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SOCIOLINGUISTICS. USAGE OF LANGUAGE (UDC 81`27)

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Научная статья

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Аннотация

Статья посвящена механизму формирования толерантности/интолерантности на страницах в социальных сетях, посвященных смешанным единоборствам. Авторы выяснили, что коммуникативная среда социальных сетей является результатом реакций пользователей социальных сетей, которые соотносят свои позиции с материалом или комментарием, которые они видят в социальных сетях. Когда пользователи воспринимают сообщения в социальных сетях, в их языковом сознании происходит взаимодействие метаязыковых репрезентаций, возникающих при реконструкции интерпретируемых сообщений и имеющихся метаязыковых репрезентаций прошлого опыта. Механизмом формирования коммуникативной толерантности/интолерантности выступает когнитивная гармония, которая проявляется как познание состояния равновесия взаимодействия метаязыковых репрезентаций, разворачивающихся в упорядоченной причинно-следственной трихотомии и данных как цельное и безусловное переживание интерпретатора (автора комментария на странице), предопределенное дивинацией (ожиданием).

Ключевые слова: толерантность, интолерантность, социальные сети, коммуникация, спорт, смешанные единоборства.

COGNITIVE HARMONY AS FORMATION MECHANISM FOR TOLERANCE/INTOLERANCE ON PUBLIC PAGES OF VK.COM AND FACEBOOK DEDICATED TO THE MIXED MARTIAL ARTS

Research article

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Abstract

The article discusses communicative tolerance/intolerance on the social media pages that are dedicated to mixed martial arts. Authors have found out that the communicative environment of social media is the result of reactions of users (interpreters) who correlate their position with the material or comment of what they see on social media pages. There is an interaction of metalanguage representations of interpreted messages and existing metalanguage representations of experience that's happening at the cognitive level when users of social media interpret messages on social media pages. The mechanism of the formation of communicative tolerance/intolerance appears as a cognitive harmony. It manifests itself as a state of equilibrium between the interactions of metalanguage representations that are unfolding in an ordered trichotomy that is predetermined by divination (expectation).

Keywords: tolerance, intolerance, social media, communication, sports, mixed martial arts.

Introduction

Social media have become the fastest-growing segment of the Internet and a very important field of communication. Nowadays, the term «social media» means web resources that allow an individual user or a specific group of people to represent themselves on the Internet by creating their own page and communicating with other users. Social media attract the interest of researchers, including linguists, who studied it from the point of the communicative space (S.Y. Omelyanchuk, M.S. Shevchenko, I.A, Yurina, N.Y. Borodulina, M.N. Makeeva, V.A. Chumakova, N.G. Marchenko, V.D. Vinnik, A.A. Selyutin) and from the point of view of the language tools used in them (A.A. Matusevich, B.N. Vedeshkina, N.E. Aspidova, M.S. Gonchar, L.S. Smirnova, T. S. Piyanzina, E.S. Smagina).

We consider comments on the social media pages that are dedicated to the mixed martial arts. Mixed martial arts is the fastest growing sport in recent years. Combat sports are particularly vivid in expressing the aggression, competitiveness, and spectacle that are inherent in sports. Sports and the behaviour of sport fans are relevant topics for linguistic studies. At the same time, the behavior of mixed martial arts fans on the Internet has not been the subject of linguistic study.

For our study we selected public pages that are covering mixed martial arts from VK.com and Facebook. Public pages work as communication centers for different communities. The content of the public page is available to everyone, but only page managers can upload information to the so-called «wall» of the page. Most public pages give their followers an opportunity to comment. Public pages dedicated to sports is an unexplored research niche since social media comments were not considered by linguists in terms of the peculiarities of the cognitive mechanism that leads to the formation of tolerance/intolerance.

So-called «toxicity» is one of the main features of the Internet as a field of communication. Toxicity can be defined as an extremely harsh, malicious, or harmful quality [6]. Internet toxicity represents an increased tendency towards inappropriate behaviors during online conversations. Toxic behavior on the Internet includes offensive messages, as well as prolonged

harassment of individuals or groups of people while using social media, instant messengers, and other types of Internet communication [2, P.879].Toxic behavior is an example of intolerance on the Internet. Toxicity is a cause of growing concern among website managers.

We assume that the communicative environment of public pages devoted to the mixed martial arts leads to intolerant communication among the followers of these pages, due to the aggressive nature of this sport. In order to stop the growing process of intolerance in social media, it is necessary to find out what is the cognitive mechanism that leads to the formation of tolerance/intolerance.

The reliability of the research results is provided by the representative corpus of linguistic material and the application of traditional and modern scientific methods and techniques. The study materials are 11,000 comments on the public pages that are dedicated to mixed martial arts from 2017 to 2019.

This type of study determined the use of both general scientific methods (observation, induction/deduction, analysis/synthesis, systematization, classification), and proper linguistic methods, such as the method of linguistic description, content analysis, cognitive analysis, and interpretative analysis. An experimental method has been used, which made it possible to obtain study material in the form of survey results.

Findings

While studying the features of the communication mechanism on sports-themed social media pages we found the following. Using a cognitive approach while identifying the characteristics of communication on sports-themed social media pages leads to the identification of the semantic aspect of social interaction. The cognitive approach is based on recognizing the social media user as an analyzing person, because this person exists in the world of information that needs to be understood, evaluated, and used. As a result, the way social media users think determines how they feel and how they act. The cognitive approach to communication allows us to analyze the totality of factors that affect the process of communication.

The thought process is characterized by self-regulation [9]. It is about the orientation of the subscriber (interpreter) in his own cognitive domain. The interpreter enters into a relationship with emerging and existing metalanguage representations while interpreting the message. When interpreting the already existing information in the memory of the interpreter, which is presented in the form of metalanguage representations, acts as the knowledge that can influence the process of perception during the further reconstruction of the metatext. In all such cases, the decisive role belongs to the thought activity, which is aimed at streamlining emerging and existing metalanguage representations with which the interpreter is in a state of adaptive interaction.

Cognitologists agree that mental representations are used to represent knowledge in the human mind and that during the process of thinking people have mental procedures that operate on mental representations [10, P.4].

As a result of perception, the author of the comment transforms the perceived information in accordance with his ideas. In other words, the transformed information acquires its specific meaning for the subject of perception, since the perception experience of the interpreter and his knowledge background are activated and this makes it possible to further use this information in appropriate situations. So, there is a coordination of mental representations of experience (knowledge that the subject possesses) and mental representations of the perceived message found on social media that leads the subject to express his (own) attitude to the received information.

