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МУЛЬТИМОДАЛЬНЫЙ МЕДИАТЕКСТ: МЕТОДИКИ АНАЛИЗА

Научная статья

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Аннотация

Рассматривается мультимодальная коммуникация, которая учитывает информацию, передаваемую через несколько каналов восприятия, и реализуется через ряд параллельных каналов. Исследование ориентировано на медиадискурс, ресурсы которого – материалы и инструменты – используются для производства интегрированного текста. Актуальность работы состоит в том, что дальнейшее развитие технологий создает такие условия, которые расширят возможности мультимодальности и, следовательно, повысят релевантность лингвистических исследований в этой области. Цель работы мы видим в том, чтобы изучить лингвистическую литературу на предмет аналитических моделей мультимодального медиатекста. Исследование установило, что в лингвистике предлагаются разные интегративные модели представления мультимедийного текста и дискурса. Наиболее точным, на наш взгляд, является многоуровневый анализ режимов, где структурные, семантические и стилистические свойства извлекаются и представляются для каждого режима отдельно, а также во взаимодействии со слоями других режимов. Перспективу нашего исследования мы видим в разработке интегрированной модели анализа мультимодального медиатекста, гармонично учитывающей различные подходы.

Ключевые слова: мультимодальность, медиатекст, мультимодальный анализ, коммуникация.

MULTIMODAL MEDIATEXT: ANALYSIS PROCEDURES

Research article

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Abstract

The article deals with multimodal communication that considers information provided through several parallel sensory canals. The investigation takes into account the specifics of media discourse, since its resources—materials and tools—are used to produce an integrated text. The relevance of the work is that further development of technologies will create conditions that will expand the capabilities of multimodality and, consequently, foreground linguistic research in this area. The purpose of the work was to overview linguistic literature with respect to analytical models of a multimodal media text. The study has found that in linguistics, different integrative models for analyzing a multimedia text were developed. The most accurate multimodal description, in our opinion, is ensured by a multi-level analysis that extracts and presents structural, semantic, and stylistic properties of each text level separately and in interaction. The prospect of our work is seen in developing an integrated model for analyzing a multimodal media text, which harmoniously takes into account various approaches.

Keywords: multimodality, media text, multimodal analysis, communication.

Introduction

At the end of the last century, linguists realized that language is neither the only, nor even the dominant semiotic system [9, P. 113]. In natural communication, a multimodal system is formed around the key verbal component accompanied with non-verbal components—para- and extra-verbal ones. Paralinguistic components of non-verbal communication include loudness, tempo, rhythm, and pitch of tone and determine the voice quality, its range, and tonality. Extralinguistic components are atypical individual pronunciation features, i.e. speech pauses, laughter, coughing, sighing, crying, stuttering, etc. All of them are full of visual and acoustic keys that fall out of focus in a classical linguistic research.

Communicativists drew their attention to the phenomenon of multimodality a short time ago, but it has already acquired a wide range of interpretations. The literature overview revealed a common understanding that various semiotic resources or modes are used in human communication to express meaning, including values, ideology, and social roles [5, P. 452–453]. According to Schmitz, multimodal communication involves several feelings and is implemented through a number of parallel channels. In order to perform such actions and produce multimodal texts, various components that are integrated into a syntactic, semantic, and functional whole are required [8, P. 24–42]. At the same time, media possess resources—materials and tools—that are used to produce an integrated text.

The basis of the cognitive-linguistic understanding of multimodality involves the term “modality” that is adopted in psychology, neurophysiology, and computer science and means a type of external stimulus perceived by one of the human senses, primarily vision and hearing. Studies of the multimodal discourse focus on how people simultaneously engage several communication channels, contributing to the general sense, and how information is shared between them [3, P. 135]. Therefore, if modern analysis is aimed at interpreting the meaning of a text or a communicative phenomenon, it can no longer rely mainly on the verbal component, since the latter explains only the use of speech or its individual aspects. To ignore other

modes implies to miss a lot of potential meanings of media texts [5, P. 457], [6, P. 14]. Being limited in capabilities, channels not only additively participate in the transmission of information, but are interdependent and interact with each other. Information is distributed between them in a complex way [3, P. 148].

It is the spontaneous discourse when a recipient gets information in its multimodality that many linguists consider to be true communication. Its analysis adheres to the postulate of the equivalence of all modality levels and the procedure for the sequential study of each individual level [2, P. 27]. Modern research of multimodality conducted in strict accordance with the principles of cognitive psychology and linguistics studies in detail each freeze frame of the analyzed video text.

Results and Discussion

In linguistics, different models for analyzing a multimedia text and discourse were developed. In this interdisciplinary field, research methods are clearly integrative. Discourse analysis includes such components as

- 1) source data (text name, source, author, and creation date);
- 2) mediatic topic;
- 3) linguistic characteristics, i.e. vocabulary, phraseology, morphology, syntax, and stylistics (language game and rhetorical figures);
- 4) media technologies, first of all, visual means (location of material, font, graphics, and images), sound means, and video support;
- 5) communicative strategy that a specific media text implements and its communicative tactics, namely, the purpose of the media text, communicative ways to achieve it, addressant, and addressee of the media text; and
- 6) selection of facts, relationship between them, precedence, and hypertext [4, P. 26].

We can see that the discourse analysis scheme of a media text takes into account multimodality, however, is not attached with priority importance.

The media linguistic analysis pays more attention to multimodality, reveals the patterns of interaction between the verbal and media aspects and studies media signs and combinations of elements of all media text levels, i.e. “word – sound – image,” “word – graphic design – image,” etc. Functions of the components of the media text—illustrations, complements, amplification, contrast, and clash of meanings—are also taken into account [1, P. 58]. The main function of photography is the evidentiality. For example,

(Photo) *After last night's meeting Downing Street released a picture of a stern-faced prime minister not looking at the prince. The Saudis released footage of Mrs May greeting him, apparently cordially, with a handshake. In reference to Khashoggi's murder, Downing Street issued a statement saying that Mrs May had told the prince that Saudi Arabia needed “to build confidence that such a deplorable incident could not happen again” [10].*

The text refers to the inconsistency between the information provided by the British official media (*Downing Street*) and news in the Saudi Arabian media. After the assassination of a journalist at the Saudi embassy, the official position of the British prime minister was disapproving the leadership of this country, and the government-controlled media considered it necessary to publish *a picture of a stern-faced prime minister not looking at the prince* at the G20 summit in Buenos Aires. But *The Times* presented a (Photo) that contradicted the cold attitude to the prince. The photo, where the prime minister was *greeting him* [Mohammed bin Salman – N.P.], *apparently cordially*, had been published earlier by the Saudi media, reporting that the prince was only slightly “upbraided.” Thus, the author of the article used a photo as a multimodal tool to evidence a conflict between real attitude and political necessity, with the latter being always more expedient.

Multimodal research studies need to understand, how semiotic modes work together in a multimodal text, where the verbal text coexists with visual, musical, and other elements that are not the sum of individual semiotic codes, but a organic unity and its individual parts contribute to a new text quality [7, P. 381]. When analyzing the text, four main points should have respect to, i.e.

- 1) language is always combined with non-linguistic resources to create meaning;
- 2) in a multimodal text, each mode can perform various communicative functions, depending on its capabilities;
- 3) people create meaning due to choosing and combining available resources;
- 4) multimodal meaning is formed with interests of people as social actors [6].

In other words, accurate is a study that considers a multilevel description of modes, where structural, semantic, and stylistic properties are extracted and presented for each mode separately and in interaction.

The study of multimodality addresses the problem of how modes in a mixed media text influence its interpretation. Siefkes identified three layers, or levels, of a text, namely,

- 1) a layer of form as the material organization that includes properties of a structure or arrangement without taking into account possible meanings, as well as the syntactic properties of the language;
- 2) a layer of semantics, implying discourse relations as an aspect of the rhetorical structure that contributes to the cohesion of the text; and
- 3) a layer of style, which is a tool necessary to explain non-verbal interaction in various cultural and media contexts [9, P. 120].

We can see, that this model focuses on multimodal layers, their semantic potential, and socio-cultural context and should be revealed by linguistic, and, to a greater extent, cognitive-psychological and sociological procedures.

Conclusion

Thus, multimodality in media, especially network media, attracts attention of many researchers. The discourse analysis scheme of a media text takes into account multimodality that, however, is not attached with priority importance. The media linguistic analysis pays more attention to multimodality, reveals the patterns of interaction between the verbal and media aspects and studies media signs and combinations of elements of all levels in a media text. A more accurate description, in our

opinion, is ensured by a multi-level analysis that extracts and presents structural, semantic, and stylistic properties of each text level separately and in interaction.

Researchers focus on such phenomena as log visualization—combined verbal and graphic elements that appear on the screen and participate in creating a television environment, context, and inscription; suggestive and counter-suggestive behavior of multimodal interaction participants as communicative behavior that facilitates the efficient manipulation of recipient's decision-making, on the one hand, and prevents such an impact, on the other; musical quote in the structure of a media text—reproduction of a musical fragment in a finished multimodal media text; the prosody of media speech in convergent media, etc. Further development of technologies undoubtedly will create conditions that will expand the capabilities of multimodality and, consequently, foreground linguistic research in this area. The prospect of our work is seen in developing an integrated model for analyzing a multimodal media text, which harmoniously takes into account various approaches.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.28>**РОЛЬ НЕОЛОГИЗМОВ В ПОЛИТИЧЕСКОМ ДИСКУРСЕ**

Научная статья

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Аннотация

Данная статья исследует материал общественно-политического формата, манипулятивную силу воздействия слов, их непосредственного влияния на сознание и поведение. Авторы акцентируют внимание на неологизмах как лексических средствах речевой манипуляции, которые порождают определенные смысловые оттенки, искажают понимание, вводят в заблуждение, создают конфликтные ситуации. В статье анализируются некоторые аспекты теоретического изучения политического дискурса как мощного ресурса для создания благоприятного имиджа и такое явление как “завоевание словом”, актуальность которого выражена сложившейся политической ситуацией в мире.

Ключевые слова: политический дискурс, медийный материал, речевая манипуляция, неологизмы, коммуникация.

THE ROLE OF NEOLOGISMS IN POLITICAL DISCOURSE

Research article

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Abstract

This article explores the material of social and political nature, the manipulative power of words, and their direct impact on consciousness and behavior. The authors focus on neologisms as a lexical means of speech manipulation that generates additional connotations, obscures understanding, misleads, and creates conflicting situations. The article analyzes some aspects of the theoretical study of political discourse as a powerful resource for creating a favorable image and such a phenomenon as “winning over with the word”, the relevance of which is expressed by the current political situation in the world.

Keywords: political discourse, media material, speech manipulation, neologisms, communication.

Introduction

Wordstock is responsive to all changes in various spheres of human life. The replenishment of the vocabulary, in general, is related to its functioning in society. The needs of society lead to the emergence and formation of new words and language structures. Languages constantly influence and enrich each other through linguistic change, cultural interaction, and exchange of cultural values. It leads to the process of replenishing the vocabulary and enriching the language by the formation of neologisms. The new vocabulary reflects the current changes and realities in the political, economic, social, and cultural aspects of society [7, P. 58]. Various linguistic and extralinguistic factors play a role in a particular situation. Their interaction helps the process of replenishing the vocabulary gaps in the lexical structure of the language. It is much more convenient to process and assimilate the already applicable and used name of the same phenomenon than to provide a new nomination based on the actualization of a particular attribute [2, P. 10].

The English language is a link to integration between millions of people worldwide. The Internet, which is considered to be the leading type of mass media, provides the widest technical opportunities for communication, which is especially important for political discourse. Political discourse is primarily focused on persuading people to take specified political actions or to make crucial political decisions. To convince the potential electorate in present-time societies, politics basically dominates mass media, which leads to creating new forms of linguistic manipulation; e.g., modified forms of press conferences and press statements, updated texts in slogans, application of catchphrases, phrasal allusions, the connotative meanings of words, and a combination of language and visual imagery [6, P. 111].

Political communication is primarily impact-oriented, so it is dialogical in nature. Recently, due to the popularization of blogging, a lightning-fast response to any political event has become possible. Social media, web forums, and Live Journal allow users to conduct a continuous dialogue on any topic in any political tone or form. In such conditions, in order to get even slightly objective information, the reader needs to go through the wide diversity of opinions, positions, comments, and personal perspectives on events, which draws a certain picture of reality and inevitably makes changes in the view of the world of the recipient. As a result of the activity and ingenuity of the authors, the texts created present interest for linguists, as well, since figurative thinking, an abundance of metaphors, focus on the language game, and the emotional impact on the recipient represent the most significant features of modern political discourse [5, P. 207].

Among politics, such colorful lexical means acquire particular importance in the sphere of economics and medicine, adding eloquence, emotionality, and persuasiveness to writing. It should be noted that the impact on the recipient is not direct, but rather indirect.

The relevance of our research is to show how neologisms are introduced, as well as their influence and reflection on the real picture of the world of communications and how nationwide manipulation is developing on a global scale. Certainly, the range of manipulations is quite large. Using lexical means makes their influence limitless. However, today's situation is particularly pronounced, as it is associated with the COVID-19 pandemic. Spreading disinformation, posing rhetorical

questions, information throw-ins – all of these methods may be used to form a negative perspective of the events, concealing more significant facts and highlighting only minor ones.

In today's world, communication happens by transforming the information field into a political one. According to M.V. Gevorgayn, it is research in political linguistics that makes it possible to identify new trends, methods, features, and changes that appear in the language in connection with various events, phenomena, and processes in the world of politics [3, P. 76]. Gorbachev's article, "Fighting for vocabulary", mentions the special role of vocabulary in the political discourse of mass media, since political communication is characterized by a high frequency of use of a large number of abstract keywords. As the research shows, these keywords are perceived quite instinctively and subjectively by the listeners [8].

According to E.V. Budayev and A.P. Chudinov, the "globalization" of political linguistics is taking place. Whereas previous scientific studies have generally been conducted in Europe or North America, in recent years, such publications have increasingly appeared in a wide variety of countries in Asia, Africa, Latin America, and Oceania. After the fall of the Iron Curtain, specialists from the post-Soviet states began to learn more and more about the procedures, techniques, heuristics, and topics that were previously inaccessible to them for political reasons. Political linguistics, which had previously been characterized by a pre-eminent focus on totalitarian discourse and the discourse of Western democracies, is increasingly turning to the fundamentally new problems of the modern, multipolar world. The scientific interests of the new science are expanded by incorporating the analysis of the new aspects of the interaction between language, power, and society (the discourse of terrorism, the discourse of the "new world order", political correctness, social tolerance, social communication in traditional society, fundamentalist discourse, etc.) [1, P. 76].

In the modern world, the concept of the language of manipulation (political, economic, medical, etc.) receives quite strong scientific development and application in practice. The way of how information is selected is very significant. Word choice is a dominant factor – the ability to express ideas, thoughts, emotions. New words are created that denote recently developed phenomena, concepts, objects, and different styles of communication. They can change reality, as well as alter and control the communication process. Manipulative schemes affect respondents, attracting and expanding the interest of the audience. The key to the success of the speech manipulator lies in the ability to play with words – look for neologisms, phraseologisms, metaphors, antithesis, personifications, and epithets. Then, direct these stylistic means to improve the speech, making it meaningful, colorful, and powerful. If the word sounds rude or tactless, it is replaced by more neutral words – euphemisms. Neologisms seem to enhance political sharpness, for instance, in utterances about global chipping, economic risks, and disturbing reports of disaster areas. We tried to show examples of the impact certain groups of words have on political events, phenomena, and intentions.

Pandemic brinkmanship – this neologism involves pushing volatile engagements to the brink of active conflict, with the goal of achieving a positive outcome for yourself [9].

Brinkman – the person standing on the edge, on the verge of anything, has reached the limit. **Brinkmanship** – it's teetering on the brink of disaster.

For example: Russia is not alone in being convicted of pandemic brinkmanship; both Iran and China have hacked vaccine research, with the latter being ordered to close its consulate in Houston, Texas as a result.

For example: In the first week of negotiation, Republicans and Democrats are still far apart on another coronavirus relief package. Congress has played a game of brinkmanship with government shutdowns, but during a pandemic with millions of Americans out of work, it's a different situation [10].

For example: The political brinkmanship "introduces a big increase in uncertainty", says Nicholas Bloom, an economist at Stanford University's graduate business school [11].

Axis of evil – U.S. President George W. Bush used the phrase for the first time, addressing Congress on January 29, 2002. At first, the phrase was going to be "axis of hate" but it later became the controversial "axis of evil." This neologism became a hallmark of the Bush administrations foreign policy [12].

For example: "China Is Part of the 'New Axis of Evil,' Must Be Held Accountable for Pandemic", Senator Blackburn Says [13].

Black Identity Extremism (BIE) – violent extremism motivated by racial prejudice. This term has been in force since August 2017 through 2019 [14].

For example: The Federal Bureau of Investigation's director said the bureau has abandoned the term "black identity extremism" as part of a broad reconceptualization of how it thinks about racially motivated crime [15].

Credibility gap – crisis of confidence or lack of trust.

For example: Political leaders and health officials have often invoked the credibility gap on the Coronavirus Crisis to justify their decisions. "Democrats face 'credibility gap' over protesters' free pass on COVID rules" [16].

For example: "The result has been simmering public skepticism, particularly on the right, over the necessity of the lockdowns and other restrictions, or what Dr. Joseph A. Ladapo, an associate professor at UCLA's Geffen School of Medicine, called 'the coronavirus credibility gap' [17].

Putinversther or Putin—Verstehe – a German political neologism which literally translates "Putin understander", i.e., "one who understands Putin".

For example: We were lucky enough to witness the birth of a patriotic brand of the new Russia-Putinversther [18].

Paper terrorism is a neologism to refer to the use of false liens, frivolous lawsuits, bogus letters of credit, and other legal documents lacking sound factual basis.

For example: Some victims of paper terrorism have been forced to jail. Their aim was to overthrow the government through "paper terrorism" and violence [19].

Vaccine nationalism is a new term that denotes Russia's superiority in the development of a COVID-19 drug. The author of this term – New Statesman journal. The material, titled "pandemic balance of power" or pandemic brinkmandom, hides geopolitical differences.

For example: Vaccine nationalism is a dangerous policy.

That sort of “vaccine nationalism,” or a “my country first” approach to allocation, will have profound and far-reaching consequences [20].

White guilt – feelings of guilt expressed by some white people due to racist treatment of ethnic minorities. In psychology it is an subset of “collective guilt” [21].

For example: Collective guilt encourages people to make problems fixed, but white guilt can decrease the mental well-being of people who experience it [22].

Rat-licker – a person who does not use medical means, or does not take any precautions to prevent illness during pandemic.

For example: I went to the shop to find a new dress, but had to go away. There were many Rat-lickers [23].

It should be noted that there are many discoveries among the neologisms associated with U.S. President Donald Trump. The consequences of the election have led to the creation of new words. Among them we may highlight the following:

Trumpism – a person who supports Mr. Trump as a candidate for president.

For example: Trump’s victory was predictable, and was predicted, but not by looking at polls [24].

Trumpflation – the expected increase in inflation as a result of economic policies of Trump [25].

For example: The speculation around Trumpflation that occurred around the time of Trump’s election was also reflected in the financial markets themselves [25].

Most of these words may be short-lived, but some remain in the language, merge, and become one with it. Writing does not suffer from this but only acquires a more modern meaning. The President of the United States of America Donald Trump is an entertaining person, and he always attracts attention with his speeches to the public and his statements or comments on Twitter. His speech is replete with lexical techniques, which makes it spectacular and original, giving undoubted success to his performance. It seems that Trump likes to create new words and expressions, getting great pleasure from it. Both the leader of our country and the leader of the United States repeatedly use quotations, creating the illusion of being close to the people. Exploring the speech of politicians, famous economists, and cultural figures, it can be noted that the main mechanism of manipulation is suggestion. This phenomenon is aimed at persuasion. An image is created, and a certain reaction enters into the mass consciousness through suggestion. It can be formed as either negative or positive. It all depends on how convincingly the information is speculated. In fact, scholars are often skeptical of the newly formed expressions, considering their use only temporary because many of them disappear from the communicative process after losing their novelty. However, they sometimes take root and change the picture of any field of activity. At the moment, there are many common spheres and trends for confluence between linguistics and law, economics, medicine, and other sciences. There is no denying the fact that many scholars consider this confluence exhausted because the language has not only a universal but also historical aspect.

In the opinion of A. A. Zaraiskiy, words cannot live without development, and the influence of the latest technical means will give the language an opportunity to reflect the essence of the new realities in which we have to live in. We hold a similar view with regard to neologisms, noting that this is an integral part of the vocabulary that is gradually becoming embedded. Neologisms are newly coined terms, words, or phrases that may be commonly used in everyday life but have yet to be formally accepted as constituting mainstream language. Neologisms represent the evolving nature of the English language. Neologisms can be completely new words, new meanings for existing words, or new senses in existing words [4, P. 15].

Conclusion

In conclusion, it is safe to say that leaders of English-speaking countries like to speak to the public and extensively enjoy oratory. Political rhetoric is well-developed in these countries. Politicians play with the laws and conduct bureaucratic regimes using instrumental power. However, they try to affect us by incorporating new words into political discourse, while utilizing their influential power. In this paper, we made an attempt to show how political neologisms are created, as well as the rhetorical devices applied to form a persuasive and manipulative political discourse. Since neologism is a new word or phrase, it takes a new cover, another meaning, and can be applied as a linguistic innovation. The area of investigation is broad. A variety of different lexical units were found during research, and among them are a number of the neologisms that are specifically observed and applied in political discourse. Therefore, it was important for us to choose the neologisms that are of political nature by definition. The study of the lexical means also helped us to reveal the stylistic techniques of public speaking, which remain relevant today. Stylistic methods in speeches of prominent politicians sometimes acquire manipulative aspects. Having a precise basis, they can influence the person, introduce certain economic and political illusory ideas, and define other norms and values. It is significant that the technology of manipulation by lexical means has been known for a long time. Neologisms are recognized to affect the consciousness of the recipients. Linguistic techniques are widely used to establish emotional climate, critical reflection, psychological pressure, and choice of associations in order to incite conflict situations. In general, we can say that the choice of lexical and linguistic methods can either limit the effect of manipulation in speech or contribute to its success. For instance, when the meaning of the piece of information is distorted, meaningless connotations are embedded, media text comprehension is negated, and ethical standards are challenged, it may lead to the reader’s aggravation and negative perception. Political discourse is a powerful resource that is used by politicians for self-presentation and promotion, as well as forming favorable views of the surrounding reality.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.31>**СЛОВООБРАЗОВАТЕЛЬНОЕ ПОЛЕ ЗАИМСТВОВАННЫХ СУЩЕСТВИТЕЛЬНЫХ ЛЕКСИЧЕСКОГО ЯДРА СОВРЕМЕННОГО АНГЛИЙСКОГО ЯЗЫКА**

Научная статья

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Аннотация

Статья посвящена изучению словосочетания заимствованных существительных лексического ядра американского английского языка. Современный английский язык, со своими особенностями, является продуктом ряда эпох. В связи с тем, что развитие языка - всех его аспектов, в том числе и лексики - происходит постепенно, мы находим в лексике современного английского слова, сформировавшиеся в разные исторические эпохи, в результате разных способов его обогащения, связанных с разными моментами английской истории. В настоящее время проблема описания словарного состава языка находится в центре внимания лингвистов. Особый интерес представляет проблема идентификации и описания лексического ядра современного английского языка. В центре внимания статьи находятся этимологические и структурные особенности существительных, заимствованных в английский язык из более чем 38 языков. Актуальность работы обусловлена неоднозначностью интерпретации этимологического состава современного английского языка. Изучение этимологического состава лексического ядра может способствовать решению этой проблемы. Автор анализирует способы словообразования, которые составляют ядро и периферию поля. Особое внимание уделяется наиболее продуктивным моделям словообразования каждого из способов словообразования, с помощью которых создавались заимствованные существительные.

Ключевые слова: словообразовательное поле, заимствованные существительные, лексическое ядро, ядро и периферия поля, словообразовательная модель, аффиксация, конверсия.

WORD BUILDING FIELD OF BORROWED NOUNS OF THE LEXICAL CORE OF MODERN ENGLISH

Research article

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Abstract

The article covers the study of the word building field of borrowed nouns of American English lexical core. Modern English, with its specific features is the product of a number of eras. Because the development of the language -all aspects of it, including its vocabulary-is gradually taking place, we find in the vocabulary of Modern English words formed in different historical epochs, as a result of different ways of enriching it to different moments of English history. At the moment, the problem of describing the vocabulary composition of the language is in the focus of linguists' attention. Of particular interest is the problem of identifying and describing the lexical core of modern English. The article focuses on the etymological and structural characteristics of the nouns borrowed into English from more than 38 languages The study's relevance is due to the ambiguity of interpretation of the etymological composition of Modern English. The study of the etymological composition of the lexical nucleus may contribute to solving this problem. The author analyses the ways of word formation which comprise the core and periphery of the field. The special attention is given to the most productive word building patterns of each way of word formation by means of which the borrowed nouns were created.

Keywords: word building field, borrowed nouns, lexical core, the core and periphery of the field, word building pattern, affixation, conversion.

In the lexicon of each language, there is a considerable fund of words, the connection between the form and the meaning of which is incomprehensible to native speakers, because the structure of the word cannot be explained based on the models of word-formation acting in the language [7, P. 53]. Historical changes in words usually obscure the primary form and meaning of the word, while the sign nature of the word determines the complexity of reconstruction of primary motivation, i.e. the relationship of the primary form and meaning of the word [4, P. 64]. The purpose of etymological analysis of a word is to determine when, in what language, on what word-formation model, based on what language material, in what form and with what value the word has appeared, and also what historical changes of its primary form and value have caused the present form and value. Reconstruction of the primary form and meaning of the word is actually the subject of etymological analysis [1, P. 243].

It should be noted that particular difficulties at etymological analysis represent an explanation of meanings, their development and reconstruction of their primary semantics of a word. This is due to the diversity and significance of semantic changes [10, P. 596]. The basis for semantic analysis in etymological research is the method of semantic parallels: cases of similar development or combination of values are given as the proof of supposed development of values [5, P. 52]. To establish the original form and meaning of the word etymology uses other methods — typological, linguistic-geographical, modeling methods [9, P.175].

It is known that at present the word building field approach to the description of word-formation processes attracts attention of many linguists. [2, P. 47]. However, there is no single definition of the word building field, as its definition is usually associated with a specific study [6, P. 213]. By word-building field of nouns of the lexical nucleus of the American

variant of the modern English language, we understand the summary of all methods of formation of nouns from native English and borrowed bases and word forms of different parts of speech, as well as phraseological units of the hold-up type. This word building field is complex [6, P. 43].

As a result of the analysis of The Barnhart Dictionary of Etymology [3] we found 6363 borrowed nouns, which are the dictionary entries, which is 65.5% of the total number of the dictionary entries we found in the dictionary. 2081 borrowed nouns are represented by the root words (32,7% of the total number of borrowed nouns that are the dictionary entries). Derived nouns are 3321 words (52.2%). Complex capital nouns are 961 words (15.1%). Thus, 4282 nouns form the SP of borrowed nouns [6, P. 97]. During the study of the etymological composition of nouns in the lexical nucleus of the American variant of modern English, we found borrowed nouns from 38 languages. The main groups of borrowings are borrowings from Latin, French, and Scandinavian languages. The group of words borrowed from different other languages (German, Spanish, Italian, Russian, etc.) is also distinguished. In the lexical nucleus there are also words marked "of uncertain origin", i.e. "origin is unknown". The group of words which origin is unknown is about 1% of the total number of the dictionary entries.

World building field of borrowed nouns includes the following micro fields: affixations, conversions, word combinations, abbreviations, reversals [6, p. 78]. The affixation micro field includes 2822 nouns of the lexical nucleus (65.9%), the conversion micro field includes 835 nouns (19.5%), word combinations — 411 (9.6%), abbreviations — 197 (4.6%), reverse — 11 (0.3%), abbreviations — 6 (0.1%). Consequently, the nucleus of the world-building field of borrowed nouns includes a micro field of affixation, which includes more than half of the borrowed nouns (65.9%).

The micro field of affixation includes 2822 borrowed nouns formed by 27 suffixation models and 8 prefixation models. Let us consider nucleus and periphery models of this micro field. The core includes 3 suffixation models, according to which 1603 (56,8%) affixed nouns were formed. These are V+ -er /-or (720; 25,5%), V+ -tion/tion (621; 22%) and V+ -ment (262; 9,3%) models. The periphery of this micro field is formed by borrowed nouns formed by 24 suffixation models and 8 prefixation models, namely: N+ -ism, N+ -ist, N+ -er, N+ -ance, V+ -sion, N+ -ity, N+ -y, V+ -ure, N+ -ium, V+ -acy, N+ -in, V+ -ee, N+ -an, A+ -ist, V+ -age, A+ -ness, V+ -al, V+ -ance /-ence, N+ -age, N+ -ic, V+ -oon, N+ -ee, A+ -y, counter-+N, in-+N, out-+N, post-+N, un-+N, under-+N, uni-+N, up-+N. The most capacious models of periphery located closer to the core of affixation microfield are N+ -ist, V+ -ance /-ence.

The following microfields belong to the periphery of world building field of borrowed nouns: conversions, word combinations, abbreviations, reversals and abbreviations. To the near periphery belongs the conversion microfield. The constituents of the microfield of the converted borrowed nouns are models V→N, A→N, Interj→N, on which 835 nouns are formed, that makes 19,5 % from total number of the borrowed nouns acting as the title articles. The core of the conversion microfield is formed by nouns derived from the model V→N (675;80.8%). The periphery of this microfield is formed by borrowed nouns derived from models A→N and Interj→N, which form 160 nouns.

The microfield of complex borrowed nouns is represented by two basic models, on which 411 nouns (9.6%) were formed. These are models such as N+N and A+N. The nucleus model of the microfield of the word combination is the model N+N, which formed the absolute majority of complex nouns — 352, which is 85.6% of the total number of complex borrowed nouns. Words formed by the model N+N are characterized by subordinate and compositional links between CSS. The overwhelming majority of complex borrowed nouns are characterized by subordinate relations between CSS (304;86,4%).

The micro field of abbreviations includes 197 borrowed nouns (4.6%). Most of the abbreviated nouns are formed by shortening of the final part (185;93,9%):cab←cabriolet (Fr). Less often the beginning of a word is shortened (11;5,6%):bus←omnibus (Fr< Lat). We have found only one noun formed by shortening of the beginning and the end of the word simultaneously: flu←influenza (Ital).

The micro field of reversion consists of 11 nouns, which is 0.3% of the total number of the dictionary entries of borrowed nouns included in this world building field.

The micro field of abbreviation includes only 6 (0,1%) nouns, which we found as a result of the dictionary analysis. These are such nouns as A.D. — Anno Domini (Lat), B.C. — before Christ (Lat), LSD — L(yserg)-S(äure)-D(iäthylamid) (Germ), Mr. — messieurs (Fr), Mrs. — mesdames (Fr), X-mas — an abbreviation for Christ (Gr).

As a result of the analysis of The Barnhart Dictionary of Etymology [8] we found 2733 words of different parts of speech formed from the dictionary entries of borrowed nouns of the lexical core, which is 49% of the total number of words formed from the dictionary entries of the nouns. However, the productivity of borrowed nouns is only 42,9%. [6, P. 178]

Let's consider briefly derivative words formed on the basis of borrowed nouns.

We have found 763 nouns formed from the dictionary entries of borrowed nouns, which is 27.9% of the total number of words formed based on the dictionary entries of borrowed nouns. These nouns are mainly formed by the method of affixation (442; 58%). These nouns are: despotism (Fr), dignitary (Fr < Lat), financier (Fr), flutist (Fr), granger (Fr), grammarian (Fr < Lat), husbandry (Scand), idiocy (Fr < Lat < Gr), ideologist (Fr), infancy (Fr < Lat), prisoner (Fr), and others. The headings of the borrowed nouns are the productive basis for verb formation. We have found 1015 verb derivatives, which is 37.1% of the total number of words derived from the dictionary entries. These verbs are, in most cases, formed by conversion (730;72%). For example: to mask ←mask (n) (Fr < Ital < Lat < Arabic), to massage ←massage (n) (Fr < Arabic), to prejudice ←prejudice (n) (Fr < Lat), to premise ←premise (n) (Fr < Lat), to reef ←reef (n) (Scand), to reprimand ←reprimand (n) (Fr < Lat), to scheme ←scheme (n) (Lat < Gr), to scepter ←scepter (n) (Fr < Lat), to schedule ←schedule (n) (Fr < Lat) and others.

We have found 926 adjectives formed from the dictionary noun entries of the borrowed nouns, i.e. 33.9%. The main method of their formation is affixation (685;74%). For example: (n) (Fr < Lat) →expensive (adj), equator (n) (Lat) →equatorial (adj), Jew (n) (Fr < Lat < Gr) →Jewish (adj), problem (n) (Fr < Lat < Gr) →problematic (adj), present (n) (Fr < Lat) →presentable (adj), prestige (n) (Fr < Lat) →prestigious (adj), margin (n) (Lat) →marginal (adj), etc. The adverbs formed from the dictionary entries of the borrowed nouns are 29 words, i.e. 1.1%. For example: cheer (n) (Fr < Lat < Gr) →cheerily (adv), plumb (n) (Fr < Lat) →plumb (adv) etc.

In conclusion, we would like to say that our research was based on The Barnhart Dictionary of Etymology [3] which is dedicated to the lexical core of the American variant of the modern English language. From the dictionary noun entries of the borrowed nouns, the words of different parts of speech are formed, namely: nouns (27,9%), verbs (37,1%), adjectives (33,9%), adverbs (1,1%). However, the productivity of borrowed nouns is only 42,9%.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.27>**МЕХАНИЗМ КОНЦЕПТУАЛЬНОЙ МЕТОНИМИИ НА УРОВНЕ СТРУКТУРЫ ВЫСКАЗЫВАНИЯ (НА МАТЕРИАЛЕ АНГЛОЯЗЫЧНЫХ ВЫСКАЗЫВАНИЙ О НЕКОНТРОЛИРУЕМОМ ДЕЙСТВИИ)**

Научная статья

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Аннотация

В статье приводится короткий обзор существующих точек зрения на концептуальную метонимию. Предметом данной статьи являются особенности реализации механизма концептуальной метонимии на уровне структуры высказываний со значением неконтролируемого действия, под которым подразумевается динамическая неконтролируемая ситуация, в центре которой субъект-псевдоагента или экспириенсер. Для целей исследования была подготовлена подборка высказываний из современной англоязычной художественной литературы и периодики. В результате исследования были выявлены случаи метонимического выражения прототипических динамических ситуаций посредством структурных схем, соответствующих прототипическим статическим ситуациям (синтаксические концепты «признак объекта» и «местоположение объекта»). Также были выявлены случаи метонимии, реализуемые при участии механизма концептуальной интеграции.

Ключевые слова: структурная схема предложения, концептуальная метонимия, неконтролируемость, синтаксис, пропозиция.

CONCEPTUAL METONYMY IN ENGLISH SENTENCE PATTERNS AS SEEN IN STATEMENTS ABOUT UNCONTROLLABLE ACTION

Research article

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Abstract

The article provides a concise overview of the modern discussion of conceptual metonymy and then focuses on the conceptual metonymy mechanism at the level of a sentence pattern of the utterances expressing uncontrollable actions which are understood as dynamic situations with a pseudo-agent or an experiencer. For the purpose of the study a selection of such utterances from modern English literature and media was prepared. The study allowed to reveal cases where action-like situations are expressed with the sentence patterns that are static by nature, that is, the patterns that represent the concepts 'location of an object' and 'attribute of an object'. Cases of metonymy based on the conceptual integration mechanism were also found.

Keywords: sentence pattern, conceptual metonymy, uncontrollability, syntax, proposition.

Introduction

Metonymy as a means of conceptualization was first discussed by Lakoff and Johnson in *Metaphors we live by* [3] and despite its omnipresence in the language, received far less attention from scholars than metaphor [1]. Both conceptual metonymy and metaphor are a mapping from one domain to another, i.e. from a source domain to a target domain. The crucial difference is that in metonymy both source and target are subdomains within the same common domain, while in metaphor they have to be separate domains [1], [2], [5], [9], [12].

In the current literature cases of referential and non-referential metonymy are identified. Referential metonymy relates one entity with another (consider the famous 'ham sandwich' example where the ordered meal is used to refer to the customer: *The ham sandwich is waiting for his check* [3]) and can function syntactically as a nominal (its normal form of expression being a noun phrase). Subjects, objects, even predicative elements can be conceptualized via metonymy, although in case of the latter the term referential may seem a misnomer [6, P. 19-20]. Non-referential metonymies fall into several types which are roughly as follows: predicational (*She was able to finish her dissertation = she finished her dissertation*), illocutionary (*I don't know where the bath soap is = where is the bath soap?*), and propositional (*I waved down a taxi = A taxi took me there*) [4, P. 494]. All three are sometimes referred to as propositional. However, the term can be considered as not a very happy one since the propositional status of questions and imperative utterances is arguable, so the conventionality of the term shall be probably pointed out. It is without doubt, though, that all the cases of propositional metonymy can and should be considered at an utterance level.

Unlike referential metonymy which tends to violate truth conditions (clearly, it is not the sandwich that is waiting for a check but rather the person who ordered it), propositional metonymy, as it is demonstrated by the above examples, tends to be literally true since the validity of the implicitly conveyed notion depends on the validity of the explicit expression [6, P. 8-10]. Another crucial difference is that referential metonymy is generally intended, easily detectable and hard to cancel while the propositional one can be unintended and easily neutralized by the speaker.

Two approaches can be applied to the analysis of propositional metonymy. The first which also appears to be the most popular one is considering metonyms from purely semantic point of view (see examples above). The other one is considering propositional metonyms from the point of view of syntactic patterns of the utterance. A metonymic shift at the level of

syntactic patterns implies expressing a prototypic situation with a model that is the sign of another prototypic situation [12, P. 6-7].

Purpose

This article aims at studying the use of sentence patterns metonymy in the utterances that express prototypic uncontrollable actions by which we mean dynamic situations with a pseudo-agent or an experiencer.

Methods

As stated above, propositional metonymy is often unintended. Moreover, metonymy as well as conceptual integration, which is closely related to it, can virtually be found in any utterance, as language representation of reality is based on focusing mechanisms and implies a great degree of generalization (a most simple *He drops the cigarette* stands for a series of actions / happenings: the movement of one's hand, the time when the cigarette was in the air falling, the cigarette touching the ground, etc.). We are going to look for the cases where there are clear indicators that the utterance pattern is a metonym and where the primary pattern is more or less traceable.

Obvious signs of a metonymic shift at the sentence pattern level are grammatical anomalies caused by such a shift (e.g. conceptual blends *He sneezed the napkin off the table* = *He sneezed* + *the napkin blew away from the table*) [5], [10]. However, to understand that a syntactic pattern is used to express a real-world situation which is not prototypic for this pattern and find some regular pairs of metonymic substitutes, a contextual indicator can be applied, too. An example of such an indicator can be question-answer contexts where the syntactic pattern used in the answer is different from that set by the question (e.g. Location of an object → Attribute (state) of an object (*How is he? — He is in hospital* (= *He is ill*)) [12, P. 8-9]. Although the question-answer test seems quite a convenient and comprehensive one, other contextual indicators can be singled out, too. By contextual indicators we mean restrictive contexts that prove the use of certain sentence patterns to be metonymical.

Utterances and / or micro-contexts from modern English literature and media selected via the continuous sampling method as well as the OALD and BNC example banks were used for the research.

Results

Since utterances expressing uncontrollable actions are the subject matter of the paper, we primarily searched for the contexts where an action (or whatever looks like it) is expressed by a pattern which is not dynamic per se, i.e. attribute of an object (S+LinkV+Predicative) or location of an object (S+LinkV+Locative). The findings, however, are not limited to just these two patterns.

1. Metonymy links emotions and health to their physiological effects. Such cases can be found in the narrative contexts where the perceiver (observer) describes the behavior of a person other than themselves using various interpretational patterns. Since the observer, unless a telepath, can judge about another person's inner state only by analyzing some perceivable effects of the state, we can assume that in such cases the description of one's behavior is rendered through a supposition of what such behavior can mean (e.g. *She's surprised to see me and not in a good way; she can't hide it either* (Hannah)). This phenomenon can be discussed at a semantic level [5, P. 473-475], [8, P. 155]. However, more or less regular syntactic patterns correspondences can be found, too. Considering gestures and action-like symptoms usually translate into syntactic concepts that include a subject, a predicate and, optionally, a direct and indirect objects, we may speak of the following regular shift: Activity of an object, object's action on another object, transfer of an object → Attribute (state) of an object.

2. Patterns expressing location of an object can be used to express one's sudden and unexpected loss of balance, loss of consciousness, fall. They are often introduced with phrases like *the next thing I knew*, *next thing*, *next moment*, although the use of these expressions is not limited to expressing undesired occurrences such as falls. *My headache just grew and grew and suddenly the light faded and I could not see a thing. The next thing I knew I was on the floor* (BNC). Other ways of expressing the dynamic situation via a static one are possible: *After being "violently" attacked, Travis McMichael fired two shots, the elder man told police. The next thing they knew, Arbery was lying face down on the pavement dead* (chicagotribune.com). In this case, however, we can't speak of a metonymy at the level of syntactic patterns.

3. A context that offers a vast diversity of metonymic shifts are the utterances introducing direct speech in the narrative discourse [11, P. 122], [7]. Apart from the reporting structures with *say*, *tell*, *inform*, etc. that can be considered traditional as they are speech structures that introduce speech (expressed by S+P+O_{Dir} and S+P+O_{Dir}+O_{Ind}), direct speech can also be introduced by patterns expressing emotional states (*"What had motivated her, then?" I was desperate to know* (Lodge) – SP_{Comp.Nom}), facial expressions (*"No, he's in bed – teeth brushed, clean pyjamas, room tidied." She smiles proudly* (Hannah) – SP), actions (*"Do you see this?" He pointed to the round object at the end of the smaller box. "This is called a lens."* (Andreeva) – SPA_{Loc}), etc. The speech action and its complement exist simultaneously in a situation and the speaker chooses which element of the situation to highlight. It should be noted, though, that this type of metonymy is a bit different from what was discussed above as there is no clear causative-consecutive relation between the movement, reaction, etc. expressed and the speech action it substitutes. As well as the traditional if-then test won't work here (*If he smiles then he says* obviously doesn't bear any logic). That causative-consecutive relation does not exist at all is not true, however. Such utterances are structurally close to what is called conceptual integration by Fauconnier and Turner where two different sentence patterns are merged into one resulting in a somewhat anomalous entity (see the 'handkerchief' example above). The blend in this case consists of a predicate+object pattern typical of a reporting structure (direct speech serves as an object) and some other kind of pattern such as SP, SPA_{Loc}, etc. (Consider an anomalous *She smiles that...*).

Conclusion

The study of the metonymic use of sentence patterns appears relevant both in general and with regard to certain semantic types of utterances. Sentence pattern metonymy serves as a means of focusing and a more concise expression of reality. It is also an important expressive mechanism that can help to add dynamism to the description of a situation (or vice versa) or may well be helpful as a tool of the unreliable narrator mode as it allows for an indirect and individualized description of the events. Metonymy at the level of sentence patterns is certainly worth further consideration.

Конфликт интересов

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Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.25>**КОНТЕКСТУАЛЬНОСТЬ МЕТАФОРЫ И ЕЕ ИНТЕРПРЕТАЦИОННЫЙ АСПЕКТ (НА МАТЕРИАЛЕ ФУЛТОНСКОЙ РЕЧИ У. ЧЕРЧИЛЛЯ)**

Научная статья

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Аннотация

Метафорическое моделирование рассматривается в когнитивной лингвистике как метод реконструкции авторских ментальных моделей образного представления действительности. В статье представлены метафорические модели «Фултонской речи» У. Черчилля в соответствии с теорией концептуальной метафоры (Дж. Лакофф и М. Джонсон). Материалом для данного исследования послужил архивный вариант «Фултонской речи» У. Черчилля с авторскими рукописными правками. Изучение корпуса метафор архивного документа предполагает их лингвистический и экстралингвистический анализ, которые сопровождаются в статье вариантами интерпретаций метафорических репрезентаций. Исследование показало, что метафорическая, глубоко структурированная мысль автора становится понятной, когда интерпретация осуществлена в контексте события. Согласно контекстуальных интерпретаций концептуальных метафор Фултонской речи автор статьи приходит к следующим выводам: метафорическая проекция «World»–«Theatre» ассоциируется с послевоенным периодом новейшей истории; проекции «World» – «Illness», «World» – «Crime» соответствуют концептуальному восприятию войны; «World» – «Religion», «World» – «Earth» ментально воспринимаются вне времени. Ценность результатов исследования заключается в его междисциплинарном характере, осуществленном на стыке лингвистики, истории, герменевтики и риторики.

Ключевые слова: интерпретация; контекст; концепт; метафора; метафорическая проекция; сфера-источник; сфера-мишень.

CONTEXTUAL ORIGIN OF METAPHOR AND ITS INTERPRETATION ASPECT (ON THE DATA OF W. CHURCHILL'S "FULTON SPEECH")

Research article

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Abstract

In cognitive linguistics metaphorical mapping is a way of reconstruction of the author's mental models of the figurative perception of the world. The author of the article reveals metaphorical mappings of W. Churchill's "Fulton speech" according to conceptual metaphor theory (CMT). The material for studying is the archive original typescript of the speech, scrawled by W. Churchill. While studying the archive documents the author of the article deals with both linguistic and extralinguistic data. The analysis of the metaphoric mappings of "Fulton speech" is implemented in the article with the consistent process of interpretation. The research has shown that metaphoric, deep-structural author's thought is understood if metaphorical mappings are interpreted by means of the event context. According to contextual interpretation of the conceptual metaphors from W. Churchill's "Fulton speech" the author draws the following conclusions: the mapping "World"–"Theatre" is associated with the post-war period of contemporary history; "World" – "Illness", "World" – "Crime" correspond to conceptual perception of war; "World" – "Religion", "World" – "Earth" are mentally perceived out of time. The value of the investigation is inter-disciplinary as its results deal with linguistics, history, hermeneutics and rhetoric.

Keywords: interpretation, context, concept, metaphor, mapping, source domain, target domain.

Introduction

In this article we try to decipher and interpret the metaphorical mappings of W. Churchill's "Fulton speech" according to Conceptual Metaphor Theory (CMT) on the data of archive original typescript of the speech with W. Churchill's scrawl from Churchill Archive Centre (Cambridge).

In the cognitive linguistic view, conceptual metaphors are defined as sets of correspondence or 'mappings' across conceptual domains. CMT postulates: "any concept from the source domain – the domain supporting the literal meaning of the expression – can be used to describe a concept in the target domain the sentence is actually about" [7. P. 195].

Cognitive metaphor theorists emphasize that a contextual meaning helps readers to identify metaphors in texts. D. Ritchie points out that "a word or phrase is classified as a metaphor if it can be interpreted in context, but its apparent contextual meaning is incongruous with the basic or customary meaning" [10. P. 11].

The next influential idea followed in our paper is the statement that metaphorical language being mental representation reveals author's thoughts. Moreover, text metaphors are cognitive models to guide reader's understanding in author's complex mental "territories". V. Evans emphasizes interpretative significance of a metaphor, considering that metaphor mappings "project information about one idea onto another, in order to better understand it" [8. P. 38].

The most influential work to emerge from the cognitive tradition is Lakoff and Johnson's *Metaphor We Live By* [Lakoff and Johnson 1980]. The idea of metaphorical projections or mappings between conceptual domains in human minds is widespread among humanitarian scholars. Developing CMT is reflected mainly in uncovering metaphorical mappings between domains and studying how they guide human reasoning and interpreting.

Application of CMT can be further seen in investigations on literature [Lakoff and Turner 1989], philosophy [Johnson 1987; Lakoff and Johnson 1999], politics [Lakoff 1996; Charteris-Black 2005].

The relevance of CMT in historiography is confirmed by numerous publications [White 1975, 1978, 1987; Ankersmit 1994, 2001].

H. White noted: “the historical discourse can be broken down into two levels of meaning. The facts and their formal explanation or interpretation appears as the manifest or literal “surface” of the discourse, while the figurative language used to characterize the facts points to a deep-structural meaning” [12. P. 110]. Distinguishing two levels of understanding the historical discourse, literal “surface” of the discourse and figurative language, H. White emphasizes the advantages of the latter in understanding the essence of a historical fact or event.

A metaphorical, deep-structural expression of the author's thought is understood by a reader or listener, if the metaphorical projections are interpreted by the context. We agree with A. Chudinov, that “the interpretational model of cognition is treated as the basis of modern linguistic cognitive research” (hereinafter translation is ours – T.Z.) [5. P. 111]. Moreover, “the interpretation of metaphorical language representations makes it possible to identify the pragmatic potential of the author” [3. P. 130].

Nowadays linguists, studying politicians' speeches, take into consideration that “the political metaphor should be analyzed in historical discourse, taking into consideration the historical and political situation, in which it was created by an author with an orientation to a certain circle of the addressee” [1. P. 27].

Methodology, Linguistic and Extra-linguistic Data

In the cognitive linguistic view, conceptual metaphor is defined as understanding one conceptual domain (target domain) in terms of another conceptual domain (source domain). Within CMT to understand metaphor means to uncover metaphorical mapping, in other words to see the relationship between two concepts and to reveal how elements of the source domain are mapped on the elements of the target domain.

The title “The Sinews of Peace” is interpreted in terms of CMT as realization of Personification. Peace is an abstract and inanimate entity, but in the context of phrase “The Sinews of Peace” it is interpreted in our mind as a person. The literal meaning of *sinew* as a noun according to Oxford Advanced Learner's Dictionary is: “1) a strong band of tissue in the body that joins a muscle to a bone

2) [usually pl.] (literary a source of strength or power”. [9. P. 1452].

The contextual meaning can be understood in interpreting the phrase “The Sinews of Peace” in terms of physical strength of a person. According to terms of CMT, the literal meaning and the contextual meaning correspond to elements of different conceptual domains: in this case, the literal meaning of *sinew* can be seen as an element of the PERSON conceptual domain.

The human body is an element of the PERSON source domain. Personification as a form of ontological metaphor makes use one of the best understood source domain we have – ourselves. Personifying an abstract and inanimate entity we can begin to understand it better.

The objective of the paper is to decipher metaphorical models (M-models) that form subject lines in the text of W. Churchill's speech and give some possible interpretations of this metaphorical mapping of historical reality considering extra-linguistic factors.

The original title of the speech “World Peace” can be conceptually interpreted as “absence of war on the Earth”, which corresponds to the main component of the political discourse in March 1946.

First of all, Germany capitulated only 10 months ago, so as Japan did 4 months later. Secondly, the USA had a monopoly on nuclear weapons and had already tested it in Hiroshima and Nagasaki. Thirdly, W. Churchill was no longer the Prime Minister of Great Britain. Fourthly, and the most importantly, the victorious Soviet troops stood in Europe and Iran.

To define the pragmatic potential of the former Prime Minister's “Fulton speech” we introduce some components of his personal political discourse: the leader of the Conservative party, who had led the UK in the anti-Hitler coalition to victory, left the Potsdam conference after Conservatives' defeat in the parliamentary elections. W. Churchill wanted to return to the political Olympus again and it happened in 1951.

A British historian D. Reynolds believes that the retired British Prime Minister made this speech in Fulton for his own PR, being depressed after losing the elections. W. Churchill was at a loss, he found himself in the margins of political life: “It is clear, therefore, W. Churchill went to Fulton to hit the headlines, being depressed by his election. Those were his motives” [11. P. 257].

The extra-linguistic context of the period is considered to be rather complex. The Labour Party began changing the UK. The Empire collapsed and was replaced by the Commonwealth of Nations. Many British colonies fought for their independence and got it. Some branches of the British economy and the Bank of England were nationalized. In 1945 the Labour Party adopted the program “Let us Face the Future”. For the first time in the history of the Labour movement, it noted that the ultimate goal of the party is “the creation of a socialist society in Britain”. Such radical political changes forced the Conservative Party, which was in opposition, to action.

The United States played an extremely important role in the international arena. The Soviet troops did not want to leave Europe and Iran. Conservatives believed that it was necessary to do something. And W. Churchill did, making his speech that became a historical one. According to N. Zlobin, “Fulton reserved its place in history textbooks: in some — as the start of the struggle for a free Europe, and in others — as a place for wakening a new world war” [2. P. 21].

Perhaps, having analyzed the political situation at the very last moment, W. Churchill chose another title for his speech – “The Sinews of Peace” and scrawled it in a type-written text of the speech [6. P. 81]. The presence of the concept SINEWS in the metaphorical title of the speech indicates the presence of force in its cognitive component. To prevent a new war and to return Britain's former power and former influence in the world as the cornerstone of the English-speaking world, W.

Churchill preferred to call for strengthening, building up the “muscles” of PEACE to the initial statement of the main goal of his speech (“World Peace”).

Changing the title of the speech, W. Churchill significantly narrowed its range of meaning. The accents in the speech changed, globality disappeared. On the contrary, specifics appeared, which ultimately affected the consequences of W. Churchill's “Fulton speech” in world politics. On the 60th anniversary of this speech, Russian Foreign Minister S. Lavrov in his article “Lessons of the Cold War” called the speech “one of the most significant events of the Cold War” [4. P. 3].

W. Churchill considered consolidation of English-speaking countries in the face of the threats that had arisen, to be one of the main political goals of the speech. The main threat to the Western democracy, as he was convinced, was the Soviet Union with its tyranny. “The Fraternal Association of the English-speaking people” [6. P. 56], according to W. Churchill, was the democratic basis of the post-war world able to counter “a growing challenge and peril to Christian civilization” [6. P. 73]. Three years later NATO was born. The English-speaking countries occupied the leading positions there and this is considered to be one of the most important political results of “Fulton speech”.

Results and analysis

In order to study the interaction of the conceptual metaphor in the title “The Sinews of Peace” with the main plot lines of the speech text, we consider some concepts from W. Churchill's speech. They are: WORLD, WAR, DEMOCRACY, TYRANNY, which are the most frequent concepts of political discourse of all times. The key metaphors of this speech — “Iron Curtain” and “Temple of Peace” are the “visiting card” of Churchill's political discourse.

We try to indicate metaphorical mappings (M-mappings) with the above marked concepts in the political discourse of W. Churchill's speech. We restrict our analysis of conceptual metaphorical representations to the target domain “World” and trace the contextuality of cognitive change of the conceptual domain chosen by us in the plot lines of W. Churchill's speech.

M-mapping “World” – “Illness”

Analyzing the sentences from the speech where elements of the source domain “Illness” are mapped onto elements of the target domain “World” we understand that for the common people world in the war is “the unestimated sum of human pain” [6. P. 43]. The expression “sum of human pain” indicates conceptual domain “Illness”.

The sense of the word *pain* according to the dictionary entry is: “1) the feelings that you have in body when you have been hurt or when you are ill/sick... 2) mental or emotional suffering” [9. P. 1108].

M-mapping “World” – “Illness” is created and supported by contexts which allows our interpretation. According to the context, people see the world completely destroyed by the war: “for them, all is distorted, all is broken, all is even ground to pulp” [6. P.42].

The dictionary interpretation of the word *pulp* is “a soft wet substance that is made especially by crushing sth” [9. P. 1245]. When we hear or read this sentence we may interpret it even as the death. There is no life in a destroyed, broken and crushed world.

According to W. Churchill's speech “Prevention is better than cure” [6. P. 64 30]. We may suppose the inner sense of the author's metaphorical language: prevention of war is the prevention of disease and its extreme form, death. It is better to prevent the disease in advance than to treat it.

Thus, the contextual lines of the speech, which represent the WORLD during the war time, make us treat metaphorical language in the source domain “Illness”.

M-mapping “World” – “Crime”

The concepts WAR and TYRANNY in the text are metaphorically presented by the author's editing in an already typewritten text as “the two gaunt marauders” [6. P. 41]. TYRANNY- “a ... danger, which menace the homes, of the people” [6. P. 54]. According to W. Churchill, the Soviet Union is the discursive characteristic of TYRANNY with “expansive and proselytizing tendencies [6. P. 65]. That's why, “a shadow has fallen upon the scenes so lately lighted by the Allied victory” [6. P. 65].

TYRANNY in metaphorical sense is the power with total control, constant supervision and various kinds of police regimes where “...control is enforced upon the common people by various kinds of all-embracing police governments [6. P. 51]. The concepts WAR and TYRANNY in the political discourse of W. Churchill's speech are the main components of wartime narration. In fact, TYRANNY according to W. Churchill is DEMOCRACY's enemy.

Thus, the elements of the source domains “Crime” and “Illness” are mapped onto elements of the target domain “World” and create the metaphorical language picture of the world during the wartime.

M-mapping “Peace” – “Religion”

The concept of PEACE in the discourse of W. Churchill's “Fulton speech” is the main component in such cognitive metaphorical expressions as “Sinews of Peace” and “Temple of Peace”.

The United Nations is metaphorically represented in the speech as the “Temple of Peace.” The metaphorical expression “Temple of Peace” is productive in creating new conceptual metaphors. “Workmen from all countries must build that temple” [6. P. 62]. Besides we find out that “...two of the workmen know each other particularly well and are old friends...” [6. P. 62]. These friends, as we understand, are the UK and the United States.

The former British Prime Minister is sure that the United Nations Organization should be “a true Temple of the World, where shields with emblems of a great many countries will be hung out rather than become in the second tower of Babel or the place for the settling of accounts” [6. P. 44].

W. Churchill appeals to equip the UN with international armed forces, because “courts and magistrates may be set up but they cannot function without sheriffs and constables” [6. P. 46]. W. Churchill's scrawling “may be set up but they” changes W. Churchill's thought in the typed text and warns of disfunction of already created structures. W. Churchill believes that “...we must be certain that our Temple is built, not upon shifting sands or quagmires, but upon the rock” [6. P. 45]. By means of this metaphor W. Churchill defines the solid foundation of the building of the Temple — the United Nations.

The above-mentioned conceptual metaphors create a kind of dynamic cognitive script. The conceptual source domains in the creation of these mappings are “Construction”, “Law”, “Mythology” and “Religion”. We understand the target domain “World” during the period of peace on the Earth in terms of those source domains.

The former British Prime Minister sees the will of the Lord in preserving peace on Earth: “God has willed it this shall not be, and we have at least a breathing space before this peril has to be encountered...” [6. P. 49]. After the word *space* W. Churchill adds the phrase “to set our house in order” emphasizing the chaos in the world after the Second World War.

The cognitive metaphorical representation WORLD in peacetime is not just a *house*, but the house of the Lord. Here W. Churchill quotes the Gospel of John, XIV: 2: “In my Father’s house are many mansions” [6. P. 61].

M-mapping “World” – “Earth”

Addressing to the audience, W. Churchill quotes the words of an American speaker B. Cochran: “The earth is a generous mother; she will provide in plentiful abundance food for all her children if they will but cultivate her soil in justice and in peace” [6. P. 55]. Thus, an ideal metaphorical picture of the world appears.

We denote the metaphorical mapping “World” – “Earth” and suppose its connection with the specifics of the political situation. The speech was made in March 1946. The world lived in the postwar time in peace. However, W. Churchill warns: “...now war can find any nation, wherever it may dwell between dusk and dawn” [6. P. 72]. The reader of these lines clearly imagines the entire globe from dusk to dawn, from the East to the West, and, of course, the Soviet Union with its huge territory somewhere between dusk and dawn.

WORLD as the planet Earth, as a large globe, narrowed here by W. Churchill to Europe (the author speaks briefly about Asia in his speech) can be seen in the cognitive understanding of the metaphor. “From Stettin in the Baltic to Trieste in the Adriatic an iron curtain has descended across the Continent” [6. P. 67]. The concepts of the source domain “Geography” denote the metaphorical perception of the picture of the world. Moreover, the choice of W. Churchill of the “extreme geographical points of the curtain,” Stettin and Trieste, the cities with historically disputed affiliation to one country or another, adds an additional historical and political accent to the complex and controversial reality of the source domain “Geography”.

Conceptually, the metaphorical expression “Iron Curtain” belongs to the source domain “Theatre”. The concepts of this semantic domain are reflected in the conceptual metaphors of political military discourse (e.g. a theatre of military operations, heroes of battle scenes, etc.).

M-mapping “World” – “Theatre”

Analyzing the “Iron Curtain” metaphor, it becomes clear which countries are metaphorically represented by W. Churchill as spectators – the public in the theatre, and which countries are actors on this imaginary theatre scene. On the other side of the curtain, on the stage, the capitals of Central and Eastern European states: “Warsaw, Berlin, Prague, Vienna, Budapest, Belgrade, Bucharest, and Sofia” [6. P. 67]. Soviet troops stood in those countries, representing, according to W. Churchill, TYRANNY.

In the stalls, however, there are mostly English-speaking democrats representing DEMOCRACY. By analogy with a medieval theatre, where action on the stage was lit by candles, an iron curtain which doesn’t burn prevented the spread of fire. The fire (surely, the communist fire) appeared on the stage, shouldn’t be spread to the stalls, to the public in the theatre.

“The Communist fire”, as well as communist “fifth columns” [6. P. 73], in European countries occupied by Soviet troops, according to W. Churchill, should be separated by the “iron curtain” from the stalls, that is, the countries of DEMOCRACY. Thus, W. Churchill, speaking about the possibility of a new world war, shows the way to prevent it. In W. Churchill view, this is the creation of an “iron curtain”, isolating TYRANNY and preventing the spread of communist fire. In the speech “The Sinews of Peace” we can see the origins of a metaphor of the post-war political discourse – “Cold War”, which began between DEMOCRACY and TYRANNY after “Fulton speech”.

Conclusions:

Based on contextual interpretations, the M-mapping “World” – “Theatre” is perceived in speech as the post-war period of modern history.

The M-mappings “World” – “Illness”, “World” – “Crime” according to the contextual analysis of “Fulton speech” correspond to the pictures of the conceptual perception of war.

The M-mappings “World” – “Religion”, “World” – the Earth” are mentally perceived out of time as some ideal representations of W. Churchill’s picture of the world.

W. Churchill’s speech concludes by stating the importance of the moment, his own proposals and expressing a hope that “...the highroads of the future will be clear, not only for us, but for all; not only for our time, but for a century to come” [6. P. 84].

The deep-structural level of W. Churchill’s metaphorical language in the speech has allowed us to reveal some probable cognitive metaphorical mappings and their possible interpretations.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.24>**ЭНАНТИОСЕМИЯ В АНГЛИЙСКОМ ЯЗЫКЕ**

Научная статья

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Статья посвящена рассмотрению энантиосемии в английском языке. Представлен краткий обзор первичных и вторичных сущностных признаков данного феномена. Проанализирована частеречная принадлежность энантионимов английского языка. Выявлено, что наиболее распространенной является глагольная, субстантивная и адъективная энантиосемия. Выделены группы отглагольных энантионимов на основе имеющихся в их семантической структуре семных оппозиций. Обнаружено, что в основе семантики большинства отглагольных энантионимов английского языка находятся контрастирующие семы 'добавить – удалить', 'дать – взять', 'положительная эмоция – отрицательная эмоция', 'субъект – объект', 'действие – нейтрализация действия', 'действие с положительной оценкой – действие с отрицательной оценкой'.

Практическая значимость исследования заключается в возможности использования полученных результатов в университетских курсах лексикологии, стилистики и прагматики.

Ключевые слова: энантиосемия, признаки энантиосемии, отглагольная энантиосемия, семная оппозиция, контрастирующие семы.

