигната; концепт не может быть отождествлён и с образом – феноменом предметно-чувственной природы, так как он не обладает референцией, то есть не соотносится с конкретным предметом. Представлена модель описания концепта как такого мыслительного образования, которое существует в сознании человека наряду с предметно-чувственным образом, конкретным предметом мысли и понятием. Раскрыт потенциал описания концепта в сопоставлении с разными моделями концептуальной сферы языка, которые являются основой этнолингвистического сознания.

**Ключевые слова:** когнитивно-дискурсивная парадигма, ценностно-смысловой континуум культуры, лингвокогнитивная ситуация, этнокультура, языковое сознание.

**CONCEPT AS A MYSTERIOUS DEMIURGE OF COGNITIVE LINGUOPOETICS**

Research article

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**Abstract**

It is considered debatable questions of correlations of concept, notion and category in their interconnections with images, symbols, meanings and senses. It is proved that concept usually has ethnocultural specified sense content which conforms to notion. Correlation of concepts to any category models conceptsphere of language as the base of ethno linguistic consciousness.

**Keywords:** cognitive-discursive paradigm, value-semantic continuum of culture, linguocognitive situation, ethno-culture, language consciousness.

**Introduction**

In recent linguistic research, the term *concept* has become not only popular but also very terminologically uncertain. There has appeared a threat of its transformation from a fashionable term into pseudoscientific lexeme and, as a consequence, the risk of its losing the terminological meaning that, of course, is not resulting in strengthening the position of cognitive-discursive paradigm of modern linguopoetics. The term is unfortunately often applied to any object of conceptual nature, substituting such related nominations, as *notion*, *category* and *meaning*, representing, according to the authors, related, but, nevertheless, different formats of the conceptualization of the results of cognitive activity.

**Research methods and principles**

The essence and originality of the concept is revealed by applying the interdisciplinary principle as the basic methodological tenet of contemporary cognitive linguistics. However, in contrast to the growing popularity of such broad principle's understanding which often ignores the actual linguistic techniques, we rely on the linguistic properties of the concept's representatives and inductive-empirical method based on the verbal explication of the cognitive contextual implicit parameters. At the second stage, the data obtained are subjected to (a) deductive justification in the discursive manifestations of the concept's categorical properties, (b) systematization, (c) modeling elements, which together allows to present schematically the main vectors of the cognitive phenomena's interrelations such as conceptus, conceptum and categories.

**Discussion**

**Concept ~ notion.** There are objective prerequisites to confusing these phenomena described by Y.S. Stepanov. "Concept is a phenomenon of the same order as notion. According to its internal form of words in the Russian language, *concept* and *notion* are the same: the concept is the loan translation of the Latin *conceptus* – "the concept of" from the verb *concipere* 'conceive', which literally means 'conception'; the word *notion* – *ponyatie* - originates from Old Russian verb *ponyati* – 'to seize, take possession, to marry a woman' [12, P. 42]. It turns out that the primary meanings of these words are the same. However, this does not mean that they are double terms in the academic discourse. The main difference is caused by the fact that they are terms of different branches of knowledge. The term *notion* is used mainly in logic and philosophy, while the term *concept* having emerged in mathematical logic, recently entrenched in cultural studies, especially in such a rapidly developing its subdivision as linguistic cultural studies. Moreover, once the basic concept of this science, it has as if deliberately got rid of its recent conceptual and categorical past, and come to refer to products of thinking-for-speaking not of a scholar, with his or her strictly structured ideas and generalizations, but "that by which a human - an ordinary, normal person [ ...] is included in the culture him/herself ... "[12, P. 42]. And after this (in essence, act of cultural socialization), the concept is included in the

value-semantic continuum of culture. This alters vector essence of his nature: the concept transforms into an object which represents culture in the mental world of human, and turns into a kind of "clot of culture in human consciousness" [12, 43]. However, in this case the concept does not lose its original purpose - the ability to generate sensuously objective sense as a certain image. That is why, in my understanding, concept begins the chain of the terms in question. The very etymology of the Latin word *conceptum*, which was used in the meaning of 'grain; embryo', leads to this conclusion. On the basis of this etymology, V.V. Kolesov compares the semantics of the word with 'prototype germ', qualifying it as some 'pervosmysl', i.e. "original sense". So due to its etymological meaning *concept* in no way can be equated with *notion*, the term which designates already drawn up and chosen by the logic object of thought, or understood and structured semantic content. Though concept is a powerful stimulator of knowledge, it still is a potential, yet unformed "pro-log", a kind of mental idea prior to thinking. It is a potential notion a proto-notion, an associative thinking "germ" capable of "growing as word, and thought and deed" [9]. As a potential notion, the concept is devoid of its fundamental component, namely, designatum. In order to acquire it, concept has to develop into notion, and if we continue with our metaphorical comparison of concept to embryo, it has to evolve so that the fully fertilized and structured thought ripens from it.

Niether can the concept be identified with image, this being the phenomenon of human sensuality, since it does not have the reference, that is, does not refer to a specific subject. Because of this, even in a poetic context "apple" is not a concept:

*How like Eve's apple doth thy beauty grow,  
If thy sweet virtue answer not thy show! //*  
[W. Shakespeare].

Designating a particular item, lexeme *apple* turns it into its referent, and a referred generic object into denotation [2, P. 154]. Besides, apple is not a concept here yet because this word in certain circumstances relate to the denotations, i.e. serial, generic, typical objects of thought. The situation is different in the quatrains

*Яблоко раздора, как же ты червиво!  
Искушение сладкое с горечью внутри.  
А в Эдеме раньше было всё красиво,  
и сгорали звёзды от большой любви. (Лидия Фогель)*  
*Apple of discord, how worm-eaten you are!  
Sweet temptation with bitterness inside.  
But before, in Eden, everything was beautiful,  
And the stars burned down because of big love.  
Lilia Fohgel (translation by authors)*

The same lexeme as a part of a phraseme represents a cultural concept, and therefore contains in its meaning cultural (value- oriented) content, pointing to "the cause of strife and enmity."

Consequently, the concept is such a thought-formation, which exists in the human mind along with sensual image, the specific object of thought and notion. Thus, prenotional structure can be represented as a "convoluted point of potential meanings" [9, P. 81], or, in our understanding, a point, potentially projecting some semantic field, which is organized similarly to any other field: condensation of meaning forms its core, while scattered and fragmented meanings build its periphery. This arrangement of concept keeps the peripheral meanings in the zone of attraction of its nucleus, forming a unity of opposite meanings, "something vague" [4, P. 267], "timeless content" (Frank). However, concept is not a mystical phenomenon. It is, rather, a hybrid unity of the name of the subject and its mental image. In this kind of unity an object (of knowledge) coexists with its subjective image and the fetus of the concept - a generalized representation of a number of similar objects in their most general features. This interpretation of the concept resembles «sense», but unlike the latter, it is devoid of formal structure. According to V. Kolesov, concept is meaning having not acquired material structure, and is therefore not yet the concept, but the formation that contains its essence [9, P. 44].

The first part of this judgment is considered to be the original thesis by us, but the second needs further reflection. First of all, the assertion that the concept is the essence of notion contradicts the theory of the concept developed by Y.S. Stepanov. According to his theory, just the opposite is true: notion is an essential component of concept. It, along with figurativeness and ability of evaluation, forms one of the structural layers of concept. It also seems doubtful that the essence of each concept should certainly be a particular concept. In this context, relevance and importance of pondering on the issue of creating various typologies of concepts, including recognition of the existence of cultural, artistic, preverbal, and other systems in particular, have dramatically increased. After all, the essence of cultural and artistic concepts focuses on their figurative and semantic component, rather than on notional one.