Interpretation (perception) of news messages (text, audio, and video) on the sports-themed social media pages is organically merged with the construction of action schemes. The action scheme is a special way of interaction of metalanguage representations during the perception (interpretation) of different messages. The result of the interpretation is commenting that are posted by users of social media.

In our case, when users perceive news messages on social media, the action scheme is based on the cause-effect relationships between representations that emerge during the process of formation of communicative tolerance/intolerance.

Subscribers of social media pages that are dedicated to the mixed martial arts seek to understand, interpret, anticipate and control their personal experiences while drawing the conclusions based on their past experiences and making assumptions about the future [7, P. 135]. So, subscriber perceives the messages from those pages (comments of other subscribers, news messages and different videos) from his position, and then publishes the comments, again in accordance with his own experience. The subscriber wants to influence other users and expresses his position for the perception of others. All stages of perception are a process of reconciling the existing opinion with the opinion that is published on social media with the aim of influencing other subscribers' opinion.

To confirm our proposition we used an experimental method that has many advantages, such as the speed of obtaining information of interest, the reliability of the results obtained, the objectivity of the scientific result, the possibility of repeated reproduction of the experiment.

We conducted a survey regarding the perception of information in social media. Our respondents are the followers of «My Life is MMA» public page, which is one of the biggest combat sports themed webpage in Russia. Most of the respondents were male aged between 16 to 27 years old. They were asked the following questions:

Do you freely express your opinion on that page?

Do you read (or watch) the publication material before adding your comment on it?

What kind of mixed martial arts fan were you when you became a subscriber to that page?

Has your opinion about the fighters ever changed after seeing some particular publications?

The survey is aimed to confirm the coordination of mental representations of experience with mental representations of perceived messages for the subscribers of the «My Life is MMA» page.

Our hypothesis says that subscribers of the «My Life is MMA» page approach information on social media with an opinion that may change during the interpretation of the information received.

Survey Results: 377 respondents feel that they freely express their opinion when they post comments on «My Life is MMA» page. 3 respondents do not think so.

Then, the survey participants answered the following question: *Do you read (or watch) the publication material before adding your comment to it?* 378 responses have been received. 370 respondents get acquainted with the published material on «My Life is MMA» page, coordinating their opinion with new information before leaving a comment. 8 respondents leave a comment without looking at the publication.

While answering the next question, 204 respondents indicated that they had been fans of a particular fighter when they first followed «My Life is MMA» page. 145 people were neutral spectators of mixed martial arts, without being a fan of any individual fighter, and 31 respondents indicated that they were haters of certain fighters when they first followed that page.

The next survey question was: *Did your opinion about the fighters changed after seeing some particular publications?* 379 responses have been received. 352 respondents believe that their opinion about the fighters changed after reading individual publications on «My Life is MMA» page. Only 27 people indicate that their opinions have remained the same, despite new information received.

Those users who recognize changes in their opinions as a result of reading the publications then answered the following question: *How does your opinion change most often?* 193 respondents indicate that their opinion on the fighters change for the better after reading news on «My Life is MMA» page — they become fans of these fighters. 111 people admit that their opinion of individual fighters is changing for the worse — they become haters of fighters after their statements or their fights. 48 people have changed their opinion about the fighters to neutral.

Then the respondents answered the following question regarding an individual fight that could change the subscribers' opinion about UFC fighter Colby Covington: *Has your attitude to Colby Covington changed after his fight against Kamaru Usman?*

This athlete is known for his loud, disrespectful statements. His fight with Kamaru Usman may change an opinion on him in different ways — on the one hand, fans could be disappointed in Covington because he has lost after a lot of trash-talking. On the other hand, Covington had a very competitive and spectacular fight, in which he managed to hold on until the last round despite his injuries.

351 responses to this question have been received. 66 respondents are the haters of Colby Covington and their opinion after the fight has changed only for the worse, due to the fact that he was defeated after his loud statements. 53 respondents admit that they are the haters of the fighter, but their opinion about Covington has changed for the better after the spectacular fight. 50 respondents are neutral about Covington and their opinion about the fighter has changed for the better. 47 people had been fans of Covington before the fight, and the fight did not affect their position — they remained his fans, despite the defeat. 38 people had been haters of Covington before his fight and their position did not change. 33 people had been neutral towards Covington, but their opinion on the fighter changed for the worse because he lost after aggressive statements and promises. 32 people had been fans of Covington before the fight, and after the fight, they began to relate to the fighter only better, impressed by his stamina. 19 respondents admitted that their attitude towards Covington had been neutral and the fight did not affect their opinion on the fighter. 13 people admitted that they had been fans of Covington before the fight, but after the defeat they became disappointed in him.

Our experiment showed that subscribers of the «My Life is MMA» page freely express their opinion on that page. They approach publications on a page with a formed opinion and get acquainted with the publications. Before leaving a comment they coordinate their opinion with the information received. The subscribers approach publications while being the fans and haters of individual fighters, as well as neutral spectators of the sport. We see how exactly the opinion of these groups can change after a certain event that is covered on «My Life is MMA» page. This confirms our hypothesis that subscribers interpret the information received in social media, correlating it with the existing opinion.

While studying the cognitive mechanism of the formation of communicative tolerance in sports-themed social media pages, we have found out the following. Structuring (modeling) and comprehension take place simultaneously since the thought in a subscriber's mind is born while he is adapting to the new and existing information. Divination (expectation) helps the human brain to categorize new information based on previous experience [1, P. 82]. Divination works as the adaption tool during the interpretation, which is important when a person acquires knowledge about reality [4, P. 63]. A social media user constantly faced with categorization that allows them to complete the scheme of interpretation.

We see the frame model as a suitable one for representing the mechanisms of interpretation. A frame is a cognitive model that is structured as a SOURCE-PATH-GOAL schema, which is representing the most fundamental knowledge of motion [5, P. 206].

A frame is a triad of temporally and causally related representations, and, as a general and abstract structure, it can be associated with different situations and used for a variety of purposes: to understand, execute, and make conclusions.

In our study, the cognitive triad of perception consists of:

1) Mental representations of subscribers of sports-themed pages who have their own idea of athletes — positive, negative, or neutral.

Among users of sports-themed social media pages, there are two groups of linguistic personalities that can be distinguished: the first group — fans, emotionally evaluating the actions, and the results of the direct participants of sports events (fighters); the second group — spectators who just watch sports.

2) Mental representations of the messages that subscribers of sports-themed pages perceive on social media — news messages, comments of other subscribers, video, and audio materials.

3) Mental representations of comments left by social media users during the process of perceiving messages posted on the sports-themed social media pages.