ENANTIOSEMY IN THE ENGLISH LANGUAGE

Research article

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* Corresponding author ([julia_romachka\[at\]mail.ru](mailto:julia_romachka[at]mail.ru))**Abstract**

The article is devoted to the consideration of enantiosemy in English. An overview of the primary and secondary categorical features of this phenomenon is given. The part-of-speech affiliation of the enantionyms of the English language is analyzed. Verbal, substantival and adjectival types of enantiosemy are revealed as the most common. The groups of verbal enantionyms are distinguished on the basis of the same oppositions in their semantic structure. It is found out that the semantics of most verbal enantionyms of the English language is built on the contrasting semes 'add – remove, 'give – get', 'positive emotion – negative emotion', 'subject – object', 'action – counteraction', 'positive action – negative action'.

The practical significance of the study lies in the possibility of using the obtained results in university courses of lexicology, stylistics and pragmatics.

Keywords: enantiosemy, features of enantiosemy, verbal enantiosemy, seme opposition, contrasting semes.

Introduction

In linguistics the term 'enantiosemy' appeared at the end of the 19th century due to the publication of the works of the Czech-Russian philologist V. Sherzl and the German researcher K. Abel.

Subsequently, the problem of enantiosemy in languages attracted the attention of many linguists in different countries. For instance, foreign researchers T. Balkanski (1979), R. Hogenraad (2018), B. Karaman (2008), A. Klegr (2013), P. Lutzeier (1997, 2001), V. Meid (1979), R. Meyer (1979), T. Nöldeke (1910), E. Pernishka (1981), etc. alongside with Russian linguists L. E. Bessonova (1983), Ja. I. Gel'blu (1965), L. I. Klimova (1975), N. B. Lavrent'eva (1978), E. A. Litvinova (2012), Ju. Melikjan (1996), V. N. Prohorova (1976), N. K. Salihova (1989), O. I. Smirnova (1976), etc. in their works describe the essence and specifics of enantiosemic relations within a word in language and speech and speculate on reasons for its occurrence. M. Ju. Brodskij (1998), E. H. Zharkova (1988), V. Ju. Kravcova (2006), L. R. Mahmutova (2009), G. N. Ostrikova (2014), V. N. Coller (1998), etc. also distinguish types of enantiosemy according to various characteristics based on different languages.

In modern developed languages enantiosemy occurs quite often and embodies an extremely progressive tendency. According to A. D. Shmelev, it is incorrect to consider enantiosemy 'a rare and unproductive phenomenon' [10, P. 3], because it has a regular character and is based on the general principles of human cognitive ability and human communication in general. V. K. Gak relates enantiosemy to linguistic laws as one of the semantic processes existing in all languages [7, P. 454]. Belgian linguist R. Hogenraad considers enantiosemy to be such a paradoxical feature of the language, without which it would be difficult to do [6].

Having analyzed and generalized all available definitions of enantiosemy, in our research we understand it as the combination of opposite or contrasted meanings or shades of meanings within the same linguistic unit. The actualization of these meanings is conditioned by the context or the situation of communication.

Enantiosemy has a number of primary and secondary features.

Primary features are typical of all enantionyms. They are the following: one expression plan and several content plans, polar divergence in the content plan, common (integral) semes in opposite or contrasted meanings, and context conditionality.

Secondary features are observed only in a separate series of enantionyms. These features include: several pairs of antonymous meanings within one linguistic unit, asymmetry of the main and peripheral meanings, and different stylistic marking of opposite or contrasted meanings [8].

Enantiosemy in English is a widespread phenomenon, which is represented by different parts of speech. For our research we selected 458 enantiosemic lexical units. The words were mainly taken from Oxford Advanced Learner’s Dictionary, Collins English Dictionary Online, and Longman Dictionary of Contemporary English Online.

Of these, 154 cases are substantive enantionyms, 140 cases are verbal enantionyms and 118 cases are adjective enantionyms. The remaining 46 enantionyms are expressed by adverbs, pronouns and interjections.

As a percentage, the part-of-speech affiliation of the enantionyms of the English language is represented in Fig. 1.

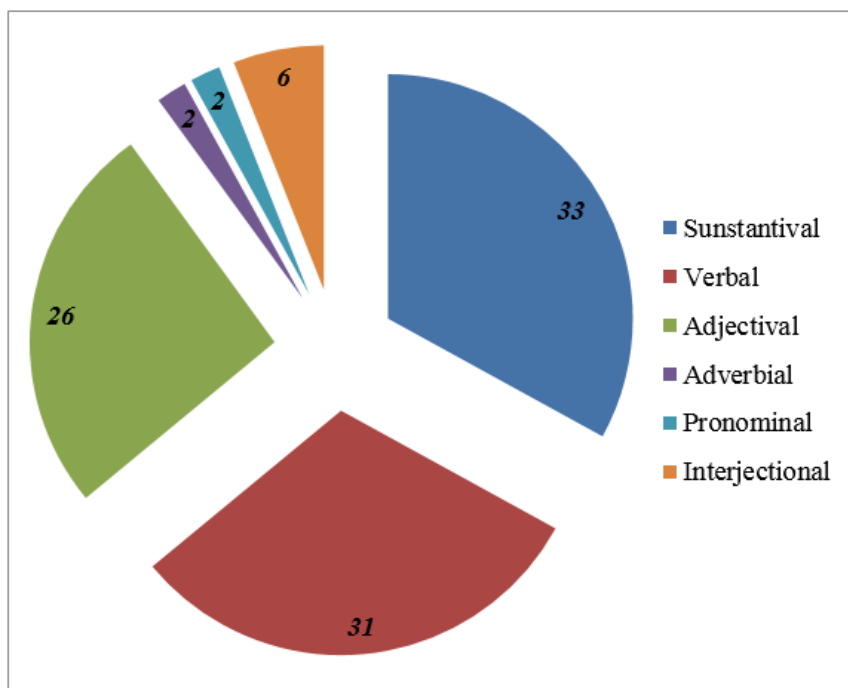


Fig. 1 – Part-of-speech affiliation of the English enantionyms, %

According to the diagram, substantival and verbal enantiosemy are represented in English in almost equal proportions. However, it cannot help being mentioned that a considerable part of substantival as well as adjectival enantionyms are formed from the corresponding verb forms (*appropriate – appropriation; fly – flyer, flying; excite – excited; smuggle – smuggler, smuggling; undress – undressed; shriek (v) – shriek (n), etc.*). In this regard, it is verbal enantiosemy that is of particular interest for our research.

Enantiosemic lexical units can be grouped in accordance with the same opposition within the semantic structure of words. In English, we distinguished 9 such groups of verbal enantionyms (see Table 1).

Table 1 – Groups of verbal enantionyms according to the same opposition within their semantic structure

Group №	Seme opposition	Number of Enantionyms, %
1	‘add – remove’	17
2	‘give – get’	16
3	‘positive emotion – negative emotion’	15
4	‘subject – object’	10
5	‘action – counteraction’	10
6	‘positive action – negative action’	10
7	‘approach – distance’	6
8	‘do – not do’	5
9	others	11

The polarity of one of the largest groups of enantionyms is based on the opposition ‘**add – remove**’. Our research showed that there are 25 lexemes in this group: *blot, brush, bark, cap, dredge, dust, muck, scratch, slip, skin, wax, etc.*

The verb *brush* can serve as an appropriate example here. The meaning ‘to put smth (oil, milk, egg) on smth using a brush’ is opposed to the meaning ‘to remove smth from a surface with a brush or with your hand’. The seme ‘add on the surface’ is represented in the first meaning (*brush the pastry with milk, brush the dough with melted butter*) while the seme ‘remove from the surface’ is revealed in the second meaning, respectively (*brush one’s teeth, brush the dirt off the jacket*) [6].

The second largest group includes enantionyms based on the opposition ‘**give – get**’.

As an example, let us consider the verb *graduate*. Its semantics includes the under-mentioned meanings: ‘to give a degree, diploma, etc. to smb’ (*The college **graduated** 100 students last year*) and ‘to get a degree from a university or college’ (*She **graduated** from Harvard*) [6]. The contrast is built by categorical semes ‘give – get’, which are diametrically opposite [2].

The verb *option* means ‘to sell the right to own or use smth, at some time in the future’ (*He has **optioned** his novel for the screen*) and ‘to buy the right to own or use smth, at some time in the future’ (*The studio has **optioned** his latest novel for film adaptation*) [3]. Here the ‘give – get’ opposition can be revealed with the help of the seme analysis of both meanings (see Fig. 2).

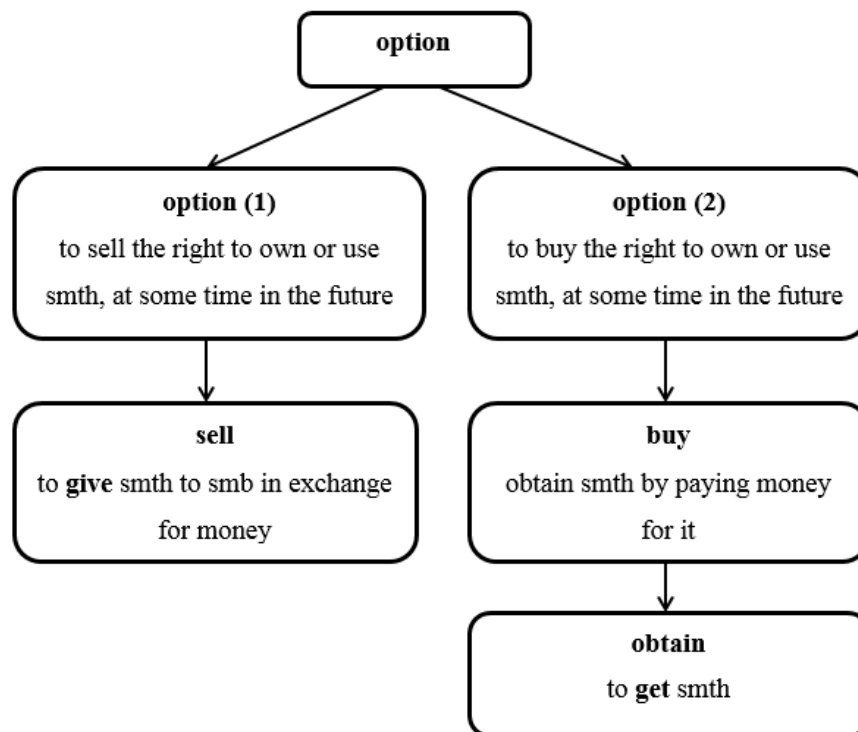


Fig. 2 – Meaning components of the enantionym *option*

The group under consideration also includes such verbs as *exempt, jar, score, lease, milk, nurse, rearm, rent, suckle, etc.* Overall, in this group there are 24 lexemes.

The third group is formed by enantionyms with the opposition ‘**positive emotion – negative emotion**’.

For example, the word *groan* combines the following meanings: 1. ‘to make a long deep sound because you are annoyed, upset or in pain’ and 2. ‘to make a long deep sound with pleasure’. In this case, we can talk about the opposition of the peripheral semes. The components of meaning 1 ‘annoyed, upset or in pain’, which are associated with negative emotional states and are represented by the corresponding semes (annoyed → angry; upset → unhappy, anxious, annoyed; pain → hurt, ill, suffering) are opposed to the component of meaning 2 ‘pleasure’, which involves the manifestation of positive emotions (pleasure → happy, satisfied, enjoying yourself). Compare: *We all **groaned** at his terrible jokes* [6] and *As she kissed him, Gary **groaned** with pleasure* [5].

Other examples for this group are *howl, flap, inflame, palpitate, scream, s*

nort, shriek, squeak, yell, etc. In total, the group numbers 22 enantiosemic verbs.

The verbs like *audition, fly, reskill, train, model, dog, spook, etc.* presuppose the realization of the conversive opposition, when the same action is described from the point of view of the opposed to each other participants of the communicative situation. In these verbs there is a shift in subject-object relations, so we can talk about oppositional meanings in the framework of the ‘**subject – object**’ relationship. For example, in the sentence *She’s **auditioning** for Ophelia in ‘Hamlet’* [5] the verb has the meaning ‘to take part in an audition’. Meanwhile, in the sentence *We **auditioned** more than 200 actresses before deciding on Ophelia* the meaning of the verb is ‘to judge an audition’. In total, 15 enantionyms belong to the group under consideration.

It should be noted that conversive enantiosemy is also represented in the above-described group of verbs with the seme opposition ‘give – get’.

The group where enantiosemic meanings are represented by the semes ‘**action – counteraction**’ includes 14 verbs: *argue, barrack, chill, enjoin, nickel-and-dime, paddle, proportionate, etc.*

For example, one of the meanings of the verb *draw* is ‘to open curtains, etc.’, and the other one is ‘to close curtains, etc.’ It turns out that the action ‘open’ neutralizes the result of the action ‘close’. Compare: *She **drew** the curtains to let the light in* and *After **drawing** the curtains, she lit a candle* [3].

One more group of 14 verbs is represented by enantionyms with the seme opposition ‘**positive action – negative action**’. It includes the verbs *kill, ravish, relieve, sustain, swear, top, touch, boast, etc.* For instance, the verb *relieve* combines the meanings ‘to help smb by taking smth heavy or difficult for them’ and ‘to steal smth from smb’. The integral seme ‘take’ in the first meaning is associated with a positive emotional response, because it is associated with the concept of ‘help’ (*A porter **relieved** her of the three large cases* [3]). In the contrasted meaning the same seme assumes the implementation of a

negative action and is associated with the concept ‘stealing’ (*He was relieved of his wallet*). Hence the corresponding opposition of meanings occurs.

The seventh group amounts 9 enantionyms with the seme opposition ‘**approach – distance**’: *flood, go, pour, smuggle, take, turn, etc*. For example, the word combination *smuggle diamonds* [6] may mean either 1. ‘to bring diamonds into the country illegally’ or 2. ‘to send diamonds from the country illegally’. In meaning 1 with the help of the seme analysis it is possible to distinguish the seme ‘approach’ while in meaning 2 the seme ‘distance’ is actualized.

The seme opposition ‘**do – not do**’ is represented in the semantic structure of 7 enantiosemic words: *overlook, scan, go, warn, ckeck, promise, etc*. Let us take the verb *go* as a good example here. It combines two antonymous meanings: ‘to work (*This clock goes*) – to not work; to stop working correctly; to get worse’ (*This clock is beginning to go*) [6].

The ‘**Others**’ group includes verbs that embody isolated cases (from 1 to 3 lexemes) of the realization of one or another semantic opposition not mentioned above.

Conclusion

So, according to our research, verbal, substantival and adjectival types of enantiosemy are the most typical of the English language. We divided all the verbal enantionyms into 9 groups on the basis of the seme oppositions in their semantic structure. In terms of our own analysis of enantiosemic lexemes we draw a conclusion that most verbal enantionyms have in their semantics the contrasting semes ‘add – remove’, ‘give – get’, ‘positive emotion – negative emotion’, ‘subject – object’, ‘action – counteraction’, ‘positive action – negative action’. These semes are prevailing within the semantic structure of English enantionyms.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.23>**ТЕРМИН «САНСКРИТ» В АНГЛИЙСКОМ ЯЗЫКЕ. ИСТОРИЯ ВОЗНИКНОВЕНИЯ**

Научная статья

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Аннотация

Предметом исследования является такой раздел терминологии как «Образование новых терминов». На примере термина «санскрит» прослеживается история возникновения его в английском языке. Для этого в статье подробно прослеживаются этапы знакомства европейцев с древней Индией и ее языком. А так же проводится сравнительный анализ значений этого термина в словарях исходного языка и заимствующего (английского языка). Новизна исследования заключается в том, что изучение проходило на материале одного из древних языков – санскрита. Установлено, что термин «санскрит» был заимствован в английский язык с сужением значения и небольшими искажениями в произношении.

Ключевые слова: санскрит, терминология, сравнительный анализ, заимствование.

THE TERM "SANSKRIT" IN ENGLISH. THE HISTORY OF ORIGIN

Research article

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Abstract

The subject of the research is such a section of terminology as "Formation of new terms". On the example of the term "Sanskrit" the history of the origin in the English language is traced. For this purpose the article depicts in detail the stages of acquaintance of Europeans with ancient India and its language. And a comparative analysis of the meanings of this term in the dictionaries of the source language and the borrowing (English) language is carried out also. The novelty of the research lies in the fact that the study took place on the material of one of the ancient languages - Sanskrit. It is established that the term "Sanskrit" was borrowed in English with a narrowing of meaning and slight distortions in pronunciation.

Keywords: Sanskrit, terminology, comparative analysis, borrowing.

Introduction

Terminology is a means of communication not only for scientists, but also for many specialists in their fields. To be correctly understood and to understand the interlocutor is the main communicative task and, to a greater extent, it concerns international communication. Therefore, one of the main conditions of the term are full meaning and unambiguity. So A.A. Reformatskij in "Introduction to Linguistics" understands by the term "special words, limited by their special purpose; words striving to be unambiguous as an accurate expression of concepts and naming of things" [1, P. 69]. But many terms do not meet this requirement. The question of the ambiguity of the terms has long been faced by scientists. Many scientists write about polysemy, synonymy, homonymy and arbitrary variance of terms in various terminological systems (S.V. Grinev-Grinevich, L.B. Tkacheva, T.L. Kandelaki, V.P. Danilenko, etc.). Often this problem was solved quite categorically — the introduction of an unspoken ban on the use of variants of terms. K.Ya. Averbukh, developing this topic and smoothing out excessive straightforwardness, introduces the concept of «paradigmatic variance and syntagmatic variation of terms», asks about the «boundaries of variability of the term» [2, P. 3-8]. As noted by M. V. Nikitin: «Synonymy is not only a vocabulary given of a language, but even more a communicative-pragmatic speech action,» where synonymous terms allow you to emphasize different properties and features, as well as highlight details phenomenon or object [3, P. 452].

There are several reasons for the appearance of the term's ambiguity (or its variability), and one of them lies in the way the term is formed. V.M. Leichik distinguishes 3 main ways of occurrence of terms:

1. They are created from the available resources of a certain natural using various derivational or syntactic methods.
2. They become terms as a result of terminology of non-terms.
3. Borrowed from other languages, where they already existed as terms, or with simultaneous terminology [4, P. 83-84].

Moreover, borrowing is the most productive way of word formation in the English language. I.V. Arnold notes that "the number of native words in the English dictionary is only about 30%." English is considered as one of the most "absorbing" European languages in terms of borrowing. I.V. Arnold calls it "very permeable" [5, P. 221].

This was largely due to the geographical location of the British Isles and the possibility of direct contact, first with foreign-speaking invaders (Celts, Romans, Angles and Saxons, Vikings, Normans) from the Iron Age, and then, during the period of geographical discoveries and trade expansion as conquerors (Irish, Indians America, tribes of Africa and peoples of India, aborigines of Australia).

It is borrowing that is the focus of this work as a phenomenon that has not been sufficiently studied in lexicology and, in turn, in terminology. So, according to L.P. Krysin, "bilingualism is considered the necessary conditions for borrowing", i.e. the result of both the territorial contact of the two peoples and the cultural one. "Another condition for borrowing may be that a predisposition arises in society to adopt a new foreign language vocabulary." For example, when meeting a new concept, object, phenomenon that has a name in the original language. And this process is reciprocal [6].

Internationalisms occupy a separate place in borrowing. As noted by I.V. Arnold, "international words borrowed from one source have graphic and sound similarities and, coinciding to some extent in meaning, constitute, as it were, the common heritage of a number of languages." Most of them are the result of the enrichment of new languages at the expense of the vocabulary of the ancients, i.e. Latin and Greek [5, P. 231].

In addition to Latin and Greek, there is another ancient "dead" language (among others), which had a great influence on the culture of many peoples. This is Sanskrit. This study is devoted to the consideration of borrowed terms from the ancient language of India — Sanskrit to English. The analysis of borrowed terms in English from Sanskrit is a poorly studied area, despite the large number of works in this area.

For a deep immersion in the topic of the emergence of terms from Sanskrit in English, it is necessary to make a historical excursion to the territory of the functioning of Sanskrit and the emergence of the language itself.

For the first time, mention of India can be found among the Greeks, for example, in the «Iliad and Odyssey». We can find a more complex work in Strabo's Geography [7]. Strabo, relying mainly on the Alexandrian geographer Eratosthenes, and also according to the recollections of Alexander's companions during the campaign in India, describes a country that is distant for Europeans and therefore largely incomprehensible and fabulous for them. It appears to the reader as an amazing place with an abundance of flora and fauna, an original culture of the population, and many natural resources. Here we also find one of the first mentions of the name of the area - India, so with the courtesy of Alexander's comrades-in-arms they began to call the country all over the world, by the name of the large Indus River, which Alexander's troops met one of the first. However, the inhabitants themselves called their country Bharata.

From the Great Russian Encyclopedia we learn that the beginning of the penetration of Europeans to South Asia belongs to the end of the 15th century. First, the Portuguese with Vasco da Gamma, then in the 17th century. merchants from the Netherlands, England, Denmark, France also appeared in India. In the struggle, which unfolded in the middle of the 18th century between the European powers for India, Great Britain took over [8].

Thanks to archeology, modern science can date the ancient monuments of human activity in India to the lower paleolit (about 200-100 thousand years ago) [8]. Thus, people have settled in the territory of modern India since time immemorial. Where there are people, there is also the language they speak. Since ancient times, the so-called Indo-Aryan languages have been spoken on these territories. From the 1st millennium BC on its basis there was the beginning of the formation of Sanskrit, first in North India, then throughout India. Sanskrit early began to be used as a literary language, using a special prestige. Numerous religious, philosophical, legal, scientific works of ancient scientists are written in Sanskrit. In India, Sanskrit is used as the language of humanitarian sciences and religious cult. Sanskrit and Sanskrit-lingual culture had an influence on the neighboring areas and from the end of 18th century – to Europe and America. With the discovery and study of Sanskrit, it is connected with the beginning of the comparison with the comparatively-historical language knowledge [8].

In the Encyclopedia Britannica, there is evidence that classical Sanskrit is in fact a language close to the late Vedic, which was then used in the northwest of the subcontinent. The first Sanskrit grammar of Ashtadhyaya ("eight chapters") appeared around the 6-5th century BC and was gracefully described by Pandini. Sanskrit is similar in grammatical structure to other early Indo-European languages such as Greek and Latin. What served as a powerful incentive for the study of Sanskrit by European scholars and philologists [9].

Sanskritology appeared within the framework of the science of oriental studies. The branches that make up oriental studies received independent development in the 19th century. A great incentive in the study of Sanskrit was also given by Indo-Europeanism as a direction of science, which had a direct relationship to the problem of the origin of the European nations. English, French and German scholars tried to realize the deep past of their nations through the ancient oriental texts. The study of Sanskrit outside India begins as early as the 17th century, when the works of Bhartrhari (grammar and vocabulary of Sanskrit) were first translated into Portuguese in 1651. Further, the famous work of Indian sages "Bhagavad Gita" was translated into English from Sanskrit by the European scientist Charles Wilkins. In 1786, Sir William Jones noted the similarities between Sanskrit, Ancient Greek and Latin, an event often cited as the beginning of comparative linguistics, Indo-European studies, and Sanskrit philology.

In Germany, oriental studies have made a significant contribution to Sanskritology and Indo-Europeanism, which was related to the social interest in the historical sources of the "Aryan culture". The prominent German linguist Franz Bopp (1791-1867) is known for his extensive and pioneering comparative work on Indo-European languages. Together with August Wilhelm von Schlegel, they published a translation of the Bhagavad-Gita (1823), later of the Mahabharata into German, which proved to be an excellent help in raising interest in reading Sanskrit texts.

The nineteenth century was the heyday of Western Sanskrit science, largely due to the colonial conquests, in England the greatest development was obtained by India, and many giants of this area (Whitney, McDonnell, Monier-Williams, Grassman) knew each other personally.

Russian scientists were also interested in Sanskrit. For example, the educational and research activities of N.K. Roerich (1874-1947) and members of his family. «The Urusvati Institute for Himalayan Research» founded by him in Kullu (India) had medical, zoological, botanical, biochemical and many other laboratories. Much work was done in the field of linguistics and philology of the East.

M.N. Peterson (1885-1962) widely popularizes facts of Sanskrit in his courses on introduction to language knowledge and on comparative historical grammar of Indo-European languages [10].

Soviet Sanskrit scholars continue the pre-revolutionary studies of Sanskritology, that is, the study of Sanskrit through the prism of other Indo-European languages, comparative analysis, as well as analysis of grammar, phonetics, Sanskrit vocabulary. Here we can mention such scientists as I. P. Minaev, V. F. Miller, D. N. Ovsyaniko-Kulikovskiy, M. Ya. Kalinovich, P. G. Ritter, S. F. Oldenburg, F. I. Shcherbatskoy, R.O. Shor. Sanskrit was studied practically, as one of the Indological disciplines, in close connection with deep specialized studies in the field of literature, poetics and religion of ancient India. [11]. The largest Russian scholars of Sanskrit I. D. Serebryakov, V.G. Erman, B.L. Ogibenin, T. Ya. Elizarenkov published works on the study of the regional literary and historical process and analyzed in detail the most important monuments of Indian literature, considered the mythological content of Indian literature and consistently described the features of the language at all levels: in vocabulary, phonetics, morphology and syntax.

The largest Dutch specialist in ancient Indian and ancient Iranian mythology, was Franciscus Bernardus Jacobus Kuyper (1907 — 2003). Kuyper is known primarily as the author of the original concept of the Vedic religion. In his opinion, the main part of the Rigveda is made up of hymns sung during the rituals of celebrating the New Year [12].

Research methods and course.

To study the term "Sanskrit" let us carry out a comparative analysis of its meanings in the dictionaries of the original language and the English language.

According to the largest Sanskrit-English online dictionary, there are the following meanings of the term "Sanskrit" [13]:

«संस्कृत» (*saṃskṛta*)

1. well or completely formed
2. put together
3. highly elaborated
4. made ready
5. cooked
6. finished
7. polished
8. prepared
9. dressed
10. perfected
11. ornamented
12. completed
13. sanctified
14. hallowed
15. completely formed
16. well formed
17. adorned
18. initiated
19. refined
20. constructed
21. purified
22. consecrated
23. learned man
24. regular derivation
25. word formed according to accurate rules
26. man of one of the three classes who has been sanctified by the purificatory rites
27. preparation
28. sacred usage
29. making ready
30. sacred usage or custom
31. sacred custom
32. Sanskrit
33. sacrifice
34. preparation or a prepared place
35. Sanskrit language
36. prepared place
37. determination
38. perfection
39. effort
40. preparation
41. formation
42. hallowing
43. consecration
44. making ready

It should be noted, however, that the Sanskrit term «संस्कृत» (*saṃskṛta*), in the original language, is pronounced «*saṃ-skṛi-ta*», not «*san-skrit*». Thus, when the term «संस्कृत» (*saṃskṛta*) was borrowed into English, there were changes in the phonetics of the word ("m" passed into "n" and the last "a" disappeared, while writing "i" appeared, although it is not written in the original,

but this sound is pronounced and it turned out "sanskrit". By the type of borrowing, this term can be attributed to the phonetic, but with the replacement of one sound with another.

The term "संस्कृत" (*saṃskṛta*) has 44 definitions in Sanskrit. Let's consider with what meaning or meanings this term was borrowed into the English language, for this we use the authoritative dictionaries of Great Britain. The Cambridge Dictionary gives us the following interpretation of this term: «*Sanskrit*» is an ancient language of India, in which many Hindu religious texts are written. It is one of the Indo-European family of languages and many modern languages are based on it [14].

In the Oxford Dictionary we find that «*sanskrit*» is an ancient language of India belonging to the Indo-European family, in which the Hindu holy texts are written and on which many modern languages are based [15].

In Macmillan dictionary there is the following definition: «*sanskrit*» is an ancient language of India that is used mainly in literature and Hindu religious writings [16].

Let's check the meaning of this term in the American dictionary of English words — Merriam-Webster's dictionary. «*Sanskrit*» is

1. an ancient Indo-Aryan language that is the classical language of India and of Hinduism.
2. classical Sanskrit together with the older Vedic and various later modifications of classical Sanskrit [17].

Conclusion

The semantic charge (definition) of the term "sanskrit" when borrowed into English left only one "the name of the language in which the ancient texts of India were written". The American Dictionary adds a clarification about Classical Sanskrit. So, we can conclude that when borrowing the term "sanskrit" into English, of all the definitions, only one was chosen — the language of Ancient India, thus, in this case, we can talk about the narrowing of meanings when borrowing. In the course of work on the term, it was found that phonetic borrowing occurred with the replacement of one sound with another ("m" for "n"). By the type of borrowed elements, this term is a materially borrowed term.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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ПРАГМАЛИНГВИСТИЧЕСКИЙ АНАЛИЗ ГАЗЕТНЫХ ЗАГОЛОВКОВ (НА МАТЕРИАЛЕ АНГЛИЙСКОЙ ГАЗЕТЫ "THE GUARDIAN")

Научная статья

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Аннотация

Анализируются газетные заголовки на материале английской газеты "The Guardian" с позиции прагмалингвистики. Дается определение понятия газетного заголовка, и выделяются его основные функции. При исследовании 1000 газетных заголовков в разделе "Environment" электронной газеты "The Guardian" выявляются их характерные прагмалингвистические особенности, главной целью которых является не только информирование своего читателя, но и намеренное привлечение его внимания к данной статье с целью формирования определенного оценочного отношения к ней. Авторы анализируют способы создания газетных заголовков, выделяют три вида газетных заголовков, каждый из которых обладает своими отличительными особенностями эмоционально-оценочного воздействия на читателя.

Ключевые слова: газетный заголовок, газетная статья, прагмалингвистика, эмоционально-оценочное воздействие.

PRAGMALINGUISTIC ANALYSIS OF NEWSPAPER HEADLINES (BASED ON THE MATERIAL OF THE ENGLISH NEWSPAPER "THE GUARDIAN")

Research article

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Abstract

The article analyzes the newspaper headlines based on the material of the English newspaper "The Guardian" in the pragmalinguistic aspect. The concept of a newspaper headline is defined, and its main functions are highlighted. The study of 1000 newspaper headlines in the "Environment" section of the electronic newspaper "The Guardian" reveals their characteristic pragmalinguistic features, the main purpose of which is not only to inform the reader, but also to draw his attention to this article in order to form a certain evaluative attitude towards it. The authors analyze the ways of creating newspaper headlines, identify three types of newspaper headlines, each of which has its own distinctive features of the emotional and evaluative effect on the reader.

Keywords: newspaper headline, newspaper article, pragmalinguistics, emotional and evaluative impact.

Today, with the development of modern technologies, in spite of the decline in readership and competition from the electronic media, the newspaper industry remains one of the most mobile and demanded in developed countries. The topics of newspaper publications are diverse and it affects all the spheres of public life. In a huge flow of information, it is sometimes difficult for even the most interested reader to choose a necessary newspaper article. A special role belongs to the newspaper headline, the first element of the text which the reader faces.

According to the scientists, the headline is closely connected with the main text (Belova Yu.A., Boldyreva E.F., Galperin I.R., Lazareva E.A., Shtykova N.V.), as well as it can be considered as a separate text with a certain independence (Arnold I.V., Komarov E.N.). A newspaper headline is a graphically minimized, potentially collapsed text icon, expressed verbally and non-verbally, with relative auto-semanticity [4, P. 794]. This is an original, unified element for the entire text, capable of providing an emotional and evaluative effect in order to make its reader get interested in the topic.

According to psychologists, about eighty percent of readers judge an article by its headline. It is the most informative and expressive pre-text communicative unit. It is the headline that helps you get acquainted with the communicative-pragmatic attitudes of the author. The newspaper headline is characterized by: informativeness, correspondence to the content and expressiveness.

The functions of a newspaper headline are determined by the main features of the journalistic style – to inform and influence the reader in a convincing way [5]. The reader becomes familiar with the headline at the pre-text stage of text perception. The main functions of newspaper headlines are: *the graphic-highlighting function* is realized by non-linguistic means (print size, print selection methods, colour, layout elements, etc.); *the nominative function (naming)* is revealed with the help of language means, helps the reader understand the topic and the intended content of the article; *the pragmatic function (regulatory, emotionally expressive)* is achieved by influencing the emotional-evaluative vocabulary on the psyche of the reader, forming a certain evaluative attitude and a desire to read this publication [3, P. 23], [8, P. 83, 87].

The analysis of newspaper headlines in the "Environment" section of the English newspaper "The Guardian" is carried out from the point of pragmalinguistics. Pragmatically speaking, a newspaper headline is created with a certain purpose. Creating the

headline, the author deliberately chooses certain linguistic signs to achieve his communicative intention. The limited volume of the newspaper text forces the author to select linguistic means carefully and transform them in such a way as to influence the reader in the most effective way [1, P. 157], [2, P. 20], [9, P. 32-33].

"Environment" is considered to be a frequently read section of the English newspaper "The Guardian". Environmental issues such as climate change, air and water pollution, ozone depletion, deforestation, etc. still remain important and unsolved for society. After analyzing 1000 newspaper headlines in the "Environment" section, the following methods of creation were found:

- the absence of articles, auxiliary verbs, predicates to create dynamism and maximum information content ("*Deadlock in Committee*"; "*Houses Smashed by Hurricane*"; "*No Timber for Sale*") [11];
- the use of Present Simple instead of the Past Simple Tense to bring the event closer to the reader and increase interest in it ("*Influenza kills 200 in India*", "*Blind girl climbs Everest*");
- the use of the verb in the infinitive form to create more expression. The event is important, the fact, not the time of its occurrence ("*HSBC to pay \$ 1.9 billion*", "*Lloyds Banking Group to cut 700 jobs*");
- the omission of the subject to refer to the action itself ("*Expect no change in North Korea*"; "*Expect New Economic Depression*");
- the use of popular names and surnames, nicknames in order to maximize the interest of the reader and draw his attention to the article. The authoritative personality is used as a "bait" for the reader: *Ike = Eisenhower, Winnie = Winston Churchill, Teddy — Theodor Roosevelt* ("*Teddy Roosevelt First US President to Go Abroad*");
- the use of neologisms, dialectisms, slang to express their negative attitude to the event: "foe" instead of enemy, "litter" instead of policeman – ("*Police Union Defends Philadelphia Cop Who Punched Woman*");
- the use of abbreviations to save space for the headline, as well as giving importance to the article. However, some of them are clear only after reading the article: *HSBC — Hongkong and Shanghai Banking Corporation, NGOA — Next Generation Optical Access* ("*NGOA will facilitate new connectivity networks*").
- the use of rhetorical questions to give the headline an emotionally expressive colour and draw the reader's immediate attention to the solution of the problem ("*Would you wear clothes made from rubbish?*"; "*Mushrooms and orange peel: could biotech clean up the building industry?*").

By the number of semantic scheme elements, newspaper headlines are unilateral (contain one semantic concept and do not have homogeneous members of the sentence) and complex (with several semantic elements [7, P. 96]. In the "Environment" section, there are mainly complex headings. They are aimed at informing the reader as much as possible: "*Be a citizen scientist: track plastic waste, spot a spider monkey or beat coronavirus*", "*Animals Farmed: pig virus, wildlife trade in China, and the 'poultry capital' of Wales*".

An important component of the pragmatic meaning of the newspaper headlines is evaluation, which forms the semantic component of the subjective modality of the author [6]. The evaluation can be used to determine the entire spectrum of social and political views that the author is guided by [10]. It is expressed in the deliberate use of nominative vocabulary of positive or negative connotation with a pragmatic attitude towards the formation of a certain perception in the reader, evaluative adjectives and adverbs, the superlative degree of adjectives. ("*Infrastructure inadequate for climate emergency, experts warn*"; "*Litigation is a powerful tool in the environmental crisis*"; "*UK facing worst wheat harvest since 1980s, says farmers' union*").

A pragmatic analysis of the "Environment" section made it possible to divide the newspaper headlines into three groups and present them as a percentage:

- 1) Narrative headline (42%). It is often used to cover the environmental news. By this headline it is easy for the reader to understand what the article will be about. It is as informative as possible. ("*UK greenhouse gas emissions fall for seventh year in a row*", "*Electric cars produce less CO2 than petrol vehicles, study confirms*");
- 2) Summary-headline (33%). It contains the commentary or opinion of the author on the events in the article. It expresses the subjective judgement of the author about the article. The headlines with a negative author's judgement sometimes shock the reader with their scandalous mood ("*Australia's aluminum sector is on life support. It can and should be saved*", "*The government must abandon its fossil fuel power projects. If not, we'll sue*");
- 3) Statement-headline with the involvement of an authoritative personality (25%). The author of the article refers to a famous person intentionally and uses his/her effective phrase to draw the reader's attention to this article. Such a headline has a strong emotional and evaluative effect on the reader ("*Extinction is a choice': Margaret Atwood on Tasmania's forests and saving the swift parrot*", "*Scott Morrison and the big lie about climate change: does he think we're that stupid?*", "*Anthony Albanese denounces 'lazy cynicism' of Nationals in appeal to NSW coal country*").

The main event in 2020 is coronavirus (Covid-19). In the "Environment" section, most of the headlines (50-60%) belong to this urgent topic. The words Covid-19 and coronavirus are used in each of the different types of headlines and act as "a bait" to draw the reader's attention: "*Covid-19 cannot be used to justify more austerity*"; "*Are children less susceptible to coronavirus?*"

Thus, the newspaper headline is an important element of the newspaper article, acting as a mediator between the media text and the reader, an incentive to read the main information in the article and an effective means of persuading to agree with the author of the article which requires a high level of language proficiency from the author-publicist.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.21>**ЛИНГВОКОГНИТИВНАЯ СПЕЦИФИКА И МЕТОДИКА ИССЛЕДОВАНИЯ КОНКРЕТНО-ПРЕДМЕТНОГО КОНЦЕПТА (НА МАТЕРИАЛЕ АНГЛИЙСКОГО И РУССКОГО ЯЗЫКОВ)**

Научная статья

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Аннотация

Цель настоящего исследования – представить методику многоаспектного анализа конкретно-предметных концептов, учитывающую их лингвокогнитивную специфику. Научная новизна обусловлена предлагаемым алгоритмом реконструкции конкретно-предметного концепта, заключающемся в анализе метафоризированных языковых единиц разной степени структурной сложности – фразеологизмов и лексем. Представленная в результате методика включает несколько этапов – анализ типов языковой репрезентации концепта; когнитивно-семантический анализ с целью реконструировать прототип концепта; анализ метафоричности языкового материала для описания метафорического потенциала концепта. В статье обосновывается достаточно универсальный характер данной методики, которая может быть использована для описания конкретно-предметных концептов, составляющих фрагменты картин мира носителей различных языков.

Ключевые слова: когнитивная лингвистика, концепт, когнитема, фразеологизм, переосмысленная лексема, метафора.

LINGUO-COGNITIVE IDENTITY OF OBJECT-DENOTING CONCEPTS AND A METHODOLOGY FOR THEIR ANALYSIS (BASED ON THE ENGLISH AND RUSSIAN LANGUAGES)

Research article

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Abstract

The purpose of the research is to offer a methodology for a multifaceted analysis of object-denoting concepts, which takes cognizance of their linguo-cognitive identity. The scientific novelty lies in the author's algorithm of reconstructing an object-denoting concept. This algorithm consists of a series of analyses of metaphorized linguistic units with various degrees of structural complexity – phraseologisms and lexemes. The resulting methodology suggests several stages – the first is an analysis of types of verbal representation of a concept; this is followed by a cognitive and semantic analysis aimed at reconstructing the prototype of the concept; the final stage focuses on exploring metaphoricity of the linguistic material with the intention of describing the metaphorical potential of the concept. The article substantiates a rather universal nature of this methodology, which can be used to study object-denoting concepts making up fragments of worldviews specific to speakers of different languages.

Keywords: cognitive linguistics, concept, cognitheme, phraseological unit, lexeme with transferred meaning, metaphor.

Introduction

The cognitive approach in linguistics, which has garnered widespread acceptance all over the world, enables researchers to conduct a more in-depth analysis of the semantics of discrete linguistic items, to combine the findings from analyzing various units of language, and, as a result, to produce an overall picture of the verbal representation of some fragment of reality. Not infrequently, cognitive linguists use the term ‘concept’ to denote a perception of some part of the surrounding world reflected in language. It should be noted that there exist different approaches when it comes to interpreting the essence of a concept, but linguists are obviously concerned with the linguistic form of its manifestation. This study rests on conceptions where the concept is regarded as all the knowledge about an object extracted from analyzing the content space formed by the semantics of linguistic nominations under study [4], [9]. We regard the concept as a mental formation reconstructed within an all-around linguistic (lingua-cultural) analysis of a body of language units having various degrees of structural complexity. Such an interpretation of the notion of a concept is deemed the most functional for carrying out a cognitive analysis of linguistic signs.

The epistemic value of using concepts for reconstructing parts of linguistic worldviews is caused by the fact that the concept possesses a greater degree of generality and abstractness and for that reason is capable of showing how meanings held by a whole array of language units used to describe some extralinguistic object interact in a person's mental space. Drawing upon the semantics of linguistic signs, researchers get access to cognitive space lying beyond language, which helps structure and enhance our knowledge about language.

In the course of studying language material linguists attempt to describe the concept of interest according to certain parameters, reveal its idiosyncrasies, and present their own construal of its structure. Researchers all over the world have extensively described abstract concepts, which a priori do not have any clearly defined ontological boundaries (such as the Russian concepts of ЛЮБОВЬ, ТОСКА, or the English concepts of LOVE, FRIENDSHIP, TRUTH). In contrast to abstract concepts, which regularly catch the attention of linguists, object-denoting concepts represent a poorly researched category, albeit they merit an equally thorough analysis, since they help understand how people perceive and reinterpret objects of the

surrounding world. Thus, the relevance and timeliness of this study are connected with the fact that it fills in the gaps in this research area and contains theoretical and empirical premises for further scientific forays in the given direction. Many object-denoting concepts have a virtually universal nature. This is due to the fact that the corresponding correlates of the material world are extremely common, and they are present in the life and culture of speakers of a wide variety of languages. Therefore, their study in the comparative vein can yield valuable information on the similarities and differences in world perception of people from different linguistic cultures.

Methods

This research makes use of the following methods: a cognitive and semantic (namely, cognitheme) analysis and a definitional analysis; a method of interpreting conceptual metaphors and an analysis of metaphoricity; a method of analyzing the verbal representation of a concept. The material for the research was collected by a continuous sampling method from phraseological and lexical dictionaries.

Discussion

Concepts can be characterized based on the way they correspond to denotata of the material world (at this point it should be noted that we stick to the conception that a denotatum is held to mean an object or phenomenon of the surrounding world 'captured' in language by a sign [8], [6]). The ontological essence of the group of concepts we are interested in is in the fact that in extralinguistic reality they correspond to a certain discrete material object of the surrounding world – for that matter, concepts of this kind become crystallized in consciousness as a result of perceiving denotata that have an objective existence in the world. Their linguistic essence lies in the fact that a noun will function as the name objectifying a concept in language.

As is well known, common nouns can be divided into several categories:

1) concrete nouns (or concrete object nouns) – these are nominals with quite concrete semantics, which are susceptible to being counted numerically (e.g., denominations of people, animate beings, objects);

2) mass nouns (or concrete mass nouns);

3) abstract nouns;

4) collective nouns.

A concrete nominal is a form of generalizing objects of material reality (tangible things), a form of creating a class of objects existing only in consciousness, which retains their sensory image [11, P. 66]. Sometimes they speak simply about 'concrete' lexis, which designates physical things and is opposed to words that refer to mental entities [10, P. 7]. Words of concrete lexis always have an individual object or phenomenon of reality as their denotatum. Such words can be defined by enumerating objectively existing attributes of an object [8, P. 641]. The class of concrete object nouns is characterized by the so-called 'cluster effect', i.e. designating a whole host of properties of an object [7, P. 28]. The concepts of nominals of concrete classes have a more collective nature compared to abstract nominations [1, P. 56]. Accordingly, going by the typology that exists for linguistic nominations of concepts, we can define the kind of lingua-mental formations under study as 'object-denoting concepts'.

Below we present an algorithm for analyzing linguistic units verbalizing an individual object-denoting concept, with the aim of reconstructing its generalized structure. This methodology was developed on the basis of the language material representing the two English concepts CAT and DOG. Phraseological and lexical units of the English language (a total of around 1400 items) served as the study material for the research. Then the efficacy of this methodology was tested when studying the equivalent Russian concepts (КОШКА and СОБАКА) on the basis of the Russian language material totaling around 1300 phraseologisms and lexemes. Thus, the research techniques and procedures offered here can be recommended for analyzing other object-denoting concepts representing worldviews of speakers of different languages.

The ontological identity of object-denoting concepts suggests that of special value for a linguo-cognitive analysis should be a study of their verbalizations in metaphorically modified language units with various degrees of structural complexity – namely, in phraseologisms and lexemes with fixed figurative meanings. From a cognitive perspective, such units come across as multi-dimensional structures having two information layers – the level of the inner form and the level of actual meaning, each of which reflects a certain worldview. When studying an object-denoting concept, the focus of attention shifts to the inner form of a linguistic nomination, since it is the inner form that captures the salient cognitive attributes of a concept, i.e. those attributes that are treated by the collective consciousness as socially and culturally meaningful. Studying object-denoting concepts is interesting from a culturological perspective and highly informative for the further development of the cognitive movement in linguistics, as their reconstruction helps determine how human consciousness perceives and mentally 'processes' tangible items of the surrounding world and uses them for reinterpreting phenomena of reality.

Before embarking on the conceptual analysis as such, it is necessary to determine a linguistic unit acting as the name of an object-denoting concept in the language. Such a linguistic unit should encapsulate the most generalized, invariant image of the denotatum; moreover, it usually belongs to the basic level of categorization, which is particularly significant for mundane consciousness. Thus, for instance, the nouns *cat* and *dog* will function as the names of the zooconcepts CAT and DOG, and the nouns *кошка* and *собака* will act as the names of the Russian concepts КОШКА and СОБАКА.

Results

It is possible to identify three stages of analysis that the language material should be subjected to if we strive to achieve a relatively precise reconstruction of an object-denoting concept.

1. The first stage consists in the analysis of the *verbal representation* of a concept. The point is that the nature and models of the actualization of an object-denoting concept in language have a variegated character, which explains the need for developing such a *typology of the verbal representation* of a concept that would be capable of embracing linguistic units of different structural complexity [3]. The idiosyncrasy of an object-denoting concept is that it is manifested in language by

means of a whole range of linguistic nominations, which reflect different aspects of the existence of a certain object in the world and form the lexical-and-semantic field of the concept. On this ground we can distinguish certain types of the *phraseological* and *lexical representation* of an object-denoting concept.

When verbalized in phraseologisms, object-denoting concepts are in most cases objectified by means of a lexeme that designates the concept's physical correlate per se (in the conducted research these were zoolexemes). This is the most prototypical representation of the concept, which we defined as its *direct* representation (Modest *dogs* miss much meat; Всякой *кошке* подавай сапожки). Verbs (*howl*; *скулить*), interjections (*bow-wow*; *мур—мур*), and other nouns describing the existence of the denotatum in extralinguistic reality (*barking*; *своя*) should be treated as the cases of an *indirect* representation of the concept. Indirect representation can have a *structurally inseparable* (one-word) character (*howl* at the moon; *лаять* на свой хвост) or (which is seen more often) a *structurally separable* (multi-word) character, when the entire situation (frame) represented at the cognitive level of the inner form serves as the concept's manifestation (*draw the badger*; *свернуться клубочком*). The latter type can be in its turn subdivided into *agentive* and *non-agentive* representations. In the case with the agentive representation the denotatum in the frame of the inner form takes on the function of an agent, being the doer of an action described in it (*put up one's back*; *Мышей не ловит*). We deal with a case of the non-agentive representation if the denotatum plays a secondary role in creating the frame of the inner form, being not an agent, but, for instance, a patient experiencing a third-party act (*call smb. to heel*; *посадить на привязь кого—л.*).

The four concepts under study lent themselves to identifying several additional, less prototypical types of their language manifestation: this is a *double* (joint) representation of the concept (The *cat* and *dog* may kiss, yet are none the better friends; И *псу* конурка, и *коту* печурка), which can also come in a *double indirect* variety (Один *рычит* да *лает*, другая *мурлычет* да *фыркает*); and an *alternative* representation – if phraseologisms exist in the form of variants, which verbalize alternately either one concept, or the other (Enough to make a *cat/dog* laugh; Черного *кота/кобеля* не отмоешь добела). Such a representation of the concept quite often has an *indirect* nature, and the alternative at the level of the inner form is not necessarily limited to only a dog or a cat (*lick one's wounds*; *вцепиться в глотку кому—л.* – originally said about a *dog* or a *wolf*). At the periphery of the phraseological representation of a concept lies a *metaphorical* representation, when a lexeme objectifying the concept is used in the phraseologism in its metaphorical meaning rooted in language (A *cur's* death for a *cur*; *Брехать* – не пахать, спина не болит).

The identified subtypes of the verbal representation are due to the characteristic features of the specific concepts under study – it is quite plausible that the analysis of other object-denoting concepts will reveal not all of the above-mentioned varieties, or, conversely, the current findings will be enhanced by some newly discovered 'touches to the portrait'.

The basic types of the verbal representation of concepts as described for phraseologisms can also be applicable to metaphorized structurally inseparable linguistic units. Within the direct representation, it makes sense to classify lexemes objectifying the concept based on the extent to which they reflect a generalized idea about the denotatum under study, which is rooted in the national collective consciousness. Lexemes are assigned to several levels depending on their degree of prototypicality in representing the concept, which makes it possible to develop the following overarching taxonomy of verbal representations of a concept in lexemes:

I *Direct representation*:

1) *Prototypical* lexemes with their *periphery*. Prototypical lexemes can be only nouns (in our case these were the names of the concepts).

At the periphery of prototypical representations lie the following designations:

- a) based on gender (*tomcat*; *кобель*);
- b) based on age (*whelp*; *котёнок*);
- c) emotionally charged designations (*pussycat*; *куса*).

2) *Non-prototypical* lexemes with their *periphery*. Non-prototypical lexemes comprise designations of the denotatum based on another attribute, such as functional or exterior – *hound*; *борзая*.

At the periphery of non-prototypical representations lie the following lexemes:

- a) adjectives designating affiliation with the genus (*feline*; *собачий*).

II A *grey zone* between the direct and indirect representations, which is exemplified by instances of an *alternative* representation of the concept (*bobtail* – a *horse* or *dog* with a docked tail; a contemptible fellow).

III *Indirect representation*:

- 1) *indirect agentive* subtype (*hard-bitten*; *мурлыкать*);
- 2) *indirect non-agentive* subtype (*to foil*; *уськать*).

2. Traditionally, in the course of studying linguo-concepts researchers attempt to extract information that characterizes the concept from the most credible and accurate perspective, and to produce a formalized portrayal of its structure. As part of the linguo-cognitive algorithm suggested in this article, such a procedure received the name of a *cognitheme analysis*, which represents the next step on the way to reconstructing an object-denoting concept. This analysis relies on the key notion of a *cognitheme* (a propositional bit of knowledge about an object) – the foundation and the operational unit of this analysis. The *cognitheme* was originally introduced by E.V. Ivanova for a cognitive analysis of proverbs as 'two-level signs', which capture two different types of knowledge about the world – at the level of the inner form (the literal level) and the level of actual meaning [5]. A *cognitheme* has a concise formalized wording in the respective language (e.g., 'the cat is playful' for the concept САТ, or 'собака подвергается наказанию' for the concept СОБАКА). Based on this theory, we developed a method for the *cognitheme analysis* of phraseological units, which yields ontologically important information about the 'content filling' of an object-denoting concept [2]; this method was later extrapolated to lexemes as well.

The ontological identity of object-denoting concepts, as well as the overall anthropocentric vector of language mentality lead to the fact that objects of the external world (in our research these were animals) quite seldom appear at the content level of phraseology (at this research stage, it may be possible to assume that anthropoconcepts, albeit they also correlate with a

discrete extralinguistic object (a human), will demonstrate somewhat different patterns of representation in language). Therefore, object-denoting concepts are manifested in the first place at the cognitive level of the inner form of phraseologisms, which determines the corresponding principle of analysis consisting in the cognitheme analysis of this cognitive layer. What is more, the inner form of lexemes with a metaphorical meaning also makes it possible to identify cognithemes making up the structure of an object-denoting concept (e.g., the cognitheme ‘the cat is aggressive’ is registered both in the phraseological unit *to agree like two cats in a gutter* and the lexeme *catfight* – ‘a physical or verbal battle between two or more women’).

For modeling the cognitive architecture of a concept it is necessary to carry out a cognitheme analysis of several types of metaphorized structurally inseparable units. Firstly, these are non-derivatives and derivatives, whose primary meaning represents a certain object, while the secondary meaning originates as a result of metaphorical transfer to another conceptual domain (e.g., *beagle* in the sense of ‘a spy or informer’ with the cognitheme ‘the dog follows scent’; *мурлыкать* in the sense of ‘to hum a song or to murmur’, the cognitheme ‘кошка издает звуки’). Secondly, these are so-called derivational metaphors, i.e. derivatives with a primary metaphorical character of designation, which at the same time represent an object-denoting concept at the level of their inner form (*кошки—мышки* in the sense of ‘a children’s game’, with the cognitheme ‘кошка охотится’; *dog-nap* in the sense of ‘a short nap taken while sitting’, the cognitheme ‘the dog is watchful’). It should be noted that in structurally inseparable designations cognithemes are hidden more deeply due to the fact that the inner form undergoes compression in the process of structural formation of a one-word unit, so that it takes more effort to restore the original motivational situation (there are also cases with the so-called ‘opaque’ inner form).

Based on the analysis of the four zooconcepts we offered the principles for identifying and formalizing concept-forming attributes as cognithemes and described the main types thereof:

1) *Actual cognithemes* – these can have an explicit or implicit nature:

a) *explicit actual cognithemes*.

Explicit cognithemes can be extracted from the literal level of a linguistic unit quite easily – e.g., the phraseological unit *keep a dog and bark oneself* contains the cognithemes ‘the dog is a domestic animal’ and ‘the dog barks’, which can be easily retrieved from the inner form, and the phraseologism *В кои то веки удалось коту с печки прыгнуть, и то лапки отшиб* h as the cognitheme ‘кошка ленивая’.

b) *implicit actual cognithemes*.

Implicit cognithemes are hidden more deeply – in order to discover them, we need to turn to the actual semantic level of a linguistic nomination, or look for some supplementary commentary on the *prototype situation*, i.e. the initial situation which provided the basis for the metaphorical designation (e.g., in the expression *to have hold of the cat by the tail* the cognitheme ‘the cat is a domestic animal’ is revealed only after turning to the level of actual meaning – ‘be at home, by your own fireside’).

2) *Etymological cognithemes* – these always have an implicit nature, since they are revealed based on the interpretation of the *antecedent situation*, i.e. the original situation that can be reconstructed only after a diachronic analysis. For instance, the lexeme *scaredy-cat* is found to contain the cognitheme ‘the cat is at feud with the dog’, which can be extracted only on the basis of the following historical background – ‘the phrase was coined in recognition of a cat’s trait of not standing up against a dog many times its size’.

The group of object-denoting concepts under study lent themselves to identifying a few more types of cognithemes specific to them – these are *mythological* and *metalinguistic* cognithemes. A mythological cognitheme indicates an animal’s imaginary feature deeply rooted in the people’s consciousness (*to bark at the moon* < there is a superstition that it portends death or ill luck; *Черная кошка пробежала между кем—то*). We have a case of metalinguistic cognithemes when the presence of components objectifying a concept in a linguistic nomination at a synchronic point is due to the external form of the corresponding words: *catgut* (< a corruption of ‘gut-cord’); *Make a hog or a dog of it* (‘bring a thing either to one use, or another’); *потом сун с котом*.

Counting the number of cases when the registered cognithemes reveal themselves in linguistic units will make it possible to define the *frequency* of their *actualization* in the language material. Cognitive units that reflect more detailed information about the denotatum (*subcognithemes*) can be integrated into *cluster cognithemes* having a more generalized wording (the following are the examples of cluster cognithemes – ‘the cat is a domestic animal’; ‘собака прожорливая’). Analysis at the cluster level enables us to describe the *phraseological* and *lexical prototypes* of the concept. Our research revealed that the prototypes of the concepts CAT, DOG, КОШКА and СОБАКА are almost entirely made up of *cross-concept* characteristics embracing several concepts. These are such attributive features as ‘aggressive’, ‘voracious’, ‘is a domestic animal’, ‘is punished’, ‘makes unpleasant sounds’, ‘has an external feature’. Most of the identified attributes are marked with a pronounced pejorative evaluation of the corresponding denotata.

The benefit of the cognitheme analysis lies in the fact that it enables researchers to gain access to valuable information chunks, which in their totality are pieced together like a jigsaw puzzle to create a single organizational structure of the linguo-concept. Cognithemes of the inner form function as a motivational basis for the manifestation of an object-denoting concept in metaphorized linguistic units, thus indicating what exactly the linguistic community singles out as a salient attribute of this or that object. In doing so, a cognitheme analysis helps pinpoint not only familiar and commonly-known characteristics of the denotatum, but also its hidden latent features, which bespeaks their significance for the national lingua-cultural consciousness.

3. Finally, at the third and last stage of the cognitive analysis of an object-denoting concept it is necessary to highlight the issue of metaphoricity of the language material objectifying the concept in point. As it has already been stated above, the analysis of metaphoricity is crucial for such a conceptual analysis, given the nature of the concepts per se, which are often represented in language in metaphorically modified units.

It is possible to outline the following avenues of studying metaphoricity of lexemes and phraseologisms. First, the whole of the extensive phraseological material should be divided into phraseological sentences and phraseological phrases, based on

their structure (the form of functioning). Furthermore, if we take account of their *cognitive perspective* (the correlation between the two conceptual levels), this will enable us to develop the following overarching taxonomy:

I *Phraseological sentences*:

1) *metaphorical* phraseological sentences (*The dog that trots about, finds a bone*; *Где пса кормят, там он и лает*) that have only a closed structure (with a fixed set of components);

2) *semi-metaphorical* phraseological sentences, where not all the components have been reinterpreted metaphorically:

a) with a closed structure (*The bad cat deserves a bad rat*; *Были богаты – были лубочные палаты: кошки играли да их ободрали*);

b) with an open structure, i.e. one with a variable component or with a component supplied by speech context (*He gives straw to his dog, and bones to his ass*; *Живут, как собаки у корытца*);

3) *non-metaphorical* phraseological sentences that normally have a closed structure (*Good wife and a good cat are best at home*; *Своя сторонюшка и собаке мила*).

II *Phraseological phrases*:

1) *metaphorical* phraseological phrases (*in the doghouse*; *ловить черную кошку в темной комнате*);

2) *semi-metaphorical* phraseological phrases (*quiet as two kittens*; *собачьи глаза*).

The assignment of phraseologisms to these groups will help establish the value of *average metaphoricity* (i.e. the average proportion of metaphorical designations among the material under study). For the four concepts analyzed this indicator hovered around 40%, which can be viewed as evidence of a considerable metaphorical potential accumulated by these object-denoting concepts.

As to the metaphoricity of derivatives and non-derivatives, its study can yield the following valuable insights:

1) a possibility to draw conclusions on the structural models of the concept's manifestation in one-word nominations (here a lot will stem from the typological features of the language); in our research the analysis showed a high degree of relevance of word-formation processes to forming metaphorized units (in the case with the English concepts); conversely, the study of the Russian concepts showed the predominance of metaphorization of 'ready-made' derivatives;

2) multiple metaphorical reinterpretations of one and the same lexeme demonstrate the relevance of the concept to the national consciousness (this phenomenon was registered for all the four concepts).

Moreover, it is possible to get another insight into the domain of metaphoricity by exploiting the notion of the conceptual metaphor, which has already become a classic in cognitive linguistics [12]. We understand the conceptual metaphor as a generalized model of conceptual changes, which accompany the process of transitioning from one cognitive level to the other – from the level of a basic original meaning to the level of a new transformed meaning, and as a mechanism of accomplishing this transition. It is possible to distinguish types of conceptual metaphors (e.g., anthropomorphic, artifactual, biomorphic) and identify meaningful trends in conceptualization, which characterize the object-denoting concept under study.

The analysis of our language material helped identify the following patterns – in the phraseologisms conceptual metaphors are manifested much more seldom than in the structurally inseparable units. As to the lexemes, conceptual metaphors are found in all the metaphorized non-derived words, albeit they cannot be discovered in all the derivatives, as the components of a derived word are linked by complex logical relations. Overall, a holistic analysis of the inner form and the actual meaning of phraseological and lexical units helps reveal numerous conceptual metaphors underlying entire clusters of metaphorized nominations.

Conceptual metaphors identified in the lexemes corroborate the anthropocentric direction of verbalization processes – more than a half of the word meanings objectifying in each case one of the four analyzed concepts are based on the anthropomorphic metaphor (transfer to the domain of MAN\ЧЕЛОВЕК), with figures ranging from 51% (CAT) to 76% (СОБАКА) (*house-cat* – a stay-at-home; *огрызаться*). The biomorphic metaphor (transfer to the domain of PLANT\РАСТЕНИЕ) is not a preferred choice when it comes to verbalizing the concepts under study – it was registered in isolated instances in the English material and was not found in the Russian material at all. The artifactual metaphor (transfer to the domain of ОБЪЕКТ\ПРЕДМЕТ) is relevant for most of the concepts to a practically equal extent (from 24% to 28% for the concepts СОБАКА, DOG, CAT), but it is somehow much more relevant for the concept КОШКА (around 42%) (*houndstooth* – a check pattern with notched corners; *котуки* – a game, a variant of blind man's buff).

Conceptual metaphors containing evaluation represent another area of interest for researchers. We identified a considerable number of conceptual metaphors with transfer to the target domain of BAD\ПЛОХОЙ, INFERIOR\НИЗШИЙ, WORTHLESS\БЕСПОЛЕЗНЫЙ – from 20% to 30% for the English concepts (e.g., *dogsbody* – an undistinguished and unskilled person given a variety of menial tasks; *alley-cat* – a loose woman), with only isolated cases of transfer to the domain of GOOD\ХОРОШИЙ. A much more negative evaluation is inherent in the denotatum of the concept СОБАКА in the Russian national consciousness – transfer to the domain of ПЛОХОЙ was registered in 46% of cases (*псина*; *снюхаться*), with isolated cases for the concept КОШКА (*кот* – said about a lascivious man), while transfer to the domain of ХОРОШИЙ was totally absent in both cases. These findings bring us to the conclusion about an emotional perception of these denotata by native speakers and consequently about their significance for these linguacultures.

Some metaphors (such as MAN\АН ОБЪЕКТ IS A CAT\DOG – ЧЕЛОВЕК\ПРЕДМЕТ – ЭТО КОШКА\СОБАКА) can be definitely qualified as *prototypical*. As to the detailed varieties of conceptual metaphors (e.g., A BAD YOUNG WOMAN IS A CAT – ПЛОХАЯ МОЛОДАЯ ЖЕНЩИНА – ЭТО КОШКА), it is possible to introduce a certain formal criterion – a threshold of *metaphorical prototypicality* – in order to determine their prototypicality. Such a criterion could be regarded as an indicator valid for the description of the *metaphorical potential* of an object-denoting concept.