There is also a more serious reason for this kind of doubt. It is based on the categorical nature of the concept which is aptly and succinctly disclosed by V.V. Kolesov: concept is the 'prototype', 'some 'pervosmysl', i.e. "original meaning" of the object of thought reflected in the human consciousness. Association-thinking "sprout" or "embryo" of knowledge about the subject, meaning-generating sperm cannot be equated with notion which is the logically completed generalization of the most significant properties and signs of a knowable object, by definition. This is the main reason why the eponymous term (concept lexeme) contains, according to V.Z. Demyankova, in its semantic structure the seme of 'incomplete, rudimentary' [8, P. 35-47]. Only as a result of completion of fertilization of thought, its clearance through filters of social experience and ethno-cultural adaptation on the basis of the concept, notion is formed, which then acquires the status of its structural core. So, to some extent it justifies V. Kolesov's statement because, let us state it again, according to the scientist, "concept is not notion but the essence of concept" [9, P. 44].

Notion is a combination of the essential features of an object, distinguishing it from similar objects. For example, the notion "table" - "a piece of furniture, a wide board on legs" includes all the features that distinguish the table from other furniture: chairs, armchairs, stools and so on. Unlike notion, concept is always a *naïve idea*, steeped in ethnic culture [1, P. 2]. In this sense, we would support those scholars who argue that concept is always ethnoculturally specific, even in cases when the words in which it is verbalized, are marked in translation dictionaries as equivalents. Logically, the prevailing notion is the



extreme limit of the truth. And it is consistent with the etymon of the term '*concept*', which contains the idea of 'rudimentary truth'. This idea is also contained in the already mentioned physiological metaphors of germ and birth. The concept is "reduction" from the Latin phrase *conceptus mentis* «embryo of thought» i.e. something that is "conceived."

According to V.Z. Demyankova, use of the term concept in different linguistic cultures seeks to preserve the original metaphor, originally rooted in the image and motivating the idea of "rudimentary truth", thanks to which each concept retains the status of "embryo" of mental operations, or, according to Askoldov (1997), «burgeon of the most sophisticated inflorescences of mental specifics".

**2. Concept ~ category.** Category, as a basic academic unit of thinking nominating the most general concept, was introduced by Aristotle. According to the philosopher, there exist 10 basic categories: "substance" (οὐσία), "quantity" (πόσον), "quality" (πρῶτον), "relation" (πρὸς τί), "place" (πού), "time" (πότε), "position" (κεῖσθαι), "action" (ποιεῖν), "habit" (εἶναι) and "passion" (πάσχειν). The Stoics, instead of ten Aristotelian categories, accepted only four: substance, quality, modality and attitude. Kant also distinguished four categories, calling them the categories of reason: the category of quantity, quality, relation and modality. Many of these categories are attributed to be general concepts by modern social linguistics. It is also considered reasonable to mention the concept "quantity", the concept "quality", the concepts "place" and "time". In our opinion, all these are classic categories. By the way, some approaches to the problem of differentiation of category and concept can be found in the reasoning of the ancient thinkers. Hegel argued that formation of categories stems from such difficult to determine and poor in content notion as **notion of Being**; it generates first the category of quality, then the category of quantity, and so on.

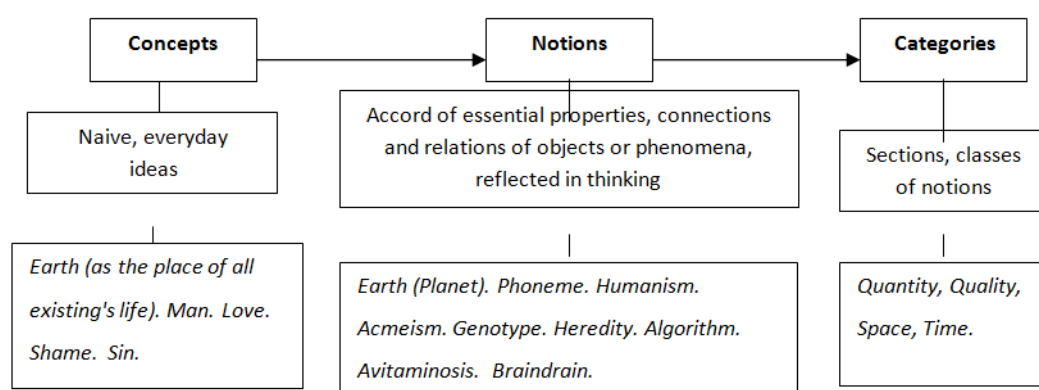


Fig. 1

It is quite reasonable to perceive the first understanding of the cognitive structures that were named concepts by modern scholars in these notions if being. As appears from the judgment given above, concepts are initial cognitive aggregations laying the foundation for the emergence of concepts, which, in turn, lay the foundation for generation of categories. Categories, unlike concepts, have greater capacity (volume). Because of this trait, categories provide the systematization of knowledge and cognitive process, summing up whole classes of concepts under certain headings. In addition, they are specific cognitive multidisciplinary units and therefore they fix stages and factors of the cognitive process. Finally, it should be noted that an evrisemantic (polysemantic) word may represent different cognitive structures. Thus, the Russian word 'zemla' - "land, Earth" - may serve both as a representant of the concept (if it means living environment of all things: people, animals and plants) and the notion (if it refers to the planet of the solar system). However, it should be taken into account that we are talking only about the eurisemantic words.

**3. Concept ~ sense.** Usually, sense might be understood as a number of interrelated ideas: (a) in ordinary consciousness it is something that is opposed to the absurd and has real content; (b) in language studies it is the issue that occurs in the act of nomination (signification) and is implemented in specific statements; (c) in communication theory it is the issue that is formed in interpersonal communication and exists in the soul-and-thinking space and depends on discursive situation.

In cognitive linguistics, sense is often identified with concept on the grounds that it can be likened to a kind of "mobile cloud of ideas" with a fleeing variety of meanings [14, P. 243]. This definition of sense is close to interpretation of concept by S.A. Askoldov and V.V. Kolesov, which is probably the basis for the identification of these two concepts. However, sense is also characterized by its "own" characters. It is (a) situationally and contextually meaningful; (b) is able to express a set of meanings, potentially related to cognition of a named object. In this respect, "meaning functions as modifier of meanings, precisely because it fixes in the minds those properties and attributes of the object which are relevant to a particular linguocognitive situation [2, P. 81]. In this regard, we should agree with A.G. Teslinov's opinion that the sense of "things" is expressed in concepts. As we put it, concept has semantic content. Moreover, semantic interpretation of the learnt object generates the ideas which actually give rise to concept. Therefore, the assertion that concept is the essence of notion, seems too categorical to us [14, P. 244]. Rather, on the contrary, notion is the core of the semantic content of concept. Thereby, the problem of interrelations of sense, meaning and concept arises from the fact that in live speech the concept and meaning of nominative units which represent it are not reproduced but interpreted in the process of the subjects of the speech intentions' realization. In other words, in the process of speaking, content of speech is formed by amalgamation of certain senses translated by separate elements of saying, but, by no means, by adding them mechanically up.

According to the previously described theory [2, P. 86], linguocognitive status of meaning is defined by historically and socially determined link of acoustic images and images of objects and situations. In other terms the meaning is referred to as designatum or sememe [11] The status of concepts is determined by the scope of substantive imagery and denotative situations and described in terms of denotation, meaning, and concept. Although linguocognitive status of meaning can be considered

generally accepted, we believe that proposed understanding of concept still requires further discussion. Can concept really, without any reservations, be equated to denotatum and meaning?

Unlike denotatum, concept possesses not only subject imagery but also conceptual and pragmatic components. Interrelations between concept, sense and meaning are very intricate as well. As such, concept is expressed only in such semantic formats as image, concept and symbol [11, P. 323]. Such an understanding of the essence of concept refers it to the phenomena reflecting the spiritual life of human. In this sense, it is considered as a certain archetype of culture which provides continuousness of spiritual life of an ethnos.