After conducting surveys of subscribers of «My Life is MMA» page, we have confirmed our hypothesis that says that the communicative environment of social media is the result of reactions of users (interpreters) who correlate their position with

the material or comment that they see on social media. In other words, there is an interaction of metalanguage representations of interpreted messages and existing metalanguage representations of past experience that's happening at the cognitive level when users of social media pages interpret messages on social media. This type of correlation of mental representations of experience (knowledge that a subject possesses) and mental representations of a perceived message found on social media appears as a cognitive harmony. So, cognitive harmony acts as a mechanism for the formation of communicative tolerance, which manifests itself as a state of equilibrium between the interaction of metalanguage representations that are unfolding in an ordered trichotomy [8]. This approach fits into the scientific trend known as *linguistic interpretation* (V. Z. Demiankov, N. Chomsky, RS Jackendoff, W. Harris, etc.) with its idea that «interpretation is a purposeful cognitive activity which is establishing and/or maintaining harmony in the world of the interpreter. It recognizes the properties of the speech context and places the results of this recognition in the space of the internal world of the interpreter. It also obtains a holistic object (the result of interpretation) and eliminates what is sometimes called «cognitive dissonance» [3, P. 62].

The affective and cognitive aspects of behavior are inseparable while remaining different. They are inseparable since any interchange with metalanguage representations involves both structuring (modeling) and expression of feelings. The communication of social media users includes three components: interpretation and understanding of information that is posted on social media, writing comments, as well as expressing feelings experienced during the performance of these actions. Those feelings are expressed by the author of the comment using his own attitude to the information received.

Conclusion

The study of the cognitive mechanism of the formation of tolerance and intolerance on sports-themed social media pages shows that:

1) The communicative environment of social media is the result of reactions of users (interpreters) who correlate their position with the material or comment on what they see on social media. There is an interaction of metalanguage representations of interpreted messages and existing metalanguage representations of the user's experience that's happening at the cognitive level when users of social media pages interpret messages on social media.

2) The mechanism of the formation of communicative tolerance appears as a cognitive harmony. It manifests itself as a state of equilibrium between the interactions of metalanguage representations that are unfolding in an ordered trichotomy that is predetermined by divination (expectation).

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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ИСПОЛЬЗОВАНИЕ КУЛЬТУРНО-СПЕЦИФИЧЕСКИХ ЭЛЕМЕНТОВ В АМЕРИКАНСКИХ ПРЕДВЫБОРНЫХ ДЕБАТАХ

Научная статья

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Аннотация

В статье рассматривается лингвистическая составляющая американских предвыборных теледебатов. Выделяются языковые единицы, имеющие культурную коннотацию, отражающие социокультурный контекст. Актуальность обусловлена недостаточной изученностью лингвокультурного аспекта электорального дискурса. Обращение к языковым фактам, отражающим современные социальные и культурные доминанты американского общества, предопределяет новизну исследования. Было выявлено, что культурно окрашенные номинации выборки включают реалии и фразеологизмы. Реалии, в свою очередь, подразделяются на политические, социальные и культурно-нормативные. Фразеологизмы выборки отражают культурные коды американского социума. Они подвергаются трансформациям, что позволяет вписать данные образные номинации в актуальный политический контекст.

Ключевые слова: предвыборные дебаты, культурно-специфичные компоненты, реалии, идиомы.

USING CULTURE-SPECIFIC ELEMENTS IN AMERICAN PRESIDENTIAL DEBATES

Research article

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Abstract

The article explores the linguistic component of American presidential debates. The linguistic units that are embedded in the social and cultural contexts and have cultural connotations are singled out. The culture-specific linguistic units remain an important but under-researched area of pre-electoral discourse analysis. The research revealed that such units of the text encompass realia and idioms. The former incorporates political and social realia as well as those connected with cultural norms and practices. Idioms used in the presidential debates reflect American culture codes. They are transformed by politicians to fit specific political contexts.

Keywords: presidential debates, culture-specific components, realia, idioms.

Introdaction

Pre-electoral discourse being a part of political discourse has become a focal point of researches in the field of political science, social philosophy, media linguistics and political linguistics. The electoral component of political communication has acquired great prominence recently, as modern electoral campaigns prove to be a never-ending process [1, P.95]. The pre-electoral situation is characterized by a high level of political confrontation which reaches the greatest point of its intensity during televised presidential debates [2, P.170]. In American political realm televised debates encompass primaries when contenders strive to secure party nomination as well as the debates between the Republican and Democratic candidates that take place before the Election Day. In 2020 presidential debates have become even more important for those running for the presidency, as rallies were limited due to the pandemic and the main means for politicians to reach and persuade their voters was televised debates participation.

The linguistic aspect of presidential debates has been analyzed from different perspectives. Researchers investigate the strategies used by politicians to impact their electoral base [3], [4], [5]. They also consider the stance and linguistic means employed by presidential hopefuls to manipulate the audience [6]. However, rhetorical properties of televised debates remain an understudied field of pre-electoral discourse. One of the aspects that require further investigation is the way the speeches of politicians reflect the socio-cultural context. This takes shape of a culture-specific component of pre-electoral discourse. They are viewed as linguistic units that bear some social and cultural references that can be described as cultural connotation.

The aim of this research is to establish and analyze the elements of debate speeches that are specifically American since they mirror some values, elements of the social and political landscape typical of the US culture.

The sample includes transcripts of the 2020 Democratic televised debates in Las Vegas and South Carolina as well as Trump vs Biden debates.

The research is set in sociolinguistics framework and employs critical discourse analysis.

Classification of culture-specific components of the 2020 presidential debates

The linguistic units of the sample fall into two main categories: realia and idioms. By realia we understand the items that represent some aspects of a particular political and social contexts which are closely associated with a specific culture. Idioms can also be culture-specific as they contain culture codes that linguists describe as their cultural connotation [7]. The realia singled out in debate texts pertain to the political realm, social sphere as well as cultural norms and practices.

Political realia include nominations well established in the English language as well as some new words and phrases that became a part of mainstream vocabulary due to the emergence of new phenomena. The former type can be exemplified by the nominations *bumper sticker* and *hanging chads*:

*Senator Klobuchar: What I think we should do is make things more affordable [...] do something for the people of America, instead of a bunch of broken promises that sound good on **bumper stickers** [8].*

Bumper stickers are a type of political advertisement extensively used in the US during electoral campaigns alongside *posters* and *pins*. In the context of debates they serve as representations of slogans that are never implemented.