Therefore, our research is yet one more proof of the tenet of cognitive linguistics that phraseological and metaphorically modified lexical units function as the result of cognitive processing and recording of certain knowledge about the world. Consequently, within the framework of the methodology suggested in this article, metaphorized nominations are regarded as a

key opening the door to all the information about a fragment of extralinguistic reality viewed in mental categories as an object-denoting concept. Such an approach has shaped the corresponding stages of research.

Each of the suggested stages of analyzing an object-denoting concept makes its own contribution to structuring its cognitive essence, enabling linguists to verbally describe a mental construct under study. The cognitheme analysis highlights attributive features relevant for the linguistic community, thus making it possible to delineate the core (prototype) of the concept. Analyzing the conceptual metaphors and the degree of metaphoricity of linguistic designations helps determine the *anthropocentric* and *metaphorical* potentials of the concept, which can be viewed as important indicators of its relevance to the national linguistic culture, alongside the manifold types of its verbal representation. It would be logical to assume that the more models of the concept's representation have been identified, the more it has been assimilated by the linguistic consciousness of the community. As is well known, besides a concentrated area of the prototype, concepts also have a blurred periphery which can overlap with other concepts – for this reason it is so important to also study non-prototypical, marginal manifestations of an object-denoting concept in language, as this helps determine its place within the linguistic worldview. The analysis of types of verbal representation and the cognitheme analysis demonstrate the importance of combining the synchronic dimension in research with the diachronic one, as well as integrating etymological data, if we strive to obtain a multidimensional image of the concept. The cognitheme analysis coupled with the analysis of conceptual metaphors shows the extent of the community's emotional involvement in the perception of a certain fragment of the world. Studies in this vein also have a *prognostic potential*, indicating a feasible direction for the formation of new language units.

Conclusion

Thus, object-denoting concepts have a complex cognitive architecture and require a multifaceted analysis of units manifesting them in language. The above-developed tripartite methodology helps bring out the content of an object-denoting concept to the fullest extent, as it takes cognizance of the typological idiosyncrasies of this variety of concepts, at the same time demonstrating a possibility to apply shared procedures of cognitive analysis to linguistic units with various degrees of structural complexity. Since the suggested research techniques are based on cognitive premises, they are not limited to the material of one particular language, but have a rather universal nature. As part of further research in this vein, the above-described cognitive methodology may be applied to exploring other object-denoting concepts with similar patterns of language manifestation, which represent fragments of various linguistic worldviews. The conducted analysis showed that looking forward, it makes sense to study pairs or small groups of object-denoting concepts in order to build a more vivid and comprehensive picture and reveal similarities and differences by way of contrasting them.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.20>**ОСОБЕННОСТИ ПЕРЕВОДА РОМАНА НИКОЛАСА СПАРКСА “SAFE HAVEN” («ТИХАЯ ГАВАНЬ») НА РУССКИЙ И КИТАЙСКИЙ ЯЗЫКИ: ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЙ АСПЕКТ**

Научная статья

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Аннотация

В статье описываются особенности перевода романа американского писателя Николаса Спаркса “Safe Haven” («Тихая гавань») на русский и китайский языки с позиции лингвокультурологии. Выявлены доминантные концепты романа и его переводов, описаны универсальные и специфичные компоненты структур данных концептов. Определено, с помощью каких средств прямой и вторичной номинации русского и китайского языков переводчики транслируют мозаику смыслов американского романа с учетом национальной специфики двух культур.

Ключевые слова: лингвокультура, концепт, перевод, ценность.

FEATURES OF TRANSLATION OF NICHOLAS SPARKS’ NOVEL “SAFE HAVEN” INTO RUSSIAN AND CHINESE: LINGUOCULTUROLOGICAL ASPECT

Research article

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Abstract

The article analyses features of translation of the novel “Safe Haven” by the American writer Nicholas Sparks into Russian and Chinese from the position of linguoculturology. The dominant concepts of the novel and its translations are identified, and the universal and specific components of these concepts’ structures are described. It is determined which means of direct and secondary nomination of the Russian and Chinese languages the translators resort to for the purpose of transferring the American novel mosaic of meanings, taking into account the national specifics of the two cultures.

Keywords: linguoculture, concept, translation, value.

Introduction

Translation of a work of art involves solving various translation difficulties related to the cultural and linguistic features of the original and translated texts.

The artistic text has a certain mosaic of meanings (individual, national-cultural, universal). And the translator needs to identify and transfer these conceptual entities by available means, taking into account the national specifics of the two cultures, in order to avoid or minimize the asymmetry of cross-cultural communication [6].

Method and discussion

“Language as a reflection of the cultural values of the nation is organically linked to culture, which makes it necessary to study them together” [4, P. 63]. The linguoculturological approach to language research allows us to identify universal and specific national and cultural meanings for each language and culture, and to determine the value of concepts for different linguocultures [7].

The purpose of our research is to identify the linguoculturological aspects of translating an English-language novel into Russian and Chinese. To identify concepts as units of the conceptual view of the world in the novel “Safe Haven” by the American writer Nicholas Sparks (2010) [1] in English and its translations “Tihaya gavan” (O. A. Myshakova’s translation into Russian, 2011) [9] and “爱情避风港” (Li Juan’s translation into Chinese, 2011) [2] we used a conceptual analysis [8], [10] as one of the key methods of linguoculturological approach to language research, and also a contrastive analysis by which we have established universal and specific features of the structures of the identified concepts and their linguistic means of representation in English, Russian and Chinese.

We have identified key, dominant concepts in the original text *Money* and *Alcohol addiction* and linguistic means of their representation (48 and 79 lexemes correspondingly).

Having identified the key concepts in the translated texts, we have found that the translators managed to preserve the concepts of *ДЕНЬГИ* and *钱* and *АЛКОГОЛЬНАЯ ЗАВИСИМОСТЬ* and *酒癮* that form the artistic originality of the text. In the translated texts, these concepts are represented by 41 and 68, 143 and 108 lexical units correspondingly.

These concepts are universal and significant for the considered linguocultures, but with the help of the Corpus Manager Sketch Engine [5] we have established the national-cultural specificity of the analyzed concepts (see Table 1).

Table 1 – National-cultural specificity of the concepts *Money*, ДЕНЬГИ and 钱, *Alcohol addiction*, АЛКОГОЛЬНАЯ ЗАВИСИМОСТЬ and 酒癮 (according to Sketch Engine)

Money, ДЕНЬГИ and 钱		
ENTENTEN15	RUTENTEN11	zhTenTen17
in American linguoculture	in Russian linguoculture	in Chinese linguoculture
service information work development business opportunity	возможность средство право услуга внимание рубль бизнес	人 (труд) 公司(фирма/компания) 时间 (рабочее время) 问题 (недостаток) 家 (семья) 用费 (траты) 工资(зарплата)
Alcohol addiction, АЛКОГОЛЬНАЯ ЗАВИСИМОСТЬ and 酒癮		
ENTENTEN15	RUTENTEN11	zhTenTen17
in American linguoculture	in Russian linguoculture	in Chinese linguoculture
drinking	болезнь наркотик правонарушение расстройство депрессия безработица	酗酒 (пьянство) 成瘾 (формирование зависимости) 毒癮 (наркомания) 烟癮 (страсть к курению)
alcoholism		
drug violence disability abuse poverty	disorder depression anxiety addiction	

For a typical American, money is first of all a service and then an opportunity, for a Russian, it is the opposite: money provides opportunities for self-realization, the realization of what you want, and only then money is a service, business processes; for Chinese, money is also an important component of their life, but the priority is still given to the value of work.

The Americans associate alcohol use primarily with a drug and only then with a disorder or addiction. In Russian culture, alcoholism is initially associated with the disease. In Chinese culture, alcoholism is associated with drunkenness, and since it is a disease, we can observe similarities with the Russian linguoculture.

In the course of linguoculturological analysis of the means of representation of the concepts under consideration in the original text and translated texts we have identified the structure of these concepts (see Figure 1):



Figure 1 – Structure of the concepts *Money*, ДЕНЬГИ and 钱

Representation of the concepts *Money*, ДЕНЬГИ and 钱 in the original text and its translations vary considerably. So, we see that the core concepts are similar, the translators resort to the unit of direct nomination – ‘money’, when it is transmitted to Russian and Chinese, but if we turn to the periphery of the concept, we will notice that in the translated texts, the synonymous series of this lexeme is represented much more widely than in the original text.

Author	Example
Nicholas Sparks, “Safe Haven”	Money was tight. (С деньгами было туго)
O. A. Myshakova’s translation «Тихая Гавань»	Денег было мало.
Li Juan’s translation (李娟), “爱情避风港”	想钱很紧张 , 如果她花钱过多, 他会 动怒。(мысль о деньгах заставляла волноваться)

Analysing the example of usage of the nuclear lexeme money/деньги/钱, we see that the translations of the original text vary greatly in emotional terms: neutral Russian «денег мало» and emotionally coloured Chinese “想钱很紧张, 如果她花钱过多, 他会动怒。” (мысль о деньгах заставляла волноваться), that reflects the state of the heroine of the novel.



Figure 2 – Structure of the concepts *Alcohol addiction*, *АЛКОГОЛЬНАЯ ЗАВИСИМОСТЬ* and *酒癮*

Representation of the concepts *Alcohol addiction*, *АЛКОГОЛЬНАЯ ЗАВИСИМОСТЬ* has similarities both in the core of the concept and on the periphery, but in the Chinese text the core or the nuclear of the concept *酒癮* is different: instead of the container (the bottle of...) a second drink appears (啤酒– beer) (see Figure 2). The periphery of the concept is also different, it is presented more widely. O. A. Myshakova and Li Juan use the means of direct nomination, and very rarely resort to descriptive translation, metaphors, or other means of artistic expression.

Author	Example
Nicholas Sparks, “Safe Haven”	“That you’re drunk when you come into work.” (пьяный)
O. A. Myshakova’s translation «Тихая Гавань»	– Что ты приезжаешь на работу пьяным.
Li Juan’s translation (李娟), “爱情避风港”	“你来上班的时候都 喝得酩酊大醉。 ” (напиться в стельку)

Considering an example of the periphery of this concept, we paid attention to the transfer of English “you’re drunk” to Chinese. Li Juan avoids the use of direct nominations of words (f.e., 你喝醉了), but uses “喝得酩酊大醉” – в стельку пьян [completely drunk] [3]. We consider this version of the translation is quite emotional, but taking into consideration the peculiarities of the Chinese mentality, we understand why the translator used this wording. For a typical Chinese it is not permissible to appear in the workplace drunk. Therefore, Li Juan adapts this phrase for the Chinese reader and focuses his attention on the terrible state to which alcohol leads.

Results

As part of the linguoculturological analysis of the English language novel and its translations into Russian and Chinese we have described the core and periphery of key concepts *Money*, *Деньги*, *钱* and *Alcohol addiction*, *Алкогольная зависимость*, *酒*, we have established the national-specific character of the periphery of concepts, with a representative associative field.

In general, the translators use language tools of direct nomination that represent the core of the concepts under consideration. However, in order to convey the shades of meaning more precisely, in some cases they resorted to the means of direct and secondary nomination that belong to the periphery of these concepts, namely, synonyms of nuclear lexemes.

Conclusion

Taking into account the national specifics of language views of the world, knowing the most accurate lexemes for transmitting shades of meaning of lexical representatives of a particular concept allows a translator to adequately convey the meaning laid down by the writer in the work of art.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.16>**СПОСОБЫ ВЫРАЖЕНИЯ ИМПЛИЦИТНОЙ ИНФОРМАЦИИ ПЕСЕННОГО ТЕКСТА (НА ПРИМЕРЕ КОМПОЗИЦИИ “WE DON’T WANNA PUT IN”)**

Научная статья

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Аннотация

В статье проводится лингвистическая экспертиза песенного текста “We don’t wanna put in” представителей Грузии на «Евровидении-2009». Цель данного исследования заключается в выявлении наличия вербальных нарушений правил конкурса в песенном тексте. Используемые в исследовании методы описания, интерпретации текста, дискурсивного анализа текстового содержания дали возможность комплексно рассмотреть намерения авторов композиции, выявить приёмы речевого воздействия, сделать выводы для подтверждения теоретической гипотезы, представленной в работе.

Ключевые слова: лингвистическая экспертиза, песенный дискурс, приёмы речевого воздействия, стоп-кадр, политический дискурс, имплицитная информация.

MEANS OF CONVEYING IMPLICIT INFORMATION IN LYRICS (THROUGH THE EXAMPLE OF THE SONG “WE DON’T WANNA PUT IN”)

Research article

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Abstract

Abstract The article is devoted to the lyrics linguistic examination of the song “We don’t wanna put in” that was to have been the Georgian entry to the Eurovision Song Contest 2009. The purpose of the research was to ascertain the presence of verbal violations of the Contest in the lyrics. The methods of description, text interpretation and discourse analysis of the lyrics enabled package treatment of the song authors’ intentions, finding the linguistic manipulation methods, the conclusion that confirmed the theoretical hypothesis suggested in this paper.

Keywords: linguistic examination, song discourse, linguistic manipulation methods, screenshot, political discourse, implicit information.

Introduction

English-language song discourse is a polycode system, i.e. a combination of verbal text presented orally or in writing and the musical element that is affected by extratextual characteristics of the communicative situation [8, P. 248]. Lyrics is determined by the socially conditioned and situation-dependent communication because verbal product illustrated with music conveys the events, facts of life, history, and peoples’ culture, it helps to look into political, economic, social and spiritual woes [4, P. 150].

The Eurovision Song Contest provides a unique opportunity for contestants coming from more than 40 countries worldwide to share their inner turmoil, their feelings and emotions, with the audience through lyrics. Mostly, the artists perform compositions in pop music form, where the lyrics are full of emotions to the uttermost. From there, we can say with great certainty that for the matter of this genre, emotive constructions fulfil the function of projecting the author’s inner turmoil and emotions [8, P. 244].

O.I. Maksimenko and V.V. Podryadova specify that “a polycode text has the greatest effect onto the recipient when semantic (narrative) and visual or audio (non-narrative) aspects concur” [5, P. 33]. In such a case, the visuals may take on the supporting role in affecting the target emotionally. Moreover, lexical-stylistic means and linguistic manipulation methods affecting the recipients play a not unimportant part in song discourse.

In the year 2009, the Eurovision Song Contest was held in Moscow, following D. Bilan’s win in Belgrade [9]; however, the management of the Contest in Russia met many problems. One of the conflict situations was created by Georgian withdrawal from Eurovision 2009 [2]. Georgia chose the pop group Stephane & 3G to represent the country at the Contest. Then one of the sources mentioned that the members of the group declared their song “We don’t wanna put in” to voice their protest against Russian policy. That was directly related to the events of August 2008 in South Ossetia [2]. Another source refuted the political aspect of the song. The members of the group refuted the information about the existence of the political subtext [6]. The European Broadcasting Union in return performed the linguistic examination of the Georgian song’s lyrics and declared that the composition violated rule 2.6 of the Contest, which stated that the contestants should not use political or other appeals [13]. Georgia refused to change the lyrics to be allowed to participate in the Contest [6]. As such, Georgia decided to withdraw from the Eurovision Song Contest.

The purpose and the research design

The *purpose* of the research is to perform holistic initiative linguistic examination [1, P. 16] and ascertain the existence of verbal violations to the Contest's rules in the lyrics of “We don’t wanna put in” (the European Broadcasting Union examined the lyrics but did not make the conclusion available to the audience). To get the whole linguosemiotic picture, the video of Georgian contesters with the song “We don’t wanna put in” was studied as a multi-modal emotive text. That suggests the *academic novelty* of this paper in terms of linguistic examination of the text: the visual (screenshot) and verbal content allow us integrated consideration of the authors’ intentions, identifying linguistic manipulation methods and drawing conclusions. Yu.A. Yevgrafova, in her research, analysed screen text at the screenshot level, not including their syntagmatic organisation. Of course, the analysis of the signs functioning in a heterogeneous text should not be conducted exclusive of their relations and decoding semiotic systems. However, in that [her] paper there was an attempt made to take the first step, concentrated on describing the small field of research that should serve as a stepping stone for further analysis of linguosemiotic features of heterogeneous texts, including the relations of signs and codes [3, P. 242]. Thus, integrated research of the composition suggests the usage of the following *methods*: description, interpretation, discourse analysis.

Linguistic examination of the lyrics of “We don’t wanna put in”

To conduct the examination of the disputable lyrics of “We don’t wanna put in” the following questions were formulated:

1. Does the lyrics’ title “We don’t wanna put in” relate to the substance of the composition?
2. Do the lyrics analysed have implicit information? If this is the case, then of what is the information?
3. Does the target of research have speech acts of an appeal?
4. Do the visuals of the song “We don’t wanna put in” relate to its substance?
5. Was it possible to change the lyrics through the use of different vocabulary or linguistic devices, while keeping the substance of the composition?

To have the questions answered, it is necessary to integratively consider the lexical-stylistic, semantic, discourse and semiotic parameters of the composition “We don’t want to put in” [7] submitted for examination.

The first line holds an ambiguous statement. “*Some people tell you the stories*” («*Некоторые люди рассказывают тебе (вам) истории*»), the usage of the pronoun ‘some’ refers to a group of people, i.e. the authors of the composition want to highlight specific individuals. The next syntactic construction holds the phrase “*To drag you down to the knees*” («*Чтобы поставить тебя (вас) колени*»), which is related to the object ‘you’ in the first line. The expression “drag sb down” means ‘to make sb feel unhappy, sick’ [12]. In the third line, the music group states “*But lemme tell you don’t worry*” («*Но позволь сказать тебе – не волнуйся*»), so that the target can detect the implicit message hidden in the song’s refrain, it being the key semantic core of the composition’s entire substance. The colloquialism “lemme” is necessary to communicate within the audience’s range of speech code and to follow the metre. The fourth line holds the reiteration “*no worries*” («*нет беспокойств*»). The expressions “*Another glass of my moonshine*” («*Ещё (другой) стакан самогона*») and “*Will kick the hell out of me*” («*Свалит меня с ног*») tell the audience that the target/targets are in a drunken state; the word “moonshine” meaning ‘a strong alcoholic drink’ and the idiom “kick the hell out of” («нанести сильный и длительный физический удар») meaning ‘to physically attack with punches and other blows’ [11] are used. Then the author appeals to the matters which are probably mentioned in the following refrain, through the phrasal verb “focus on” meaning ‘to concentrate’ and the reiteration “good stuff” meaning ‘something good’. Upon that, the expression “good stuff” serves as the ‘bridge’ necessary to disclose the composition’s dictum.

As mentioned above, the visuals of the song “We don’t wanna put in” were considered along with the lyrics. The visual scene is set in an American diner, where the four artists of Stephane & 3G appear in fur coats and fur caps (refer to picture 1).



Pic. 1 – The first verse

The attendees receive the guests coldly; the kinesics seen in the visuals affirm it (refer to picture 2 and picture 3).



Pic. 2 – Attendee



Pic. 3 – Attendees (2)

After the performance of the song fragment, there is the video frame that cannot be analysed linguistically, where moonshine is mentioned. The waitress brings the attendees a glass of a different drink; in this frame, it might be a milkshake or a lemonade (refer to picture 4).

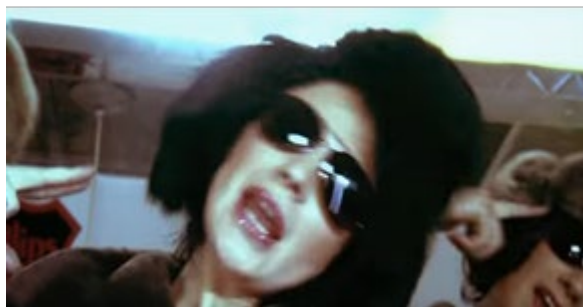


Pic. 4 – The drink

While conducting the linguistic examination of the lyrics, after analysing the first verse and the corresponding video frames we shall consider the song's refrain which theoretically might be the semantic core of the entire composition.

The title of the song and the beginning of the refrain are identical [7]. It is important to pay attention to the verb “put”. In the given fragment of the composition's syntactic structure, it does not act like a phrasal verb. That means we should find the correct definition of the verb 'put' in the context of the expression “*We don't wanna put in the negative move*” («*Мы не хотим [...] плохое движение*»). There are several most used definitions: *1 to move something or somebody to a particular place, position, or direction; 2 to write something; 3 to phrase something; 4 to cause someone or something to be in a particular situation or state* [10], [12]. The word “move” has the following possible translations as a noun: «*движение*» (movement), «*действие*» (deed), «*шаг*» (step), «*ночтынок*» (action) [10], [12]. With this, we have several syntactic fragments: in the sentence “We don't wanna put in the negative move” the word “wanna” is the informal short form of ‘want to’, and “in the negative move” is the Complex Object. It should be noted that the artists accentuate the verb “put” and the preposition “in” which are followed by the logical pause. The expression “*It's killin' the groove*” («*Это убьём ритм*») supplements the semantic aspect of the refrain's beginning. The implicit information may be indirectly related to the metaphor “groove of life” (pace of life), so the verb and preposition “put in”, the epithet “the negative move”, pronoun “It” may serve as the subject of the composition's refrain, “s killin'” as the predicate, and “the groove” as the object. This expression might be presented in the following form: [Subject (SS) + P + O]. Moreover, as mentioned above, the Georgian composition implied the protest against Russian authorities, so it is possible to speak about the political subtext in the composition, which is hidden in the phonetic component “put in” – «*пут-ин*» (put-in). The fact that the first line rhymes only with the fourth one “put in” – “shoot in” confirm this. The refrain contains the words “disco”, “boogie” which appeal to the dancing genres. The verb “put” in this context is ambiguous. Such being the case, the musical band could change the words, expressions, for example, “*We don't wanna get in [add now, dance now, do it, include, perform, follow etc.]*”, if the authors meant to relate the verbal component to the dancing genres to affect the audience. So, there is the possibility to change the verb “put”, but the authors chose not to follow the Contest organisers' recommendations. Georgia created such lyrics on purpose to voice their political protest. The “*reluctance to go in the wrong direction*” is implicitly related to the actions of Russian authorities. So the lyrics of the Georgian song commits to the naming of the ‘enemy’.

The video demonstrates the dance of the band, the nonverbal component of the rhyme “put in” – “shoot in” can be seen in picture 5, where the addressants ‘shoot for the head’.



Pic. 5 – The shot

As a result, the expression “we don’t wanna <...>” affirms the existence of the political subtext. The expression “*shoot in some disco tonight*” («оторваться (погрузиться) в диско сегодня вечером») may be used in this context meaning ‘to have fun, to delight in’ [10]. Other possible translations are not adequate for the given speech act. So the verbal and nonverbal elements do not supplement each other, i.e. they do not strengthen the emotional influence.

The refrain of the song “We don’t wanna put in” uses several linguistic manipulation methods: 1) introduction to the negatively evaluated context/associative field; 2) establishment of unmotivated similarity with the negatively evaluated entity; 3) hint; 4) language game as the means of leverage; 5) the possibility of a verbal description of the example in non-verbal exemplification [1, P. 179-281]. During the analysis, we found the exceptional case when the authors of the lyrics used several methods of linguistic manipulation, which are demonstrated in the composition’s refrain.

The second verse mentions “people” [7]. The second line tells the recipients that “*They’re freakin’ all day long*” («Они бушуют целый день»). The authors of the lyrics create contrasts between the people mentioned in the first and the second verses. The expression “*The bitchin’ will last forever*” («Это д*рьмо будет продолжаться вечно») in this context might violate the Eurovision Song Contest rules, because of the usage of an unacceptable insulting word “bitchin’” [10], [12]. That could be one of the objections the European Broadcasting Union had against the authors of the Georgian song’s lyrics. This fragment also allows the substitution of the word for a synonymic word or phrase, for example, “bustlin’” («суета»), “bad staff” («плохие дела»), etc. Then the artists address the audience “*You better change your perspective*” («Ты (Вы) лучше измени(те) свои (ваши) перспективы (взгляды)»), which might relate to the people mentioned at the beginning of the second verse. In such a case, the expression might be characterised as an indirect appeal because it has synthetic comparative adjective “better”. The following expression “*Your life won’t be outta luck*” («Твоя (Ваша) жизнь не будет неудачей») implies some solution, the outcome of the situation in case of ‘changes in people’s views’. There is mentioned “groovy”, which is the word form of ‘groove’ («заводной»), that is a reference to the song’s refrain “It’s killin’ the groove”. It is of importance that the discontent of the people mentioned in the second verse is covered in the video (refer to picture 6 and picture 7).



Pic. 6 – Discontent (1)



Pic. 7 – Discontent (2)

So, in this case, there is a correlation between verbal and nonverbal elements of the composition. Following the words “*Be rising, it’s rising*” («Будем растти, растёт (уже, сейчас)») the attendees and the guests take off their outdoor clothes and start dancing together (refer to picture 8).



Pic. 8 – The dance

In this fragment, the addressants express their love for the countries of Europe. Depersonification of the addressee, in this case, features the citizens of the European countries; the performers appeal to them through the standard zero-subject imperative “Say: give me sexy yeah” («Скажи: дай мне сексуальности»). The authors apply reiteration to affect the audience. The video demonstrates the waitress dancing. It is worth noting that the verbal element of the bridge comes in a male voice, perhaps, to emphasise and to enforce communicative influence upon the recipients (refer to picture 9).



Pic. 9 – The waitress dancing

Following the end of the speech act containing the appeal, the authors of the lyrics use the expression “put in” in the bridge of the composition. Having analysed the refrain we proved that “put in” is not a phrasal verb, but in this case, the authors of the lyrics did not take into account that they implicitly mention V.V. Putin (the Prime Minister of Russia then) through the language game. Then there is the reiteration of the lines “We don’t wanna put in”, though it would be more logical to reiterate and supplement the expression with the words “some disco tonight”, since the attendees of the diner and the main characters “found common ground” and met in dance. The last frames demonstrate all the people sitting together at the table (refer to picture 10).



Pic. 10 – The end

Study findings

As a result, the conducted analysis of the “We don’t wanna put in” composition (verbal elements), and the analysis of the video screenshots (nonverbal element) makes it possible to answer the questions raised before the linguistic examination of the lyrics:

1) Does the lyric's title “We don’t wanna put in” relate to the substance of the composition?

The answer is *yes, it does*.

2) Do the lyrics analysed have implicit information? If this is the case, then of what is the information?

The answer is *yes, it has*.

Note. It is important to take notice that the authors of the composition used implicit information, having a political undertone to voice their protest against the Russian government.

3) Does the target of research have speech acts of an appeal?

The answer is *yes, it has to a degree*.

Note. We found out several standard forms of direct and indirect appeals in verse, and the chorus of the “We don’t wanna put in” lyrics. However, the analysed communicative acts of the appeal have no political undertone.

4) Do the visuals of the song “We don’t wanna put in” relate to its substance?

The answer is *yes, almost everywhere*.

Note. We found out some faults in the video, which were related to the difference in verbal and nonverbal components of the visuals at the level of screenshots: stage properties and the usage of male voice through a female image.

5) Was it possible to change the lyrics through the use of different vocabulary or linguistic devices, while keeping the substance of the composition?

The answer is *yes, it was possible, but that would have led to losing the message of the implicit information in the refrain*.

Note. During the research, we made attempts to change the lyrics through synonyms. Moreover, a sample was found, vocabulary usage of which contradicts the ethical principles of the Contest. It is beyond controversy that the political subtext would be eliminated on the semantic change of the refrain.

Conclusion

Georgia had no strong potential or firm intent to participate in the Eurovision Song Contest 2009, perhaps, that was due to the events of 2008. The European Broadcasting Union advised changes be made in the lyrics, but the Georgian party ignored that and went for the ‘buzz’ and scandals around the holding of the Contest. That once again proves that if the lyrics had been changed, Georgian artists would have lost the chance to sing about the sensible subject, affect the European audience and voice their protest. Moreover, the short communicative act of the refrain contains five linguistic manipulation methods, the substance of which includes political undertone (the implicit information). The implied name of the ‘enemy’ in the “We don’t wanna put in” lyrics proves that the song discourse of pop music genre holds conflict potential.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.15>**К ВОПРОСУ О ТЕРМИНЕ «КОГНИТИВНАЯ ТОПОНИМИКА»**

Научная статья

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Аннотация

Статья посвящена рассмотрению топонимов сквозь призму когнитивно-лингвистических традиций. Автор задается вопросом о целесообразности введения терминов «когнитивная топонимика» и «когнитивный топоним» и, проведя комплексный анализ отечественной и зарубежной научной литературы по теме, показывает, что, в целом, исследователи с осторожностью обращаются с терминологией в когнитивно-топонимическом контексте, предпочитая заменять словосочетания «когнитивная топонимика» и «когнитивный топоним» описательными конструкциями. В статье обосновывается вывод об их необходимости в ономастической терминосистеме и выдвигаются предложения по формулировке определения указанных терминов. Автор делает предположения о целях и задачах когнитивной топонимики как науки. Тесная связь научно-когнитивного подхода и топонимики подкрепляется примерами.

Ключевые слова: топонимика, когнитивный подход, ономастика, концепт, термин.

ON THE TERM 'COGNITIVE TOPONYMY'

Research article

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Abstract

The article is devoted to the theoretical base of consideration of toponyms through the prism of cognitive and linguistic traditions. The author studies the advisability of introducing the terms "cognitive toponymy" and "cognitive toponym" and, after conducting a comprehensive analysis of domestic and foreign scientific literature on the topic, shows that, in general, researchers are careful with terminology in a cognitive toponymic context, preferring to replace the collocations "cognitive toponymy" and "cognitive toponym" by descriptive constructions. The article substantiates the conclusion about their necessity in an onomastic terminology system and puts forward proposals for the formulation of the definition of these terms. The author makes assumptions about the goals and objectives of cognitive toponymy as a science. The close connection between the scientific and cognitive approach and toponymy is supported by examples.

Keywords: toponymy, cognitive approach, onomastics, concept, term.

1. Introduction

In the 21st century, toponymic research methods are characterized by the rapid development of Geographic Information System (GIS) technologies, updating of the term system, the emergence of new trends in scientific onomastic study. Any modern scientific research requires the use of new approaches in the consideration of geographical nominations and their comprehensive study using new methods.

Recent studies in the field of cognitive linguistics have given impetus to the development of toponymy research in this aspect. "At present, cognitive linguistics is one of the most actively developing and relatively young areas of modern linguistics" [11, P. 85].

In recent years, the term "cognitive toponymy" has become more widely used in the works of Russian and foreign scientists. Our task is to understand the rightfulness, expediency and validity of the appearance of this relatively new term.

2. Cognitive approach to toponymy

Toponymy, being one of the areas of linguistic study, has long been firmly connected with such concepts as 'world view', 'concept', 'conceptual model', and 'cognitive approach'. The cognitive approach to a particular regional toponymy in the past two and a half decades has been closely realized by specialists within and outside of Russia.

Holistic toponymic models are considered especially important in this aspect. Due to the fact that language is an integral part of the cognitive system, it is necessary to take cognitive function into account when studying toponymy as a separate layer of the language. The cognitive approach describes language through cognitive processes such as categorization, conceptual metaphor and conceptual metonymy. Toponyms as language elements are «fruits» of the human mind produced by people living in certain communities. Therefore, the cognitive aspect is relevant in a comprehensive study of the toponymy of a region.

The theory of a toponymic system, which is an important acquisition of structural linguistics, shows a high degree of compatibility in the aspect of cognitive goals. One of the central problems of the cognitive approach to language is the study of the structure of knowledge representation, therefore, the study of the toponymic picture of the world with its functional-temporal and functional-spatial parameterization logically fits into this paradigm [7, P. 14].

The cognitive approach to toponymy makes it possible to find out what place the naming structure occupies in human life, how toponomization is involved in human mental activity, how toponyms interact with other components of the language

system, what the cognitive foundations of onomastic categories are, what the person's ability is to comprehend, to interpret the objective world perceived by him with all the interconnections between objects and subjects and their signs [16, P. 27].

Thus, it should be assumed that the cognitive approach can be effectively used in several areas of toponymic study, and it can offer a solution to some questions of onomastics that cannot be solved by traditional approach (for example, the problem of the status of toponymic derivatives).

The study of the toponymy in a cognitive aspect reveals a toponymic picture of the world of one or more ethnic groups living or residing in the region. The value of this approach lies in the fact that it is in this way that the national-cultural features of the mentality of the people that left their toponymic mark in the region at different times are most clearly manifested.

3. Trends in cognitive approach to toponymic studies

The names of geographical objects, despite the denotative nature, until recently, were not the subject of close attention of cognitive scientists. In our opinion, for the first time an attempt to describe a location concept was made only in 1998 by M. Golomidova in her dissertation "Artificial nomination in Russian onomastics" [6].

Mass cognitive trends in the study of toponymy appeared only in the 2000s. Scientists around the world have come to understand cognition as a combination of types of cognitive activity (perception, images, representation, meaning formation, word-making) in the context of cartographic research. Toponymic units began to be considered as means for the objectification of concepts formed as a result of the cognition process.

As N. Golev and L. Dmitrieva write, "a different reference point arises in the cognitive analysis of place names: it is the linguistic consciousness of native speakers in which these place names function" [5, P. 9].

I. Balandina notes: "Despite the fact that in the dichotomy "language-speech" toponyms clearly gravitate toward the pole "language", nevertheless, we believe that this phenomenon occupies a special place in discourse. So, the toponymic system of language arises as an attempt to comprehend the surrounding reality by the ethnos, an attempt to link together the real world and the mental world, isolating the most relevant and recognizable signs in extralinguistic reality. From this point of view, the toponym approaches the speech and can serve as an object of discourse analysis. A feature of the toponymic system of language is its dualism: the toponym appears in the speech of the ethnos, then is fixed in the language, and after that it again penetrates into the speech, where it can undergo repeated interpretation (for example, cases of "folk" toponymy or adaptation of the toponym of one ethnos in the language of another ethnos through attempts to find similar names)" [1, P. 55].

Applying methods and techniques of cognitive analysis, A. Kaksin identifies cognitive models on the basis of the hydronyms of the Altai Mountains [8]. Thus, the author resorts to the consideration of linguistic units that arose as a result of the desire to represent a certain picture of the world.

The monograph of A. Scherbak is devoted to the cognitive foundations of regional onomastics [16]. As part of the study, the author analyzes toponymic knowledge and its representation in the language. The basis of the toponymic picture of the world are anthroponyms. Toponyms, according to the conclusions made, are a means of representing religious knowledge, knowledge about the region's vegetation, natural landscape knowledge, and numbering and gradual parameters in human consciousness. Memorial place names A. Scherbak considers as a means of representing onomastic knowledge in general. In the article "Study of urban anonymous units in the framework of a cognitive approach" [17] the author and her colleagues prove the feasibility of studying urbanonyms from the perspective of a cognitive approach, they analyze the logic of urbanonymic categorization, which makes it possible to form a holistic view of the urbanonymic picture of the world and its uniqueness.

I. Kryukova writes about the conceptualization of a toponym in Russian linguistic consciousness in connection with the increasing influence of Western culture (*Hollywood*), the formation of new phenomena in the way of life in a certain territory of Russia (*Rublevka*), the tragic events that occurred in a certain territory (*Chernobyl, Beslan*) [10].

K. Svitina in her article among the young branches of onomastics distinguishes cognitive onomastics [14]. The fact that toponymy is part of onomastics, makes us consider the appearance of the term "cognitive toponymy" to be logical.

R. Razumov and S. Goryaev consider reflecting the mental map of the city in the onomastic space of the names of residential complexes. According to the authors, oikodomonyms, being microtoponyms, are markers of the mental space of the city [12].

The toponymic concept is examined by A. Belyaev and V. Bykanova. A. Belyaev forms an idea of a toponymic concept in the form of a structure of semantic relations between the general categorial and individual meaning of language forms (onyms) as certain structures of knowledge [2]. V. Bykanova, performing research on the material of English toponyms, interprets the model of the toponymic concept as a multilayer structure [4].

The phenomenon of a toponymic concept as a complex structure, and sometimes the foundations of a toponymic metaphor, is also considered by Yu. Bliznichenko and V. Bilichenko, I. Khokholova, L. Zamorshchikova, V. Filippova, O. Rubleva, E. Kalinina, T. Khvesko, V. Roboustova and others.

E. Kovlakas analyzed the lexical and semantic aspect of the representation of toponymic concepts in the aspect of a toponymic picture of the world based on the material of Adyge toponymic units. The author believes that "the ethnolinguistic information embedded in toponyms allows us to consider not only the ontological being of a toponymic system, but also the mental one, realized in toponyms as cognitive categories" [9, P. 81].

In the dissertation of D. Tuzhikova "Oikonyms in the Spanish language picture of the world" one of the chapters is devoted to toponyms as part of the linguistic picture of the world [15]. The author explores Spanish place names as a way of representing information about geographical space.

The topic of the toponymic picture of the world as a result of the interaction of cultures of different ethnic groups is also being developed by R. Tuxaitova and G. Omarova, V. Korneva and others.

V. Bykanova in the article "On Some Prospects for the Development of Cognitive Linguistics" [3] uses the term "cognitive toponymy". N. Golev and L. Dmitrieva also recognize this term, noting: "The starting point of cognitive analysis is

the analysis of how toponyms exist in the heads of people, the study of the regulations of this or that consciousness. It is this thesis that goes through the concept of “cognitive toponymy” [5, P. 7].

Nevertheless, a comprehensive analysis of the Russian scientific literature on the topic shows that, in general, researchers are careful with terminology in a cognitive toponymic context, preferring to replace the phrase “cognitive toponymy” with descriptive constructions.

This trend generally characterizes also Western scientific traditions. It is confirmed with the analysis of recent works on the topic under study [18], [19], [20], [21], [22], [23], [24].

In general, the cognitive approach to toponymy has its own specific results: for instance, in the several Hungarian onomastic studies mentioned above, the question of the relationship between the mental map and toponyms, which is still open, is highlighted.

In 2004 Japanese researches attempted to assign cognitive significance to each geographical name in the GIS based on regional documents collected from the Internet and compared various criteria for cognitive significance [24]. The assigned values, according to their research, can be used in GIS applications, including the search for regional information, search for paths and car navigation systems.

However, the current situation in the world of onomastics shows the gradual integration of the concept under study into the linguistic terminological system.

Thus, we consider the creation of the project “Cognitive Toponymy” [25] very indicative. It was sponsored by the Royal Society of Edinburgh and was created to study how people conceptualize place names in Western Europe. The project was a collaboration between the universities of Glasgow, Copenhagen and St. Andrews, and experts from a number of academic disciplines took part in it. For two and a half years (from January 2014 to June 2016), three one-day symposia were held, as well as a series of round table talks on the exchange of onomastic knowledge in different parts of Scotland and Denmark. Regular online events were possible due to the availability of the appropriate Facebook and Twitter accounts, which was also used to publish reports on the activities of the project.

Today, more and more programs of onomastics conferences all over the world contain the names of reports that include the collocation ‘cognitive toponymy’ (for example, the message by B. Leysen-Ross (Scotland) “Cognitive toponymy: Establishing a sense of place in the Central Otago goldfields” on annual conference of the American Onomastic Community January 3, 2020 [26]).

So, is the introduction of the term ‘*cognitive toponymy*’ appropriate? Does cognitive toponymy exist as a separate scientific sphere?

In our opinion, these questions should be answered affirmatively. If we take into account that the hierarchical chain of *linguistics* — *onomastics* — *toponymy* is well known and approved, then, as we presume, the paradigm *cognitive linguistics* — *cognitive onomastics* — *cognitive toponymy* is quite logical as well.

The term “cognitive toponymy” clearly and briefly indicates the cognitive aspect of the study of geographical names. As *cognitive toponymy*, we propose to understand the section of onomastics, which studies the ways of representing, storing and transmitting comprehension / knowledge in geographical names.

Thus, a *cognitive toponym* is the proper name of a geographical object that preserves people’s ideas about its concept and the ways of transmitting this information.

Following V. Roboustova, discussing cognitive onomastics in general, we believe that toponyms are special units of the language that, on the one hand, are designed to individualize objects of reality, and on the other, can be successfully used as classifying characters. They have a high level of connotation, the degree of actualization of the connotative potential of which depends on the experience of the linguistic sign and the communicants who use it to nominate certain objects of reality [13, P. 42].

And, if “cognitive onomastics sets the following tasks: to identify and study models for building onyms, the specifics of information consolidation in them, the expansion of this information, its specification, the peculiarities of the embodiment of information (meaning) in a proper name, the advantages of using onomastic vocabulary over other forms of actualization information (meanings)” [ibid.], then cognitive toponymy, respectively, is engaged in identifying and studying the model for constructing toponyms, the specifics of securing information in them, etc.

In a mental system characterized by the holistic thinking, toponymic representations that are part of the mental lexicon are interconnected with spatial representations. To confirm this here we give some examples of a clear embodiment of concepts in toponymic units typical for the Russian mentality: *beauty* (Paris), *hard battle* (Stalingrad), *devastation* (Kandahar), *game* (Las Vegas), *rest* – Canaries, Bahamas, Seychelles, Maldives, *carnival* (Brazil), *heat* – Africa, Tashkent, *far destination point* (Australia), *cold* – Alaska, Siberia, *secret* (Madrid), *elegance* (Monaco, Monte Carlo), *top* (Everest).

5. Conclusion

As a result, we consider it necessary to note the widespread pressure under which onomastic studies are currently being conducted in the cognitive aspect. **In our opinion the terms ‘cognitive toponymy’ and ‘cognitive place name’ should be widely used.** In general, the future lies with a comprehensive method of studying toponymic units by means of a cognitive-matrix analysis in combination with statistical analysis, historical and geographical reconstruction, a descriptive method and a GIS mapping method.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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К ВОПРОСУ О ВЛИЯНИИ ВЫБОРА СРЕДСТВ СВЯЗИ НА ПРОЦЕСС СТРУКТУРИРОВАНИЯ ПОДЧИНИТЕЛЬНЫХ ОТНОШЕНИЙ В СЛОЖНОМ ПРЕДЛОЖЕНИИ (НА МАТЕРИАЛЕ РУССКОГО И НЕМЕЦКОГО ЯЗЫКОВ)

Научная статья

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Аннотация

В статье рассматривается влияние выбора средств связи на структурирование подчинительных отношений в сложном предложении. Актуальность обозначенной проблематики определяется возрастающим интересом исследователей к процессам выбора средств связи компонентов речевых высказываний с подчинением, основывающихся на учете особенностей речемыслительной деятельности языковой личности. Цель исследования состоит в установлении степени влияния средств связи на категоризационно-интерпретационные процессы речемыслительной деятельности языковой личности, в результате которых она порождает подчинительную конструкцию определенного типа. Материалом исследования служат сложноподчиненные предложения из художественных произведений русских и немецких писателей XX века.

Ключевые слова: внеантропологическое онтологическое событие, концепт ДЕТЕРМИНИЗМ, средства связи, направление иерархии влияний, системно-принудительно линейное развертывание компонентов.

TO THE QUESTION OF THE INFLUENCE OF LINKING LANGUAGE MEANS ON SUBORDINATE RELATIONS STRUCTURING IN A COMPLEX SENTENCE (BASED ON THE MATERIAL OF THE RUSSIAN AND GERMAN LANGUAGES)

Research article

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Abstract

The article considers the influence of linking language means on the structuring of subordinate relations in a complex sentence. The relevance of this problem is determined by the growing interest of researchers to the processes of choosing the linking means between components of an utterance with subordination taking into account some features of speech-thinking activity of a linguistic personality. The purpose of the research is to determine the degree of influence of the linking means on the categorization and interpretation processes of speech-thinking activity of a linguistic personality, which results in the generation of a certain type subordinate construction. The analyzed material is presented by complex sentences from the books of some Russian and German writers of the XX century.

Keywords: extra-anthropological ontological event, the DETERMINISM concept, linking means, the hierarchy influences direction, system-forced linear components deployment.

Introduction

The data obtained during the last decades indicate that the speech production is not so much «the performance of a language symphony» [12, P. 41], as it is the «execution of thought» represented by the language [6, P. 3]. This is a complex multiphase transformation of the totality of figurative-semantic elements in the consciousness of a linguistic personality into a certain statement structure, mediated by an internal program, some kind of extra-anthropological ontological event [3, P. 104], [4, P. 358-359], [5, P. 87-88], [6, P. 5].

Originated as a meaningful and conceptual expediency of the linguistic personality the cognitive system at the preverbal stage of producing an utterance, subordination receives syntactic implementation in the structure of an utterance, within which the units of the lexical-grammatical level are arranged in the order determined by their role and degree of participation in the fixed non-anthropological ontological event or a number of extra-anthropological ontological events (compare the opinion [1, P. 33], [7, P. 107-108]). It is necessary to point out one important detail, namely, the complication of operational support of language coding process of an utterance with subordination, i.e. a particular position in the structure of an utterance is not just filled with associated units of the lexical-grammatical level, but serves as a semantic-functional basis for their secondary syntaxization based on subordination. Thus, the language coding of an utterance with subordination is a dynamic functional system composed of formal language meanings standards, all kinds of descriptor rules and leading them to the action of speech-interpreting operations:

- 1) Selection of potential components of an utterance with subordination (qualitative and quantitative aspect);
- 2) The choice of the linking means between components of an utterance with subordination (relational-nominative aspect);
- 3) The choice of the arrangement of the components of an utterance with subordination (actualizing aspect).

The relevance of the study is determined by the fact that the processes of choosing linking means between the components of an utterance with subordination are described taking into account the features of speech-thinking activity of a linguistic personality. Interest to this phenomenon allows to justify the nature of subordination, as an integral part of the grammatical

system of language, its relevance to a representation in a certain way structured semantic content and, mainly, to demonstrate a complex psycholinguistic mechanism of production of an utterance with subordination included into the overall mechanism of generation of the text as a «transformed form» of speech activity.

The purpose of the research is to determine the degree of influence of linking means as actual signs of subordination on categorization and interpretation processes, as a result of which the language personality generates a subordinate structure of a certain type (complex actant, circonstant, attribute sentences).

Research methods

The main method used is the contrastive analysis. The contrastive analysis, according to G. Helbig, assumes «at least two grammars of separate languages that relate to each other and each to the other» [18, P. 31]. This creates a double dependency: on the one hand, the description of a separate language depends on the underlying grammatical theory (the first stage of dependency), on the other hand, the description of separate languages depends on their comparison (the second stage of dependency).

The analyzed material is presented by complex sentences extracted from the books of some Russian and German writers of the XX century by continuous sampling method.

Discussion

In the process of choosing the means of connection between the components of an utterance with subordination, a search is made for optimum ways of explicitly updating the DETERMINISM concept, which fixes a prototypical concept of the dependence of an extra-anthropological ontological event in the psyche of a linguistic personality, which is perceived as a state of the world at a specified moment, according to the laws of objective reality. The specificity of the described speech-interpreting operation is that intra-positional programming is carried out in two stages. At the first stage linking means are selected as representatives of the hierarchy of syntax levels, which profile relations between two extra-anthropological ontological events defined by the syntactic categorization at a specified moment. At the second stage the arrangement of subordinate components takes place in the direction determined by the position of connecting language means in the utterance. These stages are interdetermined. Here are some examples:

1) [(Куда) Connective Word *пойдут* Feature Component 2] extra-anthropological ontological event 2 ↔ [(туда) Correlative Element *несемся* Feature Component 1] extra-anthropological ontological event 1 (A. Ivanov);

2) ...и не заметишь, как окажешься на внутренней поверхности явлений, проскользив по умопомрачительной кривизне, и [выглянешь Feature Component 1 наружу Locative (оттуда) Correlative Element] extra-anthropological ontological event 1 ↔ [(откуда) Connective Word уже нет возврата Feature Component 2] extra-anthropological ontological event 2 (A. Bitov);

3) [Mensch Subject 1 bleib Feature Component 1] extra-anthropological ontological event 1 → [(wo) Connective Word du Subject 2 bist Feature Component 2 und rühr dich nicht Feature Component 2] extra-anthropological ontological event 2 (E. von Hirschhausen);

4) «[(Wo) Connective Word Glaube Subject 2 ist Feature Component 2] extra-anthropological ontological event 2, so spricht Hans Johst, ↔ [(dort) Correlative Element ist Feature Component 1 Allmacht Subject 1!] extra-anthropological ontological event 1» (D. Noll).

In the above utterances, connecting means profile spatial relationships. In this case, the lexical meaning of the connecting means, as well as the arrangement of subordinate components make it possible to designate the anthropically relevant coordinates of the space in which the extra-anthropological ontological event 1 develops at a certain time. *Куда* indicates the general direction of movement. This indication is supported by the lexical meaning of the correlative element *туда*, specifying the direction of the spatial perspective, which the linguistic person cannot or does not want to name. In the second utterance, the connective word *откуда* and the correlative element *оттуда* forming the regular adverbial link with it express directional perception, specifying the semantics of the feature component of the extra-anthropological ontological event 1 *выглянешь*. The extra-anthropological ontological event 2 in the utterances performs the function of a locative (complex subordinate circonstant sentences). In the third and fourth utterances, the connective word *wo* conveys relations of spatial localization, in which the development of an extra-anthropological ontological event 1 is limited to a certain spatial sphere. The extra-anthropological ontological event 2 in these utterances performs the function of a localizer (complex subordinate actant sentences).

Concerning the arrangement of subordinate components, when a connective word is prepositioned (utterances 1, 4), the order of the subordinate components is determined by their cognitive and / or text hierarchical organization, when a connective word is in postposition (utterances 2, 3), the order of the subordinate components fixes different spatial and / or temporal localization of correlated extra-anthropological ontological events.

There are statements with subordination of two types: conjunctions and connective words and correlative elements.

Conjunctions belong to the service parts of speech and are specially designed for profiling semantic relations defined by the syntactic categorization of the concept DETERMINISM [11, P. 711], [14, P. 98], [17, P. 4]. Depending on the semantic relations being profiled, the following groups of conjunctions are distinguished:

- **explanatory conjunctions** (*потому что, оттого что, так как, благодаря тому что, в силу того что, в результате того что, dass, ob, wie* and some others);
- **temporary conjunctions** (*как, когда, в то время как, после того как, как только, перед тем как, прежде чем, als, wenn, während, sooft, nachdem, sobald, kaum dass, bevor, ehe* and a lot of others);
- **causal conjunctions** (*потому что, оттого что, так как, благодаря тому что, в силу того что, в результате того что, da, weil, zumal, dass, dadurch dass, dafür dass, umsomehr als* and so on);
- **consecutive conjunctions** (*так что, sodass/so...dass*);
- **conditional conjunctions** (*если, когда, в (том) случае / при (том) условии если, коль скоро, wenn, falls, sofern, in sofern* etc.);
- **concessive conjunctions** (*хотя, несмотря на то что, вопреки тому что, даром что, пускай / пусть, obwohl, obgleich, wenngleich, trotzdem, wenn...auch* etc.);

- **purpose conjunctions** (*чтобы, для того чтобы, с тем чтобы, ради того чтобы, dass, dazu...dass, zu dem Zweck...dass, damit, um...zu* etc.);
- **comparative conjunctions** (*как, подобно тому как, как если бы, будто, словно, точно, wie, so...wie, wie wenn, als ob/wenn* and others).

Connective words belong to the content parts of speech – pronouns, pronouns-adverbs, numerals, – and are functional participants in an extra-anthropological ontological event, into the structure of which they are included. From a formal point of view, connective words in some cases differ from the corresponding conjunctions (compare: *почему – потому что, отчего – оттого что, для чего – для того чтобы, wodurch – dadurch dass, wofür – dafür dass, wozu – dazu...das* and so forth), in other cases – they coincide with the latter (*что, как, когда, dass, wie, als*) homonymously, in some cases do not correspond to conjunction (*чей, который, где, куда, откуда, der, welcher, warum, womöglich, wo* etc.).

Conjunctions and connective words are characterized by active valency. According to E.V. Uryson, it is natural to consider them as predicates with two semantic actants both of these semantic actants being situational (or, in our interpretation, extra-anthropologic ontological events) [13, P. 9].

The syntactic valency of conjunctions and connective words coincides with their semantic valency, i.e. each semantic actant of conjunctions and connective words corresponds to a syntactic actant. However, it should be noted that utterances with the described linking means significantly differ in the hierarchy influence directions. So, in utterances with conjunctions, a connection is established between two extra-anthropological ontological events by indicating what function the subordinated event performs in relation to the «key» subordinating one. In utterances with connective words, the function of the «key» subordinating events is determined in relation to the subordinated event. This circumstance makes the mechanism of syntactic categorization of the DETERMINISM concept «integral». Compare:

1) *Работа шла плохо, потому что в доме находился посторонний человек* (V. Tokareva);

2) *Er schlug sich querfeldein, nahm meilenweite Umwege in Kauf, wenn er eine noch Stunden entfernte Schwadron Reiter auf sich zukommen roch* (P. Süskind);

3) *Неяркий свет лампы отбрасывал причудливые блики на шкафы с книгами, картины, письменный стол и кресла, отчего все вокруг казалось загадочным* (I. Shakhova);

4) *Mutter stellte den betagten Herren meinen Sohn vor, als wäre er ihr eigener; und ich hielt Distanz, wollte nicht befragt, womöglich von den Löwe-Veteranen gefeiert werden* (G. Grass).

In the first two utterances, extra-anthropological ontological events marked by conjunctions *потому что* and *wenn* appear as components of a generative relationship that explicitly qualify generating extra-anthropological ontological events (within the framework of complex subordinate sirconstant sentences, causes and conditions). In the third and fourth utterances, the connective words of *от чего* and *womöglich* included in the structure of generating extra-anthropological ontological events refer to the «key», the main extra-anthropological ontological events that qualify them as components of generative relationships (within the framework of complex sirconstant sentences of consequence and condition).

Another variety of linking means, no less significant than conjunctions and connective words, are **correlative elements**. As signs of a subordinate connection, they contribute to profiling semantic relations between extra-anthropological ontological events that unite in an utterance and to the formation of the structural coherence of the latter (more details [2, P. 82-84], [8, P. 144], [9, P. 62] and others).

In modern Russian, correlative elements are usually attributed exclusively to demonstrative pronouns, which are primarily based on the root *m* (the so-called «т-words»). When included in the structure of an utterance, they acquire properties that qualitatively distinguish them from other categories of pronouns: they undergo some semantic changes and become non-independent linking means, suggesting the mandatory presence of a component with conjunctions and connective words. It follows that the semantic field of correlative elements turns out to be binary: *тот – кто, то – что, тогда – когда, там – где, то – если, такой – который* etc. This quality serves as the basis for differentiating the values of correlates. For example:

1) *Те, кто слышал эти слова, остановились* (Yu. Dobryakov);

2) *Он только хотел схватить Баннушка за скользкую шерсть, как нога подвернулась, Носопырь полетел* (V. Belov);

3) *Он пошел прочь от палаток, туда, где в голубой дымке надвигающихся сумерек чернели тонкие скелеты буровых вышек* (Y. Nagibin);

4) *Если мы восторжествуем над японцами, то нанесем вред назревающей революции, необходимой для задыхающей России, как свежий воздух* (A. Novikov-Priboy).

The pronoun-related link *те – кто* in the first utterance profiles the semantic relations of subjectivity (a complex subordinate actant sentence). The pronoun-related link *только – как* in the second utterance is not just a means of connecting extra-anthropological ontological events, but also a sequential indicator of the contact sequence (a complexly subdivided sirconstant sentence). The pronoun-related link *если – то* in the fourth utterance profiles the generative relations of the condition, highlighting the consequences of the implementation of the conditional extra-anthropological ontological event (a complex subordinate sirconstant sentence).

In German, as a function of correlative elements, words are related to demonstrative pronouns / *den Demonstrativpronomen* or *den hinweisenden Fürwörtern*, pronominal adverbs / *den Pronominaladverbien*, whose semantics is generalized and abstract in nature, for example, fact, place, time, etc.: *der / derjenige, die / diejenige, das / dasjenige, da, dann, deshalb, deswegen, seitdem, so*. Researchers explain this fact by the need for constructive parts of an utterance with subordination of relations in such signs that would be so abstract in meaning that they would obey the nature of connection as its attributes immediately, directly on the rights of real syntactic links [15, P. 19-20], [19, P. 670-671], [20, P. 82-83]. For example:

Aber sonderbar – kaum daß ich die ersten Schritte durch das Lokal getan, da begann es schon, flirrend und funkelnd, dieses erste phosphoreszierende Dämmern in mir (S. Zweig); Im Leben verbirgt man seine Gefühle, so lange, bis die Leute glauben, man habe gar keine, denn das ist die gute Erziehung (K. Tucholsky); Deshalb, weil ich es wissen wollte – und zwar von Konny direkt –, habe ich mich in der Nähe meiner Ehemaligen in einem Hotel mit Seeblick einquartiert (J. Schoch); Wenn er heute alles verlöre, so könnte er allein mit diesem wunderbaren Büchlein binnen Jahresfrist abermals ein reicher Mann sein (L. Feuchtwanger).

Depending on the hierarchy influences direction given by the conjunctions or the connective words, anaphoric and cataphoric correlative elements are distinguished in utterances. Anaphoric correlates refer to an extra-anthropological ontological event that makes up the content of the prepositive subordinate part. In this case, the semantic-syntactic relations are most clearly expressed, since they correspond to the actual division of the utterance. The subordinate part in the preposition usually acts as a topic, extending to the whole utterance and predetermining the type of relationship that develops between the extra-anthropological ontological events that form it. Cataphoric correlates, on the contrary, refer to an extra-anthropological ontological event, which constitutes the content of the post- or interpositive subordinate part. In this case, the utterance is distinguished by the absolute unity of communicative content. The main part fulfills its purpose only together with the subordinate part, and the individual components of its structure receive one or another semantic load only on the basis of the actual division, which characterizes the statement as a whole [10, P. 180], [16, P. 81]. Compare:

Как только смеркалось и наступала темнота, так эта темнота и царила до рассвета (V. Kataev); Wohin es (das Gedächtnis) sie jetzt treibt, dahin reichen die Worte nicht, das soll einer ihrer letzten klaren Gedanken sein (Ch. Wolf);

Но граница была там, где она была, и ничего нельзя было сделать... (L. Sobolev); Die Schläge fallen dann, wenn man «an nichts» denkt (M. Stolleis).

Conclusion

The study shows, that in the process of choosing the linking means between the components of an utterance with subordination, a search is made for optimum methods for explicit updating of the DETERMINISM concept. Within the framework of this speech-intelligible operation, the qualitative selection of components and their arrangement are interrelated.

It has been found that conjunctions and connective words in the languages with different structures (such as Russian and German) have common properties that are equally shown in the analyzed languages with few exceptions. Thus, conjunctions and connective words are distinguished by active valence properties, that is why they can have semantic actants which have functions of extra-anthropological ontological events that are combined in an utterance. At the same time, in utterances with conjunctions a connection is established between two extra-anthropological ontological events indicating the function performed by the subordinated event in relation to the subordinating event, and in utterances with connective words — the function of the subordinating event in relation to the subordinated one.

The analysis has revealed that correlative elements as signs of a subordinate connection contribute to the profiling semantic relations between extra-anthropological ontological events and form a structural cohesion of the latter. Depending on the hierarchy influences direction specified by the conjunction or the connective word, the anaphoric and cataphoric correlative elements are distinguished in an utterance.

The analysis of the language material has revealed that in the Russian and German languages there are some certain differences in the language means used as correlative elements. In the modern Russian language, the functions of correlative elements are performed exclusively by demonstrative pronouns having in the root *m*. When included in the structure of an utterance, they have some semantic changes and become independent linking means, assuming the mandatory presence of a component with a conjunction or a connective word, which is the basis for differentiating their meanings. In the modern German language, the functions of correlative elements are performed by demonstrative pronouns or pronominal adverbs, whose semantics is generalized and abstract, such as fact, place, time, etc. This fact is explained by the need for constructive parts of an utterance with subordination in such signs that would be so abstract in meaning that they would obey the nature of the connection as its attributes immediately, directly on the rights of real syntactic links.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.13>**ТОЛКОВЫЕ СЛОВАРИ КАК ОТРАЖЕНИЕ ДИНАМИКИ КАРТИНЫ МИРА (НА МАТЕРИАЛЕ ОРУДИЙ ТРУДА)**

Научная статья

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Аннотация

В данной работе картина мира понимается не как устойчивая репрезентация имеющегося опыта, а как постоянно меняющееся, соответствующее определенному этапу развития общества видение мироздания. Целью работы является рассмотрение динамики картины мира людей на примере изменения их представлений об орудиях труда посредством анализа лексикографических источников различных лет. Задачей видится выявление взаимосвязи между толковыми определениями орудий и их востребованностью обществом. Доказывается, что по мере выхода орудий труда из активного употребления уменьшается детальность их описания в словарях. Чем понятнее и доступнее приспособление для общества, тем подробней оно описано в словарных дефинициях.

Ключевые слова: картина мира, динамика изменений, орудия труда, лексикографические определения.

EXPLANATORY DICTIONARIES AS A REFLECTION OF THE DYNAMICS OF THE WORLD PICTURE (BASED ON THE MATERIAL OF LABOR TOOLS)

Research article

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Abstract

In this work, the world picture is understood not as a stable representation of existing experience, but as a constantly changing vision of the universe corresponding to a certain stage of development of society. The purpose of the work is to consider the dynamics of the world picture of people on the example of changing their ideas about tools through the analysis of lexicographic sources of various years. The task is to identify the relationship between dictionary definitions of tools and their demand by society. It is proved that as tools come out of active use, the detail of their description in dictionaries decreases. The most understandable and accessible for society devices are described in dictionaries in the most detailed way.

Keywords: world picture, dynamics of changes, tools of labor, lexicographic definitions.

Introduction

According to the definition of R. Redfield, the picture of the world is a vision of the universe, characteristic of particular people, the ideas of society members about themselves and their actions, their activity in the world. It implies a person's knowledge of the surrounding world, corresponding to a particular stage of development of society [1].

At the same time, the world picture of most people is not a stable representation of the existing experience. Over time, in various periods of cultural and historical formation of society, the level of its development significantly changes: the amount of available knowledge, production of material values, science, culture, as a result of which the worldview itself is transforming and changing in one direction or another in accordance with the increasing needs of people. Their continuity is based largely on the transfer of experience and knowledge inherited.

The picture of the world is freed from irrelevant, socially unnecessary meanings that are no longer in demand in practical activities. Some outdated things pass into a kind of "passive reserve" of modern culture, and then threaten to disappear completely into oblivion. In this regard, according to M. Halbvaksa, there is such a phenomenon as "social oblivion", that is, the loss of certain information about the past. Memory accepts only what is vital from the past, what is maintained and continues to live in the consciousness of a particular group [2, P. 168]. Each new generation is constantly faced with a choice: what of the «heritage of the fathers», which has lost its immediate practical value, must be kept in memory, and what of the saved can be used [3, P.520-522].

We can say that the picture of the world includes both part of the image of the reality of the past and the reality of the present, based on the obtained and transmitted knowledge created by different generations.

What is stored in the memory of people, and what is lost, can be traced by comparing lexicographic interpretations of different years. For our work, dictionary definitions are not a "channel" for cognition of an already widely known artifact, but a more or less reliable mechanism that can reveal how a given object is "deciphered" by consciousness, a way to penetrate the conceptual essence of a specific word hidden from direct observation.

We tried to trace how people's ideas about tools changed comparing dictionary interpretations of different years. We based on the fact that lexicographic sources capture the picture of the world exactly in the era in which they were created. It is not by chance Y. N. Karaulov noted that each epoch has its own knowledge of the world, and as soon as we begin to explain the meaning of the word and resort to other words for this purpose, we inevitably turn to this knowledge, taking into account the extra-linguistic experience [4, P.168].