### The main results

The analysis suggests that the concept is a creative means of preserving and enriching the value-semantic space of any ethnic culture. This justifies the uniqueness of concept as a cognitive structure. The configuration of its multi-layered content is formed by: (a) the reflection of the corresponding fragment of the world landscape as a subjective image; (b) the symbolic meaning, which makes the concept available to the public ethno-linguistic consciousness and presents it as a heritage of a particular national culture; and (c) the notional component is a universal (logical) component of concept, which provides its representation in various world languages. Taking into consideration such a combination of its components, concept, though with reservations, can be certainly called a notion, but the specific notion:

a) **everyday** or **naïve** (such a naïve notion is formed by human experience; it is the basis of the meaning of a word, and the way of differentiating one object of thought from others): *earth, water, air*;

b) **individualizing**, because as a concept a specific and unique object (often individually signature) acquires ethno-cultural importance and becomes a symbol. For example, «Дворянское гнездо» - "Noble Nest" for a Russian speaker is the concept symbolically representing the symbol of comfortable life; «Обломовщина» - "Oblomovism" is the concept that represents apathy, stagnation, lack of development, and routine (the concept originates from the family name of Oblomov, the protagonist of the novel by I. Turgenev due to the article by A. Dobrolyubov titled "What is Oblomovism?");

c) **specified by discourse**, as it models a certain situation based not on objective and specific features, but on the basis of individual personal interpretation of the corresponding fragment of reality through its association with popular images. E.g.: *You're our Hercules!* is what people say about a strong man. Concepts of this kind contain, to varying degrees, image, notion and symbol. Thus, the semantic content of the latter concept is fueled by the synergy of an enormous Greek character of Hercules, as well as the notion of "masculinity" and a cultural symbol of this concept – *Hercules*.

Two other concepts listed above, "Noble Nest" and "Oblomovism", have the same characteristics. All of them are continual, unlimited in the ethno-linguistic world landscape because their verbalizers lack verbal specifics. The phrase *Noble Nest* and the lexeme *Oblomovism* representing these concepts are deprived of everything that is characteristic of language units which nominate conventional notions or ideas. They do not autonomously correlate (a) or with a specific referent ("Noble Nest" can nominate restaurants, housing complexes and other objects); (b) or with a designatum (logical content of a concept) because a conceptual component of the concept "is dissolved" in the sense synergy of conceptual content; (c) or with any denotation as the standard subject of naming (subject-figurative meaning). All this is explained by the fact that, from the perspective of cognitive linguistics, denotations are units of language awareness (for they are formed by knowledge of the language). Senses are products of reflection at restoration of ties and relations between objects of thinking-for-speaking. Referents are specific items of nominating knowable. Designatum are the results of condensation and structuring of meaning, and the content of statements is received while reproducing predications under the relevant propositions [6, P. 3]. The semantics of language units that represent concepts, introducing sparse meanings in different configurations, is capable of causing all the components of intentionality in our minds. They are the reflection of experience accompanied by live emotions, as well as reference, denotation of designation in their synergetic unity. Agreeing with the idea of A.F. Losev, in this sense, the concept may be called "unity of opposites, or unity of thought with its object" [10, P. 62]. Therefore, the concept is not a notion, by definition, although it originally expresses the essence of notion, being its root meaning. Nor is it sense in the true understanding, as sense is clothed in some form, while concept is rather, "the sense having not gained any form", or "condensation of unformed and unstable vague associations" given "as a kind of integrity", though. [5, P. 47].

So that their quality of concept makes it similar to the inner shape of the linguistic sign: it, similarly to the inner form of the sign, is not the image, but the "rolled up point of potential senses" that can generate a certain range of semantic variants in the semantic structure of linguistic signs (LSV, FSV). If we continue to develop a metaphorical definition of the concept - "rolled up point of potential senses," we should also mention the judgment of Gilles Deleuze and Felix Guattari. The researchers wrote: "The concept is defined as the inseparability of a finite number of heterogeneous components, run by some point with infinite speed in a state of absolute soaring. ...»Soaring" is the state of a concept or the infinity characteristic of it, though infinite quantities can be are larger or smaller depending on the cipher of the components, limits and bridges between them.

Sharing this view, O.A. Alimuradov believes, however, that "all of its basic properties cannot be explained by the simultaneous presence of the point of the concept in all its fields" [3]. Therefore, the underlying assumption by the scholar is that integrated understanding of concept is based on one of the fundamental properties of human intelligence, namely, the notion of intentionality. It is this feature of the concept that makes it fundamentally different from both category and concept. Due to possessing the property of intentionality, concept is judged to be the basic property of ethnolinguistic consciousness and as its initial activity, which forms its semantic structure. Thanks to its intentionality, concept is able to interpret mental experiences and express the fundamental attitude of human to the world. Intentionality exists in concept (a) as *noesis* (united structure of supposition act) and (b) as *noeta* understood as objective meaning, not dependent on the existence of an object or real fact. According to Husserl's theory, *noeta* is an *ideal* component of actual items of intentional mental experiences and *noesis* is a real one. Intentionality includes elements of both practical and discursive consciousness. Taken as this, it forms the sense structure of any concept in particular, and of consciousness in general. On the one hand, it gives rise to the idea of concept and units of the mentality convergence, but on the other hand, ironically for the same reason, concept should not be confused with episteme - a unit of the ethnic mentality - representing the external forms of ethnic consciousness.

Unlike episteme, concept is not devoid of archetypal properties, allowing them to be operated even at the level of our subconscious. As subcortical semantic element, concept presents a kind of mental genotype or an atom of genetic memory, under condition, of course, that mentality is judged as spirituality of the people, a vital backbone of its value-semantic space. While comparing the main structures of thought, we come to the conclusion that there are cognitive structures of varying degrees of generalization [Grunkin A.M.], as well as varying degrees of loss of object-shaped entity in the focus of our attention. Such cognitive structures as "quantity", "quality", "space", and "time" are called **categories** and belong to the highest level of generalization. Categories are devoid of subject-sensual imagery. **Notions**, like "youth", "parents", "life", "development" etc., form the average level of generalization. Notions are also unattached to subject specific and imaginative perception.