Joe Biden: Except we had a *thing called* an *election* with **hanging chads** in *Florida* and it was *not reauthorized [8].*

By hanging chads they understand the fragments of card ballots, which were not punched the whole way leaving a piece dangling. Such votes were not counted by the machine, thus because of this technical error people's votes were not valid.

As for the new political realia mentioned by presidential hopefuls, they include such names as *white supremacists, Antifa* and *Me Too*:

*D. Trump: But I'll tell you what, somebody's got to do something about **Antifa** and the left because this is not [a] right-wing problem .... This is a left-wing problem* [9].

The words *Antifa* and *MeToo* denote new movements that promote liberal values, while *white supremacy* is a new label that masks the old issue of racial segregation. It is a euphemism employed to substitute for the terms that have become socially unacceptable.

Social realia used by the candidates denote some elements of American educational landscape:

*Bernie Sanders: We are going to triple funding for low-income **Title I schools**, because kids' education should not depend upon the **ZIP Code** in which they live* [8].

The democratic contender speaks about schools where the majority of children are from low-income families, so they are entitled to government subsidies, and *Zip Code* in this context stands for underprivileged neighborhoods.

Another term belonging to social realia is *redlining*:

*M. Bloomberg: **Redlining** was not the problem of the mortgage market...* [8].

Though the notion of *redlining* is usually associated with banks discriminating against people of color, Bloomberg underlines its financial basis which is not connected with ethnicity.

The discussion of issues of illegal immigration brought about the usage of the slang word *coyote* in the final presidential debate:

*D. Trump: These children are brought here by **coyotes** and lots of bad people, cartels, and they used to use them to get into our country* [10].

The slang noun *coyote* is used to denote someone who smuggles immigrants into the US across the Mexican border. The metaphorical meaning of this word is based on the association with an animal who prays on the weak unable to defend themselves. The animal meaning of this word originates from the language spoken by the indigenous people of Central America, and it is widely used metaphorically by Mexican-American community.

Cultural norms and practices are referred to in the following critical remark of Senator Klobuchar that expresses her opinion of President Trump's relationships with the North Korean leader:

He literary thinks he can go over and **bring a hot dish** to the dictator **next door** and he thinks everything is going to be fine [8].

To describe Trump's close ties with North Korea Senator Klobuchar uses metaphorical mapping. It refers to the practice of helping neighbours, as Americans tend to greet new arrivals to the neighborhood by bringing them some hot dishes.

Apart from realia culture-specific linguistic units embedded in presidential debates rhetoric include typically American ***idioms*** that are endowed with cultural connotation. Being asked about the sources that might help to fund the proposed free universal health care, Bernie Sunders gave the elusive answer: "*I can't rattle off to you **every nickel and every dime**". It is a transformation of the idiom nickel and dime that means "something not important because it does not involve much money".*

Another transformed American idiom was used by Joe Biden in reference to his opponent Tom Stayer who also participated in the South Carolina Democratic debate:

*Where I come from it is called **Tommy come lately** [8].*

The original idiom Johnny-come-lately underwent transformation that involved the substitution of the proper name Johnny for Tommy to fit the specific political context. That was Biden's way to say that his rival was late to join the conversation and missed his turn to speak.

Conclusion

The analysis of presidential debates rhetoric shows that culture specific units employed by American politicians in pre-electoral discourse encompass realia and idioms. The former incorporate political and social realia as well as the units denoting some cultural norms and practices. As for idioms, they originate in American culture and are normally transformed to fit the political context of debates.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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ВАРИАТИВНОСТЬ ТОВАРНЫХ МАРОК В ЛИНГВИСТИЧЕСКОМ ПРОСТРАНСТВЕ СОВРЕМЕННОЙ РОССИИ

Научная статья

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Аннотация

Статья посвящена анализу товарных марок и брендов, их функционированию и адаптации в русском языковом пространстве. Товарные марки относятся к периферийной зоне ономастического пространства и объединены в общий класс прагмонимов (имена собственные товаров) или прагмотонимов. Значительную роль в создании и функционировании торарных марок играют экстралингвистические (исторические, социально-экономические, культурные) факторы. Эти факторы помогают глубже понять отдельные номинативные процессы в периферийных ономастических пространствах. Интеграция функционально мощных языков привела к взаимодействию различных прагмонимических зон русского и иностранного языков в глобальном коммуникативном пространстве. Класс товарных знаков динамичен, вариативен и трудно систематизируется.

Ключевые слова: товарная марка, заимствование, прагмоним, лингво-культурологический подход, экстралингвистические факторы.

TRADEMARK VARIETY OF RUSSIAN LINGUISTIC SPACE
Research article

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Abstract

The article is devoted to the analysis of trademarks and brands, their functioning and adaptation in the Russian language space. Trademarks belong to the peripheral zone of the onomastic space and they are united into a general class of pragmonyms (proper names of goods) or pragmotonyms. Extralinguistic (historical, socio-economic, cultural) factors play a significant role in the creation and functioning of torarian brands. These factors help to understand individual nominative processes better in peripheral onomastic spaces. The integration of functionally powerful languages has led to the interaction of various pragmonym zones of Russian and foreign languages in the global communication space. The class of trademarks is dynamic, variable and difficult to organize.

Keywords: trademark, borrowing, pragmonym, linguistic and cultural approach, extralinguistic factors.

Introduction

The relevance of the study is determined by the urgent need to analyze the processes of appearance and structural, semantic characteristics of industrial proper names, regularities of formation and the development of language units of onomastic peripheral zone. Research of categories of national onomastic space of individual territories is complete and comprehensive. As a rule, this statement is based on a careful study of toponymic subspace (Madieva, Labunets, etc.), anthroponymic (Alishina, Bagirov and others). This situation isn't absolutely fair concerning such proper names as ergonyms (organization names), poetonyms (poetic names), phytonyms (plant names), pragmonyms (trademark names)) which belong to a peripheral zone of onomastics. Therefore, it is seldom possible to find their corresponding description in the scientific literature; only antroponyms (people names), toponyms (geographical names) entered the onomastic database [1]. Many of them are very complicated inventory (only in a field operation), since they are not recorded in the written sources. It is very difficult to inventory many of them (only in the conditions of field work) since they aren't recorded in written sources. For example: anemonymas – names of winds, hrononymas – names of intervals of time, dromonyms – names of various means of communication, etc.

Nevertheless, the analysis of semantic and word-formation structure of these proper name categories allows to track certain principles of the peripheral nominative zone and dynamics of appellative transition into the onym category. There is an opinion that the peripheral onomastic categories are weak: they have practically no structure and system [2], they are discrete, and they aren't interested by a special scientific research. But I think that there are many linguistic zones among all proper names. By the way, only anthroponyms (names of people) and toponyms (geographical names) have been researched very well.