V. V. Morkovin, in turn, believed that "if we compare thematically organized vocabulary of the same language of different epochs, then we can see an objective picture of changes in human knowledge. We will notice how one topic grows and another "shrinks", how values are re-evaluated within the themes themselves, how words and many other interesting facts appear and disappear into oblivion. Being to some extent a mirror of the epoch, the vocabulary of the language reflects the level of people's ideas about certain phenomena, and sometimes characterizes the phenomena themselves" [5, P. 10].

In this paper, we have tried to consider how over time, at various stages of cultural and historical development of society, the volume of knowledge about tools changes significantly due to their withdrawal from widespread use, resulting in different lexicographic interpretations of different years.

Methods

The following methods were used: the method of analyzing dictionary definitions, the method of comparative analysis.

At the present stage of development of civilization, in the age of the most complex devices and machines, people have not forgotten primitive tools, many of them continue to be successfully used. At the same time, the tools can be seen as memory of practical ingenuity, which made them useful, and sometimes simply irreplaceable when performing a number of household tasks.

With many generations, human memory stores verbal information about a particular tool. Comparing their lexicographical interpretations of different years, we can talk about the extent to which ideas about tools changed during the historical development of society.

Thus, we see an exhaustive idea of the plough, once an indispensable tool for plowing, in the dictionary of V. I. Dal, dating from the middle of the 19th century: "the heaviest ploughing tool, Saban, used in the South and South-East for oranja under wheat, oxen. Ploughshare, cut and most of the post in the plough iron, ridge, Chapin, etc. wooden parts. A cut or knife is the main difference between a plough and a wooden plough; a roe or plough with cuts is already a transition to a plough that does not dig only the ground with a furrow, but raises the cut layer and turns it over" [6, P.130].

If the dictionary of V. I. Dal describes in detail the purpose of the tool, the sphere of application, features of functioning and design of the plow, the dictionary of S. D. Ushakov, published in the 30s years of the last century, mostly does not reflect the individual details of the tool, which have lost its former relevance. Only certain details of its device are partially preserved, such as its general configuration, part of the mechanism, and purpose: "an agricultural tool with a wide curved metal ploughshare for plowing, loosening the soil before sowing" [7, P. 533].

In the contemporary life of peasants, the plow is almost out of use. Lexicographic interpretations of modern authors are even less differentiated. Today, the absolute archaism has become a number of dictionary descriptions of structural parts of the tool. Among the characteristics mentioned earlier, only the purpose of the instrument is recorded in modern interpretations. Lexicographic sources present it as "an agricultural tool with a wide metal ploughshare or disk for plowing the land" [8, P. 146].

Conclusion

It is safe to say that as a result of everyday experience, a person has an idea about the structural elements of tools, as well as their functional component. In the sphere of direct awareness, the external features of tools are put forward, such as the shape and design, as well as the purpose and principle of operation of tools. Undoubtedly the language "spelled out" these parameters, which, from the point of view of a person, have a certain significance.

These examples of the described tools serve as a good confirmation of the idea that the picture of the world does not preserve all the knowledge from the past, not all the accumulated baggage of older generations. We see how lexicographic sources and literary works interpret tools in accordance with their demand by society.

As they go out of widespread use, images become more schematic and simplified, and the amount of available information is reduced. Structural elements of tools that were previously considered necessary for describing objects are lost. Many words that nominate details of artifacts in the past are forgotten. It is possible to add that functional knowledge about tools is more resistant to the effects of time than their inherent external characteristics.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.10>**ОТ ЭПИТАФИИ К АНЕКДОТУ: ПРАГМАЛИНГВИСТИЧЕСКИЙ АСПЕКТ**

Научная статья

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Аннотация

В данной статье речь идет об особенностях анекдота и эпитафии в русском и английском языках. Описываются основные этапы их развития, принципы функционирования, рассматриваются их общие черты, а также их отличия. Выделяются фольклорные черты, а также ситуации, когда анекдот перерастает в эпитафию. Проводится сравнение данных терминов в русской и англоязычной лингвокультурах, а также в рамках прагмалингвистики рассматривается внутренняя и внешняя сторона речевого акта, выделяются такие понятия, как текст, отправитель текста, получатель текста.

Ключевые слова: анекдот, эпитафия, культура, прагмалингвистика, особенности, память.

FROM THE EPITAPH TO THE JOKE: THE PRAGMALINGUISTIC ASPECT

Research article

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Abstract

This article deals with the peculiarities of the joke and epitaph in the Russian and English languages. The main stages of their development, principles of functioning are described, their common features are considered, as well as their differences. Folklore features are highlighted, as well as situations when a joke turns into an epitaph. These terms are compared in Russian and English linguistic cultures, but also within the framework of pragmalinguistics the internal and the external side of the speech act is considered, includes such concepts as text, sender text, recipient text.

Keywords: joke, epitaph, culture, pragma linguistics, peculiarities, memory.

Human life is multifaceted. You can speak about it from different points of view. Augustus, the great Roman Emperor, on the last day of his life, having a premonition of death, assessed his life with the words: «Acta est fabula» («the Performance is over»). One of the French kings before his death managed to express himself in the spirit of black humor: «Finita la Commedia» («the Comedy is over»).

Black humor is the ability to laugh at the most tragic in the world, in the final case – at death [8, P. 45]. «Sarah, little sister. You will laugh very, very much, but our beloved mother has died», says one Jewish black joke.

Joke and epitaph have become an integral part of human life. They make it possible to see in it something more than a chain of random events, help to discover certain features of human existence, trends, national traditions, psychological types.

Let's outline the main stages of joke and epitaph development. It is interesting that the joke ("a short oral joke story with an unexpected, witty end" [2, P. 189] before becoming a short funny story, told as if by the way in a friendly company, lived in the culture for several centuries. For the first time, jokes were described by the Byzantine historian Procopius of Caesarea in the "Secret history" (VI century) cases from the private life of the Emperor Justinian and his courtiers. It was even a theological parable. This parable was told to the congregation by a preacher to explain the abstract provisions of a particular doctrine. Then it turned into a reliable instructive story from the lives of famous historical figures. Joke has not lost the ability to express certain philosophical views through the mouths of its characters.

The epitaph (from the Greek "epitaphios" – tombstone; a tombstone inscription, usually referring to the deceased or from the deceased to passers-by) originated in Ancient Greece about 3000 years ago. Initially, tombstone inscriptions served to immortalize the fact of burial. In the VII-VI centuries BC, the epitaph changed from a monument to a scroll. Its theme was philosophical reflections on the world. Having got from Ancient Greece to Ancient Rome, the epitaph received further distribution and development. It is also becoming popular in Russia. Immersed in everyday life, in the field of funeral rites and customs, the epitaph is a peculiar phenomenon of culture.

Let's consider the common features of an epitaph and joke. Joke claims to be true. It may be strange, unusual, but the combination of two opposites in it (improbability and certainty, the psychological possibility of the event) just creates the basis for its similarity to the epitaph [5, P. 37]. Joke, as well as an epitaph, can consist of just one line: "Kolobok hanged himself", "Pinocchio drowned". They can also have the form of the expanded text. Joke, like an epitaph, reveals the realities of life, exposes vices, and calls for a change in life for the better. Joke and epitaph have a specific feature. They should be relevant, and their main meaning is, first of all, in the accuracy of the hit. Let's also highlight another similarity between joke and epitaph – these genres are not self-sufficient, but are tied to the context.

Joke, like an epitaph, is not necessary in itself. They only become really clear in the context (a comic or tragic case). Joke and epitaph exist only being connected to something. Joke is acutely aware of its place in the conversation, it is associated with its direction and trends, the epitaph appears as a post-fact of a person's life [3, P. 232]. A joke told at random becomes

unnecessary. The epitaph is a consequence of a person's passing from life and the need to realize the memory of him. In joke and epitaph, a strictly defined emotional and psychological coloring is set from the first words.

Joke and epitaph have some folklore features. First of all, this is the fact of anonymity of their creation. Secondly, the people and feelings in the epitaph and joke have a certain folklore generality. Third, the use of direct speech in them also indicates a connection with folklore.

Let's consider the differences between the joke and the epitaph. The rhetoric of joke is "the curious rhetoric of an occasional, situational, dialogized word" [1, P. 8]. The dialogue of characters, as a rule, is a plot-forming one. At the same time, the text of the joke itself depends on the dialogical situation, since it is essentially focused on a direct response. Dialogic epitaph — an extremely rare case, due only to the desire of the addressee to give the epitaph more emotional color and bring the situation closer to the realities of life. The joke does not belong to an individual, it is impossible to tell it to yourself, while the epitaph — in principle, is dedicated to an individual and even has an individual – personal appeal.

The joke is connected to the texts related to the areas of both spoken and written creativity in order to expose, reveal a phenomenon, a feature of morals, a feature of a real person or a whole type in an acute form. This is the dominant aesthetic function of the joke. The epitaph functions are only in written form. Its main purpose is to perpetuate the memory of the deceased.

The specific construction of the joke, its dynamism distinguishes it in many ways from the epitaph, which is characterized by a measured, calm rhythm of the narrative, brevity, formality, and tradition [7, P. 89].

Despite all the above differences, there are situations when a joke directly, whimsically develops into an epitaph, giving it comic features. This makes the epitaph unique. There is a kind of concatenation of fundamentally different world views. The main thing is not in the comic, but in the collision of different structural elements, in the "impact energy" [4, P. 31]. A reliable, convincing, effective combination of the unconnected explains the nature of the epitaph-joke (highlighted by us).

The examples of this kind of epitaph can serve as the results of a competition conducted among British citizens – a survey of the most amusing epitaphs on the graves of their celebrities. The first place was taken by the Irish writer and comedian Spike Milligan, whose tombstone contains a concise inscription: "I told you I was sick." The second place was given to the residents of the Foggy Albion to the great politician Winston Churchill, whose monument over the grave says: "I am ready to meet the Creator. But whether He had time to prepare for the meeting with me is still a question." In the third place was the legendary singer Frank Sinatra with the optimistic epitaph "all the best is ahead".

In cemeteries it was possible to meet such fun lettering: "Ladies! I'm sorry I can't get up when you're standing." Or: "I would be very happy to give you my seat for free." According to the survey, the British prefer to treat even the darkest moments of life and their own death with a smile.

In the Russian cultural tradition, such epitaphs are practically excluded. We proceed from the postulate: "one does not speak ill of the deceased." In any case, it is almost impossible to find such inscriptions in the Russian cemetery. There are rare examples of such epitaphs in the literature. However, they are mostly satirical, sarcastic in nature. On the Internet, we find funny epitaphs dedicated, as a rule, not to specific people, but to images, professions, and fairy-tale characters. Here, for example, is one of these epitaphs of the Serpent — Gorynych: "He was born to fly, had a fiery heart, spoke three languages, and valued female beauty."

From the point of view of pragmatics, a joke is analyzed as a speech act. From the point of view of the inner side of the speech act, its illocutionary stage is of interest, aimed at implementing the intentions of the sender of the text to ridicule everyday goals that deviate from their generally accepted assessment [6, P. 23]. From the point of view of external components of the speech act, the sender of the text and the recipient of the text, the text and the communication situation are considered [10, P. 182]. The sender and recipient of the text are average participants in speech communication with generally accepted approaches to evaluating existential events. The text and the situation are evidence of deviations from conventional approaches. Any deviations from the generally accepted are evaluated negatively and are subject to ridicule.

Thus, the pragmatics of joke manifests itself as a "linguistic-therapeutic tool at various levels of culture" [9, P 45]. The history of joke and epitaph development, their common and even distinctive features, allowed them at a certain stage of the development of social thought to connect in specific situations and create a completely new, unexpected subgenre that helps to soften the blow from the loss of a loved one.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.8>**РЕЗУЛЬТАТИВНЫЙ ПОДХОД КАК СОЦИАЛЬНО-ОПОСРЕДОВАННОЕ СРЕДСТВО ПОЗНАНИЯ ПРИ ИЗУЧЕНИИ ИНОСТРАННОГО ЯЗЫКА ПОСРЕДСТВОМ ВНУТРЕННЕЙ РЕЧИ СТУДЕНТА**

Научная статья

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Аннотация

В статье представлен научный подход в сфере изучения иностранного языка, основанный на концепциях «внутреннее условие» (А. Н. Леонтьев), психические и физические переживания (потребности), осознанная внутренняя или внешняя потребность (мотивы). Вышеперечисленные понятия придают смысл, и, тем самым стимулируют речемыслительную деятельность, мышление, и приводят к желанию больше узнать и научиться мыслить на языке. В данной ситуации удовлетворяются потребности личности, и создаются положительные установки на изучение ИЯ. Таким образом, мотивы, интересы, ситуации, установки взаимообусловлены, составляют гармоничное единство личности, являются внутренним энергизатором и условием коммуникативного обучения при результативном подходе с учётом личностных свойств студентов.

Ключевые слова: познавательная деятельность, изучение иностранного языка, внутренняя речь, социокультурный аспект, результативный подход.

THE CONCEPT OF OUTPUT AS A SOCIALLY-CONSTRUCTED COGNITIVE TOOL WITHIN SECOND LANGUAGE LEARNING BY MEANS OF PRIVATE SPEECH WITH A STUDENT

Research article

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Abstract

The article presents a scientific approach in the field of second language learning on the bases of such concepts as "internal condition" (A.N. Leontiev), mental and physical affects (demands), conscious internal and external needs (motives). The above-mentioned ideas make sense of speech and thinking activity by stimulating thought that ends in wish for additional knowledge and ability to conceive of a foreign language. Under the circumstances you can meet the personal needs and create positive guidelines on a second language learning. Thus, motives, interests, circumstances and guidelines are compelled to create a harmonious unity of personality and so perform as an internal energizer, which is an essential condition for communicative teaching within the concept of output with regard to students' personal characteristics.

Keywords: cognitive activity, foreign language learning, private speech, sociocultural domain, concept of output.

Introduction

The students' ability to self-realization and self-development in creative and transforming activities, in the center of which there must be a priority of an integral, socially mature, highly intellectual personality and creative self-expression is the condition for intensifying higher education. Since a second language teaching takes place through communication, which is a purely personal process of exchanging ideas, interests and transferring character traits, then communicative teaching greatly needs taking into account personal characteristics of students. Neglecting these factors leads to detaching students' speech actions from their real feelings, thoughts, interests, that is, the source that nourishes the speech activity is lost [5].

Accounting of personal characteristics is necessary for realizing a situational communicative motivation, which ensures a student's initiative in educational or real communication. [6]

A great number of scientists interpret the activity of a person through the ability to self-organization, self-regulation, self-development and self-realization as a subject of life [1]. The specificity of the human mode of existence is in creating the possibility of changing the subject. At the same time, self-changing with the subject is not so much an advantage as the main meaning-life value, expressing the internal need for self-development and self-realization. The purpose of the article is to outline the core concepts of a subject intension, molding and development, being also important to understanding Vygotsky's view of cognitive development who clearly suggests that it is inseparably linked with speech intellectual activity and because of it is reality reflection as if refracted in the light of linguistic meaning. As a result, communicative collaboration with adults or peers that are more skilled contributes to the development of self-regulation, that is, the capacity for independent problem solving and self-directed activity. Using sociocultural theory and its tenets as a framework, we would see a highly interactive language classroom, where the students' zone of proximal development is identified through such strategies as "portfolios", and "dialogue journals". Attention is drawn to a highly interactive classroom identified through the actual experience by a

student the socialized active personality development prospect. Attempts are made to provide insight into areas where new connections between theory and classroom activity can be made. A foreign language is a tool, which is available through participation in societal contexts [3]. The achievement of this aim is very complicated if you take into account standard theories of language development. We believe that a simple act of understanding another person demands some restructuring of your dispositional structure, which requires a reflexive approach. Sociocultural theory makes it possible to show a direct relationship between the concept of output as a socially-constructed cognitive tool and the formation of a student's personal qualities as a subject of educational activity.

Method

The model of language acquisition under discussion allows to be sensitive to students' needs and abilities and support the overpowering and transformative agency embodied in the learner [4].

Out of the whole variety of properties, personalization, which provides a challenge to communicative motivation, traditionally suggests taking into account six methodically most significant personal characteristics of any student: activity context; personal experience; spheres of desires, interests and inclinations; emotional sphere and sensory perception; worldview; student status in the group. All these encourage students to learning.

A second language mastering in its cognitive function contributes to the formation of linguistic instinct; the satisfaction of cognitive motives in the process of studying forms a sustainable motivation for constant work; the use of a foreign language to obtain certain information (reading magazines, newspapers, explanatory dictionaries, and so on) makes this language indispensable in a student's cognitive activity, while the language itself enhances the general cognitive activity of a trainee, and consequently, the motivation for learning the language also increases. [2]

The initial statement is that private speech appears with different students in the process of understanding the discourse explanations and examples on the part of a teacher. In the framework of the cognitive theory of "learning", a person is considered as a sole channel through which knowledge flows. In addition, this process becomes a possible (depending on circumstances) means of mediating the personality mental activity itself [7]. The students immerse themselves in another culture and another language when communicative tasks demand speaking a foreign language in the context of an attempt to make a decision. So, a foreign language serves as a means of transmitting information and an instrument of thinking. The concept of "participation" is adopted as communicative teaching within the concept of output here. The reasons for failure are considered to be non-participation in the practical communication and insufficient mediation from the teacher. The mediated studying can be appreciated by means of such research methods as grounded theory, discourse, case studies, narrative inquiry, and analysis [8].

The semiotic theory by L.S. Vygotsky makes the connection between psychological processes in individual and social forms of behavior between different persons and can be formulated in the following statement: "Internalization of cultural forms of behavior includes the reconstruction of psychological activity based on symbolic operations" [10]. In other words, we learn a language without remembering random linguistic forms and sounds, and then using them in a goal-oriented activity. On the contrary, we initially participate in different activities such as schooling, shopping, maintaining a conversation, and answering a teacher's questions. These activities are mediated by all kinds of signs, such as gestures, facial expressions, linguistic forms and sounds. With the help of these mediating means or "symbolic operations", external social interactions become "internalized", that is internally reconstructed psychological processes as ways of thinking and ways of learning [12].

Discussion

Referring to the private speech in his study, J. Smith (1996) operationalizes it as a 'verbal attempt of self-regulation during problem-solving tasks', that is, the result of stress that accompanies construction of the meaning in L1 or L2, the private speech is distinguishable from the interpersonal communication [9]. Smith examines a grammar class of high intermediate ESL students and claims that private speech can arise in a discussion. When teacher assumes the status of listener, it allows students to make public their problem-solving talks. Thus, this co-construction process is triggered through the externalization of the student's thinking and the tolerant and persevering responses of the teacher. The authors included such provoking tasks to arise private and social speech in a dialogical context. The thing is that classroom discourse is usually analyzed for its social, communicative value, neglecting the cognitive function of instructional talk. Instructional Conversations are based on Vygotsky's idea that conversation and the semiotic mediation provoke learning, development, and human action. Later the concept of scaffolding was regarded as a mediational tool for language improvement (Wood, Bruner, & Gross, 1976) [11]. Classroom conversations depend on spontaneity, unpredictability and focus on new information. If the discussion is shaped toward a curricular goal, and teachers in their turns build or activate background knowledge in students, these conversations can also be instructional.

Direct instruction or modelling are used to promote more complex language expressions, at the same time, questions help students to expand, elaborate or restate their statements and replies. Instructional conversations are relevant to language classrooms because they provide opportunities for experiencing how language is used outside of the classroom. Current models of input, output, and interaction are insufficient as a framework for analyzing classroom talk [9]. The possibility of such conversation depended on management talk and extension activities, which show features of it most consistently and impressively. The participation metaphor finds evidence for learning in an individual's growing and widening activity. Classroom language learning tasks are thus best seen as uniquely situated; emergent interactions based on participants' goals. In other words, students are taking part in a collaborative dialogue. Communicative collaboration is based upon the active and purposeful agent on the part of a student. The authors offer the following model of ESL classes: 1) self-directed activity comprising self-dependence, activity, social direction, self-government, reflection → 2) reflective, problem-solving orientation in SLA class → 3) internalization of social interactive process in the zone of proximal development with the English language

as a cognitive tool for the individual → 4) the second language mediated process of an agent formation in learning and professional activities.

Signs appear for some reason. They are used for something. They point to something, and in this instruction, by definition, there is a tendency that distracts attention from themselves to something else. L.S. Vygotsky calls signs “activity-oriented” or “goal-directed”. In Vygotsky’s focused semiotics, signs are means of regulating one’s own behavior and the behavior of others. Since, for the most part, when learning a language, linguistic structures are regarded as tools used in communication, it is very important to distinguish between signs and tools. Vygotsky makes a distinction between signs and tools by the way they influence human behavior: tools help to master nature (the surrounding reality), and signs serve primarily to influence others, and then to control oneself [10].

Results

We came to the conclusion that the concept of output as a socially-constructed cognitive tool based on the activity theory, socio-cultural theory, self-development and the theory of mental actions gradual formation contributes to the formation of personal properties, characteristics and abilities of a student as a subject of educational activity by means of private speech. The conducted studies let us note that internalization fundamentally affects students’ thinking and develops their personal characteristics. The above-mentioned theories of mental activity help to present language learning taking into account an active and focused mediator. The socio-cultural theory claims that there are no practical and educational actions (information acquisition, teacher-controlled speech, exchange of the required information and etc.) cannot reverse the overwhelming and transforming mediation embodied in a student through instructional conversations.

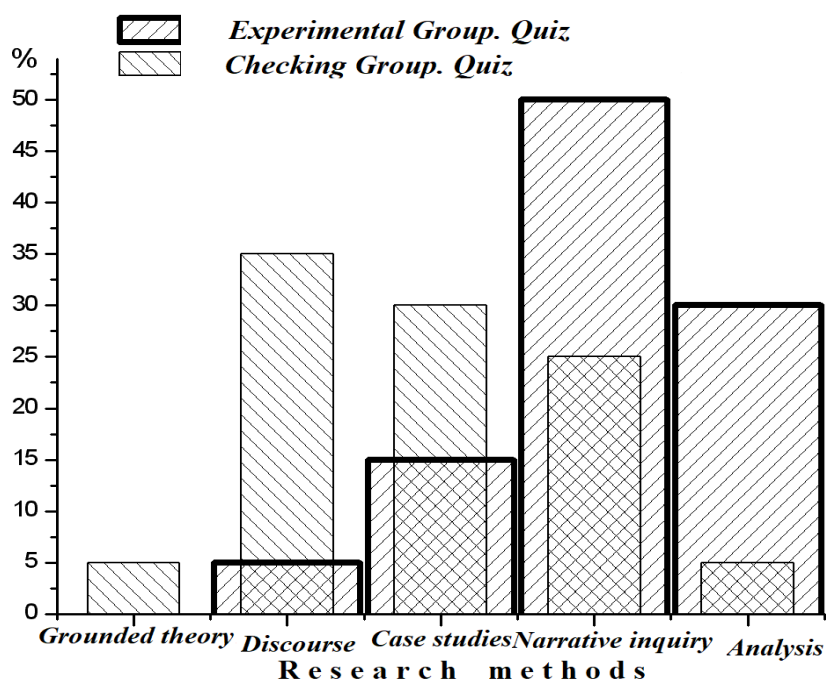


Fig. 1. — Instructional Conversations percentage ratio in elementary and pre-intermediate foreign language classes

All the data received in the case study help to summarize the hypothesis items. The checking group vividly shows the advantage of using free talk and staying close to the discourse. In case the teacher talks to the class as a co-participant in the interaction, the problem of presenting all necessary language material and teaching techniques arises, so that the teacher could conduct a pattern where the teacher responds to comments of one student, poses questions of another, and, allows for student self-selected turns.

Conclusion

Taking into account all above-mentioned the author offers the following model of ESL classes: 1) self-directed activity comprising self-dependence, activity, social direction, self-government, reflection → 2) reflective, problem-solving orientation in SLA class → 3) internalization of social interactive process in the zone of proximal development with the English language as a cognitive tool for the individual → 4) the second language mediated process of a subject formation in learning and professional activities. This teaching methodology is more flexible and means developing a sensitivity to students’ current abilities.

The advantage of using the semiotic theory as a starting point for second language learning is that learning a foreign language can be considered as a different way of creating, transmitting and exchanging signs, and not just the acquaintance with new grammatical and lexical techniques that will later be used in communication. The meaning of these signs can be considered as index, iconic and symbolic, but it should be considered in the framework of a dialogue, when each uttered or written utterance is an answer to another and thus is initially ambiguous. The process of teaching a foreign language is accompanied by the development of new psychophysiological mechanisms with students, helping them to reflect objective reality in a slightly different way. Observations at the lessons in a foreign language class at an ascertaining stage of the experiment showed that the use of these types of activities is possible when applying the concept of private speech in the area

has not been considered in the literature yet. That is describing the process of understanding the material being studied at the lesson by students.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.5>**ПРОСОДИЧЕСКАЯ ВАРИАТИВНОСТЬ И КОНСТРУИРОВАНИЕ ПРОСОДИЧЕСКОГО ПОРТРЕТА**

Научная статья

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Аннотация

Целью нашего исследования является конструирование просодических портретов десяти персонажей, озвученных одной языковой личностью. Предметом исследования стали временной, частотный и качественный аспекты просодии языковой личности. Материалом исследования является автобиография лингвиста Дэвида Кристала, прочитанная самим автором. Задачей исследования является анализ просодических особенностей ритмических единиц в речи языковой личности, выявление просодических единиц, наиболее склонных к варьированию, а также выявление тех просодических черт, которые оказались ключевыми для создания того или иного образа героя. Полученные данные показали важность анализа комбинаторики просодических признаков, выявили важность качественных характеристик голоса для обозначения принадлежности к возрастной группе, частотных характеристик – для обозначения принадлежности к социо-культурной группе и временных характеристик – для обозначения эмоционального состояния персонажа. Практическая значимость исследования состоит в возможности использования полученных результатов в чтении курсов теоретической и практической фонетики английского языка.

Ключевые слова: просодия, языковая личность, мелодика, темп, качество голоса.

PROSODIC VARIABILITY AND PROSODIC PORTRAIT CONSTRUCTION

Research article

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Abstract

The aim of our research is to provide an overview of scientific literature on prosodic variation and to construct prosodic portraits of ten book characters voiced by one linguistic persona. The main objectives are determining the variability of prosodic features of a linguistic persona and identifying the prosodic characteristics that are stereotypically associated with a particular social/cultural group and/or an emotional state. Thus, the object of the research are pitch, rate and voice quality characteristics of a linguistic persona in voice acting. The new aspect brought to the field is the focus on variation of prosodic features of one linguistic persona performing ten different voice-overs. The method used for the purpose is acoustic analysis. The material is David Crystal's autobiography read by the author. The data suggest the presence of relevant discriminating parameters common to the three distinctive age and gender groups and prove the necessity to resort to cluster analysis while constructing a prosodic portrait. Thus, frequency aspect helps to affiliate a character to a particular gender-age group while temporal aspect is associated with the emotional state of the speaker. Voice quality may indicate age group of a speaker but its parameters are found to be most constant among all prosodic cues. It is revealed that specific personal characteristics of a character depend on the combinations of pitch, articulation rate and voice quality parameters.

Keywords: prosody, linguistic persona, articulation rate, pitch, voice quality.

Introduction

The predominant anthropocentric paradigm sees the focus of linguistic research shift towards the study of man. The tendency is observed in various linguistic fields, and it has contributed to the emergence of a relatively new branch of linguistics – linguistic personality studies [2].

Our research adopts a classic socio-cultural approach, which arguably constitutes the key aspect of anthropocentric paradigm, and applies it to the study of a linguistic persona developed by Yu. N. Karaulov, G. I. Bogin, V. I. Karasik for the purpose of studying prosodic portrait of a linguistic persona. In the study we aim to give an overview of prosodic variation literature and then construct prosodic portraits of ten different book characters voiced by David Crystal, a prominent British linguist, by using previously found data on prosodic aspects of pitch, rate and voice quality and their socio-cultural and emotive cues. Thus, the aim of the study is to provide an overview on prosodic variability; to search for the variability of prosodic features of a linguistic persona; find out prosodic characteristics that are stereotypically associated with a particular social/cultural group and/or an emotional state of the person; find the combination of means of conjuring up the desired image of a character in the mind of the listener.

It seems logical to start with the notion of linguistic stereotypes as it is they that contribute to building the character. Language stereotypes are recognized as a key character building tool due to the capacity of stereotypical linguistic features to trigger social stereotypes [17]. It is maintained that listeners use speech cues to infer speakers' social group membership(s). Thus it is agreed that language is "a quick way to build character and reaffirm the stereotype" and we "associate specific characters and life styles with specific social groups by means of language variation" [14, P. 85]; language varieties evoke a stereotypical image and "actors can exploit this" [17, P. 33]. We argue that the idea is relevant for the suprasegmental language level with prosodic cues and prosodic variation acting as a character building tool. We now proceed to look at suprasegmental features that are associated with various socio-cultural and emotive cues.

Prosody variation has been widely explored by linguistic scientific community from different perspectives. The correspondence between emotional state and prosody has been on the scientific agenda since the middle of the previous century and several various ways to classify emotions have been suggested. There exist an approach distinguishing emotional states with high (e.g. anger, fear, joy) and low (e.g. sadness) levels of physiological arousal whereby high physiological arousal is associated with increases in mean F0, F0 variability and vocal intensity [8]. Much research has been done on the so-called basic emotions, such as happiness and sadness, and five broad emotional categories (anger, fear, happiness, sadness, and love-tenderness) [15], [16]. According to these studies, anger and happiness are associated with increases in mean F0, F0 variability, speech rate, vocal intensity and high-frequency energy (voice quality). Sadness and tenderness, on the contrary, are marked by decreases in mean F0, F0 variability, speech rate, vocal intensity and high-frequency energy (voice quality) [12].

An alternative system for studying and classifying emotions is to organize them in a dimensional manner. There exist a circumplex model advanced by James A. Russell (the USA). The model represents emotions through their placement along the two dimensions of arousal/activation and valence/evaluation/pleasure. The emotions and their prosodic cues have been explored according to the model and it has been established that arousal is positively correlated with increases in mean F0, F0 standard deviation, F0 range, mean loudness, shimmer and speech rate. There is less evidence to suggest a clear correlation between valence and prosodic parameters but based on various studies it is possible to conclude that high valence is positively correlated with lower F0, larger F0 variability, larger F0 range, decreased loudness, less high-frequency energy, “warm” timbral voice quality, increases in speaking rate and shorter pauses [16].

Prosody has also been widely discussed in terms of its variability due to an array of social factors. The role of gender in prosodic variability and the social status of men and women have been studied by T. G. Medvedeva and T. I. Shevchenko in British English [6]. American female speech has been found to be manifested through a broader pitch range compared to male speech. In contrast with it, British female speech is characterized by a narrower pitch range compared to British male speech. Furthermore, prosodic variability has been studied from the point of view of territorial differentiation (E. A. Babushkina, T. I. Shevchenko [1], [6]). It is known that American Standard speech (General American) is associated with a narrow pitch range while British Standard speech (Received Pronunciation), which reflects high social standing, is associated with a wide pitch range [6, P. 168]. Professional voices have been scrutinized by D. Crystal [10]. O. P. Kryukova explored the said variability within the confines of public speech [4]. L. V. Postnikova brought into focus the prosodic features typical of American presidents’ speech [5]. M. V. Yakutina studied the prosodic features typical of the speeches delivered at U.S. Supreme Court hearing [7]. Interestingly, the author found correlation between the aggressive Prosecution stance and such prosodic cues as high mean F0 and F0 variability while the Defence speech is characterized by lower mean F0 and F0 variability. Concerning the temporal aspect it was found that the Prosecution’s aggression is manifested through a slow speech rate and short pauses while the Defence’s speech is characterized by fast speech rate and long reflection pauses [7].

Thus, the overall conclusion based on the studies conducted is that the main ways to achieve prosodic variability are through the increase in F0 variability, vocal intensity and speech rate though voice quality is becoming increasingly more frequently studied in relation to interpersonal prosodic variability.

Materials and methods

The material for the research is David Crystal’s autobiography ‘*Just a Phrase I’m Going Through*’ read by the author. The overall corpus presents an hour long recording ($t = 60$ min) from where by way of perceptive analysis we have selected the sections where the author-narrator voices ten different characters resorting to variation in his prosody. The selected material was then organized into three main gender and age groups: the ten characters’ speech was described as *children’s*, *adult male* or *adult female*. The main method of the current research is acoustic analysis. For the purpose we extracted the following parameters: *minimum*, *maximum* and *range* of the fundamental frequency (*Fo*) in Hz (pitch *M*, pitch *min*, pitch *max* and pitch *range*, respectively); *mean* loudness in dB (loudness *M*); *Average Syllable Duration* (ASD); and the *means of jitter* in %, *shimmer* in %. The extracted parameters were measured across the entire sections. (word order) The analysis was conducted with the help of computer software program PRAAT [9].

Results

The conducted acoustic analysis allowed us to reveal the interdependence of acoustic speech parameters and specific gender and age groups.

We established the narrator’s voice to be the speaker’s modal voice and compared other voices to it. The narrator’s voice is characterized by: F0 min (74 Hz), F0 max (267 Hz), pitch range (22 st), ASD (193 ms), Shimmer (13%), Jitter (5%).

By way of perceptive analysis the following roles (apart from the voice of the narrator) were identified:

1. Adult male voices;

Table 1. Prosodic characteristics of *adult male* voices (n=4)

Character	F0 min, Hz	F0 max, Hz	Fo range, st	ASD, ms	Shimmer, %	Jitter, %
Professor	74	497	33	323	12	3
Porter	75	484	32	294	10	4
Father Clark	75	300	24	244	14	5
Humpty-Dumpty	74	497	33	400	12	4

2. *Adult female* voices;

Table 2. Prosodic characteristics of *adult female* voices (n=2)

Character	F0 min, Hz	F0 max, Hz	Fo range, st	ASD, ms	Shimmer, %	Jitter, %
Mother	75	417	30	210	12	4
Sister Mary	75	410	30	210	10	3

3. Children’s voices.

Table 3. Prosodic characteristics of *children’s* voices (n=3)

Character	F0 min, Hz	F0 max, Hz	Fo range, st	ASD, ms	Shimmer, %	Jitter, %
Know-it-all Classmate	117	232	12	435	8	3
Alice “Alice’s Adventures in Wonderland”	75	305	24	270	9	3
Narrator as a Child	89	177	12	313	6	2

Discussion

Linguistic community seems to agree that F0 parameters are most informative in phonetics experiments. It is known that pitch range of an adult male varies between 75 and 200 Hz while pitch range of an adult female varies between 130-300 Hz. Hence, it is insightful for the purpose of our study to scrutinize the pitch range of the modal voice – the Narrator. David Crystal demonstrates an extremely wide range surpassing the mean male F0 variability by 33%. Furthermore, David Crystal’s modal voice is characterized by a high speech *rate* and high level of *shimmer* parameters which indicates his elderly age. These characteristics taken as a mode, we can now compare other characters’ voice characteristics against the Narrator’s to determine prosodic variability of the linguistic persona selected for analysis.

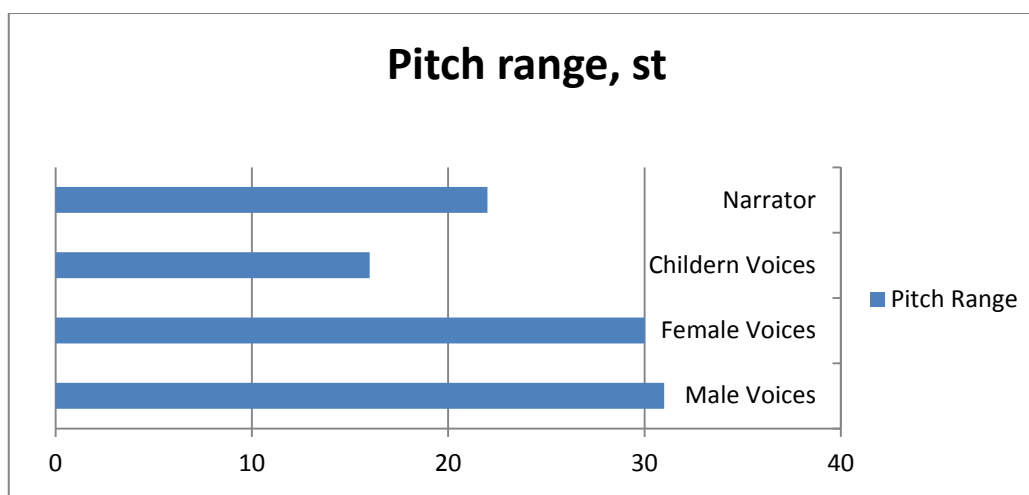


Fig. 1 Mean Pitch Range of *adult male*, *adult female* and *children’s* data

Adult Male Voices

Starting our analysis with the characteristics of adult male voices we expected to find few points of difference with the modal voice of the Narrator as the latter belongs to that particular gender-age group. It is noteworthy that the adult male voices as portrayed by David Crystal are indeed characterized by highest values of Fo max and a wide pitch range which corresponds to his modal voice features. However, *male* characters speak with a slower speech rate (244-400 ms compared to the Narrator’s 193 ms) which contributes to their perception of high status people. Besides, the pitch range values also reach their maxima, compared to the rest of the characters (See Table 1).

It is agreed that speech rate cannot be considered a constant measure. It is measured by Average Syllable Duration (ASD) and is generally highly influenced by the emotional state of the speaker or his/her intentions [13]. Average articulation rate is considered to be in the range of 190-210 ms [1].

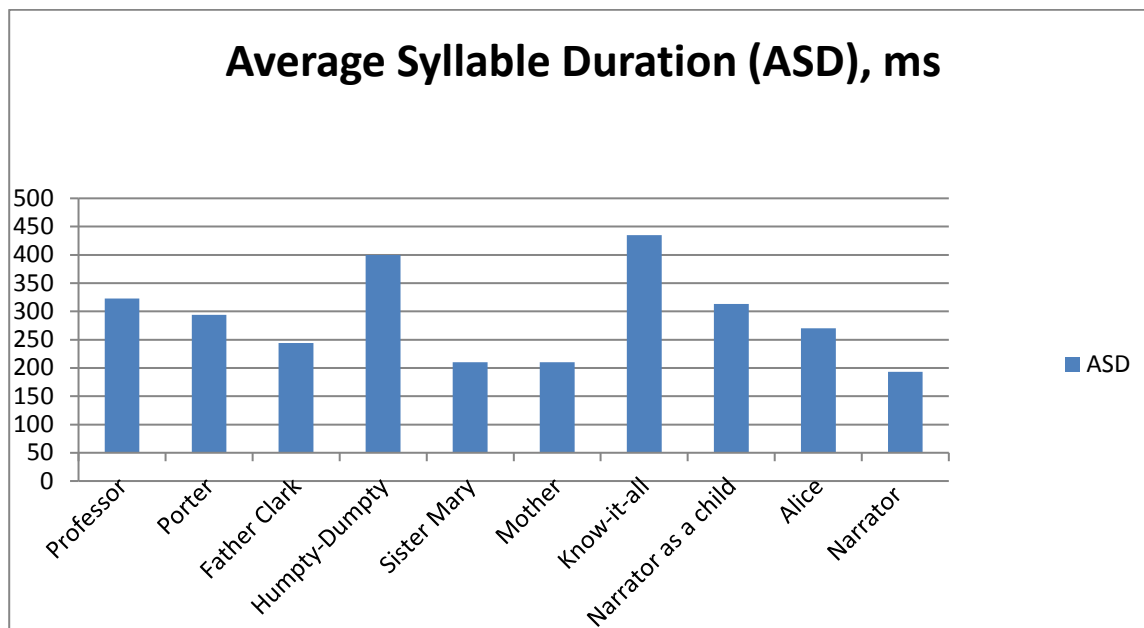


Fig. 2 Average Syllable Duration (ASD) across the ten characters' data

It should be noted that *Professor* and *Humpty-Dumpty* sound as if they have similar wide pitch range values (33 st) and the slowest temporal characteristics (323 ms and 400 ms, respectfully), which indicates their importance/status, but at the same time *Professor's* voice is colored with a high level of *shimmer* which characterizes him as an elderly person and distinguishes him from *Humpty-Dumpty* whose speech is not marked by that voice quality [11].

Father Clark is portrayed as the one who has a narrower range (24 st), an average speech rate and a high *shimmer* value. He also displays the lowest F_0 max which makes his voice stand out from everyone else's (see Table 1).

Porter's voice is characterized by a similar pitch range which helps the listener to identify him as a male; his lowest shimmer level among other male voices distinguishes him as the youngest person in that group.

Thus, we see that in general male voices as portrayed by David Crystal have many features in common with the narrator's voice as was expected. However, each character has a particular feature that clearly affiliates him with a specific social gender-age group and distinguishes him from other characters so as to be identified by the listener by his voice.

Adult Female Voices

Sister Mary and *Mother* have the same pitch range (30 st) and the same speech rate (210 ms). Female voices are thus characterized by a wider pitch range compared to the Narrator's one but not as wide as those of male characters which corresponds to the data regarding British male and female voices reported in previous research [6].

Women's voices are also characterized by a higher speech rate and a lower *shimmer* values. The absence of substantial differences between the two female characters within the group and broad differences in F_0 , speech rate and *shimmer* parameters as compared to the male voices group shows the intention of the narrator to emphasize the characters' affiliation with the gender group without focusing on their individuality.

Children's Voices

Children's voices as portrayed by David Crystal are of special interest to our experiment due to their expressiveness. All characters enjoy several common features – namely, a high F_0 min level, a narrow pitch range and the lowest *shimmer* values compared to adult male and female voices. These features help the listeners to identify the characters as children. Particular combinations of those prosodic characteristics facilitate identification of specific personalities within the group.

Thus, *Know-it-all-classmate* enjoys the slowest speech rate among children (435 ms) which illustrates his haughtiness and arrogance. The same tool was used by David Crystal to portray the arrogant *Humpty-Dumpty*.

The *Narrator's voice as a child* is characterized by the lowest *shimmer* level which may indicate the author's wish to make a clear distinction between himself as an adult and as a child.

Alice's voice ('*Alice's Adventures in Wonderland*') enjoys the pitch range close to that of adults' but her peculiarity is the fastest tempo (270 ms) which fits the stereotype of a young girl as a chatter-box.

Conclusion

The data obtained in the course of the acoustic analysis show the great prosodic variability used by David Crystal for the purpose of creating a number of literary characters. The importance of prosodic features for creating a particular image of a person and for the correct perception of said person is indisputable. The experiment showed that a particular combination of prosodic features serves to create an individuality of a linguistic persona. The parameters of pitch (F_0 , or fundamental frequency) helps to affiliate a character to a particular gender-age group while speech rate is associated with the social status and the emotional state of the speaker. Voice quality parameter of *shimmer* may indicate age group of the speaker but its values are considered to be most constant among all prosodic cues. This justifies the necessity to focus on voice quality when studying the voice image of a particular linguistic persona and its identification. Thus, based on the previous research data and our current experimental work is our knowledge about the prosodic aspects of constructing a number of sound images created by one linguistic persona. The results of the current research may prove to be useful in the course of theoretical and applied phonetics.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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ГРАФИЧЕСКАЯ ПЕРЕДАЧА АНГЛИЙСКИХ МОНОФТОНГОВ И ДИФТОНГОИДОВ НА ПИСЬМЕ

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Аннотация

Статья посвящена исследованию проблемы графической передачи монофтонгов и дифтонгоидов при осуществлении образовательной деятельности педагогическим работником в рамках дисциплины «Иностранный язык (английский)» в образовательных учреждениях Российской Федерации. Автор рассматривает основные способы графической передачи фонем, а именно буквы и комбинации букв, используемые при образовании рассматриваемых звуков. Исследование имеет целью выявление и описание способов графической передачи гласных звуков английского языка.

Ключевые слова: английский язык, графическая передача, дифтонгоиды, монофтонги, образовательная деятельность, педагогический работник.

LETTERS AND THEIR COMBINATIONS REPRESENTING ENGLISH MONOPHTHONGS AND DIPHTHONGOIDS IN WRITING

Review

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Abstract

The article is devoted to the study of the problem of graphic spelling of monophthongs and diphthongoids in educational activities of the pedagogical worker in English classes at educational institutions in the Russian Federation. The author identifies the main ways of graphic spelling of the phonemes, namely letters and combinations of letters used in the formation of the sounds in question. The study aims to define and describe the ways of graphic spelling of English sounds.

Keywords: diphthongoids, educational activities, English, graphic spelling, monophthongs, pedagogical worker.

First classes of English at the overwhelming majority of educational institutions in the Russian Federation make pedagogical workers solve a lot of vital issues while training their students within the main language aspects that are listening, speaking, reading and writing (such aspects as interpretation and translation are being omitted here since they are in the domain of a limited number of specialized Russian universities; for this reason transliteration, being a way of rendering lexical units in writing, is not the subject of our research). Writing universally seems to be the most complicated aspect in its mastering due to the fact that it is directly connected with grammar, lexicology, phonetics, punctuation, spelling and stylistics. One complexity of writing is “phonetics [12] vs spelling” problem. In short, we mean a case when one letter or a group of letters contained in various lexical units [1] has several ways to be pronounced, e.g.:

- vowel letter *a* in the following lexical units: *plaque* [a:], *cradle* [eɪ], *adorn* [ə], *gall* [o:], *acrid* [æ], *Bologna* [jə], *vintage* [ɪ], *garish* [eə], *swab* [ɔ];
- consonant letter *s*: *episode* [s], *fusion* [ʒ], *controversial* [ʃ], *liaison* [z], *Asia* [ʃ] or [ʒ], *CIS* [es] [5], [8];
- double *oo*: *flood* [ʌ], *nook* [ʊ], *tattoo* [u:], *floor* [o:], *brooch* [əʊ];
- a group of vowel and consonant letters *ough*: *through* [u:], *sought* [o:], *dough* [əʊ], *rough* [ʌʃ], *cough* [ɔʃ], *thorough* [ə];
- a combination of consonant letters *ch*: *avalanche* [ʃ], *chime* [ɪʃ], *ochre* [k], *Greenwich* [dʒ] [9], [10], [11].

To avoid bewildering in writing among students and to ensure that they will learn to write well is one of the primary tasks of the pedagogical worker in the initial and further stages of teaching English.

This publication is a humble attempt to unfold our experience in classifying the modes of graphical spelling of ten monophthongs ([ʌ], [a:], [ɪ], [ɔ], [o:], [ʊ], [æ], [e], [ə], [ə:]) and two diphthongoids ([i:], [u:]) [2], [3], [4], temporarily omitting the consonant sounds [6], [7].

The relevance of the research work arose in the light of insufficient coverage of the multiple ways of graphical spelling of vowel and consonant phonemes and their combinations in textbooks currently applied in the educational process.

Our research is based on the material of various extracts taken for our consideration from pieces of fiction, periodicals, textbooks, the Internet. We also dealt with corporate letters, movie subtitles, pieces of advertising; off-line and on-line dictionaries; reference books to contemporary English pronunciation [13]. We examined the parts of English speech and their transformations regarding case, degree, mood, number, tense and voice categories. It seemed natural for us to view abbreviations, acronyms, clipped words, interjections, loan words, etc, paying particular attention to such toponyms as geographic names, corporate names, days of the week, months, nationalities, people's names, patronymics and sur-names, social networks, astronyms, types of drinks, meals and food, etc.

Paradoxically, some English consonant sounds can be rendered by vowel letters, e.g.:

- [f] can be rendered by vowel letter *u* (*lieutenant* [lef'tenənt]);

- [j] can seldom be rendered by vowel letter *e* (*Eugene* [ˈju:dʒi:n], *eureka* [juəˈrika] or [joːˈrika], *Europe* [ˈjuərəp] or [ˈjo:rəp]); by vowel letter *u* (*unique* [juːˈni:k], *use* [ju:z], *usual* [ˈju:ʒəl] or [ˈju:ʒl]); by vowel letter *y* (*yacht* [jɔ:t], *year* [jɪə] or [jə:], *youth* [ju:θ]);
- [w] can sometimes be rendered by vowel letter *o* (*one* [wʌn], *once* [wʌns], *oneself* [wʌnˈself]); by vowel letter *u* (*cuisine* [kwɪˈzi:n], *persuade* [pəˈsweɪd], *quake* [kweɪk]).

We can observe a reverse process, when consonant letters render vowel sounds if they are pronounced under their names in the English Alphabet, e.g. letter *Pp* in *PPP* (that stands for *Power Point Presentation*) [ˈpi:pi:pi:]. To be more exact, consonant letters can render one (letter *Rr*), two (letters *Bb*, *Cc*, *Dd*, *Ff*, *Gg*, *Hh*, *Jj*, *Kk*, *Ll*, *Mm*, *Nn*, *Pp*, *Ss*, *Tt*, *Vv*, *Zz*, the latter in American variant of English), three (letters *Qq*, *Xx*, *Zz*) and six sounds (letter *Ww*):

- letter *Rr* rendered by one sound [a:];
- letter *Bb* rendered by two sounds [bi:];
- letter *Qq* rendered by three sounds [kju:];
- letter *Ww* rendered by six sounds [dʌblju:].

Letters rendered by two (*Bb* [bi:], *Hh* [eitʃ], *Nn* [en]), three (*Qq* [kju:], *Xx* [eks], *Zz* [zed]) and six sounds (*Ww* [dʌblju:]) involve both consonant and vowel sounds. This postulate says that if we pronounce the consonant letters in definite positions (in abbreviations and compound words, for instance), we have to use both consonant and vowel sounds to utter them, e.g. abbreviation *CIF* [si:arˈef] and compound word *X-ray* [ˈeksreɪ]:

- *CIF* is composed of letter *C* – [si:] rendered by two sounds, consonant [s] and vowel [i:], letter *I* [aɪ] rendered by one vowel sound [aɪ], letter *F* rendered by two sounds, vowel [e] and consonant [f];
- *X-ray* is composed of letter *X* [eks] and word *ray*.

Thus, a notable feature of this article is its inclusion of examples where consonant letters can take part in rendering vowel sounds.

The ways of graphical spelling of vowel phonemes described here correspond to the style which is currently the norm in Great Britain and the Commonwealth. Standard American usage differs in one respect; in this case examples of American spelling are marked in brackets, e.g. *o(u)r* (*vigour* or *vigor* [ˈvɪgə]).

In the pages that follow are to be found specimen letters and letter combinations depicting English monophthongs and diphthongs.

Monophthongs

Vowel sound [ʌ] can be represented by English letters *o* (e.g., *dozen* [ˈdʌzn]), *u* (*thus* [ðʌs]), *w* (*WTO* [dʌblju:ti:ˈəʊ]) and by groups of letters *oe* (*does* [dʌz]), *oo* (*blood* [blʌd]), *ou* (*double* [ˈdʌbl]), *uh* (*uh-huh* [ʌˈhʌ]) or [ʊˈhʊ]). Sound [ʌ] can be put in the opening (*oven* [ˈʌvn] or [ˈʌvən]) and central (*flood* [flʌd]) position of lexical units. One does not meet it in the neutral and ending position of lexical units. Monophthong [ʌ] is represented by two vowel letters (*o*, *u*), one consonant letter (*w*), three groups of vowel letters (*oe*, *oo*, *ou*). In one case, this phoneme is made in graphic spelling by a group of a vowel and a consonant letters (*uh*).

Vowel sound [a:] can be represented by letters *a* (*disaster* [dɪzˈa:stə]), *e* (*ensemble* [a:nˈsa:mbəl]), *r* (*R&D* [a:(r)ənˈdi:]), and by groups of letters *ah* (*Ah* [a:]), *al* (*almond* [ˈa:mənd]), *ar* (*arc* [a:k]), *are* (*aren't* [ˈa:nt]), *arre* (*bizarre* [bɪˈzɑ:]), *au* (*laugh* [lɑ:f]), *ear* (*hearth* [hɑ:θ]), *er* (*sergeant* [ˈsɑ:dʒənt]), *ir* (*memoir* [memˈwa:]), *oi* (*turquoise* [ˈtɔ:kwa:z]), *ois* (*bourgeois* [ˈbuəʒwa:]), *uar* (*guard* [gɑ:d]). Sound [a:] can be put in the neutral (*Ah* [a:]), opening (*ask* [a:sk]), central (*barley* [ˈbɑ:lɪ]) and ending (*spa* [spa:]) position of lexical units. Monophthong [a:] is represented by two vowel letters (*a*, *e*), one consonant letter (*r*) and 12 groups of letters (*Ah*, *al*, *ar*, *are*, *arre*, *au*, *ear*, *er*, *ir*, *oi*, *ois*, *uar*). In two cases, this phoneme is made in graphic spelling by groups of vowel letters (*au*, *oi*), in ten cases by groups of vowel and consonant letters (*Ah*, *al*, *ar*, *are*, *arre*, *ear*, *er*, *ir*, *ois*, *uar*).

Vowel sound [ɪ] can be represented by letters *a* (*image* [ˈɪmɪdʒ]), *e* (*depart* [dɪˈpɑ:t]), *e* or *i* (*enquire/inquire* [ɪnˈkwaɪə]), *i* (*inlet* [ˈɪnlet]), *o* (*women* [ˈwɪmɪn]), *u* (*busy* [ˈbɪzi]), *y* (*hymn* [hɪm]), by French letter *é* (*protégé* [ˈprɔ:tɪʒeɪ]) and by groups of the letters *ae* (*palaeontology* [pælɪɔnˈtɒlədʒɪ]), *ai* (*fountain* [ˈfauntɪn]), *ay* (*Friday* [ˈfrɪdaɪ]), *ea* (*Guinea* [ˈgmɪ]), *ee* (*yankee* [ˈjæŋki]), *ehea* (*forehead* [ˈfɔ:ɪd]), *ei* (*forfeit* [ˈfo:ɪt]), *eig* (*sovereign* [ˈsɒvərɪn]), *eo* (*pigeon* [ˈpɪdʒɪn] or [ˈpɪdʒən]), *ey* (*kidney* [ˈkɪdni]), *ia* (*marriage* [ˈmæɪrɪdʒ]), *ie* (*kerchief* [ˈkɑ:tʃɪf]), *ui* (*guild* [gɪld]), *wi* (*Greenwich* [ˈgrɪndʒ]).

Table 1. Ways of Graphical Spelling of Monophthongs [ʌ], [a:] and [ɪ]

Spelling	Monophthongs					
	[ʌ]	Example	[a:]	Example	[ɪ]	Example
Vowel Letter	o	front	a	brass	a	coinage
	u	blunt	e	penchant	e	below
					i	brisk
					o	women
					u	minute
					y	belfry
é	protégé					
Vowel Letters	oe	does	au	aunt	ae	anaesthesia
	oo	flood	oi	turquoise	ai	porcelain
	ou	flourish			ay	Saturday
					ea	guinea
					ee	yankee
					ei	forfeit
					eo	pigeon
					ey	barley
					ia	carriage
					ie	junkie
					ui	roguish
					Vowel and Consonant Letters	uh
al	balm	eig	foreign			
ar	bar	wi	Greenwich			
are	hectare					
arre	bizzare					
ear	heart					
er	clerk					
ir	memoir					
ois	bourgeois					
uar	guard					
r	R&D					
Consonant Letters	w	WTO	-	-	-	-

Sound [ɪ] can be put in the opening (*ink* [ɪŋk]), central (*climate* ['klaɪmɪt]) and ending (*plenty* ['plenti]) position of lexical units. One does not meet it in the neutral position. Monophthong [ɪ] is represented by seven vowel letters (*a, e, i, o, u, y, é*) and 14 groups of letters (*ae, ai, ay, ea, ee, ehea, ei, eig, eo, ey, ia, ie, ui, wi*). In 11 cases, this phoneme is made in graphic spelling by groups of vowel letters (*ae, ai, ay, ea, ee, ei, eo, ey, ia, ie, ui*), in three cases by groups of vowel and consonant letters (*ehea, eig, wi*).

Table 1 above displays particular cases of monophthongs [ʌ], [a:] and [ɪ] represented by single letters and groups of letters in English lexical units.

Vowel sound [ɔ] can be represented by letters *a* (*wrath* [rɔθ]), *e* (*entrepreneur* [ɔntɹəprə'nɛ:] or [a:ntɹəprə'nɛ:]), *o* (*inoculate* [ɪ'nɔkjuleɪt]) and by groups of letters *ach* (*yacht* [jɔt]), *au* (*sausage* ['sɔsɪdʒ]), *ea* (*Sean* [ʃɔn]), *ho* (*honest* ['ɔnɪst]), *oh* (*John* [dʒɔn]), *ou* (*lough* [lɔh]), *ow* (*knowledge* ['nɔlɪdʒ]). Sound [ɔ] can be put in the opening (*onto* ['ɔntu:]) and central (*pond* [pɔnd]) position of lexical units. One does not meet it in the neutral and ending position of lexical units. Monophthong [ɔ] is represented by three vowel letters (*a, e, o*) and seven groups of letters (*ach, au, aw, ea, ho, oh, ou*). In three cases, this phoneme is made in graphic spelling by groups of vowel letters (*au, ea, ou*) and in four cases by groups of vowel and consonant letters (*ach, aw, ho, oh*).

Vowel sound [o:] can be represented by letters *a* (*gall* [gɔ:l]), *o* (*sanatorium* [sænə'to:riəm]) and by groups of letters *al* (*stalk* [sto:k]), *aor* (*extraordinary* [ɪks'tro:dənəri]), *ar* (*swarm* [swo:m]), *au* (*taunt* [to:nt]), *ough* (*naught* [no:t]), *aw* (*thaw* [θɔ:]), *awe* (*awesome* ['o:səm]), *hau* (*haut* or *haute* [ɔ:t]), *oa* (*broad* [bro:d]), *oar* (*hoard* [ho:d]), *oor* (*floor* [flo:]), *or* (*enforce* [ɪn'fɔ:s]), *ore* (*pore* [po:]), *orps* (*corps* [ko:]), *ort* (*rapport* [ræ'po:]), *ough* (*ought* [o:t]), *our* (*four* [fo:]), *wor* (*sword* [so:d]). Sound [o:] can be put in the neutral (*or* [o:]), opening (*all* [ɔ:l]), central (*walk* [wo:k]) and ending (*door* [do:]) position of lexical units. Monophthong [o:] is represented by two vowel letters (*a, o*) and eighteen groups of letters (*al, aor, ar, au, ough, aw, awe, hau, oa, oar, oor, or, ore, orps, ort, ough, our, wor*). In two cases, this phoneme is made in graphic spelling by groups of vowel letters (*au, oa*) and in sixteen cases by groups of vowel and consonant letters (*al, aor, ar, ough, aw, awe, hau, oar, oor, or, ore, orps, ort, ough, our, wor*).

Vowel sound [ʊ] can be represented by letters *o* (*bosom* ['bɔzəm]), *u* (*bull* [bʊl]) and by groups of letters *oo* (*nook* [nʊk]), *ou* (*haute couture* [əʊtko'tʃɔ]), *oul* (*should* [ʃʊd]). Sound [ʊ] can be put in the opening (*Ugh* [ʊh]) and central (*butcher* ['bʊtʃə]) position of lexical units. One does not meet it in the neutral and ending position of lexical units. Monophthong [ʊ] is represented by two letters (*o, u*) and three groups of letters (*oo, ou, oul*). In two cases, this phoneme is made in graphic spelling by groups of vowel letters (*oo, ou*) and in one case by a group of vowel and consonant letters (*oul*).

Table 2. Ways of Graphical Spelling of Monophthongs [ɔ], [o:] and [ʊ]

Spelling	Monophthongs					
	[ɔ]	Example	[o:]	Example	[ʊ]	Example
Vowel Letter	a	squalor	a	alter	o	
	e	ensemble	o	porous	u	woman
	o	convert				
Vowel Letters	au	sausage	au	fraud	oo	foot
	ea	Sean	oa	broad	ou	haute couture
	ou	hough				
Vowel and Consonant Letters	ach	yacht	al	chalk	oul	would
	ho	hono(u)r	aor	extraordinary		
	oh	John	ar	ward		
	ow	knowledge	augh	fraught		
			aw	shawl		
			awe	awesome		
			hau	haut or haute		
			oar	roar		
			oor	door		
			or	porch		
			ore	ignore		
			orps	corps		
			ort	rapport		
			ough	nought		
			our	mourn		
wor	sword					

Table 2 displays particular cases of monophthongs [ɔ], [o:] and [ʊ] represented by single letters and groups of letters in English lexical units.

Vowel sound [æ] can be represented by letters *a* (*acrid* [ˈækrid]), *i* (*meringue* [məˈræŋ]) and by groups of letters *ai* (*plait* [plæt]), *a'a* (*ma'am* [mæm]), *ua* (*guarantee* [gærənˈti:]). Sound [æ] can be put in the opening (*act* [ækt]), central (*pad* [pæd]) and ending (*Nah* or *Nahh* [næ]) position of lexical units. One does not meet it in the neutral position. Monophthong [æ] is represented by two letters (*a*, *i*), two groups of vowel letters (*ai*, *ua*) and a combination of a vowel letter and the apostrophe (*a'a*).

Vowel sound [e] can be represented by letters *a* (*ate* [et] or [et]), *e* (*peril* [ˈperəl]), *u* (*bury* [ˈberi]), *f* (*FOB* [efəʊˈbi:]), *l* (*LTD* [eltiːˈdi:]), *m* (*BMW* [biːemˈdʌblju:]), *n* (*NGO* [endʒiːˈəv:]), *s* (*SOS* [esəʊˈes]), *x* (*x-ray* [ˈeksreɪ]), *z* (*ZT* [zedˈti:]), by French letter *é* (*apéritif* [əˈperəti:f]) and by groups of letters *ai* (*said* [sed]), *ea* (*pleather* [ˈpleðə]), *eg* (*phlegm* [flem]), *ei* (*leisure* [ˈleɪʒə]), *eo* (*jeopardize* [ˈdʒepədaiɪz]), *ie* (*friend* [frend]), *ue* (*baguette* [bæˈget]). Sound [e] can be put in the opening (*embassy* [ˈembəsi]) and central (*twenty* [ˈtwenti]) position of words. One does not meet it in the neutral and ending position of lexical units. Monophthong [e] is represented by four vowel letters (*a*, *e*, *u*, *é*), seven consonant letters (*f*, *l*, *m*, *n*, *s*, *x*, *z*) and seven groups of letters (*ai*, *ea*, *eg*, *ei*, *eo*, *ie*, *ue*). In six cases, this phoneme is made in graphic spelling by groups of vowel letters (*ai*, *ea*, *ei*, *eo*, *ie*, *ue*) and in one case by a group of vowel and consonant letters (*eg*).

Vowel sound [ə:] can be represented by groups of letters *ieu* (*milieu* [ˈmiljə:]), *ear* (*pearl* [pə:l]), *eor* (*George* [dʒə:dʒ]), *er* (*tertiary* [ˈtə:ʃəri]), *ere* (*were* [wə:]), *err* (*inferred* [ɪnˈfə:d]), *eur* (*amateur* [ˈæmətə:] or [ˈæmətə]), *ir* (*dirge* [dɑ:dʒ]), *olo* (*colonel* [ˈkə:nəl]), *or* (*attorney* [əˈtə:ni]), *our* (*courtesy* [ˈkə:təsi]), *ur* (*nocturnal* [nɔkˈtə:nəl]). Sound [ə:] can be put in the neutral (*Er* [ə:]), opening (*earnest* [ˈə:nɪst]), central (*hurt* [ˈhɑ:t]) and ending (*infer* [ɪnˈfə:]) position of lexical units. Monophthong [ə:] is represented by 12 groups of letters (*ear*, *eor*, *er*, *ere*, *erre*, *eur*, *ieu*, *ir*, *olo*, *or*, *our*, *ur*). In one case, this phoneme is made in graphic spelling by a group of vowel letters (*ieu*) and in 11 cases by groups of vowel and consonant letters (*ear*, *eor*, *er*, *ere*, *erre*, *eur*, *ir*, *olo*, *or*, *our*, *ur*).