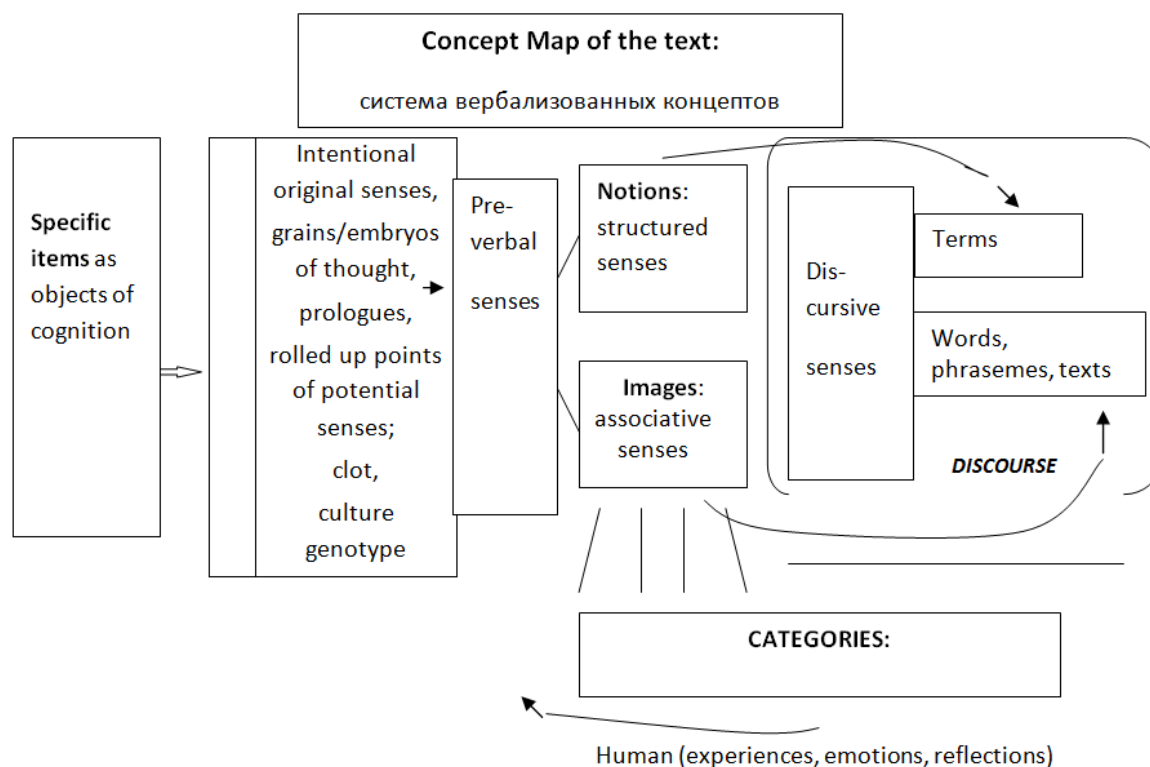


Fig. 2

**Concepts**, such as "Music", "Steppe", "Man", "Road" etc., are located on the lower level of generalization. Unlike categories and notions, they contain elements of all the cognitive structures mentioned above; they include conceptual essence, imaginative perception of an object of thought, and ethno-cultural aura. The list is completed with **specific items**, such as "table", "light", "cloth", or "blog".

### Conclusion

Summing up, concept in comparison with other linguocognitive formations is somewhat mystical by nature, being "the eye of eternity," and "radiation from the depths" (Berdyayev's term) of ethno-cultural consciousness, an archetype thought full of intentionality, still not issued the original multiplicity of meanings. Concepts with only one component do not exist. The concept that can be reduced to one component is transformed into sense, notion, image, or symbol. Semantic interpretation of the known is a source of ideas that give rise to the concept. Therefore, concept is ultimately turned to the subject of mental discourse: its socio-historical principle is projected onto each individual. It combines memory and imagination; as an act of memory it is oriented to the past, as an act of imagination - into the future, as an act of judgment - to the present (S.S. Neretina). The notion is the result of the long-term generalizations of the most important properties and characteristics of the knowable object. Category is a generalized unit of thought forming classes and sections of notions. Ultimately concept has a (usually due to ethno-cultural) semantic content, with a corresponding notion at the base and summarizing concepts within the limits of one or another category models the sphere of concepts of a language, that is the basis of ethno-linguistic consciousness. In the end, the concept meaning, being the focus of combining the main anthropological cultural factors such as ethnic, historical, psychological, and linguistic one's, makes it the demiurge of cognitive linguopoetics as a formation of new cognitive science's branch.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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## КОГНИТИВНАЯ ЛИНГВИСТИКА КАК РАЗВИТИЕ ЛИНГВИСТИКИ ФОРМАЛЬНОЙ

Научная статья

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## Аннотация

В статье описаны этапы и направления развития теоретической лингвистики в трех проекциях: традиционной формальной, современной американской и современной русской, у последней - в трех направлениях: контенсивная, когнитивная и концептуальная лингвистики. Показаны переходы от одного типа к другому и парадигматическая завершенность всех указанных программ, поскольку каузальный ряд последовательных преобразований (условие – причина – цель) закончен, и проблема нуждается в создании новой парадигмы.

**Ключевые слова:** формальная лингвистика, ментальная лингвистика, контенсивная, когнитивная, концептуальная грамматики, семантическая константа, каузальный ряд.

## COGNITIVE LINGUISTICS AS A DEVELOPMENT OF FORMAL LINGUISTICS

Research article

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## Abstract

The paper describes stages and lines of development of theoretical linguistics in three projections: traditional formal one, contemporary American one, and contemporary Russian one, with the discussion of the latter including three schools: contensive, cognitive and conceptual linguistics. Transitions from one type to another are described, as well as the paradigmatic completeness of all programmes mentioned, since the causal sequence of successive transformations (condition - cause - purpose) has been completed, and the problem now requires a new paradigm.

**Keywords:** formal linguistics, mental linguistics, contensive, cognitive, conceptual grammars, semantic constant, causal sequence.

I am going to discuss something that is, in general, well known, even if it has not yet become fully established in the minds of many scholars and has been constantly debated as an arguable issue within the scope of scientific knowledge. I would like to address the question whether contemporary linguistics represents a continuation of the traditional approach or it is a kind of a “revolution” in cognition, as some are too hasty to claim. My answer is: here we have a good example of continuous cognition aimed at revealing the “mysteries of language” within the infinitely evolving system of transitions from the simple (external) to the complex (deeply internal) specifically in the field of language knowledge. The logical sequence representing the change of linguistic forms is given as an approximation to understanding the essence of the living language in its anthropological dimension.

Let us start with comparing the key differences existing between the formal and mental linguistics in their extreme, invariant differences, without indicating the gradations and nuances present in the works of separate researchers (in order not to increase the number of references, I am going to give below a collective summary of the distinctions, extracted from various works on cognitive and formal linguistics).

**Formal linguistics**

Perspective from the listener  
From speech to language  
From material word to concept  
“Ascending” towards categories  
Syntagmatics is central  
Language and thought are separated in the consciousness  
The form-is-given-meaning strategy  
Structuralism of relations  
Nominalism in a broad sense  
Analytical approach to language  
Formal paradigm to the word  
Focus on interpreting the meaning  
Cause as the basis  
The structure of signs  
The system of forms  
Tropes as accompanying means  
Historical projection

**Cognitive linguistics**

Perspective from the speaker  
From language to speech  
From concept to word as end product  
“Proceeding” from categories  
Paradigmatics is more important  
Language and thought are united in the consciousness  
The meaning-is-given-form strategy  
Functionalism of relations  
Neorealism in a broad sense  
Synthetic approach to language  
Semantic paradigm to the sense  
Focus on understanding the meaning  
Basis as causality  
The structure of denotations  
The system of meanings  
Tropes as conceptual matter  
Philosophical realism projection

Several of the points above require further comment.

The relationship between the word (sign) and the idea is given by constituent parts of the semantic triangle; the concept of the category is based on the same provisions. The syntagmatics–paradigmatics correlation is relative, since cognitive (mental) linguistics also relies on the syntax (see below); Lev Shcherba’s speech activity and the speech act of the western cognitive scientists both presuppose a special role of the syntax. The category of the Cause in formal linguistics serves as a category connecting all linguistic relations, as the *basis* of knowledge; in cognitive science, causality is used in a broader sense and the cause in this case is only a part of the causal sequence, the latter consisting of the *basis* as the original source (Leibniz: “Everything that exists in the world has its reason.”) and the constituent elements of the Causality which are connected with it, namely, conditions, reasons and goals. The Form of formal linguistics is contrasted with the Meaning as the fundamental principle of cognitive linguistics, which emphasizes not the form but the sense that adds to the sum of knowledge. Tropes in cognitive linguistics serve as a cornerstone matter of thought: see, for instance, the conceptual metaphor of western cognitive scientists and the increased number of works in the field of metaphor research in general. Finally, the historical approach to language studies has been replaced with the philosophical understanding of the language, which now is seen as accumulation of new knowledge, preparing the ground for a change of the scientific paradigm.