Semantic-pragmatic potential of proper names

The research of semantic-pragmatic potential of proper names allows to determine the range of speech situations in the remote scale: proximity / absence of proximity / friendliness / hostility / rejection / coldness / familiarity / officiality/informality / approval / disapproval in which these or those forms of proper names are used. In this connection there is an opportunity to highlight the personal sphere of the human, the criteria for its determination and inclusion / exclusion in this area [3]. The selection criteria are applicable to communicative situations with a pragmatic use of proper names and in society:

1) Inclusion of pragmonyms into the personal speaking sphere

— using emotional and expressive forms of proper names: RAV 4 – Rafik; PEUGEOT – Dude (Pizhon) and others;

— using informal naming: Ford-Focus – Vasilisa (color machine), Hyundai – a yaposhka (Jap) (a manufacturer of the origin country). The personal sphere of the person is defined by him and different forms of a name can be realized as signs which define the social status, behavior, the attitude of the person towards himself.

 2) pragmonim exception to the personal sphere: machine, car — instead of the name. The research of proper names in the functional-pragmatic aspect reveals an onym group, which can be used in speech practice, creating the special world of a slang. These names testify to reference fullness of a name because Onym-slangs are distinguished by big figurativeness, they connote according to the axiological principle. For example: Komatsu – Japanese etc.

The existence of such onyms is a special speech register which indicates the rational nominative category of a specific social group. Slang onyms can be universal, functional and free of age and social status. Their research suggests the knowledge of informal nominative acts and demonstrates results of human creativity through the prism of cognitive activity. An important phenomenon of the any country cultural life are mass media and social institutions [4], which are situated and borrowed from other languages in the Russian nominative system. Anthropocentrism of any language proper names is due to the observer's position because any subject, object, process derive their existence only in the valuation. Expansion of human activity spheres "to humanize the world" have really an impact on expanding the onomastic boundaries.

Pragmonimic space

The emergence of new goods and services, extension of their list forced to develop new models of the nomination in a situation of secondary signification. Now the linguistic side of trademarks is completely ignored due to the limited sphere of their functioning and the specificity of their semantics.

But we think that the pragmonimic sphere is extensive. The selection and the detailed characteristics of separate classes still wait for the researchers. As a rule, scientists follow the plan principles of recommendation in the nomination of pragmonimic object:

• pragmonims have to be motivated in order to reflect a kind of activity, signs and functions of the relevant institutions.

• pragmonyms must perform advertising function to appeal to the human consciousness, they must draw customer attention and initiate interest in the advertized products, goods (regardless of their material or spiritual value);

• the name should be easy to remember and reproduce in speech.

Pragmonyms often reflect the pragmatic, ideological and aesthetic presentation of both all society and the individual. Individualizing tendencies manifested in the process of nomination in connection with the expansion of private enterprises and private property. We consist all verbal trademarks (VT) are pragmonyms because they indicate serial, brand-name goods, products, plant varieties, brands machines, etc. Some researchers prefer to use the term "pragmatonym" which also meets the criteria for the formation of onomastic terms. And it can be used as a synonym for pragmonyms and VT. Verbal trademarks (VT) as a pragmonimic class are extreme zone of periphery onomastic space. They occupy an intermediate position between a proper noun and a common noun. It should be said that very popular brand can become a common noun in future. The closest connection of trademarks with subject signs of goods is the main feature which does not allow to class them as a proper noun: every verbal trademark seeks to become a common noun. For example: cashmere, zhiguli, cola, shoe polish, etc. It is the main reason of their fragile position between a proper noun and a common noun. Besides, the reason of the ambiguous relation to verbal trademarks is the understanding that names of the same series, group consist of many objects, for example:

• brand cars (Moskvich, Lada, Volga, Mercedes-Benz, Skoda, Chevrolet, Hyundai, Honda, Volkswagen, Ford, Mercedes)

• variety of confectionery and bakery products (candy Fresh, Sultan pasta);

• names of home appliances (TV Horizon, Biryusa refrigerator, Snow-storm vacuum cleaner);

• names of economic products (soap Strawberry, Dove, powder Lotus, Tide, Pearls toothpaste);

• brands of wineproducing products (Kazakhstan brandy, Azhar wine, Parliament vodka Derbes beer);

• varieties of fruit (apples – Gold, Yellow Chaldon, Crimson, Qandil Sinop, Sinap Almaty, pear – Talgark, grapes – Limonka, Sabot Pearls, Queen Dona, Karakoz, Isabella, Terbash);

• grades of trees, flowers (lilacs — William Robinzon, Kazimir Perye, Snowball, roses — Youth, Slava of the world, Lady Hellington, Lisa Chaykina, Love, Bride), etc.

Never the les verbal trademarks are the object of onomastic studying. .They have all the features of a proper noun (assigned to a certain product, the ability to be differentiated among several others like them, to identify the designated object, etc.). Verbal trademarks are very intricately connected with trade sings or brands. Trademarks are used to identify the manufacturer and the differences of competing products. Trademarks can be represented by a word (Rolls-Royce – names of company founder Charly Rolls and Henry Royce, Xerox – words "dry" and "to write"), by a symbol, number, a contour or a combination of signs and words (Coca-Cola). Therefore, it is necessary to study both verbal trademarks and commercial brand signs.

Some pragmonym classes are the least studied or not studied at all, suh as hrematonyms, poreyonyms, faleronyms, etc. Hrematonyms include proper names of unique artifacts: guns Tsar Cannon, Unicorn, Wolf, bells Golodar, Red, Baron, diamonds South Star, Monomakh's Cap, cup Lebed. In England big bells have the proper name since the ancient time. It is known that seven the seven most famous bells are called in the country: Great Paul — St. Paul's Cathedral bell in London, Great Peter — Bell of the cathedral of York, Great George — Liverpool Cathedral bell, Big Ben — Houses of Parliament at London, Little John — on Exchange Nottingham, Great George – a bell of Bristol University and the bell Great Tom of Oxford – the bell in the gate tower of Christ Church college, Oxford.

Today the number of trademarks is estimated in millions around the world. The most common and historically steady trademarks get into all areas of communication, they are recorded in dictionaries. Moreover, they affect development of lexical system of language. Linguistics is always closely connected with all the scientific and technical areas; linguistic analysis enables any process to its correct understanding and presentation [9]. The great value is attached to problems of commodity brand creation abroad. Marketing specialists, entrepreneurs, advertising experts perfectly understand that the unsuccessful

name can lead to a market failure and the successful name brings millions (K. Buhler [5], J. Praninskas [6] and others). That's why S. Megentesov emphasizes the importance of manipulative influence on the person mentality [7].