Table 3 below displays particular cases of sounds [æ], [e] and [ə:] represented by single letters, groups of letters and the apostrophe in English lexical units.

Table 3. Ways of Graphical Spelling of Monophthongs [æ], [e] and [ə:]

Spelling	Monophthongs					
	[æ]	Example	[e]	Example	[ə:]	Example
Vowel Letter	a	distract	a	ate	-	-
	i	meringue	e	peril		
			u	bury		
			é	apéritif		
Vowel Letters	ai	plaid	ai	said	ieu	milieu
	ua	guarantee	ea	jealous		
			ei	leisure		
			eo	leopard		
			ie	lieutenant		
			ue	guess		
Vowel and Consonant Letters	-	-	eg	phlegm	ear	search
					eor	George
					er	percent
					ere	were
					err	inferred
					eur	amateur
					ir	stir
					olo	colonel
					or	world
					our	journey
Consonant Letter	-	-	f	FBI	-	-
			l	LLC		
			m	pm		
			n	NBC		
			s	NBS		
			x	XL		
			z	Z-axis		
Combination of the Apostrophe and Vowel Letter	a'a	ma'am	-	-	-	-

Vowel sound [ə] can be represented by letters *a* (*abrupt* [ə'brʌpt]), *e* (*fraudulent* [ˈfro:dʒələnt]), *i* (*principal* [ˈprɪnsəpl]), *o* (*custody* [ˈkʌstədɪ]), *u* (*focus* [ˈfəʊkəs]) and by groups of letters *ai* (*villain* [ˈvɪləɪn]), *ar* (*leopard* [ˈlepəd]), *ay* (*always* [ˈo:lweɪz] or [ˈo:lweɪz]), *ea* (*sergeant* [ˈsɑ:dʒənt]), *eo* (*sturgeon* [ˈstɜ:dʒən]), *eou* (*outrageous* [aʊ'reɪdʒəs]), *er* (*southern* [ˈsʌðən]), *er* or *re* (*fibre* or *fiber* [ˈfaɪbə]), *eu* (*pasteurize* [ˈpæstʃəraɪz]), *eur* (*chauffeur* [ˈʃəʊfə] or [ˈʃəʊfə:]), *gh* (*Edinburgh* [ˈedɪnb(ə)rə]), *hu* (*sorghum* [ˈso:gəm]), *ia* (*initial* [ɪˈnɪʃəl]), *ie* (*sufficient* [səˈfɪʃənt]), *io* (*tension* [ˈtenʃən]), *iou* (*vicious* [ˈvɪʃəs]), *iour* (*saviour* [ˈseɪvjə]), *iu* (*premium* [ˈpri:mjəm] or [ˈpri:mɪəm]), *oar* (*cupboard* [ˈkʌbəd]), *oi* (*tortoise* [ˈto:təs]), *or* (*tailor* [ˈteɪlə]), *ou* (*ominous* [ˈɒmɪnəs]), *ough* (*thorough* [ˈθərə]), *o(u)r* (*vigour* or *vigor* [ˈvɪgə]), *re* (*macabre* [məˈkɑ:bə] or [məˈkɑ:br]), *ue* (*guerilla* [gəˈrɪlə]), *uer* (*lacquer* [ˈlækə]), *uor* (*liquor* [ˈlɪkə]), *ur* (*surmountable* [səˈmaʊntəbl]), *ure* (*torture* [ˈto:tʃə]), *wer* (*answer* [ˈɑ:nsə]), by a combination of the apostrophe (‘), a consonant and a vowel letters ‘*re* (*we’re* [ˈwiə]), a vowel letter and the apostrophe *o’* (*o’clock* [əˈklɒk]). Sound [ə] can be put in the opening (*about* [əˈbaʊt]), central (*tenant* [ˈtenənt]), central and ending simultaneously (*opera* [ˈɒpərə]) and ending (*clever* [ˈklevə]) position of lexical units. One does not meet it in the neutral position. Monophthong [ə] is represented by five letters (*a*, *e*, *i*, *o*, *u*), by 30 groups of letters (*ai*, *ar*, *ay*, *ea*, *eo*, *eou*, *er*, *eu*, *eur*, *gh*, *hu*, *ia*, *ie*, *io*, *iou*, *iour*, *iu*, *oar*, *oi*, *or*, *ou*, *ough*, *o(u)r*, *re*, *ue*, *uer*, *uor*, *ur*, *ure*, *wer*), by one group of consonant letters (*gh*), by one combination of a punctuation sign (the apostrophe), a consonant and a vowel letters (‘*re*) and by one combination of a vowel letter and a punctuation sign (the apostrophe) (*o’*). In 14 cases, this phoneme is made in graphic spelling by groups of vowel letters (*ai*, *ay*, *ea*, *eo*, *eou*, *eu*, *ia*, *ie*, *io*, *iou*, *iu*, *oi*, *ou*, *ue*), in 15 cases by a group of vowel and consonant letters (*ar*, *er*, *eur*, *hu*, *iour*, *oar*, *or*, *ough*, *o(u)r*, *re*, *uer*, *uor*, *ur*, *ure*, *wer*), in one case by a group of consonant letters (*gh*).

Table 4 displays particular cases of phoneme [ə] represented by single letters, groups of letters and the apostrophe in English lexical units.

Table 4. Ways of Graphical Spelling of Monophthong [ə]

Spelling	Monophthong [ə]					
Vowel Letter	a	embassy	i	basin	u	census
	e	cancel	o	abandon		
Vowel Letters	ai	curtain	eu	pasteurize	oi	tortoise
	ay	always	ia	politician	ou	lustrous
	ea	sergeant	ie	patient	ue	guerilla
	eo	surgeon	io	decision		
	eou	outrageous	iou	ostentatious		
Vowel and Consonant Letters	ar	angular	oar	cupboard	uer	conquer
	er	matter	or	tailor	uor	liquor
	eur	chauffeur	ough	thoroughbred	ur	liturgy
	hu	sorghum	o(u)r	labo(u)r	ure	denture
	iour	behaviour	re	lucre	wer	answer
Consonant Letters	gh	Edinburgh				
Combination of the Apostrophe and Vowel Letter	're	we're				
	o'	o'clock				

Diphthongoids

Vowel sound [i:] can be represented by vowel letters *e* (*genius* [ˈdʒi:niəs]), *i* (*fatigue* [fə'ti:g]), by consonant letters *b* (*BBC* [bi:bi:'si:]), *c* (*CNN* [si:en'en]), *d* (*PhD* [pi:ɛɪtʃ'di:]), *g* (*NGO* [endʒi:'əʊ]), *p* (*PA* [pi:'eɪ]), *t* (*t-shirt* ['ti:fə:t]), *v* (*VIP* [vi:ai'pi:]), *z* (*Zz* [zi:]), by French letter *ï* (*naïve* [nai'i:v] or [na:'i:v] or *naïve* [na:'i:v]), and by groups of letters *ae* (*algae* [ˈældʒi:]), *ea* (*grease* [gri:s]), *ee* (*seethe* [si:ð]), *eh* (*vehicle* ['vi:ɪkl]), *ei* (*protein* ['prəʊti:n]), *eo* (*people* ['pi:pl]), *ey* (*key* [ki:]), *ie* (*retrieve* [ri'tri:v]), *oe* (*Phoenix* ['fi:nɪks]), *uay* (*quay* ['ki:]). Sound [i:] can be put in the opening (*eat* [i:t]), central (*scheme* [ski:m]) and ending (*payee* [pe'i:]) position of lexical units. One does not meet it in the neutral position. Diphthongoid [i:] is represented by three vowel letters (*e*, *i*, *ï*), by eight consonant letters (*b*, *c*, *d*, *g*, *p*, *t*, *v*, *z*) and by 10 groups of letters (*ae*, *ea*, *ee*, *eh*, *ei*, *eo*, *ey*, *ie*, *oe*, *uay*). In nine cases, this phoneme is made in graphic spelling by groups of vowel letters (*ae*, *ea*, *ee*, *ei*, *eo*, *ey*, *ie*, *oe*, *uay*) and in one case by a group of a vowel and a consonant letters (*eh*).

Table 5. Ways of Graphical Spelling of Diphthongoids [i:] and [u:]

Spelling	Diphthongs					
	[i:]	Example	[u:]	Example		
Vowel Letter	e	concede	o	prove		
	i	gasoline	u	truth		
	ï	naïve				
Vowel Letters	ae	novae	eau	beautiful		
	ea	beacon	eu	pharmaceutical		
	ee	feeble	(o)eu	manoeuver		
	ei	conceive	oe	shoe		
	eo	people	oo	poodle		
	ey	keyboard	ou	wound		
	ie	shield	ue	glue		
	oe	Phoenix	ueue	queue		
Vowel and Consonant Letters	eh	vehicle	ui	recruit		
			ew	screw		
			heu	rheum		
			hou	silhouette		
			ough	through		
Consonant Letter	b	NBC	wo	two		
			q	ICQ		
			w	WTO		
					c	CNN
					d	PhD
					g	NGO
					p	PPP
					t	T-shirt
v	VCR					
z	Zz					

Vowel sound [u:] can be represented by vowel letters *o* (*tomb* [tu:m]), *u* (*ruth* [ru:θ]), by consonant letters *q* (*IQ* [ai'kju:]), *w* (*WC dAblju: 'si:)* and by groups of letters *eau* (*beauty* ['bju:ti]), *eu* (*pharmaceutical* [fa:mə'sju:tikəl]), *eu* or *oeu* (*maneuver* or *manoeuver* [mə'nu:və]), *ew* (*screw* [skru:]), *heu* (*rheum* [ru:m]), *hou* (*ghoul* [gu:l]), *iew* (*review* [ri'vju:]), *oe* (*canoe* [kə'nu:]), *oo* (*maroon* [mə'ru:n]), *ou* (*acoustics* [ə'ku:stiks]), *ough* (*through* [θru:]), *ue* (*rue* [ru:]), *ueue* (*queue* [kju:]), *ui* (*bruise* [bru:z]), *wo* (*two* [tu:]). Sound [u:] can be put in the opening (*Oops* [u:ps]), central (*shrewd* [fru:d]) and ending (*bamboo* [bæm'bu:]) position of lexical units. One does not meet it in the neutral position. Diphthongoid [u:] is represented by two vowel letters (*o*, *u*), two consonant letters (*q*, *w*) and by 16 groups of letters (*eau*, *eu*, *eu*, *ew*, *heu*, *hou*, *iew*, *oe*, *oeu*, *oo*, *ou*, *ough*, *ue*, *ueue*, *ui*, *wo*). In ten cases, this phoneme is made in graphic spelling by groups of vowel letters (*eau*, *eu*, *eu*, *oe*, *oeu*, *oo*, *ou*, *ue*, *ueue*, *ui*) and in six cases by groups of vowel and consonant letters (*ew*, *heu*, *hou*, *iew*, *ough*, *wo*).

Table 5 displays particular cases of diphthongs [i:] and [u:] represented by single letters and groups of letters in English lexical units.

To sum up, we must note that the solution to the problem of graphic spelling of monophthongs and diphthongoids is still for the most part in its infancy. No single spelling rule can guarantee uniformed pronunciation of this or that vowel phoneme, that is why the best way to specify correct pronunciation of a lexical unit remains in looking it up in off-line and on-line dictionaries. However, the ways of graphic spelling of ten monophthongs ([ʌ], [a:], [ɪ], [ɔ], [o:], [ʊ], [æ], [e], [ə], [ɜ:]) and two diphthongoids ([i:], [u:]) described by us can simplify to some extent this process in the initial and further stages of teaching English at educational institutions in the Russian Federation.

Our brief outline of the modes of graphical spelling of the vowel sounds that further more careful and scrupulously detailed investigation is necessary to get the objective data by which we can more fully ascertain each method to render the vowel phonemes. Nevertheless, the research allowed us to work out and prepare for publishing a guide-book containing drills to consolidate the skills of spelling and pronunciation of lexical units.

The logical outcome of our work permits to state that the data of the review can be helpful in the pedagogical reality of Russian schools, colleges, universities when teaching English phonological and spelling nuances to students who master English as a foreign language. However, we cannot purport to have covered the entire range of variations of letters and groups of letters depicting monophthongs and diphthongoids. For this reason, we invite our fellow scholars to join us in further more thorough research of this issue.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.3>**ФУНКЦИОНАЛЬНЫЙ АСПЕКТ ВЕРБАЛЬНОГО САМОУТВЕРЖДЕНИЯ В РЕКЛАМЕ (НА МАТЕРИАЛЕ АНГЛОЯЗЫЧНОГО РЕКЛАМНОГО ДИСКУРСА)**

Научная статья

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Аннотация

В данной статье рассматривается функциональный аспект вербального самоутверждения в рекламе. Главное внимание обращено на практическое применение вербальной манипуляции реципиентом в рамках вербального наполнения рекламных материалов. Подробно рассматривается стратегия вербального самоутверждения, применяемая в целях убеждения адресанта о необходимости совершения потребительских действий. Актуальность данного исследования заключается в исследовании вербальных манипуляций в рамках рекламного дискурса, поскольку данная тема является недостаточно изученной современной лингвистической наукой.

Ключевые слова: вербальное самоутверждение, вербальная манипуляция, вербальные стратегии, рекламный дискурс.

FUNCTIONAL ASPECT OF VERBAL SELF-AFFIRMATION IN ENGLISH ADVERTISING DISCOURSE

Research article

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Abstract

This article discusses the functional aspect of verbal self-affirmation in advertising. The main attention is paid to the practical application of verbal manipulation to recipient as part of the verbal filling of advertising materials. The verbal self-affirmation strategy, which is used to convince the addressee about the need for consumer actions, is examined in detail. The relevance of this study lies in the study of verbal manipulation in the framework of advertising discourse, since this topic is not sufficiently studied by modern linguistic science.

Keywords: verbal self-affirmation, verbal manipulation, verbal strategies, advertising discourse.

Introduction

The influence exerted on modern society by the media has led to an interest in studying advertising discourse. This type of discourse is considered as institutional, which indicates that it is limited by the social framework and rules adopted in the society where it operates. Of particular interest are the cognitive mechanisms of advertising discourse influence on the consumer.

The analysis of self-affirmation as a specific speech-psychological phenomenon is considered based on the psycholinguistic methodology. Verbal self-affirmation in advertising discourse is considered as a communicative strategy, which is a tool for manipulating the human mind. Being a means of exerting influence, verbal self-affirmation is realized by semantic, grammatical, and logical rules for constructing a statement with the goal of exerting the greatest perlocative effect.

Method

Research methods are determined by the purpose and objectives of the study. These include the method of structural and functional analysis of advertising discourse, the method of verbal self-affirmation contextual analysis in advertising discourse, translation transformations comparative analysis of expressions containing an element of verbal self-affirmation, used in English and Russian-language advertising videos.

Discussion

Currently, advertising has penetrated into almost all social spheres. A person faces advertisements everywhere. Often it is impossible even to notice how people enter into advertising discourse, how advertising affects our consciousness, and how persons are dependent on it. It is important to understand that the communicative act in the field of advertising "is one of the most common areas of mass verbal interaction" [9, P. 437].

The success of advertising at the social level is facilitated by the fact that it serves the most important human needs: for example, the desire for possession, the desire to become better, and finally, the desire for self-affirmation [2].

Advertising discourse contributes to the creation of stereotypes that firmly settle in the human mind. In an effort to get a high mark on his qualities, a person compares his personal actions with prevailing stereotypes. With the advent of information technologies in the field of communication, the person's need for self-affirmation has increased, and this has been caused by the associative relations between the broadcast media images and the personal characteristics of the consumer.

The self-affirmation strategy in advertising discourse is considered effective, because the subject, satisfying the need for self-affirmation, can achieve real results, and can only create the appearance of being the person that he or she would like to be. It can be said that advertising discourse is a conductor in the formation of the desired image.

From the addressee's point of view to the advertising message, the use of a self-affirmation communicative strategy in the advertising discourse guarantees the advertiser and the manufacturer of the goods a high result, since the human consciousness

is manipulated. Manipulation is a psychological impact that leads to the latent manifestation of the manipulation intentions that are distinct from his existing desires. According to the definition of O. G. Filatova, manipulation is “the hidden control of the consciousness and behavior of people with the aim of forcing them to act or inaction in the interests of manipulators, imposing the will of the manipulator on the manipulated in the form of hidden influence, including certain methods and using certain means, among which the leading role play the media” [8, P. 102]. It is important to understand that the manipulation of human consciousness is possible only when environmental factors do not contradict the knowledge, beliefs and ideological principles of the individual.

In the 21st century, in a developed society, manipulation is carried out using language means. The essence of linguistic manipulation is to select and use the means of the language when presenting information in such a way that the person to whom the act of manipulation is directed takes the opinion imposed on him as his own. As noted by E.S. Popova, “when the hidden possibilities of the language are used by the speaker in order to impose on the listener a certain idea of reality, to form the necessary attitude towards it, to provoke the emotional reaction necessary for the addressee, we are talking about language manipulation” [7].

It is possible to consider *suggestion*, which from English is translated as *a hint* or *an advice*, as one of the fundamental mechanisms of manipulating consciousness. From pragmatic point of view, suggestive influence, unlike persuasion or verbal argumentation, allows in a hidden form to circumvent the control of consumer consciousness. A characteristic feature of the manipulative impact is “conscious and purposeful use of the features of the device and use of the language” [3, P. 42]. In advertising suggestion strategies include hypnosis and neuro-linguistic programming.

Verbal self-affirmation refers to productive manipulative effects. In advertising discourse, the use of suggestive manipulation leads to actions on the part of the addressee against the background of his positive emotional state. The communicative strategy of self-affirmation is realized in such a way that it can be attributed to a manipulation tool.

The verbal self-affirmation used in advertising discourse generates motivation, that is, the recipient of an advertising text has a desire or motive to get one or another product to satisfy its needs. Consumption of goods performs the function of personality formation. The fact of possession of a particular product determines the position of a person in society, emphasizes his individuality. The advertised product is a display of a specific status. A vicious circle occurs: the recipient, through the acquisition of the product is able to meet the criteria of status, and the product, in turn, appears to be able to satisfy the recipient's need for self-realization in society.

There are many advertising videos of perfume smells on television, on the example of which we consider verbal self-affirmation as a means of manipulation, on the one hand, and motivational appeal, on the other. The heroes of such videos in most cases are well-known personalities, icons of beauty. This is also kind manipulation, as the way what they say: it is often a slogan at the end of the video that acts as a call to action. For example:

“I can, we will” says Zendaya in an advertisement for the Idôle fragrance by Lancôme.

“And you? What did you do for love?” asks Natalie Portman in an advertisement for Miss Dior eau de toilette.

“We are gold,” says Charlize Theron, advertising the perfume of J’ador Dior.

Simple, short statements of self-affirmation give the advertising message an expressive and dynamic character, which enhances its perlocative effect:

“Things go better with Coke” (Coca-Cola fizzy drink advertisement).

“You are not alone. Millions of people love the Big Mac” (McDonald’s fast food chain advertisement).

“This is an occasion to walk along the street beautifully, let them admire you” (advertisement for O’stin coat).

As you can see, in advertising discourse, the sender of the message does not seek to characterize the advertised product, to demonstrate its qualities and positive properties. More precisely, he does it in a hidden way, appealing to the feelings and needs of a potential consumer. This is the art of advertising discourse. The effectiveness of advertising discourse depends on correctly selected language techniques, communication strategies and speech tactics.

A communicative strategy of self-affirmation as one of the dominant is designed just to create a positive impression of the advertised product. The purpose of this strategy is to convince the buyer of the advantages of positioned products and to form a need for the purchase of this product. Consider the following examples:

“Excellance заботится обо мне и той, кем я хочу быть” (L’oreal advertisement) [Excellance takes care of me and who I want to be].

“L’oreal – ведь Вы этого достойны” (slogan of the L’oreal advertising campaign) [L’oreal – you deserve it].

“Все в восторге от тебя, а ты от Maybelline” (slogan of the Mabeline advertising campaign) [Everyone is delighted with you, and you are delighted with Maybelline].

At first glance, manipulation from the point of view of influencing the recipient’s consciousness is negative, since it involves its narrowing and limitation. Genres, means and methods of manipulative influence intentionally focuses the listener's attention on an object that is beneficial only to the speaker. However, manipulation containing verbal self-affirmation “stimulates the consciousness of the addressee to go beyond the given initial situation and makes him free, strong and optimistic [1]. For instance:

“Почувствуй силу нового топлива” (Rosneft gas-station advertisement) [Feel the power of a new fuel].

“Обретая гармонию, обретаешь себя” (Greenfield Tea advertisement) [When you find harmony, you find yourself].

It is important to say that verbal self-affirmation in advertising discourse is more empathetic than manipulative. Empathy is a cognitive phenomenon that is based on an emotional response. Empathy is sincere feelings, it encourages you to do good. Advertising videos themselves, where there are expressions containing self-affirmation, can be described as effective, creative, stimulating, easy, cheerful and optimistic.

Verbal self-affirmation in an advertising discourse creates an atmosphere of trust, because the addressee projects onto himself the image that the addressee offers him. According to Dove representatives, their mission is to unleash the natural

beauty potential of every woman. In this regard, on television, the social videos of the Dove Self-esteem project, in which women tell what they would like to be, appear as advertisements:

“Be your beautiful self!”.

“Можно быть красивой и необязательно в платье или накрашенной” [You can be beautiful and a dress or makeup is optional].

“Женственность может быть сильной” [Femininity can be with power].

“Это важно – перестать себя чувствовать странной и непохожей на других” [It’s important to stop feeling weird and different from others].

From this follows that verbal self-affirmation is characterized by imperativeness. The authors of advertising texts, while promoting their product, avoid totalitarian imperativeness, while using a compromise option — the infinitive, which refers to the means of expressing hidden modality. G.K. Krasnukhin writes about the opposition of the imperative and the infinitive: “a preception is an assumption, one's own will is another's will (often super-subjective is the will of the law or custom), an unconditional prescription is a conditional prescription. Thus, the infinitive, one of the basic meanings of which is an unrealistic, impracticable action, expresses a stronger imperative than 3 letters imperative” [4, P. 345]. An example of the use of the infinitive in expressions of self-affirmation in advertising discourse can be a replica: “не тормози – съешь сникерс” [don’t slow down: eat snickers].

The communicative-pragmatic properties of the infinitive constructions is revealed by N.A. Pechnikova, arguing that the semantic load in them is created “due to the implicit expression of the modal meaning, due to the absence of time indicators and due to the regular absence of the name of the subject of the action, which is possible due to the fixed structure for the situation of 1 person” [6, P. 21]. Also, infinitive constructions with the semantics of self-assertion are most often used in the form of an advertising slogan:

“Всегда желать большего” (Ford Focus advertisement) [Always want more].

“Жизнь хороша, когда пьешь не спеша” (Mirinda advertisement) [Life is good when you drink slowly].

The semantic-communicative task of advertising discourse – to induce action – determines the predominant use of verbs in comparison with other parts of speech.

In self-affirmations, the speaker emphasizes personal and possessive pronouns. The use of pronouns creates the effect that the advertising message is intended personally for the listener, and not targeted to the masses.

The grammatical structure of the sentences of verbal self-affirmation is also made up of adjectives that gives expression. The most used adjectives in Russian advertising videos include: *особый, богатый, свежий, первый, отличный, удивительный, необычный, революционный* [special, rich, fresh, first, excellent, amazing, unusual, revolutionary]. English-speaking adjectives are the following: *mysterious, natural, the best, good, special, free, passionate, rich, great, extra* and others. The use of adjectives and adverbs allows to convey the qualities and advantages of the advertised product that associate the product in the minds of the consumer with a way to declare themselves. Such adjectives in their semantics contain a component of success, attractiveness, and isolation from the mass of people.

Results

The self-affirmation strategy in advertising sphere should cause a positive attitude among the buyer, therefore the main language means are words with positive semantics. Verbal self-affirmation in advertising discourse is such a unique means of symbolic programming of the listener's actions. Verbal self-affirmation in advertising discourse is used to highlight the advertised object among competing products and attract consumer attention.

On the basis of verbal self-affirmation negative conclusions associated with value judgments are blocked. This is due to a communicative strategy of self-affirmation, which leads to the creation of argumentation that make the assessment fair and socially acceptable.

Conclusion

The communicative strategy of self-affirmation in advertising discourse consists in intentionally designated lexical units of the language that form an emotional psychological reaction in the mind of the potential buyer, as a result of his irresistible desire to match the language code of the advertised product to his needs.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.29>**СОЦИАЛЬНЫЕ ПРАКТИКИ РЕКЛАМНОГО ДИСКУРСА: ВЛИЯНИЕ СТИЛИСТИЧЕСКИХ СРЕДСТВ ВЫРАЗИТЕЛЬНОСТИ НА ФОРМИРОВАНИЕ ЦЕННОСТНЫХ ОРИЕНТАЦИЙ**

Научная статья

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Аннотация

В статье описываются результаты исследования наружной рекламы в рамках междисциплинарного проекта, направленного на изучение роли лингвистических средств рекламных текстов в формировании ценностных установок социума. Методом сплошной выборки были проанализированы 296 рекламных текстов, размещенных на щитах, билбордах, digital-экранах и т.п. на улицах г. Екатеринбург, которые впоследствии были систематизированы по стилистическим способам воздействия на адресата текста. Исследование проводилось с декабря 2015 по июль 2020 г., анализ рекламных текстов, с точки зрения их содержания и стилистических средств воздействия проводился с учетом социокультурного контекста и его влияния как на сами тексты, так и на количество мест наружной рекламы, их заполненность, так и на направленность точки с позиций социального значения. На основе статистической обработки были определены наиболее частотные стилистические средства выразительности, используемые в наружной рекламе с целью воздействия на адресата.

Авторы считают, что реклама, будучи социальным институтом рыночного общества, закрепляет новые формы сознания и поведения людей; является механизмом производства общественных ценностей и норм, направленным на реорганизацию поведенческих установок широких слоев общества.

Ключевые слова: рекламный текст, ценностные установки, средства эмотивности, стилистические приемы, социокультурный контекст.

SOCIAL PRACTICES OF ADVERTISING DISCOURSE: INFLUENCE OF STYLISTIC EXPRESSIVE MEANS ON FORMING VALUE ORIENTATIONS

Research article

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Abstract

The article describes the results of the study of outdoor advertising collected within the framework of an interdisciplinary project aimed at studying the role of linguistic means of advertising texts in the formation of the values of society. The method of continuous sampling was used to analyse 296 advertising texts placed on billboards, digital screens, etc. on the streets of Yekaterinburg, which were subsequently systematized according to the stylistic methods of influencing the addressee of the text. The study was conducted from December 2015 to July 2020, the analysis of advertising texts, in terms of their content and stylistic means of influence, was carried out taking into account the socio-cultural context and its influence both on the texts themselves and on the number of outdoor advertising spaces, their occupancy, and on the focus of the point from the standpoint of social significance. On the basis of static processing, the most frequent stylistic means of expression used in outdoor advertising with the aim of influencing the addressee were determined.

The authors believe that advertising, being a social institution of a market society, reinforces new forms of consciousness and behaviour of people; serves as a mechanism for the production of social values and norms, aimed at reorganizing the behavioural attitudes of broad segments of society.

Keywords: advertising text, values, means of emotiveness, stylistic techniques, socio-cultural context.

Introduction

This article deals with advertising texts placed on billboards, and methods of lexical and semantic conveyance of expression, transmitting an incentive intention and containing value-oriented attitudes.

Advertising has penetrated into mass culture that images and texts of advertising messages can often be equated with precedent phenomena with the same success as characters in works of art, films and television films or TV series, etc. Being woven into the context of urban space and television discourse, it becomes a part of our life. Advertising tells not only about what people "should wear and how they should live in order to become a part of a valuable lifestyle, but also about what kind of person they should be in global consumer communities" [1].

Outdoor advertising, being a channel of non-personal communication and a means of mass influence, is capable of reaching broad masses of consumers in a very short time; designed to attract attention, is constantly in sight of a potential buyer. Since a potential buyer encounters it in conditions of short-term contact (street, highway) and the absence of the possibility of long-term perception, the advertising message should be short and catchy, frequent in the number of person's contacts with each advertising message, and be quickly remembered.

Advertising is intended to convey information in a variety of ways from the advertiser representing the seller to the target audience, which is a potential buyer. Advertising text (hereinafter — AT), as a rule, is short and expressive, since one of its main tasks is to attract attention. Advertising can perform tasks that are broader than just promoting a product. In this regard, one of the socially significant tasks is the formation of the consumer's values. "Social advertising is currently seen as one of the leading tools for the formation of a model of social behaviour and drawing attention to problems in society" [2] and is determined by the social context in which it is produced [3].

In each social system, one can identify not only real, but also declared values. It can be assumed that the main criteria of social values and at the same time irritants can be the media and, especially, advertising, forming a kind of space within which real values are declared, limited, approved or condemned. Some of the values can play an adaptive role in relation to the external environment. Advertising begins to create an image of an ideal world in all respects, colourful, comfortable, pleasurable, including aesthetic; at the same time, in this world, the consumer does not face stress, in contrast to the surrounding reality. "There is no grief, death or serious illness in the advertising world. In a genre sense, this is the world of comedy. <...> The world of advertising is a world of ideal functioning" [4]. The artificial world of advertising pushes the consumer to expand the artificiality of the world as a whole, without worries. The advertising product contains evaluative constructs as socially approved or not corresponding to the deliberately selected options for solutions, limited by the framework of the advertising «plot». "Advertising reorganizes behavioural trends in the society substituting in this way the principle of labour asceticism into hedonistic individualism placing the values of entertainment and consumption on the first place" [5, P.237].

It is only in the structure of the social system that ensures the institutionalization of normative attitudes and the system of role expectations that the integration of individuals is ensured, each of whom compares his behaviour with the spectrum of values, which is determined by the cultural context, acting as a standard or etalon. Cultural tradition dictates the principles of selecting goals and values, ordering values, building in a certain sense their hierarchy and providing communication based on symbols.

Social values, in a certain sense, arise and develop like personal values. "After the transformation of the initial biological needs of a person and their inclusion in the composition of his characterological structure under the influence of social conditions and changes, this structure reproduces the social system and its ideology" [6, P. 11]. E. Fromm pointed out that advertising does not appeal to the reason, but to the feeling; like any hypnotic suggestion, it does not try to influence its objects intellectually. In such advertising there is an element of a dream, a pipe dream, and due to this it brings a certain satisfaction to a person — just like a movie — but at the same time enhances his feeling of being insignificant and powerless" [7, P. 139]. A person always has a desire to improve something; therefore, life values should be viewed from two positions.

This approach outlines two types of values – values of reproduction and values of changes. The main concept is to improve something in your life, for instance, your level of income or family life, at least something that is not always acceptable by the society. "In the context of marketing, an action would mean that a consumer buys a specific product ... the reader perceives the idea of a certain lifestyle and works on its implementation" [8].

The perception of advertising images, its effectiveness and, as a result, the formation of values is influenced not only by the content, the relevance of the product, but also the credibility of the commercial (imposing the product as the necessary one), the form of presentation, the type of advertising, the chosen language means and other means of expression.

To express the advertising intention and mobile influence on consciousness, AT must contain expression, thus, expression is its key attribute. The means of expression differ in the methods of expression (morphemic, lexical, stylistic, syntactic, etc.) and are often characterized by social marking.

In our opinion, outdoor billboard advertising contains relevant ways of expressing values. This allows us to assume that the formation of values in AT is directly related to the choice of means of expression [9], which, in accordance with the basic rule of communication, will be dictated by the target audience of the AT.

The formation of values in advertising and lexical-semantic means of advertising in this perspective have not yet been sufficiently studied in linguistics, therefore, we consider it important to identify and characterize the lexical-semantic means of AT, containing expression and influencing the formation of values.

Research methods

Our goal is to identify and describe the lexical and semantic features of advertising texts that express value-oriented attitudes.

A. Maslow claimed that the consumer's behavioural acts are motivated to one degree or another [10]; the desire of a potential buyer is formed under the influence of an advertising message containing information about those important and useful characteristics of the product that are expected by the target audience. "From the sociologic angle it is essential for advertising to get the status of a social institution as it reflects the values accepted in the society and develops them forming the types of social behaviour.... Presenting not only the services or goods, but also social relationships between spouses, staff or peers" [11, P. 33]. "The more attractive the characteristics of the product and the expected benefit from the purchasing of the product are, the more desirable it is. In any form of communication, to increase the effectiveness of the message, the addresser tries to use various means of expression. In addressing, the formulated conclusion is more effective [12], as well as argumentation only "for" or presentation of arguments of both sides, the correct positioning of effective arguments in the message – either in its beginning or in the end, but by the end of the perception of the message, attention may decrease [12].

Expressiveness, emotional colouring, and evaluation characterize the vocabulary of the advertising text. The expressive syntax of advertising texts is usually limited to simple sentence constructions. This is explained by the desire to formulate the slogan and the commentary part of the advertising text in a shorter and clearer manner. Expressiveness is characterized by the presence of units specially designed for its implementation [13]. V.V. Vinogradov presents expressivity as a socially marked,

emotionally evaluative, subjective category [14]. For a pragmatic function, the lexical meaning of an expressive word is always broader than the meaning of the corresponding neutral analogue.

The selection of vocabulary in advertising texts is aimed at the implementation of the communicative setting of advertising — to influence the formation of demand, the creation of ideas about the lifestyle. Consequently, advertising should create an attractive attitude in the addressee's mind about how the life of a potential buyer should be. "In social advertising, as a rule, emotional, rhetorical argumentation is used. The basis for evaluation in social advertising, as a rule, is the moral, aesthetic, pragmatic criteria that demonstrate the ideas of society about the good and socially approved behaviour" [2].

The material for the study was 296 AT, belonging to the category of outdoor billboard advertising, placed on the streets of Yekaterinburg. The study began in December 2015. It should be noted that by now the number of billboards in the city has significantly reduced [15], [16]: by the beginning of 2019, billboards were dismantled (out of 86 billboard spots we recorded, about 40 remained within the geographical boundaries of the study), which is due to the fact that billboard advertising did not always fit into the image of the city or contradicted the logic of architectural development; therefore, the area for detecting billboards was expanded to streets adjacent to central ones (40% of AT were collected in 2015 — 2016 on central streets, 44 % of AT — in 2017-2018 on central and adjacent streets, 16% of AT — in 2019 — 1st half of 2020; on the central and adjacent streets and at the borders on the way out of the city along two highways). By the beginning of April 2020, under the influence of the situation with the COVID-19 pandemic, the number of billboards occupied by advertising texts decreased (AT decreased due to the loss of orders by advertising agencies by 70% due to the introduced self-isolation system and, as a consequence, a decrease in both transport and pedestrian traffic on the city streets) and continued to decline. Outdoor advertising during the period of restrictive measures during the pandemic has lost its popularity, in connection with this, the geography of the study expanded to the boundaries on the way out of the city (Moscow and Siberian routes). It should be noted that digital screens have survived, thanks to the technological capabilities; it was possible to broadcast several thematic ATs on each of them, which, in the light of the pandemic events taking place in the country and the world, were reoriented to social advertising. The period of April — May was the most difficult from the point of the psychological well-being of the population of the country and the city; it was especially difficult for medical workers. At this time, radical decisions were also made at the level of the Government of the Russian Federation (lowering the interest rate on loans, mortgages, payments to families with minor children) — all this influenced the content of AT and, accordingly, determined the vectors of sociocultural values transmitted by AT.

The choice of the research material is due to the fact that this type of outdoor advertising is one of the most widespread and is placed on city streets along sidewalks, roadways, and highways. AT were collected by continuous sampling. Each AT was described in terms of the plot and content characteristics; the revealed lexical units containing expression were processed by the method of stylistic analysis; all collected units were given axiological characteristics. The obtained data were classified according to the method of conveying expression; on the basis of static processing, the most productive stylistic means (morphological, lexical, syntactic and graphic that have expression and the potential to actualize value preferences have been identified.

In the course of the study, the lexical-semantic methods of expressing the emotiveness and expressiveness of AT which influence the formation of values were identified, AT in outdoor billboard advertising were studied and distributed according to the way of conveying the expression.

Discussion

Key results

During the study, 45 devices (morphological, lexical, syntactic, graphic and stylistic) that perform the functions of influencing addressees and influencing the formation of value preferences were identified. The analysis of the collected materials showed that advertising texts on billboards fit into the traditional classification of specific components of an advertising text, such as a logo, slogan, main text, and requisites [17].

Brevity, or even conciseness is a common property of all collected advertising texts used in outdoor billboard advertising, due to their specificity. In the AT, only those expressive means are used that allow for influence a potential consumer within a small amount of text. Thus, among the stylistic devices in the materials collected, texts containing allusions were revealed (*3 sets of 7 pages daily and the result is visible in a week / read it* — with L.N. Tolstoy, A.S. Pushkin, A.P. Chekhov in sports uniform on a billboard — 8 AT; allusion to sports services advertising — probably weight training; the true content of the text is revealed through the image (one can also find a hint through one word ("*pages*" instead of a specific aspect for this type of service — press, push, etc.); syntactically, the sentence is performed using ellipsis; an address using the singular imperative is also used, which limits the target audience by age criterion — youth). The sample uses advertising for the Rait store: the phrase "*Магазин для хорошей жизни*" (Store for a good life) as the main text, which, judging by the observations, is the motto of the named store; then the content is distributed through a list of goods at an attractive price, i.e. in accordance with the third criterion, — the phrase contains the allusion to the idiom "*не от хорошей жизни*" (life is not a bed of roses). The allusion can be matched to a wide variety of situations; for example, the AT of the [Bis]interior company sends the consciousness of the addressee to the traditional situation of advertising campaigns — buy something and get a gift, here — "*муж на час*" (rent-a-gent for an hour) as a gift, and the service itself is not described — apparently, it should be clear by the virtue of company's name, and part of the phrase "на час" (for an hour) is given in very small print. This graphic design prompts the target audience — single women and women, whose spouses do not do "manly chores". Graphic means of expression enrich the informative part of the statement, attract the client's attention and use the combination of text and image [18, P. 191].

Relatively active use of the metaphor is noted in the AT selected for analysis: in advertising of banking services "*Тактика защиты ваших сбережений*" (Tactics of protecting your savings) (denotation *strategy in chess* VS connotation *bank deposit*), the use of a chess piece in the design suggests the meaning of the phrase; in advertising of new apartments "*Дома,*

продуманные сердцем" (Houses thought out by the heart) (denotation of *high-quality houses* VS connotation *made with love*); in advertising of Beeline communication services *"Засыпем бонусами"* (Let's flood with bonuses!) (Denotation *pour a lot of, cover something* VS connotation *a lot of additional services for free*), in addition, a spelling error is noted here, which is also typical for the advertising language ("*засыпем*" instead of "*засыплем*", the colloquial form of the verb "*засыпать*"); in the advertising of snow tyres *"Зимняя продажа шин — скандинавский Gislaved. Медвежья хватка твоего автомобиля"* (Snow tire sale — Scandinavian Gislaved. Bear grip of your car) (denotation of *bearish force* VS connotation *good road grip*). The given examples from the point of their content show the prevalence of consumers' desires. The use of metonymy is quite active: INVITRO — *"О чем ГОВОРЯТ гормоны"* (What do hormones SAY); *"Шарташский рынок ПРИГЛАШАЕТ сельскохозяйственные предприятия, фермерские и крестьянские хозяйства К СОТРУДНИЧЕСТВУ"* (Shartash market INVITES agricultural enterprises, farms and peasant households TO COOPERATE).

Advertising texts for 2020 reduce the number of allusions and metaphors, for example, advertising of housing as the merit of family values and comfortable life, is carried out through numbers indicating a low percentage of mortgages, which is associated with the decisions of the Government of the Russian Federation to reduce the mortgage rate, on the one hand; the long-term home lockdown led to the emergence of the slogan *"Дома лучше!"* (Home is better!), which became the leading one in the sphere of advertising texts and influenced their content and the lexical-semantic devices used — allusion, epithets, and numbers (*ОБИ. Дома хорошо. Надежнее и надежнее*) (OBI. Home is better. More and more reliable); *На покупку квартиры в университетском. Ипотека 0%* (For the purchase of an apartment in Universitetsky. Mortgage 0%); *Ипотека 6% всем. Первый взнос платит застройщик* (Mortgage 6% for everyone. The first installment is paid by the developer). The analysis of advertisements in the period of COVID-19 indicates the increase in family values and health values.

The use of anaphora and epiphora during the research period is a rare phenomenon, which is due precisely to the specifics of billboard advertising — the brevity/conciseness of the text; there is not enough space on the shield for creating chiasm. In the studied AT prior to COVID-19, the lexical anaphora *"Идеальное место, Идеального дня..."* was found, as well as an a grammar epiphora in advertising of TELE2 telecommunication services *"Дорогой иИнтерНет? У насНет"*, reinforced by an alliteration and a rhetorical question containing an indication of the problem, with a proposal for its solving. An advertisement for a home goods supermarket contains grammar epiphora *"Максидом. Все ЛУЧШЕЕ в дом"*, reinforced with a hyperbole and usage of numbers *40,000* products and *300 m* (the distance from a billboard with an advertisement of a store to the store itself; an arrow indicating the direction to the store is also included in the AT). In a taxi advertisement, *"Приезжай, мы тут тусим! Закажи Максим"* (Come, we're hanging out here! Order Maxim) the epiphora is enhanced by the imperative singular appeal *приезжай* and *закажи*, included in the rhetorical exclamation, which rather indicates the age of the target audience, this assumption is confirmed by the use of the slang *тусим*. Is it worth mentioning that numbers were used as the expressive means during the pandemic period, for instance, the company CITYMOBIL gave a 30 % discount every day.

Artistic ambiguity (dilogy) is another rarely used device. The AT of United Russia political party is as follows: *"Научим! Построим новые школы для 144 000 уральских ребят"* (We will teach! We will build new schools for 144,000 Ural children). On the one hand, the verb "*научим*" is in the literal sense — a statement on behalf of the largest party in the Russian Federation, on the other hand, it is a hint to the addressee that 144,000 children will be able to learn in the new schools; strengthening of AT occurs due to rhetorical exclamation. In another AT of SMU-3 company, *"Превосходство опыта"*, (Excellence of experience) placed in front of the figure "65" (age of the company), suggests not only great experience, but, apparently, "excellent" craftsmanship. A language game — stylistic device, akin to dilogy, is used in the selected ATs somewhat more often than anaphora and epiphora, but it is not frequent: advertising for a credit card of Alfa-Bank *"Путешествуй по карте"* (Travel by card) places a geographic map and a credit card on the same shelf.

Among the figures of speech identified on the billboards, one can also name the hyperbaton: the AT *"Мебель купи! 200 000 р получи!"* (Buy furniture! Get 200 000 rubles!) (Poltinnik furniture store) is amplified by rhetorical exclamation. The AT *"Приходите к нам — реальные деньги всегда"* (Visit us — always real money) is intensified with epithet "реальные" in the above phrase and "дорого" in a statement posted on the same board — *"Технику — дорого"* (Electronics at a price). The first, being a qualitative adjective with neutral semantics, acquires expression due to the context, which discusses the prices for the brought precious metals, their correspondence with the market level and in comparison — the high price for equipment. The second example is an adverb that in this context can be attributed to designation of the measure. Numbers are actively used in the AT: *"Cottage villages from 350 thousand rubles. 12 km from the city"*, *"LG Glass installment plan 0% 0 rub. 24.833 payment per month"*, etc. The numbers always indicate special offers and act as the incentive for the purchase. The codes with consumers' desires, the material well-being are quite obvious here.

Expressive syntax is also quite actively used in the ATs of outdoor billboard advertising up to March 2020. So, we noted such constructions of expressive syntax as asyndeton: *"Для любых иномарок. Автозапчасти, масла, расходники"* (For any foreign cars. Auto parts, oils, consumables). Moreover, one more way of presenting information with no conjunctives was identified, they were replaced by a kind of simulacrum in the form of a "+" sign: *"Дом + земля + сети"* (House + land + networks); the classification of this AT as conjunctionless is optional.

During the analysis of advertising texts, containing figures of speech and other means of expression, as we have already noted, in a number of cases the strengthening of the text occurs through the use of rhetorical questions, rhetorical appeals and rhetorical exclamations, for example: *Давай, заезжай!* (Come on, move!) (new built house), *Volkswagen Touareg. Вкладывай в силу!* (Invest in power!), *Гарантия лучшей цены. Нашли дешевле? Снизим цену!* (Best price guarantee. Found cheaper? We'll reduce the price!). Axiological direction of such advertisements lies within giving information about the price, which can indicate a high social status of its owner. At the same time the necessity to install a special seat for a child in the car appeals to the social responsibility of each person.

One of the typical examples of the other sign system resources exploitation is the spelling of the product name in a foreign language, the inclusion of the Latin characters can be designated as the frequency device in billboard AT: "*Dario*", "*Volkswagen Touareg*", "*LG*". Note that such graphic design is used either for naming a product or brand (luxury watches); in this case, neither the address nor the cost of the goods was indicated — it was an advertisement "for insiders", who knows the place of sale and the price of the goods, a secret for inner circle, concurrently, arousing the interest of those others, who are "not initiated": "*Ulysse Nardin. Watches studio. MarineDive*", "*CERTINA*", "*TomFordNoir*".

The expression of the verb based on the context is used to bring satisfaction of our needs. The historical present is marked in the AT "*Карьера начинается сегодня*" (Career starts today); perfective future tense is applied to indicate quickly changing, repetitive actions irrespective of the moment of speech in the AT "*Гарантия лучшей цены. Нашли дешевле? Снизи им цену!*" (Best price guarantee. Found cheaper? We'll reduce the price!). The verbal expressiveness was also applied by including the imperatives: "*Смотри меня на любом экране!*" (Watch me on any screen!), "*Закажи такси!*" (Order a taxi!).

In some cases, proper names were used, and not in every instance known to the consumer in this capacity: "*SIBSEN*", the syllables in the proper name are rearranged — in the original, "Sen Sib" is the name of the Thai theory of human energy structure (Thai, "sen" — "line", "sib" - ten). Only residents of Yekaterinburg know RT, containing the name of the Antey hotel.

Special mention should be made of precedent names. If at the initial stage of the research they were used quite rarely — *В подъезде Куинджи осталось 16 квартир* (16 apartments remained at the **Kuindzhi** entrance hall), *Выберите свою Иорданию*. (Choose your own **Jordan**), *Природные СПА-центры на Мертвом море* (Natural SPA centers at the **Dead Sea**), *LG*, — then during the pandemic their amount increased — precedent names began to be endowed with symbolic meaning. The "*doctor*" became a precedent name for pointing out the heroic work of medical professionals: "*Спасибо, доктор*" (Thank you, doctor), "*Истории медиков-героев читайте на E1.ru*" (Read the stories of heroes on E1.ru). The slogans are personalized — the names of specific people are indicated. Precedent phenomena appeared daily on the digital screens in their entirety (precedent situations, names and dates: *July 25, 1984. Pilot-astronaut S. Savitskaya. The first spacewalk of a woman*). The precedent name is recognizable, it corresponds to certain standards and serves as a guide for those who want to enter the circle of people who recognize these precedent phenomena or names.

In general, the following means of emphasis were distinguished in the ATs: alliteration, allusion, lexical anaphora, antithesis, antonomasia, asyndeton, blending, brand, hyperbaton, hyperbole, verb, gradation, grammatical error, dilogy, word play, imperative, proper noun, foreign language inclusions, metaphor, metonymy, appeal, homogeneous series, personification, parallelism, parentese, parceling, rethinking (re-decomposition), phraseology, repetition, superlative degrees of adjectives, precedent phenomena, rhetorical question, rhetorical exclamation, rhetorical address, description "product/service and seller, address", description of "service", numbers, expressive morphemics, ellipsis, epithet, epiphora. The ratio of the use of expressive means in the studied texts is shown in the figure 1.

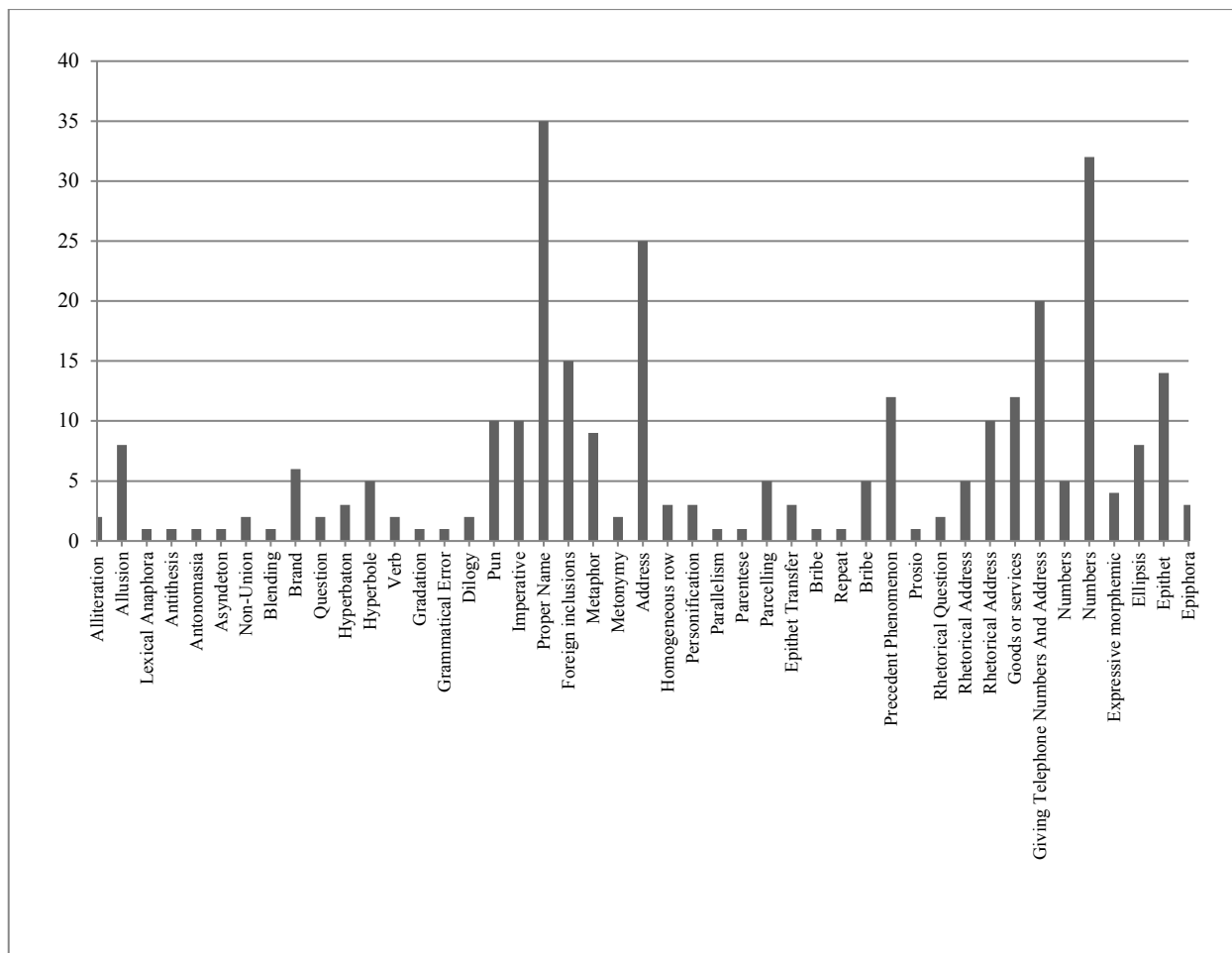


Fig. 1. – Distribution of means of expression in the studied advertising texts

In the period of 2015 — 2020 the studied ATs do not contain any regular stylistic features. The ATs observed in April — July 2020 differ significantly in terms of the object: there is no advertising of suburban housing, expensive items (furniture, jewelry, perfumes, etc.), tourist tours and centers, and for the most part the texts acquire signs of social advertising, where “not only a specific person can act as an authority, but also a certain social or professional group to which a potential recipient belongs” [2]. During the pandemic family values came to the foreground “*Поймай их всех. Магнит семейный*” (Catch’em all! Magnit family market); home comfort “*Мебель вашего дома*”, “*Чудотека! 0%*”, “*Атомстрой*” (Your home furniture, Chudoteka 0%, Atomstroy); services and means of communication retained their relevance “*Переходите на iPhone SE — Будет мощно от 39990 р. Рассрочка 0-0-18*” (Upgrade to iPhone SE – Be mighty from RUR 39,990 Installment plan 0-0-18), “*Честные звонки внутри сети. Tele2*” (Honest calls within the network. Tele2); taxi services “*За город со скидкой 20 %. Яндекс такси*” (To the uptown with a 20% discount. Yandex taxi); housing sales “*Когда ря дом с пляжем. Ипотека 4,96%*” (House near the beach. Mortgage 4.96%), “*Последние видовые квартиры*” (Last view apartments); home redecorating “*Монтаж натяжных потолков от 2990 руб*” (Installation of stretch ceilings from RUR 2990), “*Штукатурка Прима пласт. Идеально выравнивает. BROZEX*” (Prima plast plaster. Aligns perfectly. BRONZEX). New feature in the content of the AT is an appeal to socially significant issues — the work of medical workers, historical memory, the formation of a responsible attitude to one's own health and the health of others. The use of lexical and stylistic means of expression has decreased, the imperative, epithets, numbers, the use of foreign language spellings, proper names, rhetorical appeal, metaphor, metonymy are most widespread. The number of precedent phenomena increased “*Спасибо, доктор! Имя, фамилия*” (Thank you, doctor! Name) (of a health worker with an indication of the hospital where the specified person works); dates related to historical events in Russia (military history, space, scientific achievements, etc.) and objectively informative statements “*15 детских садиков рядом*”, “*11 schools within a walking distance*”, “*Распродажа. Скидки до 50% по карте IKEA Family*”, “*Слуховые аппараты*” (“15 kindergartens nearby”, “Sale. Discounts up to 50% with IKEA Family card”, “Hearing aids”).

Conclusion

An important attribute of the AT is the presence of an attitude that corresponds to the ideas about the standard of living spread in society, which is due to the prevalence of hedonistic values in the modern world, praising the cult of pleasure as the highest good, and the values of self-preservation; the ones and the others, having received metaphorical development, can be conveyed in the form of various patterns displayed by various expressive means of language.

A frequently used strategy in advertising discourse is the affiliation of advertising object with some value that is important for the target audience, but not directly related to the advertised product or service. This method of affiliation with values is very effective and is usually implemented mainly through metaphorization, which triggers the mechanism of associating concepts.

To sum up, stylistic devices in the advertising text contribute to the formation of value orientations. The choice of stylistic devices for the implementation of the appropriate impact depends not only on the advertised product, but also, as the situation with COVID-19 has shown, on the context of the socio-psychological conditions and well-being of the population. In most cases, to maximize the emotional and psychological impact of the advertising text on the recipient, stylistic devices are not used separately, but form a convergence of heterogeneous techniques subordinate to one pragmatic goal of influencing the value attitudes of the target audience and performing common functions in the advertising message. «Speech statements in the structure of the communicative strategy of verbal persuasion are characterized by motivational and pragmatic orientation, initiating such a reaction of the addressee, in which he does not ignore the content of the advertising message, but rather distinguishes it from the flow of advertising messages, trying on its importance in solving their own problems» [19, P. 16].

It should be noted “values are abstract ideals, while norms are certain principles or rules that people are expected to follow” [20, P. 35]. Both the declared and the real values may lose their relevance for the individual, and values that cease to satisfy the individual lead to the need to revise them. The analysis of the collected ATs and the socio-cultural context gives grounds to assert that the changed value comes to the place of the outdated one and begins to shift in the hierarchy towards values of a higher order as they become actualized. Such values are formed under the influence of the surrounding reality, to which a person must adapt, accepting the declared values. “... stylistic devices and figures introduce value meanings into the addressee’s intentional focus that are in tune with his emotional state and they become instruments of illocutionary influence. The choice by the addresser of a meaning that is meaningful for the addressee and an attractive linguistic «packaging» for this meaning contributes to the achievement of the illocutionary goal of the advertising message” [21]. The effectiveness of value constructs is directly related to the quality of the advertising product, the way it is presented and included in communication. “Being one of the priority sources of value formation... advertising plays not only an informative role, but also performs a financial one with the orientation on moral principles and appropriate behaviour” [22, P. 813].

Overall, there are conditions that determine the restructuring of the value system by the social system itself, and under the influence of factors subjectively estimated by this system, destroying the social system of values and affecting the redistribution of values in the hierarchy of values of this social system [24]. In general, the AT in the current sociocultural context pay attention to the most significant social problems, react to the current social situation, and act, in a sense, as a means of forming value preferences of citizens.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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ИССЛЕДОВАНИЕ РЕЧЕВОГО ПОВЕДЕНИЯ В ТЕРМИНАХ ХОЛИЗМА

Научная статья

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Аннотация

Холистический подход к изучению человека представляет собой комплексное исследование биологических, психологических и социальных атрибутов индивида в процессе его взаимодействия с окружающей средой. Изменение в женском речевом поведении в направлении его маскулинизации способствует феминизации мужского речевого поведения, демонстрируя феномен рече-поведенческой андрогинии. Исследование показывает, что андрогинное речевое поведение личности в состоянии нарушенного органического равновесия отражает слияние противоположных явлений, чувства уверенности и неуверенности, представленных через категоричное и некатегоричное речевое поведение.

Ключевые слова: речевое поведение, холизм, андрогинность, категоричность/некатегоричность.

SPEECH BEHAVIOUR ANALYSIS IN TERMS OF HOLISM

Research article

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Abstract

A holistic approach to studying a person as a method of research displays the integrated investigation of his/her biological, psychological, and social attributes in the process of his/her interaction with the surrounding reality. Changes in female speech behaviour towards its masculinization, as demonstrated in this paper, contribute to the feminization of male speech behaviour, displaying a phenomenon of communicative androgyny. The finding reveals that the androgynous speech demeanor of an individual in a state of disturbed organic equilibrium reflects the merging of opposing phenomena, feelings of confidence (certainty) and uncertainty, represented through categorical and non-categorical speech behaviour.

Keywords: holism, speech behaviour, communicative androgyny, categorical quality/non-categorical quality.

Introduction

Changing environmental conditions force a person to adapt to them through a holistic (unifying all aspects of his/her being) approach to his/her own existence. This method gives indisputable advantages in the studying and understanding of man, society, and the world in their inseparable connection and interaction (for details, see [2, P. 44]). Holism, as it is stated in *The Encyclopedia of Political Thought* [11], is the notion that all the elements in a system, whether physical, biological, social, or political, are interconnected and therefore should be appreciated as a whole.

The term itself appeared in the terminological scientific, or rather philosophical, domain thanks to the book *Holism and Evolution* [12] by the South African statesman, military leader, and bright supporter of organismic theory, Jan Smuts. In his opinion, this concept was presented as eliminating contradictions in the views of various scientists on the origin and development of various (material, psychic, mental, spiritual) entities.

The concept of holism is based on the understanding of the Universe represented by hierarchically organized holistic entities, from the elementary, inorganic principles to the complex ones that represent the elementary principles' progressive development and stratification.

It should be noted that the ideas outlined in the book by J. Smuts are not new. Actually, the founder of Russian cosmism, Nikolai Fedorov, in his book *Filosofiya Obshchego Dela / The Common Cause Philosophy* [5], also appeals to the holistic concept of integrity using another word, *vseyedinstvo / universal unity*. He claims the necessity to overcome separation in all areas of human life. The world is complete, according to the researcher's point of view, and the separation of man and nature is accidental and caused by human incomprehension.

Russian philosopher Vladimir Soloviev, arguing about the knowledge of the truth, says that the material of the whole knowledge is given by experience. Usually, experience can be divided into external and internal, but as a matter of fact, an external experience is *contradictio in adjecto*. According to the definition, the experience is the entity a person tests or experiences. Obviously, he/she can experience only that which is located, in one way or another, in him/her or exists for him/her. Indeed, Soloviev says that everything that is called an external experience, everything that relates to so-called external objects, is reduced in its material content to our sensations, that is, to the facts of our inner consciousness and to the data of our mental life. Any statement of external existence is already our own conclusion from these data, although the conclusion is not discursive or abstract but intuitive and completely immediate [4].

Obviously, an individual in this case is self-sufficient and holistic. He/she, as put forth by Umberto Maturana, is a living system, an autonomous entity, or an autopoietic system, which exists in the continuous interaction with the natural surroundings. The higher the system's adaptive ability, the more effective the interaction is [9, P. 6]. According to the

biological theory of knowledge, an increase in the efficiency of the interplay between an organism and the habitat is due to the adaptive activity to the language as a natural biological phenomenon.

Method

The study of human speech conducted through the prism of a holistic approach involves a generalizing study of the biological, psychological, and social attributes of the individual in the process of his/her cooperation with the people who are alike and the surrounding reality.

The unity of man and the environment inevitably leads to changes in the understanding of human nature, revealing invisible equality between them, explaining the deep foundation of the phenomenon of holism, and understanding this vital consensus.

Study methods include system analysis and discourse analysis, as well as comparative and statistical methods.

Problem Statement

The outlined trend towards the convergence of hetero-gender standards of speech behaviour, leveling the difference between sex (biological) and gender (social), is due to the adaptation of individuals to the changing conditions of their existence. “*The biologically determined, innate value systems are still present, but are less determinative of meaning than when they operate alone. Furthermore, they appear to be evolutionarily adapted for rewarding forms of social interaction such as imitation which support the development of conventions*” [17, P. 261]. The situation where the strongest one (the individual who is more adjusted to the natural surroundings) survives dictates a certain model of a verbal way of acting – the categorical one.

Masculine speech conduct is traditionally considered to be more categorical, since it is characterized by high egocentricity and the presence of tactics of direct influence on the communicative partner. Feminine speech conduct, unlike masculine, is considered less categorical in potential conflict and direct conflict situations, since women generally tend to maintain cooperative relations with the communicative partner. However, according to gender researchers from different countries, in the feminine speech demeanor of representatives of various cultures, the tendency toward its coarsening has been outlined, which shows the phenomenon of communicative androgyny.

Trying on a model of an instrumental leader, a woman imitates a masculine *modus operandi*, representing herself through the categorical verbal way of acting. Due to the fact that intrinsic value is associated with emotions and feelings, where an individual experiences a negative value as negative emotions and a positive value as positive emotions, a feeling of self-reliance as a positive value determines the change in feminine speech demeanor in the direction of increasing its categorical quality [14, P. 119].

Speaking about feelings and emotions, it is important to mention that the feelings of pleasure (a positive emotion) and pain (a negative emotion) serve as not only important sources of information for people about their environment but also motivate seeking and avoidance conduct. To human beings, pleasure, as it is stated in [10], represents things in the habitat that are good (i.e., to be sought), and pain represents things that are bad (i.e., to be avoided).

Opportunities that make it possible to remove social and gender differences reveal the biological characteristics of an individual – dominance for the sake of survival.

Discussion

From the point of view of the concept of the biological theory of knowledge, human language activity is considered as certain behavioural structures in the cognitive field of interactions that have orienting character and serve the biological function of the organism’s adaptation to the natural surroundings with the subsequent transition to its management (for details, see [3, P. 190]).