Formal linguistics as a scientific study had evolved for two centuries and passed the following stages in its development:

1. *The historical-comparative* method of the 19<sup>th</sup> century replaced the purely descriptive method of school grammar; this became the *condition* for the scientific study of language with the following main task: “*how did the language itself originate?*”

2. *The structural method* of the early 20<sup>th</sup> century became the *cause* behind the development of the scientific knowledge about language; it set the task of learning “*how the language itself is organized?*”

3. *The functional method* further developed the achievements of structuralism in order to accomplish the final *purpose* of the study: to understand “*how this language works?*”

Thus, formal linguistics had gradually exhausted all the tasks set before it. All four of the causes formulated by Aristotle as ultimately possible in a movement and stemming from each other, including the underlying cause, *the basis*, namely, the *subject matter* of the study – language, had been fulfilled. The development logic kept suggesting a new turn in the process of cognition. Any new development can always be found in the depths of previous developments, and this time was no different. In particular, the *functional grammar* stage formed the *transition point* towards cognitive linguistics of a new type. *Something already in action is already in existence*; the German philosopher Nicolai Hartmann expressed this idea more emphatically: “If there is existence, there is essence, and if there is essence, there is existence”. As a result, coincidence and interchangeability of *existence* and *essence* in their development “are directed by the *shifting identities*” and, therefore, sooner or later they become *one and the same*. In other words, if something *exists*, this means that its *essence* is also present. This directly follows from the requirements of philosophical realism: *every event has its corresponding essence*. In our case, if there is a form, there is also a corresponding content (essence). So what essence corresponds to the forms of language?

Language acts in the *speech of the subject*. Then the task is to determine the meaning of the subject’s actions, and this can be best achieved from the point of view of the subject himself. Thus, the research perspective is changed: the former *reverse perspective*, from language to the researcher, has been replaced with a new, *linear* perspective, from the researcher to language. Anthropocentrism of the position reaches the uttermost limits and no longer hides under the mask of pragmatic “objectivism”. We need to gain an insight into the essence of language.

This task can be achieved through a sequence of approximations.

In one of his work, A.V. Kravchenko (Kravchenko, 2013) demonstrated how the study of language in western linguistics (exemplified by American linguistics) had walked the path “from a linguistic myth to a purely biological reality”, from a symbolic adaptation to a purely biological function of the body.

Every completed thing ultimately passes through three stages of development (the author calls them “waves”); the same happens here as well. I am going to present these stages in a comparative table, providing for now just their typological description, again without mentioning any names (the overall presentation of the distinctive characteristics in question has not yet been completely verified, so additions and adjustments are possible).

Stage 1	Stage 2	Stage 3
Objectivism of the approach	Subjectivism of the approach	“A third way”
External dualism	Internal dualism	
Analytical approach	Analytical approach	Monism (holism)
Describes	Interprets	Synthetic approach
Nominalism of the thing	Conceptualism of the symbol	Explains
Language is disembodied	Language is embodied	Realism of the idea
Computer paradigm	Cultural paradigm	Language is biological
Innate ideas	Intuition	Organic paradigm
Image	Symbol	Instinct
Replacement in a triangle	Interchange in a square	Concept as conceptum
Syntactics	Semantics	Change in a circle
Reflects the world	Expresses the world	Pragmatics
Language is <i>parallel</i> to the world	Language <i>adapts</i> the world	System within its environment
Cognition as the purpose	Knowledge as the purpose	Language is <i>transformed</i>
		Self-reflection as the purpose

Objectivism presumes understanding language outside the subject, as envisioned by Ferdinand de Saussure, “in itself and for itself”. Subjectivism maintains a close connection between language (“language is embodied”) and the subject; it exists in the subject of speech. The “third way” allows for a median line of connections: language is present in the subject but it also

reflects the objective “environment”. *External dualism* represents an approach, according to which language and thought are in direct opposition, while *internal dualism* means that language is simultaneously a part of cognition and a part of the world. Monism (recognition of singleness) presupposes their oneness in their *wholeness (holism)*. There is also a presumed difference in the philosophical approach to the object through the forms of language: the first “wave” is nominalistic (notions denote only concrete entities); the second “wave” works within the framework of conceptualism (it also accepts existence of general notions independent of concrete entities); the third “wave” is (neo)realism (it accepts the objective existence of general notions – universals). The general term *conceptum* here means the “grain of primary sense”, the “impulse” that gives momentum to the elements of the concepts. The triangle means the semantic triangle, which unites the thing, the idea and the sign through a synergistic (jointly acting) connection; here it is only possible to *replace* one set of elements with another. The square is the conceptual square with its meaningful forms (image, symbol, concept, and the primary sense of the *conceptum*), which can only *interchange*, exchange places, while remaining the same. The circle means the psychological circle (the so-called Eysenck’s circle), which, when turning, draws a spiral with added new knowledge at every new turn. The meanings of other items in the table are clear from their definitions.

The comparison of items presented in the table shows that the movement of the research thought from the first “wave” towards the third, represents the narrowing of the viewpoint from the ontologically real tognoseologically ideal, with transition from the reverse perspective (“from the thing”) to the linear perspective (“from the subject”). Simultaneously, there has been a transition from the disconnectedness of the *thing* to conceptual forms of the *objects* (from events to facts); from the reflection of the world in images - to its explanation with concepts; from the adaptation of language - to its *transformation* within its own environment, etc., and, ultimately, to the progressive development of consciousness “on the wings” of language, which has been constantly developing the reflective capabilities of human beings. The most important and fundamental achievement of the third wave is the establishment of the “impulse” mechanism in the development of the mental action, i.e. determination of the *organism* (and not the mechanism!) that launches the sequence of semantic movements. According to the authors, these are the neuronal chains in the composition of human DNA. This is the extreme view of the “essence” presented in the organic form. This is not the final result but just a first approximation to it; my concept of the *conceptum* as a “first-sense=first-image” also requires further improvement (Kolesov, 2012), but unlike the neuronal theory, *conceptum* is a more ideal unit of consciousness, which makes it possible to preserve it within the limits of philosophical realism, while reference to neurons returns us back to the domain of nominalism.

It should be borne in mind that all three stages (“waves”) refer to the actions of contemporary *cognitive* linguistics and cover the last fifty years. The meteoric development of cognitive science could seem breath-taking, unless we take into account that what we see is not a consecutive development happening in “waves” but a typological chart, summarizing the results achieved by *different* schools of thought and scholarly traditions of American linguistics working *simultaneously*: N. Chomsky, G. Lakoff, R. Langacker, H. Maturana and their contemporaries.

How can these results be compared to the work of Russian linguists? This has become all the more important now because of the constant tendency to look up to the *innovative* western research, typical of many Russian linguists working in the fields of Germanic and Romance studies. In this case, a conclusive answer would be hard to give. Creative potential of our scholars is high enough, with one difference lying in the fact that they are less formal in their results and are quite realistic (in the philosophical sense). The only difference is that western scholars are prone to constant self-reflection and they accurately register all successive steps of their development (Cf. Lakoff, 2003), while Russian scholars, due to a certain lack of organization in their conceptual thinking (in favour of visual-and-symbolic thinking), typical of the Russian mentality, are represented by a loosely connected mass of research works, which, however, occasionally prove to be of higher quality than their foreign counterparts. It is characteristic of the Russian mentality to avoid final results in the form of “totals” and pantologies, since *openness* of scientific knowledge for further additions is always presumed: science is constantly moving forward.

All three “waves” of western linguistics in the field of cognitive studies can be easily mapped against the results of the Russian research – one to one against *contensive*, *cognitive* and *conceptual* linguistics, which are actively developed today. Again, without mentioning any names or going into much detail, I will define the differences between them – against the background of the three “waves” of western cognitive linguistics. First, however, let me describe the differences between these three “waves” of the Russian cognitive studies.