In general, it should be noted that many foreign trademarks research and manuals belong to publications in the field of economy. It is explained by the fact that studying of verbal trademarks has mainly a pragmatical focus abroad. Special attention is paid to the legal aspects of trademark functioning, advertizing and successful promotion in the market. In this regard trademarks are studied by the social, psychological, legal points of view. Linguistic research has appeared only since the end of the last century. The spontaneous development of the sphere of consumer goods structures pragmonimic area. Now it is possible to allocate the subspaces relating to various aspects of consumption: equipment (transport, medical, household etc.), grocery goods, light industry etc. Moreover, each of these subspaces can also be further gradation. Zh. Koshpanova notes and analyzes only names of product goods in her thesis of pragmonyms but she didn't risk designating categories and classes in grocery pragmonyms having limited only 179 categories among the products [8]. We suppose that the sphere of grocery pragmonyms is extensive and interesting. Each class of names has the specifics and some transonymizatsion models, For example, we can find some classes among food and beverage such as alkonyma (alcho – lat. alcohol + onyma — a name) – names of alcoholic beverages, tsibusonim (cibus – lat. food, food + onyma — a name. potionima (potio – lat. drink + onyma — a name) for designation of soft drinks etc. In my opinion the pragmonim subspaces can develop both vertically and horizontally: a) between onym lexicon and appellatives, b) between various onomastic subspaces. It should be noted the following features:

1) pragmonyms can "mark" series, types of homogenous and therefore they can treat both a separate element of a row and all series in general.

2) pragmonyms are caused by extra-linguistic factors.

Today the consumer society is in its heyday. But it is heavy physical labor even in the service sector. The life quality improving of different industrial products are firmly in the everyday life of our society. It is difficult to find a researcher who would not have addressed the issue of preserving onym vocabulary in human memory. Pragmonyms belong to the periphery of a common onomastic space. The study of their subspace is no less important.

Pragmonimic vocabulary is characterized by a number of features which allow distinguishing it in a separate subspace. Each class of pragmonyms has selectivity motivating principles. For example, transport pragmonyms often focus on certain character traits which have a positive charge in an advertising slogan, in medical pragmonyms focus on a purpose instrument, etc. The value of pragmonims is limited to nominative, nominative function and proper names. This point of view is supported by Russian linguists N. Arutyunova, A.Isakova, G. Madieva, A. Reformatsky, A. Ufimtseva and others. Analyzing semiotics classification of signs, we can see both symbols, and indexes, and iconic signs in pragmonyms. Symbols are signs in which communication between meant and meaning is established arbitrarily. For example, emblems of all cars (people distinguish the car emblem even without seeing the name): an emblem of the car Proton – a symbol of the sun (obligatory attribute of heraldry of Southeast Asia) against the background of a wreath from stars, an emblem of the car Citroën – the turned letters "V" which schematically represent gears. the emblem of the truck Tatra – the word "Tatra" is enclosed in a circle (a perfection symbol), an emblem of the truck Sable – an animal, an emblem of the car Skoda – the winged arrow expressing ideals of the company, an emblem of the car Acura is used the stylization of a letter "A" reminding metal nippers, Daewoo emblem – the stylized sea shell, many household goods have also emblems (for example, LG emblem – a letter L in a circle) [9], etc. Pragmonyms-symbols become elements of the virtual reality of "a world picture" in addition to the transmission of mythological or sacral, or socially meaningful sense. Moreover, it also consists of knowledge about itself. So the pragmonim-symbol is an element of the communicative space of culture in general.

Usually a symbol is researched as a sign because the symbol and symbolical meanings are considered a result of abstraction of mythological, figurative or language sign systems. Some years ago, the symbol was only considered an element of the semiotics system presented by a myth, ritual, art, language. In my opinion the symbol of sign systems is a "secondary" symbol. Iconic signs are not absolutely unusual in the pragmonimic space. These are sound graphic words. Such pragmonyms have got nonrandom, motivated link between their phonemic structure and the fact that Charles Peirce called simple properties of a signified word. Involuntary connection of pragmonimic phonemes with a sound sign of the subject is called an onomatopoeia [10]. The question of motivating words is difficult in onomastics, especially in pragmonimic peripheral subspace. The word-formation structure is necessary to be analyzed. The correct motivating word is often unknown. Therefore, we consider that the pragmonim motivation is a broader concept than the expression of a particular motivational sign. The problem of determination of a motivation sign is urgent also in the pragmonimic space. Its regular opposition is formed by vectors "a name → a subject" and "a name → a person". For example: TV Horizon, a cell phone Motorola and a washing machine Bosch, a car Renault. The division of pragmonimic material is based on nature of direct or indirect motivation. The nominative creator is limited in his nominative activity only by the most general requirements. The criteria of nominative selecting become the personal language taste of the creator on the one hand and the social idea of the adequate name on the other. As a rule, the second, public criterion dominates. The search of new model (the nomination – the address) logically correlated with the rejection of traditional nomination (geographical name). Pragmonyms have to be emotionally saturated. The presence of the emotive component reduces the distance between the nominator and the addressee. It leads to variation of the traditional approach to the nomination.

The naming is a complex structure. A potential customer has got the most extensive certain associative reactions seeing and listening a particular name. The naming creator needs to foresee this associative reaction at best. So there is special mental space (psychospace) of a proper name representing the whole structured in the form of various subspaces. Pragmonym (trademarks, brands) has features of proper names (onym) and appellatives. However, these aspects are not the main way in the systemic determining of peripheral proper names (onyms). Pragmonyms belong to a class of proper names which consists of the borrowed and artificially created names of goods and services. The term "borrowing" means "the process of integrating of foreign language lexical items from one language system to another"; and the linguistic units move from one