If the development of a person as a species is due to his/her ability to somehow influence his/her environment, then a change in feminine speech demeanor, in turn, should lead to a change in masculine speech conduct, showing the orienting effect of one organism on another one in order to modify its behavioural reaction to optimize the interaction of the first organism with the habitat for its survival. Consequently, a change in female speech behaviour towards its masculinization contributes to the feminization of male speech conduct.

This change, as discussed by neuro-psychiatrist Kurt Goldstein [8], is due to the stimulating or over-stimulating impacts of the habitat on the organism in which its organic balance is disturbed. As a result, an organism, having become out of balance, searches for the necessary conditions in its surroundings for leveling internal stress. According to the researcher, this continuous alignment process means that the invasion of the environment into the organism, which cannot change the organism’s demeanor against its will (except for the anomalous conditions), is alien to its nature. Moreover, the organism chooses the object of its reaction (property environment). When the control over the habitat is lost, the organism switches on an adaptation mechanism.

At the moment of the imbalance of the individual with the natural surroundings [1], an emotional reaction arises in the form of a short-term response to a specific stimulus, which destroys emotional stability. Having a regulatory-behavioural nature, this emotional reaction (fear or anger) is reflected in a verbal and non-verbal way of acting by an individual regardless of his/her gender [13, P. 27].

An unsuccessful attempt to control the emotion of anger or fear is the cause of hysterics as a particular case of hysteria, one of the manifestations of a disturbed (unstable emotional) state.

The statement that the phenomenon of hysteria is inherent only in “the weaker sex” due to its physiological characteristics (the meaning of the lexeme hysteria from *hystera* [womb] [6, P. 502]) confirms the gender stereotype about the natural predominance of emotions over the mind in women, which causes their unstable emotional state in general and, in particular,

the state of hysteria (for details, see [7], [16]). However, an analysis of the empirical data of Modern English shows the gender universality of this phenomenon caused by the emotion of fear.

Despite the fact that the purely feminine physiological conditionality of the nature of the phenomenon in question was leveled back in the early twentieth century by Austrian philosopher Otto Weininger, who said that “*I do not deny that there are also hysterical men, although these are relatively rare, since one of the infinite number of possibilities in the psyche of Man is to become a woman, and consequently to be hysterical if the occasion arises*” [16, P. 240], the social essence of its existence as a female phenomenon is still evident.

The “conversion” to a woman is caused by a change in the man’s speech demeanor in the process of cooperation with his surroundings. Since a person as a living organism is an integral part of the habitat (society, world), his/her adaptive interaction with it is a circular process. By cooperating with similar creatures, a person influences their behaviour, thereby changing the structure of the world and the causal connections that form this structure.

Conclusion

In modern society, which is far from holism, each individual striving for gender dominance is of greater value than the society itself. The social way of acting, caused by the prescriptions based on individualism, shows a potentially conflicting confrontation.

In a situation of open confrontation, a female discourse is characterized by a high degree of categorical quality, such as the use of invective vocabulary, which indicates a violation of the gender communicative norm. This indicates that the taboo vocabulary loses the status of a non-equivalent gender attribute characteristic of the representatives of the masculine gender group. The convergence of standards of masculine and feminine speech demeanor represents the phenomenon of communicative androgyny.

The androgynous model of a man's speech conduct deprives him of external formal masculinity, exposing his true content essence, which is free from gender stereotypes imposed by society. Consequently, a man (male) who openly manifests his emotional instability increases his adaptive potential in the process of leveling internal tension through increasing emotional flexibility, or in other words, adaptability. In the epoch of tolerance, this tendency appears to be a natural phenomenon that represents a tolerant attitude towards the non-fulfillment of the requirements attributed by society to masculine and feminine types of behaviour.

Communicative androgyny is not just a combination of male and female socio-psychological qualities in one individual with the existence of a psychosomatic individuality. It is also a characteristic of the speech conduct itself that does not have clear gender parameters.

The androgynous speech behaviour of an individual in a state of disturbed organic equilibrium reflects the merging of opposing phenomena and the feelings of confidence (certainty) and uncertainty. This is represented through categorical and non-categorical speech demeanor.

The sociocultural environment of individuals’ interaction ultimately determines not only the types of men and women’s activities but also the psychological attributes of their behaviour model based largely on their sex.

A holistic approach to the study of a person implies a generalized consideration of his/her biological, psychological, and social attributes in the process of cooperation with the environment and represents the unity of the individual with the surrounding reality, revealing invisible equality between them.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.9>**ЭФФЕКТ ОРЕОЛА В ПОЛИТИЧЕСКОМ ДИСКУРСЕ АНГЛОЯЗЫЧНЫХ ИНТЕРНЕТ-СМИ**

Научная статья

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Аннотация

Статья посвящена вопросам эмоционально-оценочного воздействия, при этом особое внимание уделяется исследованию эффекта ореола, который заключается в том, что при упоминании известной политической личности его положительный имидж, авторитет и известность проецируется на всех окружающих его людей, вынуждая читателей принимать его мнение как не требующее доказательств. Автор статьи рассматривает эффект ореола как одно из средств имплицитной оценки политических событий, явлений и лиц, а также приводит конкретные случаи и средства реализации данного средства в политическом дискурсе современных англоязычных Интернет-СМИ. Исходя из предлагаемого анализа языковых данных, было доказано, что эффект ореола является одним из распространенных способов манипулятивного воздействия автора политического дискурса на адресата СМИ. Статья способствует пониманию дискурсивных инструментов воздействия в современных Интернет-СМИ, влияющих на восприятие обществом освещаемых событий.

Ключевые слова: эффект ореола, оценка, политический дискурс, воздействие, Интернет-СМИ.

THE HALO EFFECT IN THE POLITICAL DISCOURSE OF THE ENGLISH-LANGUAGE ONLINE MEDIA

Research article

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Abstract

The article is devoted to the issues of emotional impact with particular attention being paid to the study of the halo effect which means that when mentioning a well-known political person, his positive image, authority and fame are projected onto all the people around him, forcing readers to accept his opinion without any evidence. The author of the article considers the halo effect as one of the implicit means of evaluating the political events, phenomena as well as politicians. The specific cases and language means of implementing this tool in the political discourse of the modern English-language online media are presented. As evidenced by the suggested analysis of the linguistic data, it is proved that the halo effect is one of the most common ways of exerting manipulation by the author of media discourse on the addressee. The article promotes deeper understanding of modern mass media discursive tools which shape and impact public opinion about the covered events.

Keywords: halo effect, evaluation, political discourse, impact, online media.

Introduction

Political communication is considered as one of the most significant forms of interaction between a person, society and the government. Modern online media as a mediator between the government and society have become an instrument of the political struggle for power as well as a channel of political communication [1, P. 54]. According to G. Shishkov, "modern media give the ruling class a powerful weapon of influence on those people who have not even seen each other" [2]. Thus, there has been a growing interest in the study of political communication in terms of linguistics, rhetoric, sociology, political science and other areas of humanitarian knowledge. Moreover, the attention of many pundits is attracted by both methods of influence on public opinion and means of forming an assessment of significant events, people or phenomena that are covered or discussed in online media.

Political discourse is characterized by both texts of a truly informative nature and emotional content. It is assumed that both of these parameters can be represented in the texts of online media. Furthermore, it is important to note that from the linguistic point of view, the interest in the political discourse is caused not by the fact of the presence or absence of this evaluative component, but by an inventory of language tools which are capable of implementing this evaluation [3].

Evaluation is a complicated cognitive process, implying the existence of two opposite spheres of the semantic field — "good" and "bad". Meanwhile, the assessment of various social events, people or phenomena in online media is determined by the emotions that the object of evaluation provokes [4, P. 126]. However, first and foremost, the assessment in online media largely depends on the author of the media discourse and his or her attitude towards the events or people being evaluated. Thus, following Y.V. Rozhdestvensky, we tend to assume that the author of the media identifies himself with an addressee as well as with the newspaper for which he works or «serves» as described in the slogans of the lapdog media "We work for you" and «We provide information that we need and that interests you» [5, P. 176].

The presence of evaluating component in the political discourse results in the impact on the addressee, the formation of a certain mindset, a particular attitude towards the government and its positive or negative assessment. To implement the evaluation the authors of the political discourse resort to various language and rhetoric means.

It seems obvious that evaluation can be presented both explicitly and implicitly. It should be emphasized that political discourse is characterised by the fact that some part of information that is broadcast in the media is transmitted by the author

implicitly. In this regard, many scientists talk about the active role of the addressee in this type of discourse, in which the author has greater opportunities for transferring information and its meaning into implications and a subtext (irony, hints, language games, etc). One of the implicit means of implementing evaluation is the use of the "halo effect" when referring to authorities. This effect is increasingly popular and noticeable in the modern mass media but is insufficiently studied by the researchers.

Method

The methodology of this study is based on a discourse analysis of the text. This methodological approach is the key to understanding the social processes associated with mass perception of social problems covered in the media. The reliability of the scientific results is supported by the convincing analysis of the collected linguistic material taken from the modern newspapers dated 2017-2020. The method of continuous sampling was used to collect the material.

Discussion

One of the unspoken rules of communication is "worship" and idolization of authority. In the political discourse a reference to authority is virtually a substitute for evidence of the author's viewpoint. It is needless to say that a person idolizes people of higher social standing. Hence, the reference to authority is often used as an argument accepted without criticism or any factual evidence. Thus, the authors of online media appeal to authorities in order to enhance their own image, increase the impact of their words and exert pressure on the addressee. In other words, in order to be persuasive in the modern media and influence the addressee, the author of the media discourse needs to know the views and attitudes of those whom he is to convince as well as refer to those sources that are authoritative for his readers.

When famous people (politicians, public figures, etc.) are mentioned alongside with other personalities, the so-called "halo effect" arises [6, P. 251]. According to A. A. Stepanov, "the halo effect is one of the most important properties of the concept of authority and includes the fact that the authority of a person is projected onto all the people around him" [Ibid.]. Let us consider the definition of the halo effect: «the positive opinion that someone has of a person, product, company, etc. as a whole, which is based on an earlier opinion of one particular quality or feature» [7]. Thus, the authority, positive image and fame of one famous person is transferred to another when mentioning of his opinion about the latter. This is one of the most common methods of manipulative influence on the addressee in the political discourse. Let us consider the following examples:

(1) *Boris Johnson backs Liam Fox to lead World Trade Organisation... Hours before the deadline for member states to put forward potential candidates, government sources confirmed that the prime minister would back Dr Fox* [8].

(2) *Donald Trump has backed Boris Johnson to be the next Prime Minister Mr Trump, who is visiting the UK for a three-day state visit on Monday, said he thinks the former foreign secretary would be "excellent" as a successor to Theresa May. Speaking to the Sun, Mr Trump said: "But I think Boris would do a very good job. I think he would be excellent." The President added: "I like him. I have always liked him. I don't know that he is going to be chosen, but I think he is a very good guy. a very talented person"* [9].

Example 1 shows that the authoritative opinion of Boris Johnson about another politician is used by the author as propaganda. In particular, B. Johnson's authority and fame are projected onto this politician and the reader cannot but agree that this politician is really good since B. Johnson approves of him. To reinforce a positive image of the politician, verbs with a positive meaning are used (*back, like*). Example 2 demonstrates that when mentioning famous politicians (Donald Trump and Theresa May) next to another famous politician (B. Johnson) and using the words with a positive meaning (*excellent, a very good job, a very good guy, a very talented person*) undoubtedly increases the authority of the latter in the eyes of the readers.

In some cases, the author uses the halo effect to discredit political opponents and create a negative image of them. Let us consider this example:

3. *Barack Obama re-entered the national political debate, assailing his successor as a "threat to our democracy" and a demagogue practicing the "politics of fear and resentment". [Mr. Obama]: "I don't mean to pretend I'm channeling Abraham Lincoln now, but that's not what he had in mind, I think, when he helped form the Republican Party. It's not conservative. It sure isn't normal. It's radical"* [10].

In this example Barack Obama criticizes the policy of D. Trump, whom he calls the "threat to our democracy" as well as "a demagogue, who is practising the policy of fear and resentment"! Negative nouns (*threat, demagogue, fear and resentment*) and adjectives (*radical*) are used to accuse the opponent and create his negative image. For the purpose of manipulative influence on the addressee B. Obama also uses references to the values of American society, for example, such as democracy. The halo effect as well as mentioning the democratic values is aimed at convincing the audience in the rightness of his opinion and creating a negative image of D. Trump and his policy.

The headlines of many newspaper articles about politics contain the halo effect when the author intends to discredit an opponent:

4. *Theresa May has criticised Donald Trump and said he has a responsibility to condemn far right views following his response to the violent white supremacist rally in Charlottesville* [11].

5. *Ed Miliband has criticised Theresa May for not signing a letter from global leaders criticising US President Donald Trump for dropping out of the Paris Accord on climate change* [12].

In both examples well-known politicians criticize their opponents, while the degree of their persuasion and impact on the addressee depends on the credibility of these politicians: if a politician is credible in the eyes of the addressee, then his or her opinion is undoubtedly taken for granted without any hesitation or evidence.

Results

As suggested from the analyzed material, it can be inferred that the halo effect is used in the political discourse to create both a positive and negative image (either opinion or attitude) of some politician (or political event) in order to manipulate the readers' thinking and opinion. The spectrum of the linguistic means include both references to authorities and emotionally marked words including intensifying adverbs, common nouns, verbs and adjectives with emotionally expressive meaning. It is also important to emphasize that in order to manipulate the reader the author not only does enhance the image of a politician but also improves his own image by referring to authorities, which, in turn, undoubtedly inspires confidence in the audience and raises the authority of both the author himself and the information he provides.

The considered examples indicate that when the author refers to authority, he manipulates the reader's feelings, arouses and imposes a certain emotional state on the readers. If we have the awareness of explicit and implicit ways of implementing evaluation and manipulating our thoughts and feelings in online media, we can understand the ways of influencing of the mass addressee and national consciousness as a whole.

Conclusion

In conclusion, it is necessary to underline that halo effect is one of the most common and important tools of the author's manipulative influence on the reader in the English-language political discourse.

The study of the halo effect is of interest not only for the scientists in the field of linguistics and rhetoric, but first and foremost for those who are interested in the issues of psychology, sociology and other fields of humanitarian knowledge. This research contributes to the understanding of the mechanisms and tools of manipulative influence, namely, the interaction between both the author and the addressee, the government and the society.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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СЛОВООБРАЗОВАТЕЛЬНОЕ ГНЕЗДО С ГЛАГОЛЬНОЙ ВЕРШИНОЙ ХИРУНДЭЙ В ЭВЕНСКОМ ЯЗЫКЕ

Научная статья

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Аннотация

Целью статьи является анализ деривационного потенциала глагола движения *хирундэй* 'сползти, скатиться' в эвенском языке. Словообразовательное гнездо состоит из тридцати одного производного: глаголы (19), имена (12). Все производные образованы путем суффиксации. Высокая деривационная активность наблюдается на второй ступени словообразования. Выявлено шесть словообразовательных парадигм с глагольной вершиной. Образованные с помощью различных показателей глаголы относятся к глаголам способа движения, указывая на перемещение по поверхности.

Ключевые слова: словообразовательное гнездо; словообразовательная парадигма; глаголы движения; виды глагола; суффикс.

FAMILY OF WORDS FOR THE VERB HIRUNDEY [ХИРУНДЭЙ] IN THE EVEN LANGUAGE

Research article

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Abstract

The purpose of this article is to analyse the derivative potential of the motion verb "*hirundey*" [хирундэй] meaning "to climb down, to slide down" in the Even language. The family of words is made up of thirty-one derivative: 19 verbs and 12 names. All the derivatives are formed through suffixation. High derivational activity is present at the second step of word-building. Six word-building paradigms for the verb were found out. The verbs formed through various markers are the verbs of the way of motion denoting the movement across a surface.

Keywords: family of words; word-building paradigm; verbs of motion; verbal aspects; suffix.

Introduction

Even verb *hirundey* [хирундэй] meaning «to climb down, to slide down» [2; P. 296] draw our attention because it is a derivatively productive motion verb. Since there is no particular study on motion verbs in the Even language, the purpose of this paper is to analyse the word-building capacities of an Even motion verb as exemplified by the verb *hirundey* [хирундэй].

The verb *hirundey* [хирундэй] is one of the verbs denoting a way of movement; it denotes moving across a surface: *Kuṅal emkerduk turkich hiruniten* [Кунал эмкэрдук туркич хирунитэн]. Children on sledge **slid down** the ice-hill. *Miko edey chakabakla amandar "Buran" hirunin* [Мико эдэй чакабакла амандар «Бурань» хирунин]. Mico **rode** the Buran snowmobile to get to the meeting on time. In the second example, the verb *hirunin* [хирунин] was used with the meaning "to ride", which the verb must have acquired recently due to the Evens familiarising with machines. So, we can say *motorkach hirundey* [моторкач хирундэй] — to go by motorboat; *mashinach hirundey* [машинач хирундэй] — to go by car, etc.

Text of article

The analysis of the derivative potential is conducted based on a word-family approach, where *hirundey* [хирундэй] is the base. The source of the research was the «Even-Russian dictionary» by V.A. Roobek, M.E. Robbek [2]. The analysis of the word-building and semantic relations between derivatives is carried out through a system of paradigmatic relations in the family. The word-building family consists of syntagmatic connections – derivational chains and paradigmatic – derivational paradigms. Derivational paradigm is a set of all words directly derived from a particular producer [4: P. 41]. The derivational paradigm is a set of derived words having the same generating base, being at the same derivation step [3].

The studied word family has thirty-one derivatives and consists of the following word-building paradigms:

At the first step, there is one derivational paradigm of the basic *hirundey* [хирундэй] building seven derivatives:

- HIRUNDEY [ХИРУНДЭЙ] to climb down, to slide down;
- HIRU/VEN/DEY [ХИРУ/ВЭН/ДЭЙ] to climb down, to slide down once in a while;
- HIRY/KET/TEY [ХИРУ/КЭТ/ТЭЙ] to slide down the mountains;
- HIRU/MKEN/DEY [ХИРУ/МКЭН/ДЭЙ] to have moved, to have put in motion, to have pushed down, to roll down;
- HIRU/MKET/TEY [ХИРУ/МКЭТ/ТЭЙ] to move, to put in motion, to push down, to push, to roll;
- HIRU/MET/TEY [ХИРУ/МЭТ/ТЭЙ] to roll down (on itself), to slide to and from;
- HIRU/N/DID/DEY [ХИРУ/Н/ДИД/ДЭЙ] to roll, to slide;
- HIRU/Ń/CHI/DEY [ХИРУ/Ң/ЧИ/ДЭЙ] 1) to be sliding down; 2) to be moving, to crawl.

The derivatives of this paradigm make up a verbal cluster of aspectual and vocal forms. By joining the generating base, the indicators of aspectual and vocal verb forms add various characteristics of the action to the newly formed word, according to their definitions. So, the aspectual form *hiruvendey* [хирувэндэй] – "to climb down, to slide down once in a while" denotes a rarely taken action; *hirukettey* [хирукэттэй] – "to slide down the mountains" denotes a repeated action; *hirundiddey* [хирундиддэй] – "to roll, to slide" denotes an action taking place at a particular moment in time.

The derivatives *hirumkendey* [хирумкэндэй] – "to have moved, to have put in motion, to have pushed down, to roll down"; *hirumkettey* [хирумкэттэй] – "to move, to put in motion, to push down, to push, to roll" come in the form of the causative indicators and denote the enforced action. Though the derivative *hirumettey* [хирумэттэй] – «to roll down (on itself), to slide to and from» is formed through the reciprocal voice indicator -met, it is not a vocal one. On this and other such verbs V.A. Robbek said, «...they do not denote the subjects' actions directed at each other, or performed one for another. Thus, these verbs and those like them in modern Even cannot be considered verbs of reciprocal voice, though genetically they do belong to the category» [1; P. 302]. We believe that the derivative *hirumettey* [хирумэттэй] denotes a repeated directed action.

At the second step, three derivational paradigms are based upon *hirukettey* [хирукэттэй], *hirumkendey* [хирумкэндэй], *hiruchidey* [хируңчидэй]:

- HIRUKETTEY [ХИРУКЭТТЭЙ] to slide down the mountains;
- HIRUKET/NE/DEY [ХИРУКЭТ/НЭ/ДЭЙ] to go sliding;
- HIRUKET/NES/TEY [ХИРУКЭТ/НЭС/ТЭЙ] to have gone sliding;
- HIRUKE/CHI/N [ХИРУКЭ/ЧИ/Н] sledging, skiing ;
- HIRUKE/CHI/M/DEY [ХИРУКЭ/ЧИ/М/ДЭЙ] to want to slide;
- HIRUKE/CHI/MEL/DEY [ХИРУКЭ/ЧИ/МЭЛ/ДЭЙ] to want to slide very much;
- HIRUKE/CHI/NMEY [ХИРУКЭ/ЧИ/НМЭЙ] sledging, skiing;
- HIRUKE/CHI/ŃKE [ХИРУКЭ/ЧИ/ŃКЭ] a sledge;
- HIRUKE/CHI/SCHI/DEY [ХИРУКЭ/ЧИ/СЧИ/ДЭЙ] to try to slide;
- HIRUKE/CHI/SEN/DEY [ХИРУКЭ/ЧИ/СЭН/ДЭЙ] to have slid;
- HIRUKE/CH/UKEN/DEY [ХИРУКЭ/Ч/УКЭН/ДЭЙ] to get sb/sth slid, to take sledging;
- HIRUKE/ЧЕК [ХИРУКЭ/ЧЭК] 1) sliding; 2) ice-rink.

In this position, six aspectual, one vocal verbal form and four nouns are formed. The aspectual form *hiruketnedey* [хирукэтнэдэй] "to go sliding" denotes action related to the doer's motion; *hiruketnestey* [хирукэтнэстэй] "to have gone sliding" denotes an action that is performed when moving from a certain point and returning; the derivatives *hirukemchidey* [хирукэчимдэй] and *hirukechimeldey* [хирукэчимэлдэй] express the desire, the readiness of the subject to take action; the aspectual indicator -schi of the derivative *hirukechischidey* [хирукэчисчидэй] "to try to slide" denotes the attempt, the desire to take action; *hirukechisendey* [хирукэчисэндэй] "to have slid" formed with the aspectual indicator -sen denotes instant motion; the causative form *hirukechukendey* [хирукэчукэндэй] "to get sb/sth slid, to take sledging" denotes the enforced action.

The derived nouns denote the name of the action – *hirukechin* [хирукэчин], *hirukechinmey* [хирукэчинмэй], both meaning "sledging"; the name of the object meant particularly for this action – *hirukechinke* [хирукэчинкэ] "a sledge"; the place of action – *hirukechek* [хирукэчэк] "1) sliding; 2) ice-rink".

The derivational paradigm based on *hirumkendey* [хирумкэндэй] makes up the nouns of the names of action:

- HIRUMKENDEY [ХИРУМКЭНДЭЙ] to have moved, to have put in motion, to have pushed down, to roll down;
- HIRUMKE/N [ХИРУМКЭ/Н] movement, moving;
- HIRUMKE/NMEY [ХИРУМКЭ/НМЭЙ] movement, moving.

The derivational paradigm based on the verb *hiruchidey* [хируңчидэй] consists of two nouns, two vocal and three aspectual verbal forms:

- HIRUŃCHIDEY [ХИРУŃЧИДЭЙ] 1) to be sliding down; 2) to be moving, to crawl;
- HIRUŃCHI/VKEN/DEY [ХИРУŃЧИ/ВКЭН/ДЭЙ] to put in motion, to make sth roll down;
- HIRUŃCHI/VKET/TEY [ХИРУŃЧИ/ВКЭТ/ТЭЙ] to put into motion, to move, to push, to roll sth, to start a motor;
- HIRUŃCHI/L/DEY [ХИРУŃЧИ/Л/ДЭЙ] to start moving, to start sliding;
- HIRUŃCHI/N [ХИРУŃЧИ/Н] movement, moving, riding;
- HIRUŃCHI/NMEY [ХИРУŃЧИ/НМЭЙ] movement, moving, riding;
- HIRUŃCHI/SCHI/DEY [ХИРУŃЧИ/СЧИ/ДЭЙ] to try to slide;
- HIRUŃCHI/SEN/DEY [ХИРУŃЧИ/СЭН/ДЭЙ] to have moved (on itself).

Here, among the derivatives, there are the aspectual verb forms: *hiruchildey* [хируңчилдэй] – "to start moving, to start sliding" formed with the suffix -l meaning the start of action; *hiruchischidey* [хируңчисчидэй] – "to try to slide" formed with the indicator -schi meaning the attempt, the desire to take action; the derivative *hiruchisendey* [хируңчисэндэй] – "to have moved (on itself)" having the suffix -sen denoting the instantaneity of an action.

The vocal forms: *hiruchivkendey* [хируңчивкэндэй] – "to put in motion, to make sth roll down"; *hiruchivkettey* [хируңчивкэттэй] – "to put into motion, to move, to push, to roll sth, to start a motor" are formed through the causative suffixes -vken, -vket and denote the enforced action.

The derived nouns denote the names of action: *hiruchin*, *hiruchinmey* [хируңчин, хируңчинмэй] having the same meaning "movement, moving, riding".

The third step has two paradigms made up of the noun derivatives of the name of the action:

- HIRUŃCHIVKENDEY [ХИРУŃЧИВКЭНДЭЙ] to put in motion, to make sth roll down;
- HIRUŃCHIVKE/N [ХИРУŃЧИВКЭ/Н] the act of putting in motion, movement;
- HIRUŃCHIVKE/NMEY [ХИРУŃЧИВКЭ/НМЭЙ] the act of putting in motion, movement;

- HIRUDCHIVKETTEY [ХИРУҢЧИВКЭТТЭЙ] to put into motion, to move, to push, to roll sth, to start a motor;
- HIRUDCHIVKE/CHI/N [ХИРУҢЧИВКЭ/ЧИ/Н] the act of putting in motion, movement;
- HIRUDCHIVKE/CHI/NMEY [ХИРУҢЧИВКЭ/ЧИ/НМЭЙ] the act of putting in motion, movement.

Conclusion

This way, the size of the word family based on *hirundey* [хирундэй] forms 31 derivatives. The author determined six derivational paradigms based on verbs, high efficiency at the second step of word-building is noted.

Aspectual and vocal forms of the verb (19) make up the greater part, and nouns (12) are derived from them. Of the twelve new nouns, ten denote the name of the action. Derivatives formed with the help of aspectual verb forms indications are semantically enriched, representing various characteristics of the course of action, such as phases, multiplicity, intensity, desirability, imitation, and the direction of movement. The derivatives formed through the vocal verb forms indications denote the way action is related to the subject (the one taking action) and the object (affected by the action). New derivatives keep the semantic meaning of the word-family's base – the action verb *hirundey* [хирундэй] and belong to the verbs of the way of action, denoting movement across the surface.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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ЭКРЕМ ЧАБЕЙ О НАЗВАНИИ АЛБАНСКОГО НАРОДА

Научная статья

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Аннотация

Для определения истоков языка или истоков нации очень важно знать название народа и то, как оно изменялось с древнейших времён по настоящий момент. Несомненно для албанцев и албанского языка изучение названия народа так же актуально, как и научные споры о том, изменялось ли оно на протяжении веков. Как зарубежные, так и албанские учёные изучали происхождение и дальнейшее развитие названия албанского народа, на основе упоминания Птолемеем племени *албанои* [*Albanoi*] и города *Албанополис* [*Albanopolis*] во втором веке н.э. Та территория, которая сейчас населена албанцами, была территорией древних иллирийцев, и учёные изучают эту преемственность и сопоставимость названий албаной-Албанополис [*Albanoi-Albanopolis*]. По мнению некоторых учёных они могут иметь отношение к этническому названию арберор-Арбери [*arbëror-Arbëri*], или даже происходить от него напрямую. Однако другие учёные по-прежнему не разделяют это мнение. Согласно другой группе учёных, взаимосвязи между древним названием *албанои* [*albanoi*] и современным *арбер* [*arbër*] не существует, потому что албанцы, даже будучи пришельцами в этой местности могли перенять это название от древних местных жителей, иллирийцев, как это случилось с некоторыми другими народами.

Ключевые слова: автохтония, албанский язык, название народа «arber», название «albanoi».

EQREM ÇABEJ ON THE NATIONAL ALBANIAN NAME

Research article

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Abstract

To determine the origins of a language or the origin of a nation, it is of great relevance to know about its national title and its continuation from ancient times to our days. Undoubtedly, for Albanians and their language, a study of national name is relevant, together with scientific arguments on whether there is continuation through many centuries. Foreign and Albanian scholars engaged in a study of origin or the continuation of the national name of Albanians based on the fact that Ptolemy had mentioned the tribe *Albanoi* and the city of *Albanopolis* since the 2nd Century AD. This was in the territory of the ancient Illyrians, the territory which is today inhabited by Albanians, and they study this continuity of territorial inhabitation and this comparison of the names *Albanoi-Albanopolis*. According to some scholars, there may be some points of approximation with the ethnicity name *arbëror-Arbëri*, or there may be some direct descent. There are still scholars who do not support such a thesis. According to the second group of scholars, the relation of the ancient name *albanoi* and the name of today's *arbër* does not exist, because Albanians, even being newcomers to the place, could have inherited the name from the ancient residents, the Illyrians, as has happened with several other peoples.

Keywords: autochthony, Albanian language, national name arber, name albanoi.

In determining the origin of a nation and its language, a huge point of interest is its national name and its continuity from ancient times until nowadays. Undoubtedly, also for Albanians and their language, it is with great interest that we observe the trace of the old national name, **arbën/arbër**, and the developments it has gone through throughout the centuries. We think that it is important to know if we have continuity of this name through the centuries or not.

Albanians are known to be one of the few European nations that have two national names. They call themselves: **arbën/arbër**, **arbënesh/arbëresh**, **arbënuer/arbëror**, and in these last centuries: **shqiptari** while their homeland is called: **Arbëni/Arbëri**, a place name, and recently **Shqipëri**. [4, P.62]

Foreign and Albanian scholars engaged in the study of the origin or continuity of the national name of the Albanians, relying on the fact that, since the 18th century. e II to e. s., Ptolemy mentioned the **Albanoi** tribe and the town of **Albanopolis** in the territory where the ancient Illyrians were, in which territory the Albanians live today. They study the continuity of territory and the comparison of the ancient name of **Albanoi-Albanopolis**. According to some, there should be points of approach by the ethnic name **arbëror-Arbëri**, or better yet, we have a direct continuation of this name from ancient times to this day. It is important for the history of the Albanian people and their autochthony. The name **Arbën** continues to remain indivisible from **Albanoi** of Ptolomeu, not only as a name on its own but also as determination of a place [4, P.66]. In addition to being used by the Illyrians to the Arbërs, this name is also explained through the phonetic laws of the Albanian language.

Researcher Norbert Jokli sees a pre-Indo-European name in the national name of the Albanian people, while researcher Tomaschek brings this name to some ancient names of the Western Balkans, as well as the name of the **Arbe (Rab)** island of the northern Adriatic. Sufflay thought the same, also. As per the pre-Indo-European origin from an **alb-**, the same is also thought by Trombetti, Tagliavini, Popovic, etc. [4, P.62]

The opinion of Henrik Baric, which is just a continuation of the opinion of Norbert Jokl, Trombetti, Bertold, Taliavin, Hubsehmmd, Popovic, etc., puts forth that the root of **alb**, **arb**, etc., should be of pre-Indo-European heritage. This was opposed by Eqrem Çabej. Based on this, Çabej concluded that, “From this name the **Arben/Arbër** of Albanian are regularly derived, a testimony among other things, that Albanians are biased, indigenous to today's settlements and that there is a continuity, a language comprehension at least from antiquity.” [5, P.69]

Regarding the question posed earlier by scholars as to which of the two forms was primary (**arb**— or **alb**-), we can say that it has been thought that the proper form of this name originally was **arb**-. This opinion was supported by G. Meyer and Pedersen, as well as other scholars. [4, P.66] In regard to this issue, Eqrem Çabej and Shaban Demiraj think that there are difficulties in determining what the primary form can be and what its source was. Çabej thinks we will agree with G. Mayer and Pedersen that the proper form of the name has been with the **arb**. [4, P.66]

Regarding the issue of the source form from which the name **Arb-ën(ë)/Arb-ër(ë)** is formed, Shaban Demiraj thinks there is still a lot of uncertainty about the issue. He says that if we rely on the form used by Albanians, then we can say that the primary form is /-r-/: **Arb**-, and not /-l-/, **Alb**-, which appears in Latin documents. While the Slavic form of **Arëban**-as and **Raban** is thought to prove that the Balkan Slavs, in contact with the ancestors of today's Albanians, heard this name with /-r-/, but also in Greek historical documents, the form /-r-/: **Arvan**-on is proven, as well. On the other hand, the earliest documented topic is the one with /-l-/, used by Ptolemy, **Alban-oi** and **Alban-o-polis**. Therefore, it remains to be considered which of these forms was the source. [6, P.182]

Naming on the basis of **alb**- / **arb**— is the oldest method and has served to name Albanians by their neighbors for centuries. Therefore, we have the Latin form of **arbanenses** or **albanenses**, the Italian Albanian form **albanese**, the Greek form of **arvanitis**, the Slavic form **arbanas** apo **Raban** dhe **Rabënëski**, and the Turkish form of **arnaut-arnavut**. According to Shaban Demiraj, the Turkish form (**arnaut-arnavut**) was created on the basis of the Greek form of **arvanite**-, through consonants metathesis, **n.v.** [6, P.175] Greeks used the name for Albanians from the base **arbanë**, which was a general form until the time of the operation of rotacism / nasalism, which ceased to operate before the stabilization of the Slavs in the Balkans. Rexhep Ismajli said, “It is precisely the Greek form of the Albanian national name that indicates that they have been in close proximity to at least the end of Antiquity. Arbanon, Arbanites, Albanon reflects only the Albanian form before the dialectal division, before the rotacism, i.e. before. V-VI, otherwise we would have to have the rotated *toske* form. With this, also fall all the speculations about the late arrival of Albanian language in the area where it is spoken today.” [10, P.97]

Regarding the question of the two meanings of **arbën/arbër-it** (name of the place, nation's name) and which may have come first, Eqrem Çabej stated that, at the top of it was the name of the place. This is proved by the use of the name in our old literature, where **Arbën** appears only as a name of a place, and ethnic names are served by **Arbëneshtë e Arbënor**. [4, P.66] Jorgji Gjinari said, “This shows that the Arbëresh as an ethnic integrity were beginning to be recognized by foreigners since the last centuries of the first millennium AD. Even the southern variant with rotacism (**arbër**, **arbëresh**) shows that this name was extended to all provinces at least before the process of rotacization in the southern Albanian dialect ceased to operate.” [9, P.215-228]

Meanwhile, regarding the use and spatial expansion of this name, it can be said that, according to both the internal and external evidences with general summary, it results that the early name of the Albanian people and its country is **arbën/arbër** with its variations. That has prevailed in Albania until the first centuries of the Ottoman rule. [5, P.69]

According to scholars, it is thought that the Albanian national name, **alban**, and its later appearance as **arbër**, apparently incurred metathesis (**l-r**). Many thinkers thought that Ptolemy did this vocalic shift, but this supposition cannot be proved with certainty due to the fact that he compiled his work based on Hellenic geography scholar Eratosten and Martin Tiri (B.C). Pedersen thinks that this change was made by the Greeks according to a vague association with geographical names, and this opinion was accepted by many researches/scholars. [13, P.631]

Petar Skoku thought that such a change from **alb** to **arb** was done according to the Greek phonetic laws, such as the word **aberfor** for **abelfos**. [14, P.54] It is well known that Greek and Byzantine writers used both forms of this name. One was taught **ALBANOS-ALBANIA**. On the contrary, the Latin called the people **Arbanenses** and their country **Arbana**. [13, P631] From the Latin and Roman form, the Slavic name **Arbanas** was created. It has an old **Raban** form with Slavic metathesis, and even today, this name is preserved on the **Rab** island.

Despite the fact that many scholars supported the continuation of the national name of Albanians through the centuries, from **albanoi** to **arbër**, there were still other scholars who did not support such a thing. According to scholars of the second group, the connection between the ancient name **albanoi** and the name of today's **arbërve** does not have any significance. This is because Albanians, as the newcomers, could have inherited this name from the ancient inhabitants — the Illyrians — as has happened with some other nations, also. As settlers, other peoples have received the national names they found from the indigenous people. [2, P. 31]

Expansion of the name: **arbën/arbër**

The question arises, is **arbën/arbër** a word that has a limited expansion, or does it belong to the whole language?

Kristo Frasheri said, “In this case, it should be noted that the Albanian or Arbanite appellations were called only the Albanians living in the narrow Arbanon province centered on Kruja, which included approximately the present-day districts of Tirana, Kruja, Mat and Kurbi, but not all Albanian-speaking provinces. This means that in the century XI Alban or Arbanite name was a provincial and non-ethnic appellation and that Arbanoni represented a close province and not the entire homeland of the Albanians page.” [7, P.239] He also said, “The spread of the name Albanon, Arbanum, Albania in the later centuries is of interest. The extension of this name beyond the borders of historic Arbanon can be well explained by the inclusion of these provinces in the political and religious community of the Arbanite's state, which was formed by the merging of the fourteen provincial communities.” [8, P.241]

Kole Luka said, "The arb- and alb- roots, with the predominance of the first one, are everywhere and give some historical support points. The space element coincides with this dimension, because the name is present both outside the Dukatit of Durrës and Arbër, and in the areas under Slavic occupation. It is also found in all the officials of Serbian, Rashian kings, etc. Today it can be said with certainty that the name was not only used as the bearer of the Dukatit of Durrës and Arbër, in that extent as it appears in 1204, but in all Arberian areas, including those that were under Slavic occupation. [11, P. 292] He also said, "The name of Arbër has a well-defined time of its development, a dimension of the XI-XII centuries, which is the time when historiography accepts the formation of the Arbëresh nationality. The name, with its expansion, reaches to a certain period which stops two or three centuries ago (XVII-XVIII centuries), and the replacement with the new name Albania, Albanian." [12, P.281]

Skender Anamali said, "Based on these data, our archeology concluded that the Koman culture is a local culture and was developed on the basis of an older, also local culture. As such, it is understood that its bearers are none other than the descendants of the old Illyrian population, who in the middle Ages came up with the name Arber, a continuation of the name of the Albans of Ptolemy (Ptolemeut). The culture of Koman flourished there at the end of the centuries VI-VII, at a time when the process of formation of the Albanian people had begun to develop. Therefore it is related to the Arbers — early Albanians." [1, P.337-355]

The name **Arbën/Arbër** is an ancient name of a nation and people and is even older than the names **shqip, shqiptar, Shqipëri, and Shqipni**, which dominate today. In Albania, this name is alive from the South to the North.

Regarding the expansion of the national name, it can be said that this name had an expansion of geographical use in the 14th century. It is thought that this name was expanded all over the country since the Skenderbeu era, by evolving from a tribe or province's name to a national name of the country. This name was also taken by those who were ousted to Greece and Italy in the 14th and 15th century, who did not recognize the name **shqiptar, Shqipni/Shqipëri**, etc., which is seen to be younger and born or generalized in Albania after their displacement. [4, P.65]

Given the fact that this national name "*has survived to this day in various provinces of the country, it appears that it has been used in national proportions throughout the Albanian language territory.*" [5, P.69]

There were also various debates about changing the national name of Albanians. The question was often asked whether this phenomenon has happened to other people, as well. We can say that this phenomenon is not only encountered by Albanians, as seen by the change of the national name and their homeland over the centuries, but it has also occurred to different peoples, such as the Greeks and Germans.

This can be observed in regard to the Germans who call themselves **Deutsch**, while they are called different names by foreigners. The Romans called them **German** because of the name of a tribe of Germans, and it is believed that, through the Romans, this name was spread to other peoples, such as the Italians, Englishmen, etc. The French have called them **allemande** (s) due to the name of the Western Germans, the allemans, with whom they have had more frequent contact. The Russians, on the other hand, have called them **nemecki**, or "mute", meaning "they do not speak our language". The Germans have been called this by other Slavic people, in general. [6, P.176-177]

Similar to the Albanian national name and the changes that it has undergone, there is the process of passing the name of the tribe "**frank**" into the name of the territory of "**Francia**" and the **French** as the name of the inhabitants of a limited territory, although they were not Franks. [3, P.174-175]

In conclusion, we can say that Eqrem Çabej has summarized with great clarity and in a very complete way the various etymological hypotheses about the name *Arbën/Arbër*, and according to him, the writing of the old name among the foreigners' shows that it oscillates between the forms *Alb-* and *Arb-*. Çabej mentions Ptolemy (2nd century AD), Michael Attaliattes (1072), Anna Komnena (1079), and Georg Akropolita. According to him, the old name is preserved even among Albanians in the form *Arb-*; e.g., the Albanians of southern Italy and Sicily, descendants of the displaced, who left Albania in the 15th and 16th centuries call themselves and the people of their old homeland *arbëresh* while they call the homeland Arbër, Arbëri. These names are still used today by the descendants of Albanians who moved in the 14th and 15th centuries from Albania to Greece, *arbëresh* for *Albanian*, *arbërishte* for the *Albanian language*. [5, P. 68] These data are also consistent with the notes found in the documents of the old authors. Gjon Buzuku (1555) (who mentions "*nde Arbanit*"), Budi (1621), Bardhi (1636), Bogdani (1685), and the Assembly of Arbën (1706). [5, P. 70]

According to Çabej, even today in Albania, *Arbën- e Arbër*— is alive from the North to the South. We encounter Arbëri, although more rarely, as a name of place and Arbëresh, Arbër as a tribe name. Traces of the old name are found even today in the toponymastics of Albania, such as Arbona or Arbana (a village between Tirana and Petrela) and *Arbëneshe* (a village of Kraja). This is also testified in *Arbereshi* in Borgo Erizzo, near the city of Zara (Dalmatia), which was founded in the first half of the 18th century. [4, P. 64]

Regarding which form is the oldest, whether *Alb-* or *Arb-*, Eqrem Çabej expresses the opinion that the form *Arb*— is older than *Alb-*. According to Çabej, it is likely that *Arban* was the first name of the Albanians, but he rightly adds that the final verdict cannot be given on this difficult issue, especially when we face the old forms of *Albanoi* by Ptolemy and the *Albions* by Strabon.

Looking at both the internal and external evidence with a summary point of view, it turns out that *arben, arbër* (the early national name of the Albanian people and this country) prevailed in Albania with its variations until the first centuries of Ottoman rule. This name derives its roots from ancient times. From this name is derived *Arbën, Arbër* of Albanian language, which proves, among other things, that Albanians are autochthonous in today's settlements and that there is a continuity, a language confirmation, at least since antiquity.

Historically, based on the testimony of Ptolemy, medieval sources from different countries, and the extension of this name in Albania today, this name was first used in central Albania, and then this name was generalized to a national name throughout the place since the time before Skanderbeg. [5, P. 70]

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.18>**СИНОНИМИЯ И ТЕРМИНОЛОГИЧЕСКИЙ ДУБЛЕТ В ЭКОНОМИЧЕСКОЙ ТЕРМИНОЛОГИИ**

Научная статья

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Аннотация

Понятие синонимии в любом языке, включая албанский язык, рассматривается как позитивное явление, как выражение разнообразия и богатства языка. Синонимы основываются на семантической общности, семантической близости, а также на семантической эквивалентности. Последняя является основой для абсолютных синонимов (алб. Dysorët – англ. Doublet (дублет)), и в общеупотребительной лексике они находятся в ограниченном количестве.

В терминологии, в отличие от общеупотребительных слов и выражений, особенно при рассмотрении проблем экономической терминологии, синонимия рассматривается как вредное явление. Синонимия в терминологии позволяет рассматривать ее в рамках такой области знания, как полисемия и омонимия. С этой точки зрения дублеты изучаются как вредное явление и в процессе стандартизации терминологии их устраняют, заменяя одним стандартным термином.

В данной статье будут рассмотрены некоторые проблемы, касающиеся теории синонимии и терминологической дихотомии в экономической терминологии албанского языка, чтобы облегчить дальнейшую работу по построению терминов и составлению терминологических словарей.

Ключевые слова: синонимия, терминологические дублеты в экономике, терминология экономики, албанский язык.

SYNONYMY AND TERMINOLOGICAL DOUBLET IN ECONOMIC TERMINOLOGY

Research article

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Abstract

Synonymy, as a concept in the general language of Albanian, is seen as a positive phenomenon and as an expression of the diversity and richness of the language. Synonyms are based on semantic community, semantic proximity, and in semantic equivalence, also. The last one is the basis for absolute synonyms (Alb. Dysorët - Engl. Doublet), where in the general lexicon they are in limited quantities.

In terminology, unlike in the general language, during tackling of economic terminology problems, synonymy is considered a harmful phenomenon that is present. Synonymy in terminology makes it possible to be viewed within a field of knowledge, such as polysemy and homonymy. From this point of view, doublets are studied as a harmful phenomenon, and in the process of standardization of terminology, they constitute the main orientation of the work for their elimination, defining between them and the standard term.

This paper will address some of the theoretical problems of synonymy and terminological dichotomy in the terminology of economics in the Albanian language, in order for this article to serve for further practice of constructing terms and compiling terminological dictionaries.

Keywords: synonymy, terminological doublets in economics, terminology of economics, Albanian language.

Introduction

Synonymy, as a linguistic phenomenon, is the result of practical human activity. As such, it represents extremely great linguistic richness [9, P. 163-166]. It enables a person to express more deeply, more clearly, and more beautifully thoughts, feelings, and the world around him/her. The appearance of synonyms in the language is directly related to the constant change and development of the language [8, P. 4]. At the general language level, it is difficult to study the terminological lexicon in synonymous relations as separate units, only if they are viewed as integrated lexicon in the general lexicon. [12, P. 210-211].

In the “Leksikologjia e gjuhës shqipe” [15] [Thomai], the notion “synonym” is given: “as words close in meaning but different in pronunciation”. During the further elaboration of issues of synonyms, the synonymous words that express the same meaning are separated from these as a separate group. These are called *absolute synonyms or lexical doublets*. Thus, in synonymous relations between words, it is noticed, even when words are united on the basis of semantic value within the semantic structure of the word, as well as outside it (e.g., *shoh* — *shqyrtoj* — *studioj* = see — examine — study [an issue], *shoh* — *ndjek* = see — follow [an exhibition], etc.), they support and illuminate each other. This means that, in order to create synonymous relationships between words, they must be related in some way to each other on the basis of closeness or semantic value.

In addition to synonyms that are not words with a completely identical meaning but that are distinguished from each other by a certain point of view in language, there are also words with the same meaning, which are not distinguished from the current situation from any point of view. These synonyms are called *absolute synonyms or lexical doublets*. Absolute synonyms are fewer in number than other synonyms and are often temporary and transient in the language system,

e.g., *linguistikë* — *gjuhësi* = linguistics, *ortografi* — *drejtshkrim* = orthography, *llogaritje* — *të* — *llogariturit* = calculation, *hapje* — *të* — *hapurit* = opening, *vështrim* — *të* — *vështruarit* = view, etc.

The term “*dublet*” (doublet) it is not included in the dictionary of 1980. Instead, the term “*dysorë*” [4, P.395] is included in the dictionary of 2006 [5, P. 221]. From a synchronous point of view, dichotomies are an excessive burden on language, while from a diachronic point of view, they can become lexical means of differentiating the meaning of words and thus become relative synonyms.

The emergence of synonymous terms (doublets) in the terminology of economics

Given the fact that the term expresses the notion, and the notion is also presented in elaborated linguistic forms, then terminological doublets are terminological formations which, in the composition of the pair (range), can be both one-word terms and phrase terms. Thus, existing native language words raised in level of terms create pairs of doublets with foreign terms, like: *i lugët* – *konkav* (concave), *i mysët* – *konveks* (convex), *dukuri* – *fenomen* (phenomenon), *trajtë* – *formë* (shape), *lakore* – *kurbë* (curve), *shtysë* – *impuls* (impulse), *kusht* – *konditë* (condition), *aplikoj* – *zbatoj* – *implementoj* (implement), *denduri* – *dendësi* – *densitet* (density), *trust* – *mirëbesim* (trust), *kliring* – *spastrim* – *shlyerje* (clearing), *boshatisje* – *zbrazje* – *shterje* (emptying), *kolateral* – *garanci e kredisë* (credit guarantee), *procesim direkt* – *përpunim i drejtpërdrejtë* (direct processing), *broker importi* – *ndërmjetës i importit* (import broker), etc. Therefore, by unambiguously marking the object, phenomenon or notion, one of the doublets pairs can be definitively removed from use, and one of them can be left for the permanent naming of the notion. This is one side of the problem. The other, more important question is which of the two should be removed.

Reasons for synonymous terms (doublets) of synonymy in the terminology of economics are different [9, P. 163-166]:

1) They can be created in the course of the development and formation of terminology when an attempt is made to introduce into language the most appropriate foreign or native term. Here can be brought cases of doublets connections, which can be the most extreme manifestations of the creation of synonymy in the relevant field, due to the competition of both foreign and native terms in the course of time, like: *asistencë sociale kujdes shoqëror* (social care); *arkëtime nga shitja likuiditete të shitjes* (sales liquidity); *bilanc përfundimtar bilanc inventari* (final balance); *ekonomi shumëformëshe ekonomi shumësektorëshe* (multi-sector economy); *koeficient normativ koeficient i planifikuar* (normative coefficient); *mall send artikull* (article); *mbiproduksion mbitaksë* (overproduction); *kundërvlerë kundërpaguesë* (counter-value); *parapagesë parapagim paradhënie* (prepaid); *qarkullim monetar qarkullim I parasë* (cash circulation); *shpronësoj zhdoganoj* (expropriation), etc.

2) They emerge as a result of the development of concepts, the rise of new concepts, and the emergence of old concepts from language: *avansë paradhënie* (advance payments), *cirkulacion qarkullim* (circulation), *inkasim arkëtim* (collection), *likuidim shlyerje* (liquidation), *reduksion (i çmimeve) zbritje (e çmimeve)* — (discount of prices), etc.

3) During efforts to introduce native terms into terminology that, as a process, can be doubly assessed:

As an overload of terminology, which creates confusion in communication, but also as a way of perfecting terminology, when native terms are actually more appropriate than foreign terms and thus respond to the terms attributes, such as ambiguity, accuracy, etc. As an example in Albanian, we can bring the gradual avoidance of doublets units following the times until today, but also their zigzag path: *abandonim braktisje* (abandonment); *abrogim shfuqizim* (abrogation); *adapting përshtatje* (adaptation); *preferencë parapëlqim* (preference); *priority përparësi* (priority); *kompensim përplotësim* (compensation); *legal-e i ligjeshëm* (legal); *grand fond ndihme* (grant); *evazion fiskal shmangie nga pagimi i taksave* (tax evasion); *tender ofertë sipërmarrjeje* (tender); *seleksionim I përzgjedhje* (selection); *interpelancë kundërpërgjigje* (motion); *donacion dhurim* (donation); *multilateral-e shumëpalësh* (multilateral); *advisor këshilldhënës* (advisor); *analizë e performansës analizë e sendërtimit* (performance analysis); *bankë nacionale bankë kombëtare* (national bank); *çmim fiks çmim i prerë* (fixed price); *çmim variabil çmim I ndryshueshëm* (variable price); *ekonomi nacionale ekonomi kombëtare* (national economy); *for mular blank formular i paplotësuar* (blank form); *grup representativ grup përfaqësues* (representative group); *grup target grup i synuar/grup-cak* (target group); *kamuflazhë maskim* (camouflage); *klasifikim inicial klasifikim fillestar* (initial classification); *kontroll sanitare kontroll shëndetësore* (sanitary control); *supervisor mbikëqyrës* (supervisor), etc.

The terminology of economics in Albanian as a terminology of the language of a developing country, in comparison to developed languages (English, French, German, and Russian) as languages of developed countries and with international reach, should be characterized, as well as realistically characterized, from a multivariate of terms for marking different concepts that appear in the form of doublets pairs, but sometimes also of doublets ranges, as we have illustrated above [10, P. 59]. If this terminology is viewed in its current state, it can be observed that, in general, the amount of doublet terms has been decreasing, especially compared to the past, when it was in the process of development and consolidation. However, some terms were introduced, especially in texts, creating a new situation in the creation of doublet terms, since both types of terms, both foreign and Albanian, were used in parallel or with each other as primary and the other as secondary, for example: *llogaritës and kalkulator* (calculator), *ndihmës drejtori and asistent drejtori* (assistant director), *transaksion dypalësh and transaksion bilateral* (bilateral transaction), *organizatë biznesore and organizatë afariste* (business organization), *kesh biznes and tregti me para në dorë* (cash business), *databazë and bazë e të dhënave* (database), *benefite ekonomike and përfitime ekonomike* (economic benefits), *menaxher gjeneral dhe drejtues i përgjithshëm* (general manager), *çmim inicial and çmim fillestar* (initial price), *limit çmimi and kufi i çmimit* (price limit), *reduktim çmimi and ulje çmimi* (price reduction), *aprovim i projektit and miratim i projektit* (project approval), *target and pikësynim* (target), etc.

In order to more clearly observe the functioning of the phenomenon of synonymy, by putting the Albanian language first, it is necessary to look at the emergence of synonymous terms in dealing with each other in one language (Albanian) and in dealing with another language (English), as follows:

Terma emra ose terma me bazë emërore – Noun terms or terms with nominative base	
Terma shqip-shqip fjalë-fjalë (të ndryshme)	Terma në anglishte fjalë-fjalë (të ndryshme)
<i>pakësim – zvogëlim</i>	<i>reduction</i>
<i>i përsosur – i përkryer</i>	<i>perfid</i>
<i>mbështetje – përkrahje</i>	<i>suport</i>
<i>boshllëk – mospërputhje</i>	<i>gap</i>
<i>mohim – mospranim</i>	<i>disclaimer</i>
Togfjalësh-togfjalësh	Word-group
<i>investim i përfunduar – investim i maturuar</i>	<i>mature investment</i>
<i>pjesë e tregut – segment i tregut</i>	<i>market segment</i>
<i>informacion i brendshëm – informacion i privilegjuar</i>	<i>inside information</i>
<i>investim në proces – investim i papërfunduar</i>	<i>immature investment</i>
<i>zbritje e këmbimit (të valutave) – lirim në këmbimin (valutor)</i>	<i>exchange discount</i>
<i>rritje e hovshme e shpenzimeve – gufim i shpenzimeve</i>	<i>expenditure flight</i>
<i>program për postë elektronike – program i emailit</i>	<i>e-mail programme</i>
<i>shkelje ekonomike – kundërvajtje ekonomike</i>	<i>economic violation</i>
<i>kontratë e lidhur – kontratë e kushtëzuar</i>	<i>tying contract</i>
<i>kredi e lidhur – kredi e kushtëzuar</i>	<i>tying contract</i>
<i>çmim i synuar – kosto e synuar</i>	<i>target cost</i>
Terma shqip-shqip - Albanian-Albanian term	Terma në anglishte - English terms
<i>shënim – regjistrim</i>	<i>record</i>
<i>kundërshtim – prapësim – mospranim</i>	<i>objection</i>
Term shqip (fjalë shqipe) – fjalë e huaj Albanian term (Albanian word) - foreign word English term (English word) - foreign word	Term anglisht (fjalë angleze) – fjalë e huaj Albanian term (Albanian word) - foreign word English term (English word) - foreign word
<i>gyp – tub</i>	<i>pipe – tube</i>
<i>qëndresë – rezistencë</i>	<i>strength – resistance</i>
<i>ndërfutje – interferencë</i>	<i>catching – interference</i>
<i>vegël – instrument</i>	<i>tool – instrument</i>
Folje	Verb
<i>menaxhoj</i>	<i>manage</i>
<i>skanoj</i>	<i>scan</i>
<i>selektoj</i>	<i>select</i>
<i>sponsorizoj</i>	<i>sponsor</i>

Conclusion

At the general language level, it is difficult to study the terminological lexicon in synonymous relations as separate units, only if they are viewed as integrated lexicon in the general lexicon. With time, one of the synonyms can go out of use or be meaningfully removed from the other word, becoming a synonym with a close meaning to it.

In the terminology of economics, synonymous relations are built on the basis of semantic equivalence, and as such, they affect the system, although they appear for intra-linguistic and extra-linguistic causes, which lead to their inevitable appearance.

The terminology of economics in the Albanian language followed step-by-step the development of economics and socio-economic sciences in the entire Albanian area. It was built, developed, and enriched continuously in the lexical-semantic direction, as well as in the structural-word-formation direction, always using the word-forming tools of Albanian and its rich treasure, in addition to rebuilding the meaning of words and terms and expanding, narrowing, or re-understanding them.

Unfortunately, it can be noted that after the opening of Albania to the world (1990) and Kosovo (1999), the introduction of market economy and globalization processes, there is some limitation in the work for the standardization of the field in question, which has led either to the banning of work for the elimination of doublet terms or the return of foreign terms, especially derived from English and Italian (or parallel uses of both foreign and Albanian terms).

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.17>**ТЕХНИЧЕСКИЕ ТЕРМИНЫ, ОБРАЗОВАННЫЕ НА ОСНОВЕ ЗНАЧЕНИЙ ОБЩЕПОТРЕБИТЕЛЬНЫХ СЛОВ В СЛОВАРЯХ АЛБАНСКОГО ЯЗЫКА 1980 И 2006 ГГ.**

Научная статья

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Аннотация

При изучении лексики языка тот факт, что содержание (концепт) имеет преимущество над формой имеет особое значение для разграничения таких типов лексики, как общеупотребительные слова (нетермины) и специализированные слова (термины), так как часто одна и та же лексическая единица в зависимости от ситуации переходит с одного уровня на другой (таким образом, границы значений смешиваются) или занимает промежуточное положение между двумя уровнями, что затрудняет ее идентификацию как общеупотребительного слова или термина, например, këmbë, derë, makinë (англ. foot (нога), door (дверь), machine (машина)) и т.д.

В данной работе будут рассмотрены группы терминов, образованные на основе значений общеупотребительных слов, присутствующих в словарях албанского языка 1980 и 2006 годов, и относящиеся к различным элементам повседневной жизни, таким как предметы, явления и процессы.

Ключевые слова: словари, общеупотребительная лексика, технические термины, терминология.

TECHNICAL TERMS FORMED ON THE BASIS OF THE MEANINGS OF COMMON WORDS IN THE DICTIONARIES OF THE ALBANIAN LANGUAGE 1980 AND 2006

Research article

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Abstract

The highlight during the study of the language lexicon concerning the advantage of the content (the concept) before the form has specific importance for the designation of borders of the types of lexicon, as common words (non-terms) and specialized words (terms), since often the same unit according to the situation, pass from one level to another (so, the boundaries become mixed). Alternatively, it occupies an intermediate position between the two levels, which complicates its identity as a word or term, as in këmbë, derë, makinë (Eng. foot, door, machine), etc.

Groups of terms formed on the basis of the meanings of common words present in the Albanian language dictionaries of 1980 and 2006 and related to different elements of ordinary life, such as objects, phenomena, processes, will be treated in this paper.

Keywords: dictionaries, common vocabulary, technical terms, terminology.

An overview of terminological studies of terminology

A series of studies have been written on the problem of terminology, in which the place and the role played by the common ambiguous words of the type are emphasized for creating terms, for example, *point, tooth, head, foot, pocket*, etc. By addressing the problem of the formation of the new terms, A. Duro states in his paper, "*Lindja dhe përhapja e termave në gjuhë- Birth and spread of terms in language*" [3, P. 40-50], that the term is easily put in use *when it is formed on the level of a term from the basis of a common word when it is used with its specialized meaning in a certain field of knowledge or human activity*. For example, the author brings up words raised in terms, such as *kokë (buloni)* — head (of bolt); *dhëmb (rrote)* — tooth (of wheel); *krah (leve)* — arm (of lever), *dritare (e jashtëqitjes)* — window (of feces); etc. In the field of linguistics, Sh. Rrokaj and V. Bello [13, P. 168-178], in addition to addressing general problems of linguistic terminology, pay attention to the problem of terminology. They note that "*the linguistic terminological system thus constructed relies on the Albanian dough, making its formation easier.*"

From the works on military terminology, we are mentioning H. Çipuri [1, P. 46-72], according to whom "*terms denoting parts of a weapon or its mechanization are based on the common Albanian lexicon*", for example, *boshti i tytës* — barrel shaft, *gojëz e shiritit* — ribbon or mouthpiece, *këmbishë e predhës* — shell or projectile, *kreherë fisheku- cartridge comb*, *piruni i rrëshqitësit* — fork slider". In the same way, the above terms are used in the field of technology, as well, like *boshti (i automobil, i rrotullimit, i rrugës)* — axis (of a vehicle, of rotation, of road); *kokë (e bastunit, e gozhdës, e gjilpërës, e shkrepësës)* — head (of a cane, of a nail, of a needle, of a match), etc. According to Sh. Demiraj [2, P. 222], S. Frashëri has used many Albanian words solely to mark knowledge, scientific, or political-administrative terms. Addressing the issue of term formation in the field of economics, H. Pasho [8, P. 33-38] brings examples of the use of the common words, "*krah*" — arm and "*degë*" — branch, in new terminological meanings, like "*krah pune*" — working arm and "*degë banke*" — bank branches, underlining the fact that the dictionary of 1980 "*has followed this line of approximation between the terminology of economics and the lexicon of the general language also through the reflection of a series of Albanianized terms, helping to extract a series of foreign terms out of the language.*" [9, P. 49-72]. According to V. Memisha, "*The reflection of the terms — phrases in an explanatory dictionary has to do with the very concept and limit of the terminological phrase*" [7, P. 107].

Demonstration of technical terminology reflected in philological dictionaries

The meanings of the terms formed on the basis of the meanings of common words are reflected in the explanatory dictionaries of Albanian in the semantic structures of their words. Meanings of these words when they appear as terms like “*këmbë*” — *foot* (word) and “*këmbë*” — *foot* (term), which stand out as such when used in the relevant field of knowledge, gives the opportunity to examine this lexical intermediate stratification in relation to the general lexicon with other groups of terminological lexicon, as well as the cases of functioning in the discourse practice of each field.

From the review of the different groups of terms in the explanatory dictionaries, it is noticed that the relations of the technical-terminological lexicon with the general language from one dictionary to another, from the dictionaries of 1954 and 1980 to the dictionary of 2006, in terms of semantic-lexical developments, they have become more complicated, but sometimes even better differentiated between them. The phenomenon of complexity is related to the addition of new terminological meanings (concepts) related to a sign, which has to do with the phenomenon of terminology, where the latter also comes out with the negative side (concepts are added, but the signs remain the same), but also with the addition of new terms themselves, created by the term-formation path, where signs are added alongside concepts, and where signs, in reality, enrich terminological systems. Regarding the development of these two processes in any terminology, it should be noted that the terminology process has prevailed before the formation of new terms with the path of origin, where, in the latter, the formation of new terms is occasionally inhibited due to taking over itself from existing signs of expression as new concepts in the terminology process as mentioned above, like “*gisht*” — *finger*, “*xhep*” — *pocket*, “*kokë*” — *head*, “*dhëmb*” — *tooth*, etc. However, it can be noticed that since the dictionary of 1954, the terminology has gone hand in hand with the term-formation (formation of new terms), and based on this circumstance, analyses can be made regarding these two processes relying on the entire course of Albanian dictionaries. Here, it should be noted that, viewed from a terminology point of view, the dictionaries of 1980 and 2006 serve as a basis for the analysis of technical terms, as they break down in more detail the semantic structure of each word. Within each word are revealed more clearly isolated terminological meanings, as well as cases of transition from one meaning to another (from the common meaning to the terminological one and vice versa). Therefore, these dictionaries have served and continue to serve as the basis for a broad analysis of the relationships that are established between ordinary words of terms and terms created on the basis of their meaning [10, P.109].