The successive development of research methods with transition from the concrete to the abstract and then back to the concrete has followed two courses:

<i>comparative linguistics</i> > <i>structuralism (semiotics)</i> > <i>functionalism</i> >		
X	X	X
conceptology	< cognitive linguistics	< contensive linguistics <

The first line is given in reverse perspective from the object of description, and the second – in linear perspective from the subject, which is also understandable, since the studies focus on the mechanisms of his (the subject’s) cognitive process aimed at acquiring knowledge. The X sign indicates the original connection with the types of formal linguistics. Thus, the study returns to its starting point, which is, however, augmented now with the understanding of the *unity* of form and content.

The chronological framework for the development of a particular school of Russian cognitive linguistics can only be approximately determined.

The earliest approach to the problem was the intrinsically “Russian” one – the *conceptual approach* based on *realism*. It can be approximately dated back to 1928, when the article on *Concept* by S.A. Askoldov was published (Askoldov, 1928). An approximation to this can be traced back to 1909, when Askoldov published his thesis where some themes of his classic 1928 publication can already be found, as well as other accompanying works by the same author. Then there was silence, which can be attributed to extra-linguistic reasons, until in 1993, D.S. Likhachev, when reminiscing about his teachers, drew attention to Askoldov’s work in an academic journal and introduced the new term: *the sphere of concepts* (Likhachev, 1993). This sent a



signal for consolidating numerous but isolated efforts of various university scholars, who up until then had worked in that direction, mainly in the field of *semantics*, but without their own separate “flag”. Thus, *conceptology* was formed.

The year 1945 should be regarded as the date of birth of *contensive* linguistics: this is when the fundamental new book by I.I. Meshchaninov [11] was published; the book summarized the results of studies into “grammar categories”; even this school, however, was at a standstill for a while, again due to political discussions. The research work continued within the field of *functional* linguistics and picked up momentum after the publication of A.V. Bondarko’s *Grammatical Category and Context* [3] and S.D. Katsnelson’s *Typology of Language and Verbal Thinking* [5], as well as a number of other works that followed, and the creation of the Leningrad Academic Group for research in this direction. The key participants here were mostly Germanists, hence the general tendency towards a *nominalist* approach in their studies.

The preliminary date for the appearance of *cognitive* linguistics can be recognized as that of the publication by Y.S. Stepanov of a small book entitled *Semiotics* [12], but serious research in this direction started in the Moscow Academic Group headed by N.D. Arutyunova after 1986. In 1988, the first part of the multi-volume collective work entitled *Logical Analysis of Language* was published, which provided an impetus for further research in the field. This group included many Romance linguists, which explains their tendency towards conceptualism as a form of cognition typical for Romance nations.

All three schools of cognitive studies developed gradually and possess their own research roots. Contensive linguistics has developed from functional linguistics on the structural basis. Cognitive linguistics descends from the old culturological research, touching upon the problems of mentality and culture (linguistic culturology). Conceptual linguistics is connected with the semantic studies of the 20<sup>th</sup> century and is also associated with the mental research from the beginning of this century. The studies of the 19<sup>th</sup> century, for instance, A.A. Potebnja’s works, correlate to all three “waves” on the principle of initial syncretism.

Thus, the first academic school of the three, with respect to time, was *contensive* linguistics (from the word “content”), which was ahead of its time and was not appreciated; in fact, it was mercilessly discredited by its academic rivals. Contensive linguistics first emerged as functional linguistics; this is what A.V. Bondarko himself calls his research work.

The main aim of this linguistic school was to study the *process involved in the development of meaning* in a certain context (“meaning is given form”). According to contensive linguistics, *function* is an action, while *meaning* is the *content* of the signs. Meanings do not exist in ready-made form; they are formed by the subject. In this statement, we can see the first “departure” towards cognitive science. The research focuses on *semantic categories*, also known as logical *universals* (initially called “notional categories”). Since all this happens in a certain *environment*, a philosophical duality takes place: grammatical categories are seen as manifestations of the *system* (for instance, aspect, time, voice, etc.) and form the *core* of the semantic *field* of this environment (aspectuality, temporality, and functional-semantic voice, respectively). This is not an instance of realism, as one might have imagined taking into account the corresponding pairs like *aspect* – *aspectuality*. *System* and *environment* here are equally material in the *conceptual* expression of the material world, which is still a manifestation of philosophical nominalism. The collective total of features is close to those that we find in the “first wave” of western cognitive studies, which is close to contensive linguistics also in a number of secondary characteristics. Interestingly enough, representatives of this school were among the first critics of N. Chomsky: the similarities between the two approaches helped to see more clearly the shortcomings of the American version.

The similarity of initial mental approaches and research goals for all representatives of contensive grammar lies in the following: 1) analysis that is primarily aimed at studying the *content* of the *categories under consideration*; 2) a correlation between the content and the linguistic form that aims at determining *the influence of the form* on the representation of the identified meaning; 3) a tendency to study language means at different levels.

“Contensive typology” is still not a well-established linguistic discipline. Its foundation is a system of *notional functions* (“categorization of functions”), which is based on speech activity and which manifests itself in an utterance, specifically in a sentence. Representatives of contensive linguistics emphasize the “primacy of syntax in language and logic on the basis of valency types”, and this determines the scope of “cognitive categories” (here and below, Katsnelson, 1972). They study the process of *expressing* the thought in speech, which is distinctly contrasted with the language as a means of *forming* the thought. They speak about three stages of thought formation, and their dominant interest in the language form determines their main thesis: “*The form is given meaning*”. This is the position of the “listener”, which reveals the nominalist tendency in research. The *meaning* is understood as expression of reality; the meaning and the word are autonomous, since “the word itself does not say anything about real facts”, and every word correlates to its “denotation” (=referent, thing) through the meaning (=the signified). The basic difference is seen as the *semantic* opposition in the presence of *formal* identity of the lexical meaning and the notion; the first reflects the specific national understanding, while the second reflects the “universal” one. They distinguish between *presentive* (referents) and *attributive* (the signified) meanings of words; the first type is represented in presentive words (*a house, a table, etc.*), while the second type can be found in abstract words (*white, whiteness*). Following A.A. Potebnja, they argue that “abstract nouns are a special way of representation in language”, when an attribute is conceived as independent from any specific set of features. Presentive meanings are associated with notions, while the “lexical” meaning (the signified) correlates to symbols. They speak about “deep cognitive structures” and “hidden categories of language”; a specific research unites all three cognitive categories: language and *cognition* (understood as *co-knowledge*) are represented as “aggregates of *knowledge* about the world” through *cognition* in categories and notions that “reflect the object originally and in contradictions”. There is an interesting statement about image-breaking notions such as *the white house*: “attributive meanings perform the functions of actualization”, which is correct. Thus, the replacement of notional *forms* of the concept with notional *function* in speech, results (among other things) in negation of *general* meanings in language and their replacement with *central meanings*.

Cognitive linguistics in the narrow sense (in a broad sense, all three schools fall into cognitive studies) examines the concept not for the purpose of *cognition* (as contensive linguistics does) – it is its tool, but with the aim of achieving *knowledge*, within the notional environment of the *discourse* – unlike conceptology, which studies *conceptum* of primary sense within the concept (“the generic element” of the semantic approach). In this way, conceptology is closest to the “third wave” of



American linguistics, which exclusively studies the initial point of the development of meaning that “starts up” this development.