language to another as a result of the process. E. Volodarskaya supposes that the borrowing is "universal linguistic phenomenon from another language due to the extra-linguistic contacts between them on the different levels and forms" [11]. The process of integration of foreign-language lexical units tends to increase. It leads to the necessity of studying the assimilation of foreign words with the laws of development of the borrowing position of the language system in general. The majority of Russian pragmonyms are created by borrowing. Moreover, the trade name has extensive associative communications in the borrowing language. It gives us to research proper names in the ethno-psycho-linguistic aspect. The formation of new pragmonim bases is done by borrowing foreign words in our days. Is is very urgent in connection with the international nature of trade and expansion of foreign economic relations now. For example, Xerox copiers, Panasonic TV sets, Indesit washing machines, Samsung phones, electro-cardiograph Kardiovit, automobiles Volvo, Toyota, etc. The term indicated by the incorporation of foreign-language lexical items from one language system to another in the linguistic literature The term "borrowing" means process of foreign lexical units moving from one language system into another. As a result, the language units move from one language to another during this process I think that borrowing is a process of inclusion of foreign lexical units in the system of another language. There are two approaches to consider borrowing problems. Traditionally borrowing is understood as a complex, multifaceted process of enrichment of the native vocabulary which gives us the active creative beginning of foreign-language development. We understand the native vocabulary as the process at the moment before borrowing. The borrowing process is updated, and it carried out the function of intra-structural character. It has the active dictionary structure of any language and leads to the necessity of trademarks borrowing studying according to the laws of development of the borrowing language system in general. The intensification of business, academic, commercial and cultural contacts develops between Russia and foreign partners. Every year the goods turnover between them increases. It generates intensity of communicative contacts. Thus, our research represents a significant degree elaboration of linguistic and cultural approach to the pragmonims studying. Linguistic -cultural approach to the description of pragmonimic problems gives us a systematic and parity consideration of "culture-language" dialogue which forms the structure of the pragmonymic field. The dominant cultural thinking becomes knowledge and understanding. Such dominant leads to a research of interaction of language, culture and identity. The interrelation of language and culture gives the fact that language "sprouts" in culture and expresses an important part of its symbolic system. Therefore, the triad "language-culture-personality (nation)" is a central linguistic triad. The main tendency of modern linguistics is the transition from "immanent", structural linguistics into anthropological linguistics. The language phenomena of cultural, spiritual, and practical human activity is the most relevant today. The integrity of the semiotics model analysis of linguistic-cultural pragmonimic objects is achieved by the connecting of different research parts into common essence. This concept is intended to show the advantages of systemic-functional approach in comparison with others. Trademarks' named are linguistic-cultural objects. The system method of trademarks studying means the semantics, syntagmatic, syntactic and pragmatic unity which makes a complete impression about trademark units in connection with actually language and extra language reflections. For example: Nissan Micro car advertising. Paris!!! Inspiration is everywhere… Paris inspiration everywhere … This advertising text is interconnected:

1) the orientation of the vehicle (for businesswomen),

2) focus on youth, romance (Paris, inspiration)

3) the proper name Micro (small).

Therefore, the main values of life focus the consumer on the deployed metaphor of this car.

So pragmonyms (trademark proper names) function in the peculiar cultural, historical and language indexes. They reflect the most prestigious formation of the vocabulary concept and create favorable conditions for a comprehensive study of consciousness, culture and language.

Moreover, any foreign pragmonyms become a part of the native culture. Indeed, more and more foreign trademarks appear in Russia in connection with the development of production and expansion of cross-cultural space because new Russian-foreign companies are created in Russia. If a few years ago many people couldn't even read the trademark Daewoo and now some people try even to decline this word on cases. Many new mechanisms of Russian-foreign production began to be created for oil and gas complex, medicine and the electronic industry.

So, the coexistence of functionally strong languages in uniform communicative space has led to interaction of different onomastic spaces and borrowing from one national system (English, Japanese, German, Korean, Chinese or Russian) to another. The extra-linguistic (historical, social and economic, cultural) factors play the significant role in creating and functioning of the pragmonimic categories. These factors help to understand particular nominative processes in separate subspaces more deeply. The integration of functionally powerful languages has led to interaction of different Russian and foreign language pragmonymic zones in global communicative space. This fact is a result of adapting onyms and borrowing proper names from one national system (English, Japanese, German, Korean, Chinese, or Russian) to another. Modern active social processes have caused powerful penetration of pragmonyms into all spheres of life. Pragmonim possesses the certain legal status legislatively. There is a certain confusion in the use of various forms of trademarks (Russian and English versions).

Therefore, the facts of linguistic reality are new concepts, phenomena and realities, things of the world arising in process of science and technical progress. They demand a special kind of naming — creating a new category of nomination. In this regard, pragmonyms cover virtually all areas of scientific and technological production; and many linguists, marketing specialists are interesting of them.

Conclusion

Modern active social processes have caused powerful trademarks penetration into all spheres of life. The linguistic pragmonim status is not accurately defined because it's a periphery class in proper name space (onomastics). Russian pragmonyms (trademark space) are the least researched field of onomastics. The main reason of it is the influence of extra-linguistic factors and moreover the trademark class is dynamic, variable and difficult systematize.

Thus, pragmonyms function in a specific historical, cultural and language indexes. They reflect the most optimal lexical principles, and they create suitable conditions for a uniform complex research of consciousness, culture and language. Therefore, we can draw the following conclusions and the statistical analysis. Modern Russian onomastic and pragmonymic research are based on the statistical analysis. They have a chronological, subject imbalance and they are characterized by the possibilities and prospects of knowledge development of onomastics.

<table>
<tr><td>**Конфликт интересов**</td><td>**Conflict of Interest**</td></tr>
<tr><td>Не указан.</td><td>None declared.</td></tr>
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НОВОГОДНЕЕ ОБРАЩЕНИЕ ГЛАВЫ ГОСУДАРСТВА К НАРОДУ В СТРАТЕГИЧЕСКОМ АСПЕКТЕ (НА МАТЕРИАЛЕ НОВОГОДНИХ ОБРАЩЕНИЙ ФРАНЦУЗСКИХ ПРЕЗИДЕНТОВ)

Научная статья

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Аннотация

В статье рассмотрен такой жанр политического дискурса как новогоднее обращение главы государства к народу, а также выявлены его отличительные особенности и стратегический потенциал. Жанр новогоднего обращения относят к ритуальному жанру, однако, он имеет много общего и с жанром поздравления. В жанре новогоднего обращения форма доминирует над содержанием, перформативность и фатика – над информативностью. Результаты исследования показали, что президенты Франции прибегают к стратегии эмоционально-оценочного воздействия (тактика обращения к адресату, тактика благодарности, тактика единения, тактика учета ценностных ориентиров адресата, тактика возвеличивания, тактика создания образа «суперврага») и стратегии информирования (тактика подведения итогов и тактика прогнозирования). Результаты исследования могут быть использованы в курсе лекций по страноведению Франции.

Ключевые слова: коммуникация, политический дискурс, коммуникативные стратегии и тактики, коммуникативная цель.