Below, we present the groups of terms formed on the basis of the meanings of ordinary words presented in the dictionaries of 1980 and 2006 and related to various elements of ordinary life, such as objects, phenomena, processes, etc. This is how general words are used as terms in techniques and technology that mark:

a) terms formed over a meaning of words that mark parts of the human body:

- *ballë₁* (*galerie*) (min.), *ballë₂* (*pistoni*) (mek.), *ballë₃* (*fishekësh*) (ushtr.),
- *fore₁* (*of gallery*) (min), *fore₂* (*of piston*) (mech.), *fore₃* (*of cartridges*) (mil.),
- *buzë₁* (*ene*) (mek.), *buzë₂* (*rruge*) (nd.), *buzë₃* (*morse*) (mek.),
- *edge₁* (*of dish*) (mech.), *edge₂* (*of road*) (cons.), *edge₃* (*of vice*) (mech.),
- *hundë₁* (*çekani*) (mek.), *hundë₂* (*anije*) (det.),
- *nose₁* (*of hammer*) (mech.), *nose₂* (*of ship*) (sea),
- *kokë₁* (*buloni*) (mek.), *kokë₂* (*gozhde*) (mek.), *kokë₃* (*frezuese*) (mek.),
- *head₁* (*of bolt*) (mech.), *head₂* (*of nail*) (mech.), *head₃* (*of milling*) (mech.),
- *trup₁* (*vidhe*) (mek.), *trup₂* (*anijeje*) (det.), *trup₃* (*motori*) (mekaniz.), *trup₄* (*buloni*) (mek.),
- *body₁* (*of screw*) (mech.), *body₂* (*of ship*) (sea.), *body₃* (*of engine*) (mechanism), *body₄* (*of bolt*) (mech.)
- *vesh₁* (*dadoje*) (mek.), *vesh₂* (*sfurku*) (bujq.) etj.
- *ear₁* (*of nut*) (mech.), *ear₂* (*of fork*) (agric.) etc.

b) terms formed over a meaning of words that denote human clothing and their parts:

- *brezë₁* (*muri*) (nd.), *brezë₂* (*pluhurash*) (mek.),
- *belt₁* (*of wall*) (cons.), *belt₂* (*of dust; powder*) (mech.),
- *kapotë₁* (*motori*) (mek.),
- *hood₁* (*engine*) (mech.),
- *rrip₁* (*trasmisioni*) (mek.), *rrip₂* (*rruge*) (nd.),
- *belt₁* (*of transmission*) (mech.), *belt₂* (*of road*) (cons.),
- *veshje₁* (*zjarrdruuese*) (mek.), *veshje₂* (*kanali*) (nd.),
- *clothing₁* (*fireproof*) (mech.), *clothing₂* (*of channel*) (cons.),
- *xhep₁* (*pluhurash*) (mek.), *xhep₂* (*minerali*) (min.) etj.
- *pocket₁* (*of dust; powder*) (mech.), *pocket₂* (*of mineral*) (min.) etc.

c) terms formed over a meaning of words that denote parts of trees:

- *degë₁* (*galerie*) (min.), *degë₂* (*hekurudhe*) (kom.),
- *branch₁* (*of gallery*) (min), *branch₂* (*of railways*) (comm.)
- *kurorë₁* (*dhëmbi*) (mek.), *kurorë₂* (*dhëmbëzori*) (mek.), *kurorë₃* (*peme*) (bujq.),
- *crown₁* (*of tooth*) (med.), *crown₂* (*of gear*) (mech.), *crown₃* (*of tree*) (agri.),
- *nyje₁* (*i sharruar*) (nd.), *nyje₂* (*litari*) (nd., bujq.), *nyje₃* (*shtylle*) (el.),
- *knot₁* (*sawn*) (con.), *knot₂* (*of rope*) (con., agri.), *knot₃* (*of pillar*) (el.),
- *rrënjë₁* (*peme*) (bujq.), *rrënjë₂* (*dhëmbi*) (mek.),
- *root₁* (*of tree*) (agri.), *root₂* (*of tooth*) (med.),
- *trung₁* (*i sharruar*) (nd.), *trung₂* (*shtylle*) (el.) etj.
- *trunk₁* (*sawed*) (con.), *trunk₂* (*pillar*) (el.) etc.

d) terms formed over a meaning of words that denote animals, poultry, and parts of limbs of animals or poultry:

- *bisht*₁ (*frethi*) (mek.), *bisht*₂ (*sfurku*) (bujq.),
- *tail*₁ (*of lathe carrier*) (mech.), *tail*₂ (*pitchfork*) (agriculture)
- *bri*₁ (*kudhre*) (mek.), *bri*₂ (*kapësi*) (det.) etj.
- *horn* (*of anvil*) (mech.), *horn* (*of catcher*) (sea.), etc.

e) terms formed over a meaning of words for parts and accessories (tools or devices) that a person uses for personal hygiene:

- *furçë*₁ (*diskore*) (mek.), *furçë*₂ (*kolektori*) (mek., nd.),
- *brush*₁ (*disc*) (mech.), *brush*₂ (*collector*) (mech., construction)
- *gërshërë*₁ (*elektrike*) (el.), *gërshërë*₂ (*profilesh*) (mek.),
- *scissors*₁ (*electric*) (el.), *scissors*₂ (*profiles*) (mech.),
- *tegel*₁ (*saldimi*) (mek.), *tegel*₂ (*ribatinash*) (mek.) etj.
- *tegel*₁ (*weld*) (mech.), *tegel*₂ (*riveted joint*) (mech.) etc.

f) terms formed over a meaning of words that denote objects and working tools:

- *bosht*₁ (*kardanik*) (mek.), *bosht*₂ (*lëkundës*) (nd.), *bosht*₃ (*bobine*) (el.),
- *shaft*₁ (*cardan*) (mech.), *shaft*₂ (*oscillator*) (con.), *shaft*₃ (*bobbins*) (el.),
- *kovë*₁ (*ngjyre*) (met.), *kovë*₂ (*ekskavatori*) (mek.),
- *ladle*₁ (*of slag; slag ladle*) (met.), *ladle*₂ (*of excavator*) (mech.),
- *lopatë*₁ (*turbine*) (mek.), *lopatë*₂ (*ventilatori*) (nd.), *lopatë*₃ (*kompresori*) (el.),
- *blade*₁ (*of turbine*) (mech.), *blade*₂ (*of fan*) (con.), *blade*₃ (*of compressor*) (el.)
- *urë*₁ (*autobobili*) (mek.), *urë*₂ (*hekurudhore*) (nd.), *urë*₃ (*orë elektrike*) (el.) etj.
- *bridge*₁ (*automobile*) (mech.), *bridge*₂ (*railway*) (con.), *bridge*₃ (*of electric clock*) (el.) etc.

g) terms formed over a meaning of words that denote kitchen tools and devices:

- *lugë*₁ (*llaçi*) (nd.), *lugë*₂ (*ekskavatori*) (mek.),
- *spatulla*₁ (*of mortar*) (cons.), *spatulla*₂ (*of excavator*) (mech.),
- *pirun*₁ (*kardani*) (mek.), *pirun*₂ (*bashkori*) (mek.), *pirun*₃ (*udhëzues*) (mek., nd.) etj.
- *fork*₁ (*universa;-joint fork*) (mech.), *fork*₂ (*of clutch*) (mech.), *fork*₃ (*guide; guide fork*) (mech., cons.) etc.

h) terms formed over a meaning of words that denote buildings and constituent parts inside and outside them:

- *derë*₁ (*furre*) (mek.), *derë*₂ (*zjarrduruese*) (mek.), *derë*₃ (*dhome*) (nd.),
- *door*₁ (*of oven*) (mech.), *door*₂ (*fire-proof door*) (mech.), *door*₃ (*of room*) (cons.),
- *dhomë*₁ (*kondensimi*) (mek.), *dhomë*₂ (*ventilimi*) (mek.), *dhomë*₃ (*thithjeje*) (mek.),
- *chamber*₁ (*of condensation; condensing chamber*) (mech.), *chamber*₂ (*of ventilation*) (mech.), *chamber*₃ (*inlet chamber; admission chamber*) (mech.),
- *kullë*₁ (*ftohëse*) (mek.), *kullë*₂ (*tharëse*) (mek., nd., bujq.),
- *tower*₁ (*cooling tower*) (mech.), *tower*₂ (*drying tower*) (mech., cons., agriculture.),
- *mur*₁ (*ndrës*) (nd.), *mur*₂ (*kanali*) (nd.), *mur*₃ (*galerie*) (gjeol.) etj.
- *wall*₁ (*divider*) (cons.), *wall*₂ (*of channel*) (cons.), *wall*₃ (*of gallery*) (geol.) etc.

Conclusion

From what we outlined above, it can be concluded that, on the level of conceptual content, each lexical unit of language is identified as a common word when it falls (is) in the low level, which is presented as the base of the word and as a specialized unit (word or compound word) when it operates in a high level, which is accepted also as the base term. This means that the identity of each unit, term or non-term (ie.), special unit or non-special unit, depends on the level it is used, where the conceptual content is primary and not the form, when the unit is a single word, as described in the examples above, *këmbë* (*njeriu*) (*fjalë*) (Eng. *foot* [*human*] [*word*] and *këmbë* [*minerali*] [*term*]) (Eng. *foot* [*mineral*] [*term*]) or *derë*₁ (*fjalë e zakonshme*) (Eng. *door*₁ [*common word*] and *derë*₂ [*term në ndërtim*]) (Eng. *door*₂ [*term in construction*] and when the unit is a compound word [two words and more]), where the conceptual content is revealed by the terms of the unit, e.g., *këmbë e urës*, *derë rrotulluese* (Eng. *foot of bridge, revolving door*), etc.

The dictionaries of 1980 and 2006 also serve as a basis for the analysis of technical terms, since in them, the semantic structure of each word is analyzed in more detail and within it, the isolated terminological meanings are more clearly revealed, as well as the cases of transition from one meaning to another (from the common meaning to the terminological one and vice-versa). Therefore, the dictionaries of 1980 and 2006 have served and continue to serve as the basis for a broad analysis of the relationships that are established between ordinary words of terms and terms created on the basis of their meaning.

The structure of the words derived from these dictionaries is given in an expanded and complete way, reflecting the meaningful components of the word according to the basic principles of their compilation.

The highlight during the study of the language lexicon concerning the advantage of the content (the concept) before the form has specific importance for the designation of borders of the types of lexicon, as common words (non-terms) and specialized words (term), since often the same unit according to the situation, pass from one level to another (so, its boundaries become mixed). Alternatively, it occupies an intermediate position between the two levels, which complicates its identity as a word or term, as in *këmbë*, *derë*, *makinë* (Eng. *foot, door, machine*), etc.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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ЛЕКСИКОЛОГИЯ АЛБАНСКОГО ЯЗЫКА И ИСТОРИЧЕСКОЕ РАЗВИТИЕ ЕГО СЛОВАРНОГО СОСТАВА

Обзор

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Аннотация

Лексикология – одна из первых ветвей изучения албанского языка. Первой ступенью стал латино-албанский словарь 1635 г., составленный албанским католическим епископом и писателем Франгом Барди. Барди не первый предпринял попытку составления словаря, ему предшествовали «Словарь Арнольда фон Харффа» 1497-го года и «Словарь Пьетера Мазреку» 1633-го года. В этих словарях также присутствуют некоторые иностранные слова. Франг Барди – первый албанский лексикограф. В его латино-албанском словаре пять тысяч слов. Изучение лексических особенностей развития словарного состава албанского языка, связанных с течением времени, проводились такими исследователями как Экрем Чабей, Идриз Аети и Шабан Демирай, свидетельство чему можно найти в письменных источниках. Албанский язык, предположительно один из старейших языков на Балканском полуострове, характеризуется поздно развившейся по сравнению с другими языками письменной традицией. На сегодняшний день старейшая известная книга албанской культуры – книга Гёна Бузуку «Мешари», опубликованная в 1555-ом году. Существует множество причин, объясняющих, почему албанский язык стали документировать письменно позднее других языков, в частности, длительное вторжение иностранных государств и установленная ими администрация, так как для своих нужд они использовали свои собственные языки.

Ключевые слова: язык, словарный состав, слова, словарный состав, письмо.

ALBANIAN LEXICOLOGY AND THE HISTORICAL DEVELOPMENT OF ITS DICTIONARIES

Review

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Abstract

Lexicology is one of the earliest branches of the Albanian language. It begins with the "Latin-Albanian Dictionary" (1635), written by Albanian Catholic bishops and writer Mr. Frang Bardhi. Attempts to write dictionaries before Bardhi included "The Dictionary of Arnold von Harff (1497)" and "The Dictionary of Pjetër Mazreku (1633)". These dictionaries also contain some words in foreign languages. Frang Bardhi is the first Albanian lexicographer. His dictionary in Latin-Albanian language consists of 5,000 words. Studies about the lexical features of the development of the Albanian lexicon over the centuries, according to the evidence given to us by written books, were done by Eqrem Çabej, Idriz Ajeti, Shaban Demiraj. The Albanian language, supposed to be one of the oldest languages in the Balkans, has a relatively late writing tradition compared to other languages. The oldest edition that has been discovered before today in Albanian Culture is Gjon Buzuku's book, "Meshari", published in the year 1555. There are different reasons why the Albanian language started being documented in writing later than other languages, such as the long invasions by foreign states and their administrations, which have used the respective languages for their own needs.

Keywords: language, vocabulary, words, vocabulary, writing.

Albanian lexicology and the historical development of its dictionaries

The Albanian language is one of the oldest languages in the Balkans [12, P.221]. Albanian is a living language. In this case, it turns out that the written documents are not the only source that helps us know the language and its historical development [6, P.8]. To trace the history of the Albanian language, we must look at the Albanian language itself as it is spoken today by the people, with the dialects and sub-dialects, especially the dialect of the Arvanites in Greece and the dialect of the Arbresh in Italy, which represent the older phases of the language today. However, the oldest words of the Albanian language prove that Albanian has deep roots in the Balkans and Europe. The antiquity of the Albanian language is evidenced by several words that are similar or identical to the words of the Baltic languages (Lithuanian, Latvian, and Slavic languages), as well as the fact that the Illyrian words, according to antiquity, date from 1000 years B.C [7, P.6].

When we talk about the Albanian language, we do not necessarily set historical boundaries and territory. The Albanian language consists of all that wealth of means of expression, of the complete phonetic, grammatical, and lexical word formation, and of the stylistic system that has served the linguistic agreement of the Albanian population to this day. A part of this great linguistic unit is the Albanian language, which starts from the period of our National Renaissance until today, and it is seen that it has a historical border [12, P.221]. Famous Albanologist Gustav Mayer proved in 1888 that the Albanian language was an Indo-European language and that it is more similar to the languages of the North of Europe than of the Greek language. Later in 1891, he published the Etymological Dictionary of Albanian with 5,000 words. Only 400 words are Indo-European, while others are of Greek, Latin, Italian, Slavic, and Turkish origin [9, P.25]. Studies about the features of the historical development of the Albanian lexicon over the centuries have been done according to the evidence that is given to us by the published books by Eqrem Çabej, S. Riza, Idriz Ajeti, etc [12, P.221]. Scholar Gjovalin Shkurtaj points out that the Albanian language "...until the beginning of the XV century, was one of the 1000 unwritten languages (not written as

documents)...” In the 16-17th centuries, as we see in the old edition from authors Gjon Buzuku, Pjetër Budit, and Pjetër Bogdani, the Albanian language is generally rich in the lexicon [12, P.221].

Historical documents, such as acts of sale, political and commercial treaties, etc., are an important source for the history of a language. In them are found words and forms of words of a past period, which enter into work for the reconstruction of the previous phases of that language [6, P.8]. We have collected documents in the book, *“Acta et diplomata res Albaniae mediae aetatis illustrantia”*, that was published in 1916 from historians Thalloczy, Jeriçek, and Sufflay. These documents evidence that the Albanian language was also written before the *Meshari (The Missal)* of Gjon Buzuku (1555), which was the first document of the Albanian language and which is also evidence of the historical development of the Albanian lexicon. We also have *“Formula e pagëzimit”*, written in Latin and Albanian by Albanian cardinal and scholar Pal Engjëlli. Here is a brief transcription of the document [1, P.34]. This text in the Latin language by Pal Engjëlli: *“Ego te Baptizo in nomine Patris es filij spiritus Sancti”*, while this text is in the Albanian language by Pal Engjëlli: *“vnt” paghesont premenit Atit et birit et spertit sent”*. This is the transcription: *“Un të pagëzonjt premënit (të) Atit e t Birit e t Shpertit shenj”*. (I baptize in the name of the Father and the Son and the Holy Spirit". From this transcription, we can prove how the Albanian language was clearly written completely from the Latin alphabet in that time. Pal Engjëlli was the archbishop in the Durrësi city at the time of Skanderbeg. This manuscript is preserved in Florence, Italy, Bibliotheca Laurentian, and Ashburnham II fund, register 1167 with parchment sheets 1-37. From that 37-page register, historian, politician, and literary critic Nicolae Jorgha (Nikola Jorga) took some notes. In his work, *“Notes et extraits pour servir à l’histoire des croisades an XV-e siècle, IV-e série 1453-1476, Bucarest, 1915”*, he was the first to publish these pieces, which belong to Pal Engjëlli, on pages 194-198. “Konstitucionet”, which was written in the Latin language by Pal Engjëlli, was published by Nicolae Jorga, only with the summaries as abbreviations or as quotations, as “Baptismal formula” (formula e pagëzimit) comes out in Albanian [9, P.34] on page 195. German traveler Mr. Arnold Von Harff has collected 26 words, 8 expressions, and 12 numbers and phrases, putting them close in translation, but without listing them as dictionaries [1, P.62]. *“Easter Gospel”* or as it is otherwise known *“Perikopeja e Ungjillit”*, is a document found inside a Greek manuscript in the 14th century.

After conducting studies, French albanologist Mario Roku discovered that the Albanian text belongs to the end of the 15th century. The text has two pages, and two short parts are written in Albanian. Although the document is written in the Greek alphabet, it has linguistic significance, as evidenced by the document in the Tosk dialect. The book, *“Meshari”*, written by priest Gjon Buzuku, consisted of 110 pages (220 pages) [1, P.130]. A full version was published in Tirana in 1968, and it was prepared and transcribed by scholar Eqrem Çabej, who also wrote the introduction of this book. The copy of the book was damaged, and the book now has only 94 pages. [1, P.130]. Lekë Matrënga’s book is translated into Albanian [2, P. 32]. Matrënga writes Albanian with the Latin alphabet, and for some letters, it goes according to the alphabet of the Italian language. Matrënga’s book, published in 1592, contains a total of 479 words [1, P. 32]. Lekë Matrënga’s book is known as *“E mbsueme e chraesterae”* (E mbsueme e krështerë). Matrënga’s complete lexicon consists of 428 words.

We also have a wealth of lexicology from Bishop Pejtër Budi, as he left several thousand verses (3,000) [1, P.23]. He is the first known poet in the history of our literature, together with the Arbëresh from Italy — Lekë Matrënga. Most of the poems are translated and adapted from the Latin language. Pjetër Mazreku left some reports and letters, which he wrote in the Italian language, in the first half of the 17th century [3, P.9]. In these reports, several announcements were made by the author himself for his people. It is shown here that many other relations, acts, and chronicles were preserved over the centuries in the archive at «De Propaganda Fide» and in the «Vatican Library» and its Archive [3, P.9]. In the same report written by him, in addition to the following data and others that can be extracted to write his life in more detail, he left 32 words [3, P.22].

Frang Bardhi’s dictionary in the “Latin — Albanian” language, published in 1635, has 5,000 voices. Of them, 2,492 voices are in Albanian. In the book, *“Company of Prophets”*, written by Pjetër Bogdani, are a total 4,170 voices. Lexicology is the earliest branch of our language, and it begins its journey with the language dictionary in the “Latin-Albanian” by Frang Bardhi (1635). However, even before that, there were efforts in this field, such as “The Dictionary of Arnold von Harf” (1497) and also from Pjetër Mazrek (1633), which have only dozens of Albanian words — a foreign language. After the publication of Frang Bardhi’s dictionary in 1635, we have the publication of a large number of different dictionaries from different fields, such as Francesco Rosi’s “Dictionary in Latin – Albanian language” (1866), with 25,000 words; Francesco Rosi’s “Dictionary in Italian-Albanian language” (1875), with 25,000 words; Jak Junku’s “Little Dictionary in Albanian-Latin language” (1895), with about 9,000 words; Society “Bashkimi”: “Fjaluer i Rii i shqipes” (Albanian-Italian), Shkodër (1908), with 11,000 words; Angelo Leoti’s “Dictionary in Albanian-Italian language” (1937) with 30,000 words and 3,000 proverbs; Lukë Lukaj’s “Serbo-Croatian-Albanian Dictionary”, Belgrade, (1935) with 14,000 words; and Konstandin Kristoforidhi’s “Albanian-Greek Dictionary” (1904). Then, there were multilingual dictionaries, such as William Martin Lik’s “Dictionary in Greek-English-Albanian language”, with 21,000 words; and Simon Kazanxhiu’s “Dictionary in German — Slovenian — Czech — Hungarian — Italian – Albanian”. There were also dialectal and etymological dictionaries, such as Pano Tase’s “Fjalor i ri” (1941), with 2,000 thousand words and much phraseology, as well as many congratulations and curses, mainly from the South of Albania; Nikolle Gazulli’s “Fjalor i ri” (1941), with 5,000 rare words from the North of Albania; Emanuel Jordan’s “Dictionary of the Arbëresh of Italy” (1963), with about 20,000 words and explanations in Italian, Bari; Gustav Majer’s “Etymological Dictionary of the Albanian Language” (1891), with about 5,140 words; “Dictionary of the Albanian language” (1954), with 25,000 words, Tirana; “Dictionary of today’s Albanian language” (1980-1981), with 41,000 words, Tirana; “The first explanatory dictionary” (1954), Tirana. To continue, there were also bilingual dictionaries created, such as “Serbo-Croatian-Albanian dictionary” (1947), with 25,000 words; “Russian-Albanian dictionary” (1951), with 25,000 words; “Russian-Albanian Dictionary” (1954), with 25,000 words; “French-Albanian Dictionary” (1966), with 20,000 words; “Latin-Albanian Dictionary” (1966), with 20,000 words; Stuart Man’s “Historical Dictionary — Albanian-English” (1948); Ilo Duro and Ramazan Hysa’s “Albanian-English Dictionary” (1988); Henrik Baric’s “Serbo-Croatian-Albanian Dictionary” (1950); Sokol Dobroshti’s “Serbo-Croatian – Albanian Dictionary” (1953), with 40,000 words; “Serbo-Croatian-Albanian Dictionary” (1974); “Albanian-Serbo-Croatian-Albanian Dictionary” (1981); Lajosh Tamash’s “Albanian-Hungarian Dictionary” (1981); “Bulgarian-Albanian Dictionary”

(1959), with 25,000 words; "German-Albanian Dictionary", with 25,000 words; Zef Simoni, Skënder Doku, Oda Bucholz, Wilfried Fiedler, and Gerda Uhlisch's "Frazeo Dictionary German-Albanian logic" (1988); Vojislav Dançetoviç, Aleksandër Xhuvani, Kostaq Cipo, and Eqrem Çabej's "Serbo-Croatian-Albanian Dictionary" (1947); Mikel Ndreca's "Albanian-Serbo-Croatian Dictionary" (1976), with 30,000 words; "Albanian-Serbo-Croatian Dictionary" (1982); Sami Neziri's "Turkish-Albanian Dictionary" (2006), with 75,000 words; Hysen Voci's "Dictionary of Orientalisms" (2005); "Dictionary of Albanian — Albanian" (2010); Isa Memishi's "Arabic-Albanian Dictionary" (2011); Ilo Stefanllari's "Albanian-English Dictionary, English-Albanian" (1996); Pavli Qesku's "English-Albanian Dictionary" (2000); Vesel Nuhii's "Dictionary of English-Albanian Phraseological Expressions" (1990); "Dictionary of Foreign Words" (1988); "Dictionary of foreign words and expressions" (1986). There have also been many dictionaries written that focus on terminology, such as "Dictionary of Botanical Terminology" (1970); "Dictionary of Terminology of Mathematics and Tower Mechanics" (1963); "Dictionary of Thermodynamics Terminology" (1963); "Dictionary of Optical Terminology" (1963); "Dictionary of Acoustics Terminology" (1963); "Dictionary of Electromagnetism Terminology" (1963); "Dictionary of Electronics Terminology" (1963); "Terminology of Chemistry" (1963); "Dictionary of Architecture Terminology" (1964); "Dictionary of Hydraulic Terminology" (1966); "Dictionary of Literary Terms" (1070); "Dictionary of Geographical Terms" (1975); and Jahi Staneci's "Dictionary of Geomorphology" (2004). The "Spelling Dictionary of the Albanian Language" was published in 2011 with 75,000 thousand words. The lexical richness of each language is different and depends on many factors, such as overall socio-economic and cultural development, language policies, and language planning, which includes the standardization process and other factors [8, P.7]. Linguist Ferdinand de Saussure has said of the language that it is a river that flows incessantly [10, P.7]. According to linguist Edward Sapir, language exists only because it is used: spoken and heard, written and read. Despite the difficulties, the journey of Albanian linguistics has always been helped by its linguistic disciplines, such as etymology, lexicology, lexicography, semantics, phonetics, phonology, orthography, morphology, syntax, word formation, phraseology, dialectology, semiology historical grammar, language history, sociolinguistics, psycholinguistics, and geo-linguistics.

Conclusion

The lexicon of the Albanian language has had a satisfactory development during different streams of history as it has been added and enriched with new words and expressions. Also, the vocabulary of today's Albanian language has marked significant progress. The greatest lexicon and Albanian lexicology reached its peak towards the end of the 20th century and the beginning of the 21st century, because many different dictionaries were published from different fields, including bilingual dictionaries and thematic dictionaries. To thank for this meritorious development are linguists, writers, journalists, translators, publicists, etc. As one of the most difficult languages in Europe, the Albanian language has had constant contact with other languages, such as Greek, Latin, Slavic, Turkish, and Italian. From these continuous lexical contacts, the Albanian language has received and given words and different expressions. To develop and achieve new successes, a series of studies have been drafted in various fields of lexicography, and scientific conferences have been continuously organized on the topic of Albanian lexicon and lexicography. Albanian scholars, such as Eqrem Çabej, Idriz Ajeti, Shaban Demiraj, and Jani Thomai, have made an extraordinary contribution to the development and advancement of lexical studies. From all stages of the development of the lexicon of the Albanian language, starting from the old literature to the modern literature, we can single out the rapid development of the lexicon in the period of the National Renaissance. During this period, for the first time, the collection and the lexical system as a whole began, as well as with the creation of new Albanian words, the creation of neologisms, and the removal of foreign words that had taken place in the vocabulary of Albanian language speakers. At the time of the National Renaissance, neologisms were created, such as windows, motherland, capital, promenade, etc. However, the neologisms have also been created by the authors of old literature, such as Gjon Buzuku, Pjetër Budi, Frang Bardhi, and Pjetër Bogdani. The Albanian language and the lexicon during its historical development have always been open to the words and the lexicon of other languages, so the Albanian language has continuously given and received words from foreign languages.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.32>**О НЕНАЗЫВАЕМОМ. ПОЭТИКА УМОЛЧАНИЯ В БРИТАНСКОЙ ГОТИЧЕСКОЙ НОВЕЛЛЕ**

Научная статья

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Аннотация

Для готической новеллы (она же — ghost story) в высшей степени характерны разнообразные фигуры умолчания — смутные неполные описания, лакуны в сюжете, когда читатель может только догадываться о сути происходящего, и, самое простое, формулировки типа «слишком страшно, чтобы это можно было описать». Подобная «недостаточность» информации работает на построение мира, в котором возможно нечто радикально отличное от повседневного опыта, то, для чего буквально не находится слов. Даже если автор что-то не договаривает отчасти из пуританских убеждений, суть от этого не меняется: история совершенно фиктивна (и уже потому динамика «озвучивания» и «умолчания» в ней иная, чем в документальном нарративе), и она приглашает читателя пережить нечто жуткое, непривычное и манящее. Вероятно, умолчание, наряду с неопределенностью интерпретации, можно считать одной из особенностей жанра готической новеллы.

Ключевые слова: готическая новелла, умолчание, повествовательные инстанции.

UNNAMEABLE THINGS. THE POETICS OF OMISSION IN BRITISH GHOST STORIES

Research article

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Abstract

British ghost stories are full of various omissions: vague and incomplete descriptions, ‘gaps’ in the plot when the reader can only guess what is going on, and all kinds of formulae like ‘too frightful to be described’. These instances of ‘incomplete’ information help to create a fictional world where can happen something so far from what we are used to that is virtually ‘unspeakable’. Even if the author is unwilling to describe something for the reasons of decency it does not change the whole picture: here is a pure fiction (and thus the dynamics of omissions is here not the same as in a document) which invites the reader to use his or her imagination and experience something that is both terrible and tantalizing. We have very good reasons to regard those omissions, as well as indefinite interpretation, as one of the staples of classic ghost stories.

Keywords: ghost story, omission, narrative instances.

Introduction

British ghost stories are full of various omissions [11, P. 13-14], [8, P. XXIX]: vague and incomplete descriptions, ‘gaps’ in the plot when the reader can only guess what is going on, and all kinds of formulae like ‘too frightful to be described’. While contemporary readers are used to graphic details, those texts created more than a century ago show a totally different approach. The following article is an attempt to understand how those omissions work and why they are so important for the genre.

Actually certain obscurity is essential for ghost stories, tales in which the line dividing the present from the past [7, P. 27-28], the natural from the supernatural [2, P. 82], [13, P. 97] is crossed and ghosts (and other kinds of strange creatures) enter the world of modern rationality. This tradition flourished in the age both of unparalleled scientific progress and of fashion for occultism [8, P. XIX-XX]. The stories were supposed to frighten the readers, but they were basically a kind of entertainment taken *cum grano salis*, so often it is impossible to say for sure if the events described are real (within the story’s universe) or not [2, P. 82].

Discussion

There existed a peculiar branch of the genre, the so-called antiquarian ghost stories – by M. R. James [6], A. Gray [3] and other authors who widely used their (often professional) knowledge of history and languages to recreate the atmosphere of the past, to involve their characters in research activities and to imitate ancient manuscripts, often tantalizingly incomplete. The process of ‘filling in the gaps’, of reconstructing the omitted information makes various interpretations possible, some of them sinister and implying the supernatural, at the same time retaining the illusion of documentary realism: such are the semi-anonymous ghost stories published under the initials B. and D. N. J. in Cambridge [4].

But there are a lot more varieties of omission in ghost stories, many of them based on one fundamental feature not only of this particular genre but of Gothic fiction in general. Gothic is all about transgressions [5, P. 3], [8, P. XII], about things radically different from what we regard as normal in all senses of the word. H. P. Lovecraft, for instance, is known for his vague descriptions, and the reason is quite obvious: he shows The Other as something resembling humans and other existing forms of life as little as possible, so that it virtually cannot be described (cf. Lovecraft’s story with a very characteristic

title, *The Unnamable*, 1925 [9, P. 274-280]). Moreover, some authors regard even traditional ghosts as literally unspeakable, a gap in the tissue of reality [12, P. 7].

Another famous example, though quite differently explained, is A. Machen's *The Great God Pan* (1894) [10, P. 931-999] – what the beautiful Helen Vaughan did to men who then went mad and committed suicide is not actually described, only vaguely hinted at, though the context suggests some kind of sexual transgression [2, P. 93], so the reader is free to imagine details according to his or her own depravity. Machen does not provide us with graphic details, perhaps because of his puritanism, but he makes us *think* of what Helen could have done.

A similar device is used by Machen in *The Bright Boy* (1936) [10, P. 1812-1847] where a rape is clearly implied though not mentioned directly ('vilely misused' [10, P. 1838-1839], 'shamefully maltreated' [10, P. 1839] etc.). Other crimes of the protagonist are represented in the same way; here is a very characteristic quotation:

This last crime—which the Press had to enfold in paraphrase and periphrase... [10, P. 1846]

That is, the character did something improper, so improper that it cannot even be mentioned in polite society. Machen does something simple and at the same time paradoxical: the very refusal to name the unnameable is a hint at what it actually is, so the reader is again free to imagine the lurid details, and as a result the omission does not make the text more decent, it works better than an exact description – the crime is fictional, and the reader's fantasy is not limited even by true facts.

Thus omissions are, first of all, a way of interaction with the reader. An interesting version, with a touch of parody, can be found in *An Evening Entertainment* (1925) [6, P. 328-337] by M. R. James where this interaction is modelled directly within the text. A grandmother wants to tell her grandchildren why they must not pick blackberries in a certain place. She begins with a long preface: she doesn't exactly remember what is wrong with the place, it was so long ago and she herself heard the story from another people and only in fragments. This is not omission as such but a skillful retardation by a master storyteller (James wrote mostly antiquarian stories), but then incompleteness permeates the grandmother's tale – and there is a very simple reason behind it: not much is known about the mysterious Mr. Davies, whose dabbling with occultism made this place dangerous, he was extremely secretive and some of his actions were seen by the locals as white spots – so strange and unreasonable they looked:

And one day he came back from market, and brought a young man with him; and this young man and he lived together for some long time, and went about together, and whether he just did the work of the house for Mr. Davis, or whether Mr. Davis was his teacher in some way, nobody seemed to know. I've heard he was a pale, ugly young fellow and hadn't much to say for himself. Well, now, what did those two men do with themselves? Of course I can't tell you half the foolish things that the people got into their heads, and we know, don't we, that you mustn't speak evil when you aren't sure it's true, even when people are dead and gone. [6, P. 330]

Local people did not understand why the young man appeared in Mr. Davis's house and, unsurprisingly, tried to interpret the fact, not excluding 'improper' relationship between the two men. The grandmother says she heard all that gossip but does not want to retell it – the information is incomplete and definitely not suitable for children. Another topic, the occult, is also based on mere hypotheses, but it is, so to say, more acceptable and thus mentioned in much more direct terms. James plays a complex game with different levels of credibility and acceptability, and both the fictional 'grandchildren' and the reader are engaged in wandering around the imaginary world where nothing is certain. But the writer never forgets that the story also satirizes dull didactic books for children – and in the end the grandmother reminds the kids that all this burst of dark fantasy is meant... to prevent them from picking blackberries in certain places, but the contrast makes the multi-levelled play with the incompleteness even more impressive.

In his 'serious' ghost stories James also widely uses a variety of omissions – mostly with no sexual implications, they are either 'gaps' in the sources (that very device so typical for antiquarian Gothic) or incomplete descriptions of frightening creatures. Professor Parkins in *Oh Whistle, and I'll Come to you, my Lad* (1904) [6, P. 75-91] encounters a ghost radically different from the traditional shrouded figures or skeletons – it is a heap of crumpled linen with a semblance of face. The reader learns about the event from the narrator who knows Parkins, so there are two intermediaries between the event and the reader. Here is an important extract:

Parkins, who very much dislikes being questioned about it, did once describe something of it in my hearing, and I gathered that what he chiefly remembers about it is horrible, an intensely horrible, face of crumpled linen. What expression he read upon it he could not or would not tell, but that the fear of it went nigh to maddening him is certain. [6, P. 90]

So the narrator is presumably a trusted friend and he honestly tells everything he knows, but Parkins himself, traumatized by the event, is unwilling to tell, and he has not fully understood what happened, thus he is totally unable to provide an exact description complete with explanation. The situation is typical for ghost story as a genre: something inexplicable enters 'our' world, and the story is structured so that there is no final explanation – there could be some kind of illusion or mistake, or a curious but natural phenomenon, but none of these possibilities is enough. Cognitive 'gaps' in James's story are meant to generate the characteristic atmosphere of frightening mystery, but they are also psychologically motivated: no one knows the whole truth, and the only firsthand witness is too traumatized and confused to provide a coherent version. The presence of the narrator helps to enhance the effect of verisimilitude but does not fill in the gaps and does not help to solve the mystery.

And, finally, some examples from ghost stories by another master of the genre, E. F. Benson. *The Man Who Went Too Far* (1904) [1, P. 105-122] can be regarded as a catalogue of fin-de-siècle Gothic themes, a characteristically self-reflexive text emphasizing its own structure and presenting a 'catalogue' of standard themes and devices. For instance, the narrator states that what he tells is a mere reconstruction based on various sources:

So, such as the story is, I have set it forth in connected form. It is based partly on the accounts of the villagers, but mainly on that of Darcy, a friend of mine and a friend of the man with whom these events were chiefly concerned. [1, P. 106]

The story itself is detailed and coherent, though its coherence is an illusion, actually there is no clear explanation of what happened to Frank – it could be just anything, from a supernatural encounter to psychosomatic problems caused by

overindulgence in occult practices. So omission here is not explicit, but it is taken into consideration by the reader who knows 'the rules of the game'.

Another version can be seen in Benson's *The Temple* (1924) [1, P. 451-464]. Two friends, clearly well educated, are used to discussing ancient buildings and cults within the scholarly discourse, so when they encounter mysterious beings in a historical place they don't know in what terms to describe their experience, they even cannot choose between singular (it) and plural (they) number:

I vote we go up there, and see who these nightly wanderers are. It's coming closer, and there's another of them. [1, P. 460]

The reader here almost peers into the darkness together with the protagonists, feeling confused and terrified by those unseen presences. In the same story we see other varieties of omission, e. g. when the cook and her daughter refuse to stay overnight in spite of bad weather, they leave the house without explaining the reason (but then we guess they had known about dangerous supernatural phenomena), and the clerks are unwilling to tell why the previous owner of the house died. The narrator guesses these two facts are interconnected, finds as much information as possible and... promises not to tell anyone, and he actually does not want to tell his friend – the same friend who a bit later is almost killed exactly because he does not know about terrifying events that took place in the house. This is what the narrator thinks after a conversation with the real estate agent:

I knew now what the source of my nameless horror and depression had been. It was no haunting spectre of Townwick that I feared; it was the power, whatever that was, which had driven him to kill himself on the stone of sacrifice. [1, P. 462]

The dynamics of knowledge and ignorance is complex and interesting: the character now sees the ghost of the owner is *not* what should be feared, but this is a vague and terrifying knowledge, for it poses a lot more problems than it solves. The story is told so that gaps (implying something inexplicable or too scary to face) appear and then give way to another gaps thus building the tension and increasing suspense, and some details stay unexplained (the exact nature of the mysterious presences in the house).

Conclusion

Now let us draw a conclusion. Different kinds of omission are so widely used in British ghost stories that they can be regarded as one of the characteristic features of the genre. They work through the interaction between the characters, the narrator and the reader – various narrative instances are associated with different degree of comprehension, the reader gets incomplete information or is reminded directly that the story is a mere reconstruction based on fragmented sources. This is directly linked to the idea of indefinite interpretations so characteristic for ghost stories. Another function of omission is connected with the problem of transgression: either the narrator teases the reader with 'unspeakable' possibilities, terrifying or obscene (and the reader's imagination is activated), or the story is about something so far from the reader's everyday experience that it becomes literally indescribable.

So various omissions, refusals to describe and 'incomplete' information help to create a fictional world where can happen something so far removed from what we are used to that is virtually 'unspeakable'. Even if the author, e. g. A. Machen, is unwilling to describe something for the reasons of decency it does not change the whole picture: here is a pure fiction (and thus the dynamics of omissions is here not the same as in a document) which invites the reader to use his or her imagination and experience something that is both terrible and tantalizing. We have very good reasons to regard those omissions, as well as indefinite interpretation, as one of the staples of classic ghost stories.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.30>**ТРАДИЦИИ АНГЛИЙСКОЙ И ШОТЛАНДСКОЙ ЛИТЕРАТУРЫ В ПОЭЗИИ ШОТЛАНДСКИХ ЭМИГРАНТОВ США XIX В.**

Научная статья

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Аннотация

В статье проанализированы английские и шотландские историко-литературные традиции, актуальные для шотландских поэтов-эмигрантов XIX в., а также корреляции их творчества с литературными вкусами читательской аудитории. Шотландская литературная традиция уже имела гораздо меньшее влияние, чем английская литературная традиция, но именно она сформировала базовые характеристики шотландской эмиграционной поэзии: фольклорность, патриотизм, историзм, мифогенность. Жанрово-стилевые предпочтения, версификационная техника определены во многом влиянием английской литературы. Однако шотландская эмиграционная поэзия, не смотря на влияние различных литературных традиций, оставалась явлением достаточно самобытным и изолированным.

Ключевые слова: Шотландия, Англия, XIX в., поэзия, эмиграция.

THE TRADITIONS OF ENGLISH AND SCOTTISH LITERATURE IN THE POETRY OF THE SCOTTISH EMIGRANTS OF THE USA IN THE SIXTH CENTURY

Research article

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Abstract

The article analyzes the English and Scottish historical and literary traditions that are relevant for the Scottish emigrant poets of the XIXth century, as well as the correlation of their work with the literary tastes of the readership. The Scottish literary tradition had much less influence than the English literary tradition, but it was she who formed the basic characteristics of Scottish emigration poetry: folklore, patriotism, historicism, mythogenicity. Genre-style preferences, versification technique are largely determined by the influence of English literature. However, the Scottish emigration poetry, despite the influence of various literary traditions, remained a rather distinctive and isolated phenomenon.

Keywords: Scotland, England, XIX century, poetry, emigration.

Introduction

Scottish emigration of the XIXth century – one of the key phenomena in the history, culture and literature of not only Scotland, but also the United States. As a result of this emigration, a group of Scottish emigrational poets emerged in literature (both Scottish, American and world), whose work has become an independent segment in Scottish-American literature.

The Scottish literary process in the United States of the XIXth century, which was very lively in practice, was poorly provided with adequate literary criticism. English criticism and literary criticism also showed little interest in the literature of their diasporas [2].

The poetry of Scotland began to lag behind the dominant tendencies of English continental (especially French) poetry gradually. As Scottish literary critics note, the poets of Scotland in the second half of the XVIIth-XIXth centuries no longer belonged to the clan nobility, or to the higher clergy, or to the top of the legal class (as was the case in previous centuries, the Middle Ages and the Renaissance). Accordingly, not only the level of their education decreased, but also the scale of their sociocultural thinking [8, P. 539-684], [10, P. 33-70].

The religious situation has changed in Scotland just as much. Protestantism, as a leading religious trend, has become much more zealous in combating the remnants of paganism in Scottish life than Catholicism did. Catholics had at least 1000-1200 years of experience in adapting Celtic pagan traditions.

One of the consequences of this struggle was the rejection of the Celtic mythopoetic heritage by the Protestant poets of Scotland. It included national and regional myths, legends and traditions. Among other characters, Protestantism had to abandon the figures of the poets-soothsayers. Among the Celtic tribes, those acted as advisers and singers, the deeds of leaders, kings, their squads or the exploits of entire tribal associations.

However, Scottish poetry could not and did not want to suppress completely both the mythogenic and ethnogenic functions of the national singer-«bard». A poet, especially a regional one: «small-town» or rural, could sometimes be portrayed not without comic. (See, for example, the comic poems of R. Sampill (? 1595–? 1668) about Hubby Simson [9, P. 233-236] or J. Beatty (Beatty) (1735–1803) about Alexander Ross [9, P. 279 -282]). But still, even in these poems, the poet remains a chronicler, judge and «glorifier» of his land.

Were our authors able to perceive even such – fragmentary preserved – metropolitan traditions? We believe they were capable – and for several reasons.

Some of them were taken to emigration by their families, while they themselves were still young children. In general, the most common age of the XIXth century Scots emigrant (among our poets) is 20-30 years. The next most frequent age is 15-20 years [1], [5].

From these data, it can be concluded that young emigrants managed to perceive «at home» at least that part of Scottish folklore and Scottish literature, which by the 1820s-1880s had sufficient popularity among a wide audience.

Scottish traditions. In Scotland, poetry, although after the reunification with England (1707) lost its former status and horizons, at the same time was able to retain some important functions by the XIXth century.

So, it preserved the functions of the chronicler of its homeland, as well as the moral judge for its fellow countrymen. True, having lost its statehood, it was forced to reduce the national scope of its artistic thinking. The poets of Scotland of the XVIIth-XVIIIth centuries are no longer chroniclers of military campaigns and heroic deeds of their fellow tribesmen. The patriotic history acquires a memorial character in the poetic texts of these centuries. The glorious past is opposed to the poor present. However, historicism and patriotism do not completely disappear. They are present in the plots of historical ballads, and in the caustic assessment of modernity in satirical pamphlets, Scottish landscapes, often acting as national «open-air» museums.

The same can be said about «national morality» as a distinctive feature of Scottish poetry of the XVIIth and XVIIIth centuries, which passed as a tradition into the XIXth century. The Reformation and Puritanism significantly changed the moral orientations of Scottish society. The Counter-Reformation broke (or at least undermined) these moral foundations. Scottish poetry briefly but emphatically described the three main transformations that the religious-political shift of 1660–1745 brought into the moral life of the Scots: «<...> kaad doun Woman frae the throne and skies, / And even frae the chair, / Hapt her beautie in a dow disguise / And sat her on the fluir <...>» (T. Scott, Fergus [9, P. 492]). The first transformation is the abolition of the Catholic cult of the Mother of God and, more broadly, of the saints. The religious consciousness of man has lost its divine intermediaries, «their» characters in the region beyond the grave, which sharply increased his human scale, but also his personal, social and moral responsibility. The Scots could not abandon the traditional veneration of saints – first of all, «nationally oriented» saints, as Apostle St. Andrew the First-Called (since ancient times considered the patron of Scotland) or Queen Margaret of Scots (the first proper Scottish canonized Saint, wife of Malcolm IV, the last king of the second Scottish the Canmore Dynasty (1058–1286)).

The Scots did not want to part with the cult (no longer church, but secular) of Queen Mary I Stuart (1542–1587). It is noteworthy that during the lifetime of Queen Mary Stuart, the attitude towards her in Scotland was more negative than positive. She could not be forgiven for her semi-French origin and purely French upbringing, French manners brought to her homeland, love affairs and illegitimate children, and most importantly, the absence of truly national state interests. However, after her execution by her sister / (cousin) / rival Elizabeth I Tudor, the image of Mary quickly becomes the image of a political victim. In this vein it will be interpreted by R. Burns (1759–1796) in *Lament of Mary, Queen of Scots, on the Approach of Spring* [6, P. 185-187].

Scottish poetry on everyday topics also showed particular attention to the puritanical «female» tradition. The matriarchal tradition here, too, has remained little amenable to new trends. The centuries-old types of women – heads of the clan, fortune tellers and masters of the elements, remained albeit not realities, but symbols of the latest Scottish poetry. Such is the mistress of the Auchtermuchty estate, plowing the field on two fours of oxen (*The Wife of Auchtermuchty* [9, p. 74-79]). The same is the mistress of Usher's Well estate, who raised three sons-heroes and is able to conjure winds and showers (*The Wife of Usher's Well* [9, p. 226-227]); and even the heroine of the relatively late (XVIIIth century) folk ballad *Tak 'Your Auld Cloak About Ye*: also the mother of a large family («lads and bonnie lasses ten» [9, P. 245] and «gudeman» [9, P. 246]).

All these features of metropolitan literature became the cultural baggage of the Scottish emigrants of the USA in the XIXth century, the cultural background of their texts.

Prof. Tom Scott put it aphoristically: the poetry of Scotland, in the Middle Ages and the Renaissance (XIV-XVI centuries) «embracing the Universe», in the next two centuries (XIV-XVIII) «shrank to a vegetable garden with cabbage» (kailyard). The European-minded poet-bard was replaced by the provincial «noble-rhyming» (poetaster) [9, P. 40]. Opposing him, prof. M.A. Novikova put forward a different idea. The poets of the XVIIth and XVIIIth centuries have undeniably become less «global» and more «regional». However, they have preserved (albeit in a truncated form) both the folklore, mythopoetic heritage of Scotland, and the legacy of «scholarly», «book» literature [6, P. 134].

Traditions of English Literature. The attitude of Scotland (and therefore of the Scottish poets) towards England has always been socially and ethnically complex. At the beginning of proper Scottish and English history (V-VIII centuries AD), both the Celts-Scots and the Germanic Anglo-Saxons were alien ethnic groups on the British Isles. The predecessors of the Anglo-Saxons in the territories of the future England were the Celts-Britons; the predecessors of the Scots on the lands of the future Scotland were the semi-Celts-Picts (who early mixed with some pre-Celtic population) [4].

The first states of the Scots and Anglo-Saxons were also formed almost simultaneously (VIII-IX centuries), but separately. Borderlands (for example, Northumbria) became the subject of first disputes, then mutual raids, then wars. In the Anglo-French (so-called Hundred Years) War (1337–1453), Scotland played on the side not of neighboring England, but of continental France.

The Scottish heirs to the throne (for example, the future James I Stuart (1394–1437)) or even kings were repeatedly imprisoned by England and given only for huge ransoms. Oliver Cromwell's army occupied Scottish lands and placed English garrisons there. The English Queen Elizabeth I Tudor for the first time in European history legally, after a public trial, executed the Scottish Queen Mary I Stuart. It should come as no surprise that throughout the Middle Ages England was called in Scotland the Auld Enemy, and the union with France was called the Auld Alliance [69]. As a result, only those ethnic Scots who either could not or did not want to consider themselves Scots began to be related to the English literature (and wrote in English) (examples are William Drummond (Drummond, 1585–1649) or James Thomson (Thomson, 1700–1748)). The exceptions were authors who wrote in English not poetry, but prose (for example, Sir Walter Scott), or, in addition to poetry, also drama (for example, Lord George Gordon Byron) [11]. The rest of the Scottish metropolitan poets were familiar with English literature, but interacted with it not in general, but very selectively: using only those traditions that were closer to them and / or their national audience.

So, in the verses of the Scots there are no direct references to English sentimental poets. At the same time, heightened «compassion», touching love situations and / or landscapes-meditations clearly appeared in them not without the influence of the English tradition. For example, *In the Grampian Mountains* by J. Kennedy is clearly projected onto the lyrical landscapes of R. Gray:

Sometimes by rocky heights they stray'd,
 Sometimes by deep and ferny glade,
 And sometimes on by pathways green,
 Along the bank of deep ravine,
 While far beneath, in headlong force,
 Some mountain torrent cleav'd its course,
 And woke the echoes from their sleep <...> [7, P. 81-82].

The freedom-loving themes and civic pathos of the poets of the Scottish emigration are embodied, among other things, by means developed by English (and continental) romanticism (D.C. McCallum, *Soldier's Song of Freedom*; P. McPherson, *Dark Culloden Day*; W. Anderson, *Scotland Forever* and *Old Glory*).

Similarly, the religious sentiments of Scottish emigrants rely on the stylistic and versification resources of medieval spiritual lyrics, including English (J. Lyon, *Confidence in God*; A. McLachlan, *God*; D. M. Henderson, *A Charity Sermon*, etc.).

Conclusions

Without accepting unconditionally any of the literary trends of: neither Scottish (too regional for the US diaspora), nor English (for the same diaspora — too modernist and / or individualistic), Scottish emigrants thereby fell out of the sphere of increased attention as British, and American criticism. To a large extent, they turned out to be locked in the circle of their communities, national and / or religious.

Such (at least relative) isolation not only did not correspond to, but directly contradicted the personal creative and social aspirations of the Scottish poets in the United States. They made vigorous efforts to ensure that their work did not lose access to either the national or even the cross-cultural worldview.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.12>**НОВАЯ «ЭСТАМПА» В РОМАНАХ РОЛАНДО ИНОХОСЫ**

Научная статья

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Аннотация

В статье рассматривается процесс становления «эстампы» с момента ее возникновения из формы графического искусства до перехода в литературу и закрепления в творчестве авторов-чиканос. Изучается роль «эстампы» в романе мексикано-американского писателя Роландо Инохосы «Estampas del valle y otras obras» (1973) и его английском варианте «The Valley» (1983) на основе терминологической базы, описанной Хуаном Бенетом. Выдвигается гипотеза о необходимости выделения «эстампы» в ее современном виде в отдельный литературный жанр.

Ключевые слова: эстампа, Роландо Инохоса, литература чикано, мексикано-американская литература.

RETHINKING “ESTAMPA” IN ROLANDO HINOJOSA’S NOVELS

Research article

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Abstract

The article dwells upon the formation of “estampa,” which originated as an artistic engraving and evolved into a literary genre in Chicano writings. The paper analyses “estampa” in the novel “Estampas del valle y otras obras” (1973) and its English version “The Valley” (1983) by Rolando Hinojosa, making use of the terms introduced by Juan Benet. A hypothesis that “estampa” should be viewed as a genre is put forward.

Keywords: estampa, Rolando Hinojosa, Chicano literature, Mexican-American literature.

Introduction

In 1973 Rolando Hinojosa-Smith (1929-), a Mexican-American writer, published his first novel “Estampas del valle y otras obras,” which was translated under the title “The Valley” ten years later, in 1983. In 1994 a new edition “Estampas del valle” was issued. The Spanish name of the novel was one of the reasons for scholars and Chicano writers to rediscover the term “estampa” which has been extensively used by many researchers, although it can hardly be found in any literary dictionary. This research aims at understanding “estampa” today by means of textual and comparative analysis.

Discussion

According to Borja Rodríguez Gutiérrez, the word “estampa,” or engraving, became commonly used in Spanish literature in 1830s, when they began to produce “estampas” for commercial reproductions and illustrations for books and newspapers by means of lithography and wood engraving. “Estampa” as a form of artistic engraving gave rise to literary “estampa.” Spanish folk engravings, called “estamperia popular,” encompassed three main types of prints: “estampas” which were mainly printed in books, “aleluyas,” illustrated religious leaflets, and “hilera de soldados,” cutouts for children, portraying soldiers. At first “estampas” complemented the text, but later they were printed without any verbal part or with several lines below [8]. As for “aleluyas,” their topic was generalized to such a degree that nothing remained of their religious focus but the name. “Aleluyas” comprised a number of chronologically ordered vignettes or “estampas,” small illustrations with rhymed lines [7]. “Aleluyas” were also referred to as “the literature hanging on the rope” (Sp. literatura de cordel), which describes the way they were sold. “Literatura de cordel,” verses about everyday life, historical events and celebrations, originated in Portugal and Spain in the sixteenth century and later made part of Spanish Golden Age drama. With the development of transport and post, “estampa” reached every corner of the Spanish Empire, including New Spain and its capital Mexico City.

In the New World, before Rolando Hinojosa, the term was used by the Mexican writer Julio Torri (1889-1970), who called one of his mini tales “Estampa” [9]. Researchers usually refer to Julio Torri’s short works as “sketches,” comparing them to prose poems by Oscar Wilde. His sketches bear resemblance to prose poems, since Torri employs alliteration and creates rhythm, his text is quite descriptive in itself. “Estampa” is treated differently in Hinojosa’s novels. Although it requires a closer study, at first glance, the only parameter that unites Torri’s and Hinojosa’s “estampa” is the short format of their works. While Torri created separate short tales or sketches, Hinojosa’s “Estampas del valle” is a novel which contains four parts, each of them is divided into numerous fragments that can be considered “estampas.”

Juan Benet (1927-1993), a Spanish writer and theoretician, studied “estampa” and made an attempt to define it. Benet singles out two types of composition “argumento” (Eng. plot), under which he understands traditional linear type of composition based on the plot, and “estampa.” “Estampa,” according to Benet, is a series of images, that are constantly changing or moving, or, in other words, a projection of immobile images changing under certain circumstances [1, P. 88]. “Estampa” is the idea of image-effect that leaves traces and haunts reader’s consciousness by fragmenting the narrative and intensifying sections of the text [6, P. 34]. That is to say, in “argumento” type of composition, all events are logically connected and explained, consequently, events are more significant than images, while in “estampa” images prevail over events [2, P. 148-151].

One of the main characteristics of “estampa” is its being “simultaneously chaotic,” it means that “estampa” mirrors the way we keep our memories [3, P. 45]. Our experience and emotions are not preserved in our consciousness successively or linearly. Instead they are constantly moving, changing and interacting, like pieces in a kaleidoscope. All in all, Benet defines “estampa” as a type of composition which is characterized by fragmented non-linear narration. Pieces of “estampa” can be read separately and independently, regardless of their order in the text, as images produced by “estampa” are more important than the plot. A choice of words, which describe our experience, is significant as well, that is why in “estampa” the style predominates over the plot. In addition, “estampa” is usually quite short.

Anyway, it seems that “estampa” is not merely a type of composition, since describing “estampa,” Benet also uses terms such as “model,” “form” and “literature.” It may be assumed that “estampa” is closer to a genre than to a composition, as it resembles flash fiction of short short stories. At the same time, “estampa” is not clearly defined as it has been constantly developing. “Estampa,” which originated from artistic engravings and was later combined with verses, passed to Spanish Golden Age drama, where it was conserved in the form of vignettes, short descriptive scenes. Vignettes are not stand-alone works that can be found in all literary genres. The fact that “aleluyas,” a variety of “estampas,” initially consisted of vignettes gave rise to the confusion in terms and led to the current situation when scholars use these terms interchangeably. In Mexico “estampa” evolved into prose poetry in Julio Torri’s works. And in the USA “estampa” was finally converted into fiction, similar to the stream-of-consciousness novel, while the form of “aleluyas” presumably contributed to the creation of comics.

Hinojosa explained his choice of “estampa” by “a sense of place,” that is the key to understanding Chicano community: “For the writer – this writer – a sense of place was not a matter of importance; it became essential. And so much that my stories are not held together by the *peripeteia* or the plot as much as by *what* people who populate the stories say and *how* they say it, how they look at the world out and the world in...” [4, P. 21]

In other words, Hinojosa’s explanation fits Benet’s definition of “estampa,” Hinojosa recognizes the fact that in his novels the plot is of secondary importance, it is subordinate to the composition and the style of “estampa.” In “Estampas del valle,” Hinojosa creates a vast amount of characters and several narrators, constantly switching their points of view and the object of narration throughout the novel, to make temporal and spatial ellipsis. Like in “estampas” of the nineteenth century, where the story is told through a number of small vignettes, Hinojosa’s “estampas” are not closely connected, there are always narrative gaps between them. These numerous omissions make the readers pay more attention to the text, plunge them into the story, as the readers try to establish connection between different events and characters, combining numerous fragments of the text and narrative perspectives, filling in the missing parts of the narrative using their imagination in order to get to the heart of Hinojosa’s fictional world.

For Hinojosa “estampa” is also a way to gain objectivity and avoid prejudice. Hinojosa wants his novels to produce the same effect on the readers as the artistic “estampas” did in the nineteenth century, which today might be compared to documentary photography. This conclusion can be made, taking into account the way Hinojosa rendered the names of the parts of “Estampas del valle” in English: An Olio. One daguerreotype plus photographs (Sp. Estampas del valle), Rafe Buenrostro. Delineations for a first portrait with sketches and photographs (Sp. Una vida de Rafe Buenrostro). Sometimes It Just Happens That Way. A study of Black and White Newspaper Photographs (Sp. Por esas cosas que pasan), Lives and Miracles. Final entry in the photographic variorum (Sp. Vidas y milagros).

Conclusion

“Estampa” had had a long way to go before it became what we know today. It has left a lasting imprint on all literary genres and got a new lease of life in the novels by Rolando Hinojosa and some other Chicano writers.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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Научная статья

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Аннотация

В статье предпринимается попытка сравнить функции латинских крылатых фраз в произведениях таких мастеров русской художественной прозы, как А.П. Чехов, Ф.М. Достоевский и И.С. Тургенев. Определяются излюбленные авторские приемы, устанавливаются сходства и различия в подходах указанных писателей к использованию классического наследия в создаваемых текстах. Статья дополняет исследования роли иноязычных вкраплений в русской художественной литературе. Результаты работы могут быть использованы в практике преподавания литературы в средних и высших учебных заведениях, на курсах повышения квалификации.

Ключевые слова: иноязычные вкрапления, русская литература, античное культурное наследие, латинские крылатые выражения.

LATIN INSERTIONS IN RUSSIAN LITERATURE OF THE SECOND HALF OF THE XIX CENTURY

Research article

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Abstract

The article attempts to compare the functions of Latin winged expressions in the works of such masters of Russian fiction as A. Chekhov, F. Dostoevsky and I. Turgenev. The authors' favorite techniques are determined, and similarities and differences in the writers' approaches to the use of the classical heritage in their texts are established. The article complements the research on the role of foreign language insertions in Russian fiction. The results of the present work can be used in the practice of teaching literature in secondary and higher educational institutions, at advanced training courses.

Keywords: foreign language insertions, Russian literature, ancient cultural heritage, Latin winged expressions.

Introduction

The development of the Russian literary language has always been closely linked with the main languages of European culture and world civilization [3]. This connection was used to replenish the lexical and phraseological stock of the Russian language. Some of the borrowings were firmly included in Russian, losing their foreign language appearance, whereas others retained it for a long time. However, there are many borrowings which have preserved their original appearance, despite the fact that they have been used in Russian for a long time. Moreover, this has not prevented them from becoming an organic part of the Russian language and has led to an extensive stock of foreign language expressions and words in Russian (as well as other languages of world culture) that are used without translation and in compliance with the graphics and spelling of the source language [2]. It is classical Latin which is the source of many such expressions.

The Latin language has been considered dead for many centuries. There are no people who speak it now. But this language will definitely continue to live in the popular expressions, such as catch phrases, quotations, proverbs and sayings [11]. Latin winged expressions are widely used in fiction by writers around the world, and Russian fiction is no exception [1]. There are different ways to insert a foreign language fragment into a text in Russian: it can be a relatively independent fragment of a text (epigraph, letter, document, etc.); a word, whole phrase, or sentence in the Russian speech of a character, author, or narrator. The main objective of the research is to compare the functions of Latin insertions in the literary texts since Latin expressions seem to be essential features of Russian classical literature. Why do world-famous writers so often turn to Latin? Let us try to figure it out.

Methods

Our research is based on the texts of recognized masters of Russian fiction – Ivan Turgenev, Anton Chekhov and Feodor Dostoevsky. The material was extracted by means of a continuous sampling method. We have encountered 45 contexts with Latin insertions in 33 works of the writers. The contextual and semantic analysis and comparative methods have been used.

Results

Out of the total number of studied works, 20 of them belong to **Anton Chekhov**. Chekhov uses Latin expressions in various genres: letters [5], stories, plays. The appeal to the work of this Russian writer in the first place is not accidental. Chekhov was known to study at the medical faculty of the University (1879–1884), where, of course, the Latin language was learned as part of systematic curricular. That is why, in comparison with other authors whose works have been studied, Chekhov more often uses Latin expressions which are typical in medical professionals' speech, e.g.: [*Астров:*] *А я—то, сломя голову, скакал тридцать вёрст. Ну, да ничего, не впервой. Зато уж останусь у вас до завтра и по крайней мере выплусь quantum satis* ("enough" – pharmaceutical formula). («Дядя Ваня») [13, v. 13, P. 69]; *Её habitus* ("physical

appearance” – it is usually used as a medical term) *не плох. Рост средний. Окраска кожных покровов и слизистых оболочек правильна. Подкожно-клетчатый слой развит удовлетворительно. Грудь правильная, хрипов нет. Дыхание везикулярное. Тоны сердца чисты.* («Два романа. Роман доктора») [13, v. 1, P. 481]. Analyzing the “medical” stories of Chekhov, we can note that Latin aphorisms are inserted into the texts to create a reliable medical atmosphere: the descriptions of physicians’ actions during medical examinations; advice on the treatment of any disease.