As a research field (being a type of epistemic cognitive science), cognitive linguistics is broader than conceptology, since it does not limit itself to just the field of language and extends to all areas of verbal and cogitative activity, which is clearly seen from its focus on *knowledge*, which can essentially be obtained in a variety of ways. “Unobservable mental entities” are ultimately nothing else but “general human universals”; therefore, the predominant interest focuses on the *concept* – the notional level of knowledge, enriched with additional meanings (for instance, as a result of metaphorization), which corresponds to the views of conceptualism. In this sense, however, cognitive linguistics is narrower than conceptology which does not stop at the figurative-conceptual side and also studies the figurative-*symbolic* world of consciousness. The fact is that our contemporary consciousness is forever subordinate to the *concept* as a materialized form of “primary sense”; concept is at the centre of knowledge, and obtaining knowledge is the main goal of cognitive science. Hence the general focus on all real relationships with the world – the linear perspective; the colour as the shade, and not brightness or intensity; the action limits of sound and any sensory perception in general. *We live in the world created by our mind*. Science submits to this pressure, forgetting about the past achievements gained exactly with imaginative perception and traditional symbols.

Let us now describe cognitive linguistics in its comparison with contensive and conceptual linguistics.

Unlike conceptology, cognitive linguistics, in essence, does not need ontology, as it is interested only in the “process of conceptualization” of the external world (corresponds to the “second wave”; see the works by R. Langacker). Everything that a cognitive linguist has to deal with is the “world unconsciously created by the thought”; this is the world “designed by consciousness”. This is essentially American instrumentalism in its final form, with ontology being replaced by epistemology (the modern form of the theory of knowledge). In some cases [4], cognitive linguistics is simply reduced to the *hermeneutical* interpretation of the text. This is an obvious narrowing of cognitive linguistics in favour of the passive grammar of the listener. Broadly speaking, the main postulates of cognitive linguistics as a separate approach come down to the following three [12]: 1) studying *not the observable* actions, symbols or strategies, but their mental counterparts, 2) in connection with their real notional content, 3) based on the influence of the cultural environment which shapes the human being.

A conceptualist firmly believes in the existence of central meanings, which are rejected by representatives of other branches of cognitive science. The central meaning is always present in the conceptum and is a permanent element of the concept; for instance, in the concept of the HOUSE, this central meaning is “abode”. Cognitive linguistics rejects the concept of central meanings, suggesting instead a network of word *meanings*, which in their hierarchy create the *sense* of the sign. This school limits itself to the autonomous knowledge of events, directly connecting them with language, while conceptology studies the causal sequence of events, presenting them as the facts of consciousness (*the facts* are conceived, as opposed to the real *events* which they express by reflecting them).

Essentially, any distinguishing feature, whether it be “waves” or types, is not absolute, since this is always a feature that is transformed and developed as a result of a clash between the schools of thought. Let us take for example one of the most important features of speech activity – the syntactic feature. Syntax is the focus of research for the first wave and its grammar (Chomsky and his followers); it is further developed by the second wave (cognitive science, for instance, G. Lakoff and especially R. Langacker); in the third wave, it represents an active component of the “environment”. Our contensive linguistics is based on syntax and proceeds from it, while for cognitive linguistics it is just a supportive factor. However, one should not forget that the first Humboldtian “mentalist” A.A. Potebnja paid a lot of attention to syntactic questions, while A.M. Peshkovsky and A.A. Shakhmatov created two versions of formal syntax, both implicitly “mentalist” in their essence; L.V. Shcherba specifically recognized the concept of speech activity, which in the West is known as the speech act.

The following question then arises: what was the breakpoint of the dominant formal tradition that led to the transition from formal to mental linguistics? When did the mainstream development of linguistic knowledge come to the conclusion that the Text as a form was no longer sufficient, and the term “discourse” appeared as the mental counterpart of the real “text”? Text and Discourse have a certain thing in common – their notional unity. However, while Text is *logically* sequential, Discourse represents a kind of notional *swirling* fully consistent with the meaning of the Latin *discursus*: a running to and fro, a running about, a swirling motion; expansion, branching.

According to the “best to date definition of discourse” (Y. S. Stepanov), given by V.Z. Demyankov, “discourse is an *arbitrary* text fragment consisting of more than one sentence or one *independent* part of the sentence... *It is centred around* a certain key *concept*; it creates an overall *context*..., being determined ... by the *world* that is *shared by the creator and the interpreter* of the discourse and that is “*built*” in the course of the discourse *development*, - this is the view of the “ethnography of speech” (quoted after Stepanov, 1995, p. 37; emphasis added).

The key words used here - the *text fragment, arbitrarily selected by the speaker, the shared world that is being built and the concept which determines the meaning* – form the semantic triangle system, in which the idea is replaced by the concept, the sign is replaced by the text fragment, and the thing is replaced by the shared world. The ultimate goal of discourse *development* is to determine the national *ethnography* of particular speech on the basis of the texts featured. We can see a certain similarity with the process of elaborating a semantic constant, in which the text fragment is the *condition*, the shared world is the *cause*, and the concept is the *purpose*. In this case, we should agree with the interpretation given by Y.S. Stepanov, who defined discourse as “language inside language”, represented in the *social* givenness and equal to the *style* in the Russian grammatical tradition. Discourse is “a *different* language with its specific rules of truth and its own etiquette” built on the plane of the text – “a possible (*alternative*) world” in the full sense of this logico-philosophical term. Discourse is a new feature in the image of Language as it appeared to us by the end of the 20<sup>th</sup> century” (Stepanov, 1995, p. 37). In other words, Discourse is a reflected form of the text in its mental interpretation, and in the 1970s, “Anglo-Saxon linguists realized that ‘discourse’ is not only the ‘givenness’ of the text but a certain system behind this ‘givenness’, particularly the grammar system” (Stepanov, 1955, p. 37). Indeed, the term *discourse* is connected with the transition in research from the form to the meaning, when the category of Meaning assumed its unique representation of “conceptual unity” – both in form and in content at the same time. Thus, contensive linguistics proceeds from the Text, while cognitive linguistics proceeds from the Discourse.

A conceptualist sees *conceptualization as a living process that consists in generation of new meanings in the substantial forms of the concept*. For a cognitive scientist, however, it is something that results from generalization of things within the mental frame, while the conceptual metaphor is no more than an *analogy* used in comparing objects with similar meanings. A conceptualist uses the “descending” principle (from the concept to the image), while a cognitivist prefers the “ascending” path (from the image to the concept).

The “descending - ascending” paths should be clarified in more detail.

The Nonpossessor Nilus of Sora, when outlining his concept of cognition at the very end of the 15<sup>th</sup> century, in the spirit of medieval symbolic thinking, expressed an idea that in the 20<sup>th</sup> century and at a higher conceptual level was voiced by cognitive science: the key concepts of cognitive linguistics are essentially *conceptualization* and *categorization*. Nilus, a simple soul, express this idea the Russian way, with an emphasis on ethics: “descending is better than ascending.” One would wonder what connection can be found between these two statements divided by half a millennium. Actually, they have a lot, if not everything, in common – but in terms of the mental aspect and not only in the verbal form of expression.

The two positions essentially coincide. What I mean here is the *ascent towards the notion* (*categorization*, in terms of contemporary linguistics), shaping the conceptual hyperonyms of modern literary languages, and the *descent* from the abstract notion to the *image* (penetrating into the symbol of the conceptum; finding the “grain of primary sense”, i.e. *conceptualization*), preserving the metaphoric system of “natural speech”. This opposition, dating back to ancient times when the simplest equipollent oppositions were still widely used, is highly significant. This is not just a logical *opposition* but a representation of the *antinomy of knowledge*, which in its dialectical connection will probably never be resolved.

Contrasting of the two approaches has now achieved the level of an opposition. At the level of the communicative act, this is the opposition between the speaker and the listener, at the logical level – the opposition between denotation and sense, at the ethical level – the opposition between consciousness and conscience, which once (in the times of Nilus) were seen as something whole, as one and the same, etc.; ultimately, the opposition between the essence and the phenomenon – the opposition so significant for a realist. Hence another important difference between the designated cognitive approaches: *contensive linguistics* is *typological* in character, while cognitive linguistics is *comparative* (it is within cognitive science that concepts from different languages are studied in comparison); *conceptology* is *historical* in its essence: it does not compare different languages in space but studies its native language in time.

In general, the correlation between all the described approaches in the history of Russian linguistics can be represented in the following way.

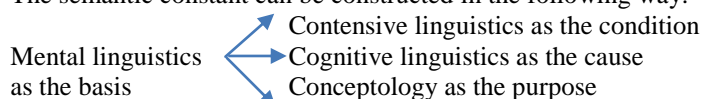
Linguistics	formal	mental
Condition (how?)	comparative	contensive
Cause (why?)	structural	cognitive
Purpose (what for?)	functional	conceptology

From the point of view of conceptology, it is not the notion, as perceived by cognitive linguistics, i.e., it is not the *operative*, the currently identified representation of the *conceptum*, but its final, *fundamental* representation in the form of a symbol that completes the chain of the consecutive causal development experienced by the component units of the *concept*, which then requires new bases to be found. The new bases, in their turn, are found in the discursive sequence of arbitrarily selected texts. “Thought is in essence symbolic... The human is sentient due to his ability for *symbolization*.” (Benveniste, 1974, p.29)

All these approaches are in complementary distribution, and each of them is responsible for its own task. *Contensive linguistics* studies the *notional meaning of the texts*; cognitive linguistics is interested in the enrichment of the concept with a new meaning (*new knowledge*) given in the *discourse*; *conceptology* is trying to unravel the substantive mystery of the *concept* through its primary meaning.

Thus, here we have described the development in the science of language (the basis - *what?*) within two traditional branches of linguistics – formal and cognitive, working in the process of cognition in order to obtain accurate and reliable knowledge. The aggregate answer to all four questions of the Aristotelian causes, described in terms of the semantic constant, projects the acceptable development paths for contemporary linguistics. Ultimately, the logical sequence in the change of linguistic forms is given as an approximation towards understanding the *essence* of the living language in its anthropocentric dimension. The “three waves” of formal linguistics in their *analytical* dualism have been replaced with the “three waves” of cognitive linguistics in the *synthetic* unity of meanings. There has been a change in the research approach: from the passive “language” of the listener to the active “language” of the *speaker*.

The semantic constant can be constructed in the following way.



Thus, tentatively speaking, the first wave of research determined the mental component of the linguistic sign in *cognition*; the second wave developed conditions for the enrichment of this sign with new *knowledge*; the third wave identified the “starter mechanism” for the increase of new knowledge in *consciousness* (in the neural connections of the brain or in the hidden conceptum). From this standpoint, the described “waves” in the development of American linguistics correspond to the following “waves” of Russian linguistics: the first wave corresponds to *contensive linguistics* with its notional categories; the second wave corresponds to *cognitive linguistics* with its interest in the metaphor; the third wave corresponds to *conceptology* with its focus on the mental mechanisms that start the notional forms of the concept, and in our case – the conceptum. Thus, three paradigms are formed, each consisting of three components: *formal* linguistics (*the what*-linguistics, the basis) is represented by comparative linguistics (*the how*-linguistics, the condition), structuralism (*the why*-linguistics, the cause) and

functional linguistics (*the what-for-linguistics, the purpose*). In mental linguistics (*what?*), these formal components find their correspondence in *contensive* linguistics - in cognition (the condition, *how?*), cognitive linguistics - in knowledge (the cause, *why?*) and conceptology in consciousness (the purpose, *what for?*). The first is *looking for* the concept in the text (objectively *thing* - nominalism), the second – in the discourse (subjectively in the *idea* - conceptualism), the third – in the sphere of concepts (in *signs* connecting things with the idea – “the third way”; realism). The first proceeds from “innate ideas”, the second - from instinct, and the third – from intuition (*insight, in mental terms*). In point of fact, all three positions have completely filled the possible paradigm of real relations within the semantic triangle, the synergistic triad, the semantic constant and the general category of causality. A fourth position is essentially impossible, since the causal sequence of consecutive results is already filled. Aristotle, in his doctrine of *the mean*, asserts the *four-part composition of causes*, which taken together appear as *the entirety of the organism*, as distinct from the *mechanism* – “just like it happens with the four main principles of universal ensoulment that all coincide in one indivisible point” [10, P. 345].

The sequence in which linguistic features manifest themselves is organized as a sequence of substantive forms of the concept: *image - notion - symbol - image - notion - symbol*. The sequences in which logical features manifest themselves is the following: *concrete - abstract - concrete - abstract - concrete - abstract*. When the logical and linguistic features are combined, for instance, in the cognitive sector: *contensive* linguistics expresses the abstract image as a reflection of the thing (nominalism); cognitive linguistics expresses the concreteness of the notion as an expression of the idea (conceptualism); conceptual linguistics expresses the abstract meaning as the embodiment of the sign (realism). Combining the logical and the linguistic is the basic feature of cognitive science; the logical sequence of transitions from one state to another is the principal characteristic defining the development of the research method that is guided by the change (but not the replacement!) in the development of research paradigms. Such is the sequence of the described methods in their *invariant* forms (works of separate scholars sometimes combine several approaches).

Thus, in the most general terms, the development of linguistics follows the “law of four causes”, which are connected with the consecutive change of results.

The emergence of comparative-historical studies of language, by answering the “*what is this?*” question, formed the *basis* of linguistics as a science; structural linguistics, by answering the “*how does it work?*” question, became the *condition* for further development of language studies; functional linguistics, by answering the “*why does it work?*” question, created the *cause* for the development of a new approach – cognitive linguistics, which has removed the opposition between the linguistic and the cognitive, and this, in the most general terms, provided the answer to the “*what does it work for?*” question – the ultimate *purpose* of the preceding movements of the science.

Today scientific development happens so fast that within one century, or even within half a century, linguistics in different countries has progressed significantly, and now we are able to identify the steps that were made in the field of linguistics almost simultaneously. *Contensive* linguistics, studying surface *notional* categories, answers the “*what is this?*” question and forms the *basis* of cognitive linguistics. Cognitive linguistics (in the narrow sense of the term), focusing on the figurative and the metaphoric side of language, answers the “*how does it work?*” question and creates *conditions* for the development of new research schools, particularly, cultural linguistics. Conceptology gets the insights into the essence of language, speaking about the “engine” driving the linguistic forms (formerly represented in the vague concept of the “inner form”) and answering the “*why does language develop?*” question. Now we are faced with the need to answer the fourth question, “*what is all this for?*”, and to define the ultimate *purpose* in the development of language. Answering this question, however, will take our science to a new level of development, with its own answers to the questions posed.

After “generating” a complete *organism* in the current development of ideas, “the history stops its flow.” *A change in research paradigms is required*. A part of the new paradigm manifests itself in conceptology – through the introduction of the “fourth dimension”, namely, time, in an attempt to answer the “*what for?*” question. It can be assumed that this new paradigm is going to be neither flatly formal nor dimensional like cognitive linguistics but rather a stereoscopically represented synthesis of its spatial and temporal qualities, states and units.

Science is cumulative; it diligently collects all its achievements and sometimes employs old methods, depending on the question that needs to be answered. What is more, starting scholars sometimes resort even to prescientific *collecting* methods, such as used by comparative and descriptive linguistics. Theories eventually condense into methods, and these methods are used by everyone, as they see fit. In a higher sense, however, in the philosophical sense, the movement of linguistic methods described here reflects the onward progress of human consciousness towards getting an increasingly deeper insight into the mysteries of language. The only requirement for fruitful research is the opportunity for a scholar to independently search for such new turns in scientific investigation which, through combined effort, can lead to the next turn in the development of our science.

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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