It is significant that many of the Latin phrases in Chekhov's texts freely replace Russian words or phrases in natural speech, organically fitting into it and not being distinguished from the context. The reader's attention is not focused on the Latin words, and in many cases their meaning can be guessed, e.g.: *Возмутительно скучно слушать, как женщины покупают, торгуются и стараются перехитрить надувающего лавочника. Мне стыдно делалось, когда Саша, переверочав массу материи и сбавив цену **ad minimum** (“to a minimum”), уходила из магазина, ничего не купив или приказав отрезать ей копеек на сорок – пятьдесят.* («Любовь») [14, v. 4, P. 196]; *Роман Камышева напечатан не без пропусков, не **in toto** (“completely, including all parts”), как я обещал, а по значительном сокращении.* («Драма на охоте») [14, v. 3, p. 180]. The catch phrase **O fallācem homīnum spem** (“Oh, a deceptive human hope!”) is used by Chekhov as if Latin is not a foreign language at all, e.g.: **O fallacem hominum spem** – . *Ожидаемое развлечение не состоялось, и таким образом единственное пятно, лежавшее на прессе, сослужившей такую блестящую службу в деле открытия скопинских дебоишрств, стусевывается до нуля.* («Дело Рыкова и комп.») [13, v. 16, P. 519]; [*Кулыгин (целует Ирине руку):*] *Прощай. Завтра и послезавтра целый день отдыхать. Всего хорошего. Чаю очень хочется. Рассчитывал провести вечер в приятном обществе и – **o fallacem hominum spem**.* («Три сестры») [13, v. 13, P. 204]. Many more similar examples can be encountered.

In addition, Russian equivalents often come from Latin, e.g.: [*Серебряков:*] *Постой. Ты точно обвиняешь в чем-то свои прежние убеждения. Но виноваты не они, а ты сам. Ты забывал, что убеждения без дел мертвы. Нужно было дело делать.* [*Войничкий:*] *Дело? Не всякий способен быть пишущим **perpetuum mobile** (“perpetual motion”).* («Леший») [14, v. 9, P. 352]. *Был вчера на публичной лекции нашего Z.Z. Удивляюсь, как это наша **alma mater** (“nourishing mother” – the traditional figurative name of educational (often higher) institutions that give spiritual food to their students), не к ночи будь помянута, решается показать публике таких балбесов и патентованных тупиц, как этот Z.Z.* («Скучная история /из записок старого человека») [14, v. 6, P. 306]. *Дело ваше верить или не верить, признавать или не признавать... Я говорю о режиме, который следовало бы изменить **in concreto** (“specifically”).* («У постели больного») [14, v. 2, P. 323].

Chekhov uses fairly well-known expressions or parts of them, counting on the reader's knowledge or showing the character's knowledge of the full phrase: *Я вам покажу кузькину мать! Я человек, который с характером! Со мной, брат, шутки не шутя, ежели хочешь жив быть! Не дыхни! И это говорит ... Кто же? бывший редактор, писавший в своей газете передовые! **O tempora** с двумя восклицательными знаками!* («Осколки московской жизни») [13, v. 2, P. 435–436]. **O tempora! O mores!** (“O times! O morals!”) is from Cicero's speech against Catiline.

Much less often Chekhov deliberately draws the reader's attention to a Latin winged expression. Let us look at the dialogue of two characters: *Я не люблю этого человека! Не люблю за то, что он умер спокойно. Умер так, как умирают честные люди. Быть подлецом и в то же время не хотеть сознавать этого – страшная особенность русского негодяя!* [*Глагольев:*] **De mortuis aut bene, aut nihil**, Михаил Васильевич. [*Платонов:*] *Нет... Это латинская ересь. Помоему: **de omnibus aut nihil, aut veritas**. Это правильно.* («Безотцовщина») [13, v. 11, P. 21]. In fact, the opposite is true: the second phrase which is translated as “about all either nothing or the truth” is a paraphrase of the first one, the translation of which is “about the dead either good or nothing”. The similar English proverb is “Say nothing but good about the dead” [9, p. 315]. With the help of slightly paraphrased Latin aphorisms, the author achieves a semantic shift or humorous effect. Latin insertions in such examples play an important role in the character's speech portrait, emphasizing his/her good education. It is the broad outlook of well-educated characters that allows the author to include Latin words in the language game.

Chekhov's character often explains his point of view, starting from a Latin saying: *Друг мой, здоровы и нормальны только заурядные, стадные люди. Соображения насчет нервного века, переутомления, вырождения и т.п. могут серьезно о волновать только тех, кто цель жизни видит в настоящем, то есть стадных людей. – Римляне говорили: **mens sana in corpore sano** (“a healthy mind in a healthy body” [9, P. 33] – Juvenal, “Satires”). – Не всё то правда, что говорили римляне и греки. Повышенное настроение, возбуждение, экстаз – всё то, что отличает пророков и поэтов, мучеников за идею от обыкновенных людей, противно животной стороне человека, то есть его физическому здоровью.* («Чёрный монах») [13, v. 8, P. 243].

The following sentence contains a striking example of Latin conciseness: *Нам говорят слово, а мы в ответ – десять, потому что не умеем говорить коротко и не знакомы с той границей речи, когда при наименьшей затрате сил достигается известный эффект – **non multum, sed multa** (“not a lot, but much”).* («Хорошая новость») [13, v. 16, P. 266]. Here the author uses a paraphrase again, the original expression is the opposite: **non multa, sed multum** – “not a lot (in quantity), but much (in value)”. The similar English proverb is “Brevity of speech is a virtue” [9, P. 202]. In other words, in one short phrase the concise Latin language contains all that is said in Russian in several sentences. The same thought is expressed in two different languages, and this emphasizes its significance. Figuratively speaking, Latin helps to condense the author's thought.

It is no doubt that the following sentence exemplifies a stroke of Chekhov's comical genius: *Когда я смотрю на язык больного, я вспоминаю жену, и это воспоминание производит во мне сердцебиение. Прав был тот философ, который сказал: **“lingua est hostis hominum amicusque diaboli et feminarum”**.* («Два романа. Роман доктора») [13, v. 1, P. 481]. We cannot help to smile while reading. It is the insertion of the Latin expression which makes the situation so comical. The translation of this humorous expression is “language is the enemy of men and the friend of the devil and women”. Although the author himself passes it off as a quote, it is supposed to belong to Chekhov [1, P. 336]. That is intriguing. It is not difficult to discover Chekhov's passion to language games, in which he involves his well-educated characters.

Overall, Latin expressions sound as natural as Russian speech in most Chekhov's works. This implies that the readers know the words used. And only in about a third of the examples of using insertions, Latin expressions play a special “condensing meaning” role. Latin also becomes the language of social status and serves as one of the means of creating the hero's portrait. Latin aphorisms for the author's contemporaries were a recognizable sign of the new, “scientific” time in which “well-educated” people lived.

In similar functions, Latin insertions are used in the works by **Fedor Dostoevsky**. 12 insertions were encountered in 5 studied texts. Many expressions (well or less known) are used in the natural course of speech, and without comment. Here are the most striking examples: *Она — тут же, вероятно, сказала, что бесчестьем себе почитает называться и женою его. У нас развода нет, но de facto (“in fact”) они развелись, и ей ли было после умолять его о помощи! («Униженные и оскорблённые»)* [6, v. 3, P. 379–380]; *но я вот о чем, главное, желал бы у вас полюбопытствовать: вы только что заявили, что были весьма близко знакомы с госпожой Светловой? (Nota bene (“Note well!” – the note draws attention to a particularly remarkable part of the text), фамилия Грушевки оказалась «Светлова». Это я узнал в первый раз только в этот день, во время хода процесса). («Братья Карамазовы»)* [5, v. 15, P. 100].

7 Latin insertions were encountered in the novel “Братья Карамазовы”. Apparently, the characters have a good command of Latin, since in conversations they quite boldly transform well-known Latin expressions (without any errors): for example, they change the word order, which is acceptable in this case. It is very interesting to combine two different languages in one phrase: *А я ему сейчас вот говорил: “Карамазовы не подлецы, а философы, потому что все настоящие русские люди философы, а ты хоть и учился, а не философ, ты смерд”. Смеется, злобно так. А я ему: de мыслибус non est disputandum, хороша острова? По крайней мере и я в классицизм вступил, — захохотал вдруг Митя. («Братья Карамазовы»)* [6, v. 10, P. 101]. The phrase “de мыслибус” was written in Russian, although, as we know, there is no such a word in either Russian or Latin. The original expression is *de gustibus non est disputandum* (“tastes are not to be argued”). The other similar English proverbs are “tastes differ” and “there is no accounting for tastes” [9, P. 314]. Interestingly, the Latin word *gustus* is not peculiar to the meaning in which it is used [4, P. 355]. But quoting the proverb, people put the meaning “a sense of beauty, the ability to appreciate aesthetically” into the word *gustus*. Here is another great example: – *У черта ревматизм? – Почему же и нет, если я иногда воплощаюсь. Воплощаюсь, так и принимаю последствия. Самана sum et nihil humanum a me alienum puto. Как, как? Самана sum et nihil humanum... Это неглу по для чёрта. – Рад, что наконец угодил. («Братья Карамазовы»)* [5, v. 15, P. 74]. In this fragment, two amendments were made to the Latin quotation *homo sum, humani nihil a me alienum puto (Terentius)* (“I am a man, I count nothing human alien to me” (Terence) [9, P. 533]): 1) “*Homo sum*” was replaced with “*Самана sum*” (and “Satan” is written in Russian); 2) the inaccurate form *nihil humanum* [8] was used instead of *humani nihil* to emphasize the depth and breadth of interests, involvement in all human; or the whole expression takes on this meaning (“I am a human being and am not immune from any human errors and weaknesses”). The second option seems to us more appropriate to the context.

Also, a case was encountered where only a part of the statement is used, since there is no need to quote the entire proverb. It is enough for the author to refer: *Моя теория, Карамазов, ясна и проста, опять радостно заспешил он тотчас же. – Я верю в народ и всегда рад отдать ему справедливость, но отнюдь не балуя его, это sine qua... («Братья Карамазовы»)* [6, v. 10, P. 51]. The full form is *condicio sine qua non* (“the condition without which something is not possible”).

Like Chekhov, Dostoevsky inserts Latin expressions in his texts in order to emphasize the significance of thoughts and briefly express the meaning. He manages to make the reader think about many issues by means of a single phrase: *О, опять повторяю: да простят мне, что я привожу тогдашний хмельной бред до последней строчки. Конечно, это только эссенция тогдашних мыслей, но мне кажется, я этими словами и говорил. Я должен был привести их, потому что я сел писать, чтоб судить себя. А что же судить, как не это? Разве в жизни может быть что-нибудь серьезнее? Вино же не оправдывало. In vino veritas. («Подросток»)* [6, v. 8, P. 497–498]. The translation of the quotation is “truth in wine” (Pliny the Elder), and in English we have “truth comes out of wine” [9, P. 175]. There is another English proverb: “What soberness conceals, drunkenness reveals” [10, P. 255].

Again, like Chekhov, Dostoevsky uses a Latin quotation as a conclusion. Firstly, the character's reflections are given and, finally, a Latin quote goes as a proof: *...Но во всяком случае, останусь ли я побежденным или победителем, я в тот же вечер возьму мою суму, нищенскую суму мою, оставлю все мои пожитки, все подарки ваши, все пенсии и обещания будущих благ и уйду пешком, чтобы кончить жизнь у купца губерньером, либо умереть где-либо с голоду под забором. Я сказал. Alea jacta est! («Бесы»)* [6, v. 7, P. 359]. “The die is cast” (Cicero) [9, P. 136] – so they say about a final decision, a step that does not allow a return to the past); *Хоть там теперь и кричат во все трубы, что Ставрогину надо было жену сжечь, для того и город сгорел, но ... – А уж кричат во все трубы? – То есть ещё вовсе нет, и, признаюсь, я ровно ничего не слышал, но ведь с народом что поделаешь, особенно с погорельцами: vox populi, vox Dei. Долго ли глупейший слух по ветру пустить? («Бесы»)* [6, v. 7, P. 550]. The literal translation of the phrase used in English is “the voice of the people is the God's voice” (we also have “the public is the best judge”) [9, P. 79]. But this catch phrase often gave rise to disputes about its truth. Homer and Hesiod claimed that popular rumor is the messenger of Zeus, it is a kind of deity. However, Alcuin disagreed, saying that “the wild excitability of a crowd is always close to insanity” [1, P. 714–715]. The context makes us think that, despite the literal translation, Dostoevsky precisely meant Alcuin's thought about the disorderliness, illegibility of rumor.

To sum up, Latin insertions in Dostoevsky's works arouse research interest, since in half of the cases Latin winged expressions are transformed in a rather unusual way or deviate from the direct, familiar meaning.

During the analysis of the language of **Ivan Turgenev's** works, it turned out that the writer's attitude to foreign language insertions is completely opposite. 11 Latin insertions were encountered in 8 works. In most cases, the use of Latin expressions is an indicator of something foreign, non native, alien: *Иностранные вина изгнали водки и наливки: людям пошли новые л ивреи; к фамильному гербу прибавилась надпись: “in recto virtus...” (“virtue in truth”) («Дворянское гнездо»)* [12,

v. 7, P. 60]; *O! я не сомневаюсь в том, что мы решились истреблять друг друга; но почему же не посмеяться и не соединить **utile dulci** (“useful with pleasant”)? Так-то: вы мне по-французски, а я вам по-латыни.* («Отцы и дети») [12, v. 8, P. 321].

A translation or explanation is often given in the text by the character used the phrase, and a reference is made by its author. Here are the most vivid examples: *Один Сипягин был собственно даже очень доволен всей этой сценой. Ему пришлось выказать силу своего красноречия, усмирить начинающуюся бурю. Он знал латинский язык и вергилиевское: **quos ego!** (I you!) не было ему чуждым.* («Новь») [12, v. 12, P. 103–104]; *Никогда еще он не чувствовал такой усталости – телесной и душевной. Целый вечер он провел с приятными дамами, с образованными мужчинами; некоторые из дам были красивы, почти все мужчины отличались умом и талантами – сам он беседовал весьма успешно и блистательно ... и, со всем тем, никогда ещё то **taedium vitae** (“aversion to life”), о котором говорили уже римляне, то «отвращение к жизни» с такой силой не овладевало им.* («Вешние воды») [12, v. 11, P. 7]. Note that in some cases, the inserted expression or phrase is written in quotation marks, which was not the case with the previous writers. Thus the author points out the “foreignness” of Latin in his characters’ speech. Only a few uses have been encountered where the Latin phrases remain without comment, but they seem to be familiar to everyone: *Ночь была нехороша. Больной много бредил – Доктор приехал поутру, покачал головой и прописал новые лекарства. Еще далеко до кризиса, – сказал он, надевая шляпу. А после кризиса? – спросил Берсенева. – После кризиса? Исход бывает двоякий: **aut Caesar, aut nihil** (literally – “either Caesar or nothing”; the other English equivalents: “it’s win all, or lose all”; “all or nothing”; “hit or miss”, etc. [9, P. 332]) («Накануне») [12, v. 8, P. 119]; *А то здесь другой доктор, приезжает к больному ... а больной уже **ad patres** (literally “to the forefathers, ancestors”, i.e. to the next world) («Отцы и дети»)* [12, v. 8, P. 314]. The latter, a famous quotation from the Bible, is loved by Chekhov. We have encountered it in 3 Chekhov’s work.*

Special attention should be paid to an excerpt from the novel, where, in addition to the Latin word, is used jargon, several medical terms and practical transcription from French: *Одной бабе, которая жаловалась на гнётку – это по– ихнему, а по–нашему – дизентерию, я ... как бы выразиться лучше ... я вливал опиум; а другой я зуб вырвал. Этой я предложил эфиризацию ... только она не согласилась. Всё это я делаю **gratis** (“for free”) – анаматёр (с фр. *en amateur* “as an amateur”) («Отцы и дети»)* [12, v. 8, P. 318]. It seems that this combination of foreign words and the vernacular is intended to emphasize the individual features of the character – the combination of education and closeness to people.

In one fragment from Turgenev’s story, where one of the characters is a foreigner, we have encountered the use of three foreign languages, including Latin: *Является Ляпунов: узнаёт à la Валленштейн, старого солдата, остаётся наедине с Симеоном и окончательно превращается в Валленштейна: «Ты стоишь подле меня, как моя молодость», – говорит он Симеону: “er stand neben mir wie meine Jugend” – говорит Валленштейн о Максе. **Pereant qui ante nos nostra dixerunt!** («Смерть Ляпунова». Соч. С.А. Гедеонова) [12, v. 1, P. 266]. The proverbial expression “Confound those who have said our remarks before us” [9, P. 27], which arose in modern times, is given in the text without translation. Each of the languages seems to be used for a specific purpose. Latin is most likely used for a brief expression of thought and for emphasizing the presence of a non-native, foreign, alien.*

Conclusion

To conclude, Latin insertions in the works of famous Russian writers perform a variety of functions. It depends on writers’ worldview, the characters, the created situation. There is a need to attract the reader’s attention, as well as make the text more expressive, bright, meaningful, sometimes – comical. Proficiency in a particular foreign language can be a sign of the character’s nationality, social class, and profession.

Aphorisms are passed down from century to century, as they touch on issues that are related to all aspects of our lives and that concern each of us. People have used winged expressions at all times to interpret a range of certain concepts related to a human life. Life is the most complex science that a person has to learn from their own experience, transmitted through winged expressions. This is especially true for aphorisms in Latin, as they carry even more accumulated over the years and time-tested wisdom. Latin winged expressions, being inserted in the creative process, enter into active interaction with the context, transmit subject-logical and aesthetic information.

It was important for the writers to convey the idea in the language in which it found the most appropriate expression. The Latin winged expressions are irreplaceable, since there is no more concise and capacious language that can express worldly wisdom in a few words.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.34>**МЕЧТЫ И РЕАЛЬНОСТЬ В РАННИХ РАССКАЗАХ ЭРНЕСТА ХЕМИНГУЭЯ: ГЕНДЕРНЫЙ АСПЕКТ**

Научная статья

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Аннотация

В данной статье рассматриваются социальные вопросы, затронутые в раннем творчестве американского писателя Эрнеста Хемингуэя. Основу анализа составляют рассказы "Кошка под дождем" и "Белые слоны". Целью работы является лингво-стилистический анализ художественной экспликации гендерных отношений. Изучение подтекста, как основного авторского приема, показало, что гендерные отношения характеризуются неравенством партнеров, которое негативно сказывается на существовании семьи как социальной основы общества.

Ключевые слова: короткий рассказ, подтекст, художественная экспликация, гендер, семья.

DREAMS AND REALITY IN EARLY SHORT FICTION BY ERNEST HEMINGWAY: GENDER ASPECT

Research article

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Abstract

The article is devoted to social aspects touched by Ernest Hemingway in his early works. The basis of the literary analysis is made by the short stories *Cat in the Rain* and *Hills Like White Elephants*. The purpose of the paper is to study an artistic explication of gender relationships. The discussion of the understatement technique used by the writer has shown that these relations are characterized by inequality of partners, thus negatively affecting the conversion of loose ties into a family as the basic unit of a society.

Keywords: short story, understatement, artistic explication, gender, family.

Introduction

The appearance of this article can be explained by the sustainable interest in the personality of Ernest Hemingway (1899-1961) and his literary heritage. There are many studies of Russian and foreign researchers (M. Chertanov, I. L. Finkelstein, B. T. Gribanov, I. A. Kashkin, J. De Falco, S. Donaldson, J. Sherrod, N.W. Sindelar, K. Singer, E. F. Stanton, D. E. Wylder) that discuss issues of certain historical and social aspects of the writer's fiction. The unquenchable interest in the issue of gender relations is shown in various fields of knowledge, such as literature, philosophy, sociology and gender linguistics.

Today, an urgent topic of research is the study of texts that demonstrate various approaches to gender analysis to detect gender stereotypes and asymmetries. A large layer of text sources is presented by fiction literature, which is regarded as the source for determining the elements of conceptualization of the gender component in the artistic picture of the world, since a text is a significant translator of a particular linguistic culture being studied [6], [9], [11], [12], [13]. The material of the characters' image is used to analyze the gender mental organization and the behavior of male and female representatives from the point of view of the cultural approach.

The purpose of the paper is to study the artistic expression of gender relations in the author's early fiction discourse, which presents a communicative phenomenon formed by language means in its transfer of social context. The paper is based upon the theory of stylistic and text analysis by such outstanding Russian scholars as I.V. Arnold, I.R. Gal'perin, A.N. Vasil'eva, Yu. M. Lotman, and K.R. Novozhilova. The work was motivated by an effort to develop a comprehensive and universal approach to integrate the findings of the above-mentioned literary critics and linguists so that we might build up the linguo-psychological portraits as an applied way of text interpretation.

The research dwells on Hemingway's method of revealing the context of relationships between a man and a woman as a condition for their further positive or negative conversion into a family union. The empirical material of the study is made of two stories, written in an early period of the author's literary background. Those stories are *Cat in the Rain* (1925) and *Hills Like White Elephants* (1927). The gender issues will be considered in the novelist's worldview perspective in regards to their relation to other concepts that are important for humanity, in general.

Discussion

Most of the story plots are drawn by the author from a series of life pictures of real prototypes [8]. Finkelstein asserts that "Hemingway repeatedly argued that the most important duty of a writer is to tell the truth...he thought a contributor should keep to the highest truth and create fiction based on facts" (here and moving forward, the quotes are translated by the research authors) [5, P. 57]. The life, as the novelist saw it, was later embodied in his prose, as was exposing social challenges and romance relations.

Gender themes defined an internal dynamic of different meanings in the litterateur's early works, which helped to create new images [7]. The techniques of a careful character depiction used in early prose influenced the work of a mature litterateur. That development was manifested in his later novels, *The Sun Also Rises (Fiesta)* and *A Farewell to Arms*, which describe Hemingway's vision of a lost generation destiny.

The textbook story, *Cat in the Rain*, was first published in the *In our Time* (1925) collection. It tells about a married couple staying in an Italian hotel. A long passage at the beginning of the story is abundant in the lexemes and word phrases of the rain theme, as seen from the following passage:

Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain [10, P. 345].

This description, being an example of E. Hemingway's ring frame way of writing, symbolizes the brewing crisis in the relationship of the couple and emphasizes the growing hopelessness of their feelings. Through this technique, as well as with other images (like the metonymy *under one of the dripping green tables*), the writer "addresses the external manifestations of complex psychological states through the understatement or hint of a key phrase" [2, P. 64].

The artistic repetition of the grammatical core of a sentence is of great importance for transmitting the understatement; i.e., the subtext of the literature works. Numerous repetitions of the subject-predicate *I want* throughout the story reveal implicit information about the discrepancy between the wife's dreams and reality.

'Oh, I wanted it so much,' she said. 'I don't know why I wanted it so much. I wanted that poor kitty' [10, P. 347].

'I want to pull my hair back tight and smooth...,' she said. "I want to have a kitty to sit on my lap..." [10, P. 347].

'And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair...and I want a kitty and I want some new clothes' [10, P. 348].

Thus, K. R. Novozhilova accentuates that the repetition of a word or an expression in a new section of the text "creates an increment of meaning...of that word and expression...and serves to form implicit subject-logical information" [3, P. 83]. The American wife is waiting for a conversation with her husband, but he is not ready for it. The cat might have been the symbol of the woman's loneliness caused by the fact that her partner was incapable of understanding her feelings.

It is notable that the heroine had no name, but the author gave the name *George* to the male hero. This means that he was superior in that family. At the beginning of the narration, the man was rather polite, and he held the dialogue with his wife. Later on, he disguised himself and became more indifferent and even somewhat rude toward her. While the husband was nonchalant, the wife had a lot of wishes for their future and wanted to make some changes in order to have their own home with all the necessary things.

The reader could deduce that the author had a concern because of the lack of communication between these two people. Due to this fact, the couple misunderstood each other, as they were not as spiritually close a couple should be. This could be a result of the war, which affected human communication.

Other images of the narration can be considered as symbols that define certain shades of meaning transmitted by the author. The monument is a reminder of the war that ended. This image also creates a certain emotional atmosphere, and the reader can understand that the characters of the story are harbingers of the *lost generation*. The owner of the hotel is a stranger, but the description of his sentiment gives an additional stylistic function in understanding the woman's feelings.

The wife liked him. She likes the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands [10, P.346].

The parallel construction, in combination with the climax, increases the importance of the character drawing and makes a contrast between the husband and the hotel owner. This example conveys the writer's condemnation. It shows the negative nature of the heroine's situation, the disorder in her private life.

Hemingway puts a key phrase in the title that encapsulates the meaning of the work. The name is symbolic, because the woman feels as if she were a cat in the rain. Like a kitten, she is defenseless and weak. She dreams of everything that is associated with home: warmth, comfort, a sense of security and well-being.

The story, *Hills Like White Elephants*, was one of the best in the collection called *Men Without Women* (1927). It is outwardly static with no events, but it is a deep psychological drama. A young man and a woman are waiting for the train from Barcelona to Madrid at a small station near the mouth of the Ebro River. The station happens to be a crossroads between the present and the future for the heroes. The subject of a psychologically complex conversation between the heroine, *Jig*, and her companion is the termination of pregnancy. A woman's desire for happiness collides with the selfishness of man. Phraseology used by the author for the heading encapsulates the characters' worldview. The idiom transmits the meaning of the prose and personifies the antithesis of the inner desires of men and women.

The antithesis "intensifies emotionally-psychological impact on a reader by creating an opposition which leads to information increment" [4, P. 65]. Thus, for *Jig*, a dream of a child is a dream of happiness, home, love, family ties, and all that is the main value for a woman. For her companion, a child is an undesirable matter, something that violates his routine life, a possible rejection of his personal plans. A multi-faceted image of hills resembling white elephants reveals a fine line of *Jig's* receptive nature, which is incomprehensible to her lover. The critical irony of the author is that the alleged child cannot be a reason to restrict the man's freedom, but on the contrary, it may become their wealth.

I. V. Arnold paid great attention to the study of the author's speech, which allows the reader to establish the author's vision of reality and the assessment of the problems stated in the fiction work [1, P.240]. The analysis of the author's speech in this story shows what features the characters possess. The majority of his descriptions show tension, tiredness, despair; i.e., the girl's inner discomfort during the conversation: *the girl was looking off at the line of hills* [10, P. 403]; *the girl looked at the bead curtain* (P.403); *the girl looked across at the hills* (P.404); *the girl looked at the ground the table legs rested on* (P.404); *the girl looked at the bead curtain, put her hand and took hold of two of the strings of beads* (P.404); *the girl didn't say anything* (P.404).

The description of negative connotation in the girl's way of handling the conversation with her partner is contrasted by the positive connotation in nature's description.

The girl stood up and walked to the end of the station. Across, on the other side, were fields of grain and trees along the banks of the Ebro. Far away, beyond the river, were mountains. The shadow of a cloud moved across the field of grain and she saw the river through the trees [10, P. 405].

This example of the author's speech may be considered as the climax point of the story. It conveys the transition in the girls' feelings, her positive decision to have a baby and become really happy. Thus, the author's speech gives us evidence to realize that the main characters have a conflict that cannot be settled.

Now, we will turn to the character's direct speech, in which we can also observe the conflict growing between the characters. Their phrases are abrupt and non-emotional. The conversation at the start of the story circles around the non-important subject (drinks) and suddenly comes to the turning point.

'It tastes like liquorice,' the girl said and put the glass down.

'That's the way with everything.'

'Yes,' said the girl. 'Everything tastes with liquorice. Especially all the things you've waited so long for, like absinthe.'

'Oh, cut it out.' [10, P.403].

The transposition of meaning of bitter herbs into the girl's current situation shows its bitterness and the girl's pain, but this only irritates her partner. The man is indifferent. He is mostly concerned with persuading the girl into the action she doesn't want: *wouldn't mind it; it's really not anything; I know lots of people that have done it* [10, P.404]. He makes an effort to be considerate and loving, which is transferred by the repetition of the words *happy, fine afterward, all right* [10, P.404]. Their controversy about a future happy life expressed by the repetition of *we can have everything* on the part of the man and *we can't* on the part of the girl [10, P.404] leads her to the breakdown:

'Would you please please please please please please stop talking' [10, P.406].

The unwillingness of the girl's partner to understand the advantages of natural life processes is regarded by the writer as an egocentricity that has not been awakened to its present awareness. In the art mode of the author, an individual whose ego has not gone beyond its lowest level is characterized as a person who possesses a certainly adolescent way of thinking, and their egoism is explained by emotional and spiritual damage. Hemingway sympathizes with the girl, he and supports her decision to separate from the man to become really happy.

'I feel fine,' she said. 'There's nothing wrong with me. I feel fine' [10, p.407].

Results

The given analysis helps show the gender-relevant male characters who exhibit negative sides of behavior, such as irresponsibility and indifference. The male heroes are immersed in vanity for having subordinated their lives to the insignificant goals of transitory meaning. The paradox of the situation is that, in trying to assert their identity, they actually lose it, falling into the power of stereotyped false values. This quality of their experience becomes apparent, and the reader comes to understand that they are incapable of experiencing feelings caused by the real world. Being "a man of courage" himself, the author condemns such attitudes and explains it as a result of internal ego-maturity deficit, which interferes with synchronicity between an individual and a social context [14].

Conclusion

In the works by Ernest Hemingway, we observe the universal principle of interaction of several semantic contexts. Short fiction by the world-famous writer is vital for literary tradition because of the author's fragmentary style of writing. Thus, the description of the love-family affairs is combined with structures that convey deep emotional issues and that demonstrate that Hemingway remains a novelist of a tragic worldview. The author's message is to show the priority of family values both for private happiness of an individual and for the prosperity of society. The depiction of love due to its humanistic and artistic significance in the writer's early fiction, no less than in his later works, is characterized by the challenge to create psychological and romantic prose.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.1>**РОМАНЫ ДЛЯ ДЕТЕЙ С ДИДАКТИЧЕСКОЙ ОКРАСКОЙ**

Научная статья

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Аннотация

Наше исследование сосредоточено на изучении романов для детей в Косово, а также персонажей этих произведений. Мы уделяем особое внимание жанру романов дидактической направленности.

Цель исследования состоит в том, чтобы сосредоточиться именно на дидактических романах для детей, тематика которых довольно разнообразна, вопреки всем трудным обстоятельствам, через которые наш народ прошел на протяжении веков. Писатели детской литературы обращаются к событиям, имеющим большое значение в области дидактики, а также способствуют дальнейшей популяризации этого жанра, чтобы предоставить юным читателям ярко выраженное тематическое разнообразие.

Помимо формулировки тем нравоучительного характера в сфере детских литературных романов, особое внимание было уделено персонажам. Трактовка дидактических тем с такими персонажами напрямую связана с уровнем читателя и оказывает положительное влияние на психологическое и интеллектуальное развитие тех, для кого предназначена данная литература.

В Косово многие из писателей занимались написанием данного вида романов, который, несомненно, приносит большой вклад в тематику такого жанра, как романы для детей. Эти писатели обогатили данный жанр новыми темами, мотивами, идеями и персонажами, которых до сих пор не хватало в этой литературной области, так как, к сожалению, детская литература не получила достаточного внимания со стороны ученых и литературоведов в Косово.

Ключевые слова: детская литература, в Косово, романы: "Год гонений", "Запретный год", "Год побега", Авди Шала, Косово, тематика дидактического романа для детей, в Косово, персонажи дидактического детского романа, в Косово, писатели детских романов, в Косово.

CHILDREN'S NOVEL WITH DIDACTIC-TEACHING COLORATION

Research article

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Abstract

Our interest is focused on the research of the children's novel in Kosovo, with special emphasis on the type of novel that deals with topics from the didactic-teaching field, together with the characters. Our aim was to focus specifically on the didactic novel for children, which is rich in diverse themes, despite the circumstances through which our people have traveled over the centuries.

Considering this sphere of life to be important, the writers of children's literature have addressed events of great importance in this field, as well as enriched the cultivation of this genre in order to bring to the young readers a pronounced thematic variety.

In addition to articulating topics of didactic-teaching nature in the field of children's literature novels, special attention has been paid to the characters. The treatment of didactic themes with the characters that complement the characters of this nature is directly related to the level of the reader and exert a positive influence on the psychological and intellectual world of the level of the readers to whom this literature is dedicated.

Many of our writers in the country have written the type of novel in question, which undoubtedly complements a large part in terms of the theme of the novel genre for children. These writers have filled it with new themes, motives, ideas, and characters that have been lacking in this literary field thus far, as unfortunately children's literature has not been given enough attention by scholars and literary critics in our country.

Keywords: children's literature, in Kosovo, novels: "The Year of Persecution", "Forbidden Year", "The Year of Escape", by Avdi Shala, Kosovo, topic of didactic novel for children, in Kosovo, the characters of the didactic children's novel, in Kosovo, the writers of the children's novel, in Kosovo.

Introduction

If we refer to the novel as a literary genre, it is undoubtedly a broad concept in terms of what it presents either in the theme, the idea, the motive, or even the characters. However, our research work has focused on the type of didactic-teaching novel in terms of themes and characters.

There is no denying the fact that this type of novel is quite widespread in the field of children's literature. Therefore, the approach to such research is focused on the most critical time of our country. The development of policies to the detriment of our society, in general, has raised the idea that this type of novel, with themes, motives, and characters, should be widely written in the country.

To better argue our research and analysis work, we have selected three novels by Avdi Shala: "The Year of Persecution", "Forbidden Year", "The Year of Escape". These novels are related to each other in the thematic context, and they best fulfill our requirements for analysis.

The object of our research work is based on several points of view, specifying the problem in question that presents the type of didactic-teaching novel. All this is due to the fact that the nature of the type of this novel plays an important role in the intellectual formation of children. Thus, it is very important to consider what didactic literature offers when the novel is also part of the school textbooks recommended for reading throughout primary education in our country.

Our aim is to study the important values that this type of children's novel has brought during the research period. However, we have a wide range of time to consider. We also have a large number of novels by many authors, which has made it impossible to research many writers with a universal interpretation.

Despite all this, we think that our efforts, no matter how small, present an important value of the creativity of children's writers, completing and enriching this literary field with diverse themes and different characters.

1.1 The theme of the didactic novel for children

World child literature researcher Stefan Metz analyzes the didactic aspect of children's literature. He specifically talks about "the didactic novel as one of the main genres or sub-genres of children's literature." [13]. We see such a presence in the didactic novel in our children's literature in Kosovo.

If we refer to the level of the novel on which we have posed the problem of the study of our research work, then we notice that the type of novel that reflects or presents didactic-educational layers is very present. It is literature that represents the level of children who are in the stage of formation of their human and intellectual personality. Thus, it is necessary that the topic that revolves around pedagogical and didactic motives be present to a large extent in front of readers. Undoubtedly, "pedagogy and pedagogical norms, in general, are within the very essence of children's literary work." [16].

Fortunately, there are many writers of children's literature in Kosovo who, through the novel, have managed to enrich this thematic sphere of literature in general, but also through other literary forms and genres, as well. Such types of novels aim at a general point of view, bringing important motives based on didactic-teaching principles, which, for the level to which the texts in question refer for reading, are extremely influential in the formation.

The totality of such topics is wide, but the author always tries to center around education, i.e., "by reading literary works the reader is introduced to a number of personalities, with their characters, ideals, and actions, so the reader not only expands the circle of his knowledge but also experiences the fate of the brave, accepts their worldviews and behaviors, honors his thoughts and views, becomes not only educated but also alienated in his human self in relation to people and events in society — in a word, he is educated by a book." [20].

Different situations, ideas, or characters will be at the center of the development of events and will also present the flow of the theme of the novel, in general. Novels of this type are considered to be novels of the characters, so when the main characters are in the center of attention throughout the fable of the text, we come up with characters with more special features. The characters are distinguished for their intelligence and virtues in educational and upbringing aspects.

The portrayal of these characters within the text is always shown through stylistic paintings and artistic figuration. Thus, the aim is to focus all the reader's attention on the character of this character, to try to become an example or a model for the reader, as well.

The evolution of topics with didactic-teaching characteristics from the ranks of writers is presented from different perspectives.

Initially, we encountered the motive of this topic early in the creativity of our children's novel by well-known writer Ibrahim Kadriu in the novel, "Time of Harvest". Given through metaphorical discourse, harvests are not used in the sense of grain harvesting. It is interpreted as harvesting the success of young people in the intellectual and educational world. Metaphor and comparison as stylistic figures occupy an important place in the text of this novel. They aim to summarize the idea in the form of a message for the main character in this case and to serve as an obverse to the readers of the text. In regards to this novel and the writer in question, we encounter such a motive more directly. However, we cannot say that such an idea is missing in other children's novels from the same author.

In general, the treatment of these topics with pedagogical and didactic-teaching characteristics has been tried to be affected by most writers of children's literature. As stated, "moral education is achieved through the use of emotional and ideological influence." [20].

The enthusiasm of writers for dealing with topics with didactic motives is great. Those motives are given through various situations, and we often notice autobiographical signs of the authors themselves within the text. In these cases, the authors always act as advisors to the main characters. They encourage and motivate the successes that the educational sphere brings and can become an example and model for intellectual success. However, even the main characters, who are part of these topics, seem to be intellectually formed as characters who appreciate the didactic side and express their increasingly dedicated interest in the field of knowledge. In this context, we emphasize the fact that "education is an organized activity, conscious of influencing people" [10].

Perhaps due to the objective circumstances created by discriminatory policies in our country, the internal national motivation of certain writers to address topics from the field of education and knowledge has been fostered. In this context, we can mention the novel, "Forbidden Year", by writer Avdi Shala, where the right to education of our children is openly denied. Such topics have arisen from the actuality of time. Political circumstances have produced unacceptable situations for most of our society in general, which has affected even the most innocent layer — children — denying them their free education. Such topics also produce sensitive effects throughout reading. The dream of the main characters is not allowed to be realized, and free education is not allowed. This creates difficulties and dangers that appear from time to time even during the development of the events of the novel. What should be added is the fact that children's literature, in terms of its presentation to young

readers, shows signs of interconnectedness with pedagogy as a discipline in almost all literary genres. This is true not only through prose or the novel in this case, although "The path of development over time is a path of liberation from excessive pedagogy. Literature has always fought for its independence, to be freed from the chains of subjugation and captivity, its liberation from pedagogical-didactic moralizations" [2].

In any case, literature and pedagogy are disciplines that intersect in their social context, and the function in this respect is approximate.

1.2. Characters of the didactic children's novel

Didactic novels undoubtedly contain characters that have an advisory and emancipatory character. Therefore, in order to write such a didactic novel, the author of the text is required "to know well the pedagogical methods and to have methodical invention and pedagogical affinities." [15].

The treatment of topics that aim at the didactic-teaching reflection in our children by writers is done to exert the most positive impact on the reader. This is done so that, through such topics, love, respect, and commitment to education are created. Even the characters that have been created to be the main carriers of events are mostly children in order to better complement the idea of the text. Also, "by carefully looking at the family and social structure in other novels, it is not difficult to conclude that children's lives in most works take place mainly in three environments: 1. in the family; 2. in school and 3. in society." [6].

The motive that has pushed our children's writers to deal with topics with pedagogical-didactic stratification has also arisen from the creation of difficult political circumstances of the time.

Frequently, in the novels with didactic stratifications, we also encounter characters that appear from the position of the grandfather. Metaphorically, it is the author himself who narrates through the character. As such, he, through counseling from the position he holds in the text, tries to exert influence on education and upbringing on his grandchildren. To identify the authorial identity is not so difficult for the fact that autobiographical signs are clearly visible. They are related to the author's life, passion for writing, and the reflection of his work in life. From this position, the author appears with the primacy of a counselor, a pedagogue, who encourages and motivates young people for various educational activities.

The environments through which the educational, didactic-teaching topics are treated have usually been selected in accordance with the idea and the message. The concept of education and upbringing of children is considered important and necessary for their age. They value education and use it to set goals for their future. It is on those ideals that they begin to build dreams for the life they want to have

The characters who are part of these types of novels are masterfully sculpted. They are usually distinguished from the wider circle and their peers, especially with the creation of identity from an early age. They always appear with ambition for achieving certain goals, as they see the successes of life only through the path of education.

Through the treatment of topics in school environments, the characters carrying these topics are presented as real, dedicated, curious people in the field of knowledge.

It is especially noteworthy that "the tendency of our writers to dress the characters of children with virtues, even very often with virtues of our ethnos, is always present." [6].

The character of these characters is stable in all environments — in the family, in society, and in school. They are perceived by the district as successful individuals dedicated to the learning process and especially respected by society. They seem to be good collaborators with others who share the same goals and ambitions about education. Sometimes, perhaps because of their age, there are signs of jealousy in terms of achievement and learning in lessons. Also characteristic is how the dialogue sometimes moves in the direction of sentimental topics when the cooperation is in pairs of characters belonging to different genders. Through this context, they express mutual sympathy.

The difficult political time during the nineties in Kosovo has aroused the interest of writers of children's literature to address educational topics with characters who are often selected by their symbolic names. The names of these characters, in addition to reflecting them in terms of figurative epithets, such as Flamuri, Arber, Vlora, Albani, Kosovari, etc., have maintained their stoic attitudes in creating an intellectual and human identity. Although young in age, older ones look at the concept of attitude and character they portray.

Through the literary creativity of Avdi Shala in the novel genre, we are used to often seeing themes from the reality of the times, especially the difficult reflections of the time of the Serbian-Slavic regime in our country. When a novel talks about the earlier circumstances that society or the individual may have gone through, then we are dealing with the literature of consequence.

We say this because it reveals the human, existential, and social consequences of the common man. This term "consequence literature" usually refers to post-dictatorship literature, which deals with the crimes of a dictatorial system. However, we use it here for our operational purposes, because it can fit the novel, "The Year of the Persecution", by Avdi Shala, in which we see the reflection of the real pictures of the life of the society in the time in which they are placed.

The environment and the time that the author chooses to place the events are typically real, such as a location on the outskirts of our capital Prishtina, namely the neighborhood Vranjevc, already called Kodra e Trimave. Frequently, in the fables of the novels of this author, a spirit prevails that aims to reflect didactic stratifications, but it is always fraught with the difficulties of objective circumstances.

Even in this case, the author focuses on a group of children-students, led by their teacher Rreze, a character of real life even today. To entertain this, we will quote a part of the dialogue:

"The noise poured into the hallway.

Teacher Rreze opened the door. She asked in surprise.

— Valdrini, what is this noise?

"Valdrini told him that this captious, a little while ago, was eavesdropping on the door, what was being said in the classroom." [17].

It is understood that artistic mastery, rich language, and the use of stylistic figures clothe the text with elements that give artistic dimensions and the appearance of a fable detached from real life. Characters from the ranks of children, such as Bukurini and Valdrini, are recurring characters that we find in the other novel of this author, "The Year of Persecution".

Describing it as an important category of prose begins in the first paragraphs of the treatment of events. Initially, the narrative forms reflect the images of the environment, the life of the inhabitants, the difficulties they face, and many other details. Selecting such an environment, with a neighborhood of the capital, brings bad messages about the development of unpleasant events throughout the country.

The selection of characters in an environment such as the school, with the interweaving between students, teachers, and other characters who later unfold their portrait, alludes to the most important intellectual resistance. In this form, the idea of the text reflects the importance of didactic stratification as a kind of message that, even in the most difficult circumstances of the time, education has not been left out.

Particularly noteworthy is the valuable work of the teacher, Rreze, who with all her intellectual and human potential aims to realize the curriculum for students. From such enthusiasm, the editorial-educational activities of Rreze's expectation go beyond the intended parameters.

Through the special tendencies and actions of the main character, special messages are conveyed that complement the ideas and attitudes of the text. Through extracurricular activities, such as the picnic organized in Germina of Prishtina, it is intended to discover values. The goal is to fulfill the curriculum through extracurricular activities, but also with educational and relaxing character.

In such circumstances, the unexpected meeting of the student and the teacher with the unknown student also takes place, which results in the dramatization of the events of the novel. The presentation of the student's goal to the student and the teacher best complements the aspect of educational stratification. Through what they hear, the curiosity for something else increases against the background of their knowledge. However, the object of the conversation that takes place in Germina of Prishtina between the teacher who was with the pupils and the students, without knowing the name and surname, but only his mission, will produce dramatic situations in the course of events in the following chapters.

As a result of such meetings and conversations, the teacher will initially be absent, and neither the students nor the school staff knows the reasons.

The action of a character with bad intentions and vision seems clear, through which figures of weak characters who have created difficulties among the majority of society are revealed. For their individual and family benefits, they are put at the service of the regime of the time and complicate the affairs of others. His very rude presence is a reflection of his weak character as an antagonist. His character and sad appearance among children play such a role that it also affects the health of some. Such a delicate role that children play in protecting the privacy and identity of their teacher is also conceived as an important reflection of the younger generation before the installation of that regime. Despite the efforts of the student group, the school staff, the wider circle, and even the teacher herself, it is difficult to maintain secret visions and goals. In these circumstances, the events in the text take place in a direction unwanted for the characters and the reader. After all those demands, that effort to understand more about the teacher and the intentions of the character who plays the negative role is also understood. In reality, we have a high-ranking character in the position of inspector, but not with good intentions. His unusual interest also became known to the reader to reflect the purpose of the installed regime. In this way, the topic of conversation takes place with a focus on understanding what was discussed with the student. These actions and goals are meant to stop the interpretation of the artistic value of the Albanian social identity and dignity.

Thus, we have the roles of the characters who act in two positions. There are those who, through the students and teachers, try to interpret and show the student important cultural values. Meanwhile, the other group, which represents bad intentions, has a goal of isolating those facts and not transmitting this knowledge to young people. The policies of the regime of the time against our society are great preoccupations that appeared in the Albanian intellectual world, where the reflections are given in different dimensions of the social worldview, touching even the most sensitive layer, that of children. We notice this best in the following dialogue, "But today was the culmination of it all. Guess what, mother. I went to the director to get permission. Surprise. He asked me where I was from? Whose father and mother am I?"

— This does not worry you at all. He advised.

— How can I not worry, mother? Something big is hiding behind this.

The questions were provocative. But not of his head.

— If not his, whose, my daughter?

— To the one who has no heart. It doesn't hurt. " [17].

However, situations that present the interweaving given through multiple characters as part of a real existing environment for time and real developments unfortunately serve as a warning of fable developments. Characters who each interpret themselves with descriptions of dramatic scenes represent parts of the realism of our children's literature. Although, as topics are sensitive and can create psychological dissatisfaction for young readers, they are dressed in artistic style and figuration. In order to better complement the idea of the text through the fable in addition to the environment, the author also reveals the time of the creation of this work, given as the time of the late eighties and early nineties, the time when political problems in the country begin.

Conclusion

Historically, the children's novel in Kosovo has begun to be written late compared to other literary genres. It began sometime in the late fifties of the twentieth century. It has been hailed by critics as a belated genre, but it still has not been left out by the many generations of writers who belong to this field, and it has been constantly cultivated over the years.

The orientation of the themes has been very different, which means that there is a strong thematic diversity despite the delays in its development as a literary genre. Initially, the ideas for the treatment of this genre were oriented towards a type of fairy tale novel, but over time and depending on the ideas of generations of writers over the years, the orientation of the novel's theme has affected multilayered segments of life and society.

Our focus is on the level of didactic-teaching topics and its characters. This interest is based on the fact that the children's novel is also part of the household lectures for recommended reading. Thus, it is an integral part of curricula and very important in the learning process. Therefore, didactic topics are of great interest to the intellectual development of our children and in the formation of their personality, always connecting them with characters of the level and age of childhood.

Such themes have been articulated by numerous writers across generations, although we have selected the generation of writers who wrote about the last decade of the twentieth century. All this is based on the real facts of the time when our people were faced with policies that have put obstacles in the way of educating our young people in the country.

The development of situations has made the actuality of time bring important axis topics in the didactic field. They are related to the great difficulties that reflect the challenges and confrontations of teachers in their work and students in lessons. We are convinced that, for the time being, such topics have been important to society in general and have undoubtedly aroused our interest in working in this direction.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2020.23.3.26>**АНТИКЛЕРИКАЛЬНЫЕ МОТИВЫ В ПОЭМЕ АСАНА ЧЕРГЕЕВА «АДЖЫ ИСЛЯМ МОЛЛА» (МУЛЛА АДЖИ ИСЛЯМ)**

Научная статья

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Аннотация

В статье рассматриваются антиклерикальные мотивы в творческом наследии классика крымскотатарской литературы Асана Чергеева. В идейно-тематическом и жанрово-стилевом развитии крымскотатарской поэзии рубежа XIX – XX вв. Асан Чергеев сыграл значительную роль. В рецепции поэта находили отражение многие социальные проблемы эпохи, осуществлялся поиск их решения. В частности в поэме «Аджы Ислям Молла» (Мулла Аджи Ислям) автором поднимается вопрос недобросовестных мулл, искажающих нормы ислама, вводящих в заблуждение набожный люд. Цель нашего исследования – изучить антиклерикальные мотивы в поэме Асана Чергеева «Аджы Ислям Молла». Основные задачи исследования – выявить характерные черты лжеблудителя шариата Муллы Аджи Исляма, определить авторскую оценку его деятельности. В процессе исследования было выявлено, что главный персонаж поэмы – собирательный образ. Автор обличает корыстолюбивую и подлую личность муллы, высмеивает его глупость и жадную натуру, тем самым демонстрируя общественные пороки рубежа XIX – XX вв.

Ключевые слова: Крымскотатарская поэзия, Асан Чергеев, период Пробуждения, антиклерикальные мотивы.

ANTICLERICAL MOTIVES IN ASAN CHERGEEV'S POEM «ADZHY ISLAM MOLLA» (MULLAH ADZHY ISLYAM)

Research article

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Abstract

The article discusses the anticlerical motives in the creative heritage of Asan Chergeev, the classic of Crimean Tatar literature. Asan Chergeev played a significant role in the ideological-thematic and genre-style development of Crimean Tatar poetry at the turn of the 20th century. Many social problems of that epoch were not only reflected in the poet's reception, but a search for their solution was carried out, as well. In particular, in the poem «Adzhy Islyam Molla» (Mullah Adzhy Islyam), the author raises the question of unscrupulous mullahs who distort the norms of Islam, misleading the religious people. The purpose of our research is to study anticlerical motives in the poem of Asan Chergeev «Adzhy Islyam Molla». The main objectives of the study are to identify the characteristic features of Sharia's false keeper, Mullah Adzhy Islyam, and to determine the author's assessment of his activities. During the research, it was revealed that the main personage of the poem is a collective character. The author demonstrates social vices at the turn of the 20th century by denouncing the mullah's selfish and vile personality, ridiculing his stupidity and greedy nature.

Keywords: Crimean Tatar poetry, Asan Chergeev, Awakening period, anticlerical motives.

Introduction

In recent decades, there has been a significant interest in Asan Chergeev's works. There are a number of objective reasons for tendencies like this in domestic literature. Today, the life and work of the poet and writer are touched upon in the works of D. Abibullaeva, [2], I. Kerimova [5], [6], [7], [8], T. Kirimova [9], [10], L. Asanova [3], L. Memetova [11], [12], and A. Muradosilova [13], [14]. Thanks to them, many previously unknown works of the author were introduced into scientific circulation, the biography and certain aspects of creativity were studied, and attempts were made to systematize his literary heritage as a whole. However, despite such positive dynamics, the particular problems of his poetic creativity remain unexplored. For example, anticlerical motives in the author's poetry have not been the object of special scientific research. Based on the above, the study of anticlerical sentiments in the poetic heritage of Asan Chergeev seems relevant, which defines the scientific novelty of our work. The purpose of this research is to study anticlerical motives in Asan Chergeev's poem, «Adzhy Islyam Molla».

Methods

According to the set goal of the study, various literary methods and principles are used in this research. The material is presented consistently through a descriptive method. The cultural-historical principle contributes to the study of the poet's creativity within the historical chronicle and the aesthetic ideals of the epoch. In the interpretation of a poetic work, priority is given to the basic principles of hermeneutics.

Discussion

The Crimean Tatar servants of Sharia have been the personification of moral purity and legality for centuries. Their competence included the regulation of moral and ethical norms in society, and they were the conductors of enlightenment to

the masses. During the khanate, the servants of Sharia constituted an enlightened stratum. Most of them became famous scientists who gained fame far beyond the borders of Crimea in various religious centers of the Ottoman Empire [1, P.148]. The spiritual mentors ensured the development and harmony of the Crimean society by fulfilling divine prescriptions and exchanging experiences with other widespread areas of Islam.

However, by the turn of the 20th century, due to socio-political reasons, most of the highly intellectual spiritual mentors of the Crimean Tatars were forced to emigrate. Those who remained suffered various kinds of oppression. When the Tauride Mohammedan spiritual government was established «on the model of the millet system that existed among the Ottomans» [15], the Muslims of the peninsula found themselves in a new reality. The two-stage organization was approved in the Tauride muftiate: province – district. The governing body consisted of the chairperson — the mufti, who was considered the spiritual head — and his assistant. The assistant was the qadi asker, and he had representatives in various districts. There were also local parish clergy, which consisted of imams, mullahs, khatibs, and muezzins [16]. Spiritual guides were selected according to their political trustworthiness. People who made a pilgrimage or visited Turkey «were forever prohibited any doctrinal activity or any position» [4, P. 553]. As a result, the people lost connection with the enlightened mentors who were educated in foreign spiritual institutions. This contributed to isolation and the loss of centuries-old cultural ties. «Henceforth, a Crimean who had received education abroad, even a secular, could not become a mullah...the mullahs who graduated from domestic, but the most progressive madrasahs (Galeevskoe or Khusainovskoe) could gain access to the position with great difficulty»[4, P. 553].

Such restrictive activity inhibited the full-fledged life activity and further development of the ethnos. The appointment of a clergyman who was completely incompetent and not interested in the enlightenment and cultural development of his people was a frequent occurrence. «Trustworthy» clerics opposed any progressive manifestations in society. Using their influence on people, they tried to preserve the conservative foundations of the Crimean Tatar society, which was more familiar and convenient for the realization of their own goals.

This phenomenon has received a rather critical assessment in the work of A. Chergeev. The poetry of the author has a negative attitude towards the deliberate misrepresentation of Islamic doctrine.

The most expressive anticlerical sentiments are observed in A. Chergeev's poem «Adzhy Islyam Molla» (Mullah Adzhy Islyam). This satirical work is in the lyric-epic genre, in which the events from the life of the Crimean Tatars of the early 20th century are shown. To display this, the author created the vivid characters of the mullah, his wife, and the muezzin. The main heroes of the story are Mullah Adzhy Islyam and Khislety Ana (Mother Khislety), whose figures are exposed by the monologues and dialogues. The work consists of logically successive narrative parts. At the beginning of the poem, the main character, Mullah Adzhy Islyam, appears as a righteous keeper of God's law.

*Ne kerek aqqına kirmek,
O baş edi cümlege,
Aqşam, saba iç qalmayıp
Keter edi camige.
Tayaq alır, kiyer cübbe
Tesbih tüşmez elinden.
Bara kele soqaq yapmış
Camigece evinden. [17, P. 55]*

Interlinear translation:

*No need to denigrate him,
He was the head of everyone,
In the evening, in the morning never staying
Went to the mosque.
Take his cane, put on a robe,
Doesn't let go of the beads,
Trod the path
From home to mosque.*

He regularly attends the place of worship and performs his official duties. Everyone loves him, respects him, and considers him to be a very educated person who knows the laws of Sharia and life.

*Cümle sever ve sayarlar,
Ortalyqta birinci,
– Olmasa kerek, – der ediler,
Onday daa bilici. [17, P. 55]*

Interlinear translation:

*Everyone loves and respects,
The first in the district,
— Probably not exist in the world, —
Smart person like him.*

However, later in the poem, we can see a slightly different interpretation of the rural mullah's nature. Despite his «highest spiritual Muslim title of adzhy» [13, p. 134], the mullah intimidates the people with false Sharia and «laws» and openly shows his greedy personality. He gathered the people and said:

*Ey, cemaat, vaaz ideyim,
Büyüük-küçük diñleñiz,
Eki şeyi olanlar,
Birin lâbit beriñiz.
Vermeyenler ahret künü,
Lâbit otta yanacaq,
Bu dünyayıñ içersinde,
Kimler olmey qalacaq? [17, P. 56]*

Interlinear translation:

*Listen everyone –
Old and small,
Who has two things,
Let them give one.
Who will not give –
It will burn in fire in the judgment day.
In this world,
Who will not die?*

Enjoying the folk's trust and ignorance and being a respected person amongst them, Adzhy Islyam Mullah tries to rob the devout people deceitfully. The villagers panic and cry, but he doesn't care about it. He begins to think about how rich he can

become, how he can become famous and increase respect for himself, and, perhaps, how he can be appointed as mufti of Crimea.

*İşte devlet qapusını keň açtım ben gendime,
Seyir etiň, nasıl kelsin em malları elime.
Ketirseler şeyleri men orta eve uyerim,
Eger canım ister ise, bazardan da tüyerim.
Qullandyığı vaquf yerni veririm ben arenda.
Taçankalar ekdirip giderim men anda, mynda.
Bay olursam halqlar bana pek itibar iderler,
Sanarım beni Qırımğa mullaq mufti eterler. [17, P. 56-57]*

Interlinear translation:

*So I opened wide the doors to the state for myself,
Look how the goods will come to my hands on their own.
If things are brought, I will arrange them in the middle room,
And if I want to, I'll take it to the market.
I will lease the land used by the vakuf,
I'll harness the carts and ride here and there.
If I get rich, people will respect me,
I think they will definitely make me the mufti of the Crimea.*

Nevertheless, when he came back home as Adzhy Islyam Mullah, the villagers were shocked. His wife, having heard the instructions of the mullah from the other people, also quickly takes away household utensils and clothes from their home.

Mullah tries to explain to his spouse that these rules do not concern their family, but on the contrary, people will bring them their things. However, she answers him:

*Benim de canım, aytçı
Cennet istemey mi, ey hoca! [17, P. 58]*

Interlinear translation:

*Tell me, my soul
Don't you want to go to heaven!*

Realizing his mistake, the mullah discovers the true reason that prompted him to this act.

*Ne ettirmez kişiye baylıq,
Bu paralar torası,
Gendi tatlı olsa da o,
Çoq büyüktür belâsı. [17, P. 58]*

Interlinear translation:

*What does pushes a person greed for profit
It's all about the money,
Although they are very sweet,
There are a lot of troubles from them.*

This poem reveals the insatiable nature of individual representatives of that time. Even when the mullah realized the shameful nature of his deed and went to the river to drown himself, people who saw him extended their hand to him and shouted «Ber» (give), but he did not respond to their offer. Only when the people began to shout «Ma» (take) did he respond and take their hand. This passage further confirms the greed and commercialism of the mullahs, who do not correspond at all to their post in terms of human qualities, knowledge, and behavior.

The poem ends badly for the mullah, because his wife, Khislety Ana, suppressed all of his actions to mislead the people. To teach her unfair husband a lesson, she asked muezzin for help.

*Ey, oğlum, sen mynda kel,
Sana bir shey soyleyim,
Ka, bakaym bir ish yap,
Akajlygyn bileyim.
Bilesinmi, molla ağan
Saban sure kyblada,
Mana yurmek yaman agyr,
Baralmaym men anda.
Hisleti ana uylelik
Dzhiberdi dep, ayta ber,
Kop eglenmey, anlaysynmy,
Ozyun tez-tez kayta kel.
Em bu balygy da sen
Baraznaya komersin,
Dzhanym oğlum, pek sakt ol,
Molla baban kormesin. [17, P.63]*

*Hey son, come here,
I'd like to say something to you,
Do some work,
I want to see your manhood.
Do you know that your brother Mullah
Plows the land in the south,
It's very difficult to me,
To go there.
Tell him, that you send
By Khislety Ana,
Don't mess around, for a long time,
Come back soon (Come back as quickly as possible).
Then you should dug
This fish into the furrow,
And my dear son, be very careful,
Do not let to Mullah see you.*

Muezzin did everything as Khislety Ana said. Later after a hard day, Mullah said to his wife:

*Bugun taadzhipte kaldym,
Cholde saban surgende,
Tonkurayip balyk yata
Baraznanyn ichinde.
«Bismilyah!» dep, tez ony
Tyktym koyun ichine,
Ana kary var bizge
Bugunlikke kechinme. [17, P. 64-65]*

*When I was plowing the land,
I was so surprised,
There is a fish
In the furrow.
I say: "Bismilylah!" (for the name of God the
Gracious and Merciful),
And put it in my bosom
So, my wife, it is our food for today*

In this episode, Khislety Ana brings her idea to its logical conclusion – she exposed the mullah as mad before the people, because he claimed to have found a fish in a field.

*Hodzhama bir shey olgan,
Ummet-mamed keliniz.*

*Something happened to my husband,
Hey folk, come here.*

.....
*Kordinizmi, o delirmish,
Tez dzhamige kapanyz,
Em chuvalny, em torbany
Arkasyyna atynyz! [17, P. 65-66]*

.....
*Do you see, he lost his mind,
Hurry, lock him up in the mosque,
And sack, and bag
Put on his back!*

Thus, Khislety Ana, speaking for justice, saves the religious people of her village from the pseudo-dogmas of her spouse — the miserly Mullah Adzhy Islyam. The culmination of the poem is the author's solution to the problem of unscrupulous mullahs — his desire for justice, honesty, and decency.

In the work, Asan Chergeev often uses stylistic techniques that help increase the overall expressiveness of the poetic text to promote its special rhythm melody. The poet appeals with epithets (*ken yaly* – wide field; *gayet muskul belya* – really bad misfortune; *eyi kary* – good wife; etc.), with antithesis (*saba / aksham* –

morning / evening; buyuk / kuchuk – big / small; etc.), and with metaphors (*devlet qapusyny achmak* – to open the state door; *chuyden uchkan khalaty* – robe flew off the nail; *suv astyndan yok olmak* – to disappear in the water; etc.). The author skillfully uses the wealth of the national language and uses stable expressions (*sokak yapmak* – to tread a path; *chubuk sokmak* – to thrash; *bashyna toplamak* – to gather around him; *kulak asmak* – consider somebody's opinion; *turna kongan yery* – make it too hot for somebody; etc.).

Conclusion

Asan Chergeev is a poet who raises the social problems of the era in his works. In the poem, «Adzhy Islyam Molla», the author exposes «the whole nature of the rotting clergy, servants of which have forgotten about simple divine commandments» [18, P. 95] and denigrates the bright appearance of Islam, the true sowers of Muslim wisdom. The poet's satirical laughter indicates such negative traits of certain representatives of the clergy as greediness, baseness, and meanness. Among the works of A. Chergeev, this is not the only one on this topic. He also created the prose work «Grief», which also actualizes the outrages among the clergy.

The figure of a mullah-hypocrite is a collective figure that existed in the Crimean Tatar society in the second half of the 19th century and into the early 20th century. During that time, some of them lost the appearance of true clergy. Many of them had unlimited power, abused their position, and brought confusion into the lives of the people.

Anticlerical motives were inherent in the work of other Crimean Tatar poets of the Awakening period. Many Crimean Tatar poets of the Awakening period raised anticlerical topics in their works. The development of this topic in the literature was associated with the emergence of progressive reform processes in the life of Crimean Muslims in the second half of the 19th century and early 20th century, which hugely shook the pseudo-traditions and contributed to the refraction of illogical stereotypes.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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