NEW YEAR'S ADDRESS BY THE HEAD OF STATE TO THE NATION IN THE STRATEGIC ASPECT (BASED ON THE NEW YEAR'S ADDRESSES BY FRENCH PRESIDENTS)

Research article

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Abstract

The article investigates such a genre of political discourse as the New Year's address by the head of state to the nation, and also identifies its distinctive features and strategic potential. The genre of New Year's address belongs to the ritual genre, however, it has much in common with the genre of congratulations. In the genre of New Year's address, form dominates over content, performativity and fatigue – over informational content. The results of the study showed that French presidents use strategies of emotional and evaluative impact (tactics of addressing the addressee, tactics of gratitude, tactics of unity, tactics of taking into account the addressee's values, tactics of glorifying his own country, tactics of creating an image of a "super enemy") and information strategies (tactics of summing up and forecasting tactics). The research results can be used in the course of lectures on French country studies.

Keywords: communication, political discourse, communicative strategies and tactics, communicative goal.

Introduction

The New Year's address by the head of state to the nation has recently become a kind of attribute of the New Year's celebration and the most popular holiday program. The New Year's speech by the leader of the state exists in many countries and is a traditional personal address of the head of state or head of government to citizens, usually broadcast on New Year's Eve on television.

From a linguistic perspective, this topic has already been considered [1], [4], [5], [6], but, nevertheless, it requires further analysis, the use of new factual material and methods. The specificity of political discourse as a sphere of implementation of the New Year's address is expressed in the fact that even in a situation of ritual communication, the speaker explicates his strategic attitudes. In our opinion, it is of interest to analyze the New Year's appeal in strategic and comparative aspects. The purpose of this article is to consider the New Year's address by the head of state to their people as a special ritual genre of political discourse, as well as to identify its strategic potential with a description of specific communicative strategies and tactics implemented by the speaker in this genre.

The material for the study was the texts of the New Year's addresses by the leaders of France: Nicolas Sarkozy (2007-2011), François Hollande (2012-2017) and Emmanuel Macron (2017-2019). The texts of the speeches were taken from the official website of the President of France [9]. The available video recordings of the speeches were also used for the analysis.

The New Year's address by the country's leader to their people is, first of all, a special genre of political discourse, under which, following E.I. Sheigal, we understand the political discourse as the whole set of speech works related to the sphere of politics, taken in the socio-historical context of their production [8, P. 27].

Among the public speeches of politicians, ritual and informative genres are distinguished. Many researchers consider New Year's address as a ritual genre of political discourse [2], [4], [5], [7], [8]. The ritual nature of the genre of New Year's address is expressed in the fact that it has its own history, which differs from other genres, which began in the 20th century. The Pope was the first to deliver his New Year's Eve message. His message in Latin was broadcast on the radio back in 1931. In France, Charles de Gaulle introduced the tradition of pronouncing a speech on New Year's Eve in 1960 [10].

The New Year's address also has its own attributes, which include the setting and non-verbal components of communication. Charles de Gaulle delivered a New Year's address sitting in his office. Valerie Giscard d'Estaing changed the

protocol in 1974, addressing the French with a speech in front of the fireplace of the Elysee Palace, and in 1975 he invited his wife, Anne-Aimone, to join him. In 1981, François Mitterrand's New Year's address was for the first time accompanied by subtitles. Since 1984 one can invariably see the French flag in the background. It has been supplemented with the European flag since 1988. Throughout its history the New Year's address has always ended with the French anthem, the Marseillaise. Jacques Chirac was the first President who started using the anthem both at the end and at the beginning of the New Year's address. Nicolas Sarkozy's innovation was the delivery of his address on the air in 2007. In 2009, Nicolas Sarkozy's speech was broadcasted simultaneously on television, radio, on the official website of the President and on the website www.dailymotion.com/fr. Year after year, the popularity of the President's New Year's address does not fall and it is watched by 9-11 million people. As a rule, the president's address does not exceed 10 minutes. The longest speech was delivered by Charles de Gaulle back in 1961. The record was broken by Emmanuel Macron in 2019 when he was speaking for over 18 minutes [10], [11].

The criteria for classifying the New Year's appeal to ritual genres are also:

— eventfulness (festive event, celebration of the New Year);

— temporary localization, cyclicality (television performance broadcast by state channels on December 31 before the New Year);

— fixed form;

— performative character [4, P. 302].

The ritual nature of the genre of New Year's address is manifested in its relatively stable compositional organization, which includes the following elements:

— mandatory frame elements (addressing the addressee and optative);

— compositional (construction) part (occasion and congratulation itself);

— the ascertaining part (the country's achievements in the past year and plans for the future) [1], [3], [4], [6].

According to V.I. Karasik, the most important features of ritual discourse are high symbolic loading, meaningful recursiveness and rigid formal fixation [2]. In the genre of New Year's address, form dominates over content, performativity and fatigue – over informativeness. The lack of novelty in the message leads to the fact that it is not so much the content of the statement that becomes important, but the very fact of its pronunciation. The content is perceived by the addressee a priori as something already known, as a tribute to tradition, so the listener, as a rule, switches the focus of attention to other components.

The New Year's address is called an autonomous diffuse genre in the field of political communication, formed on the basis of two genres that are close in intention – address and congratulations [1, P. 5].

The genre of New Year's address was formed from the genre of congratulations and has many similarities with it, nevertheless, these genres should be distinguished. Although both genres are phatic and ritual, they differ in communicative goals. The communicative goal of congratulations is to enhance the positive emotional state in which the addressee is [1, P. 8]. Political discourse being sphere for the implementation of the genre of New Year's address lays its imprint on the model of the genre. The communicative goal of the New Year's address is to unite the citizens of the country on the basis of common values and the dominant ideology [1], [4], [6].

Results

Despite the ritual nature of the genre of New Year's address and a rather strict structure, the leader of the country, giving a speech, has his own intentions, which predetermine the strategies of his speech behavior, which, in turn, are implemented by certain communicative tactics. The analysis of the factual material allowed us to single out the following strategies and tactics of the subject of the New Year's address discourse.

Strategies of emotional and evaluative impact. The distinctive features of these strategies lie in the fact that its purpose is to convey the speaker's attitude to what he is talking about, and thus to influence the feelings and emotions of the addressee. In political discourse, emotions, suggestions, images play an important role in influencing the masses. The strategies in question are represented by a number of tactics. Let us consider each of them in detail.

Tactics of addressing the addressee is implemented by using speech forms of address preferred by politicians. For example,

*(1) Mes chers **compatriotes**! [My dear **compatriots**!] (Sarkozy 2007-2011, Hollande 2012-2017).*

*(2) Françaises, Français, mes chers **compatriotes** de l'hexagone et d'Outre-mer [**French women, French,** my dear **compatriots** from France and overseas] (Macron 2017-2019).*

Presidents of France implement the tactics in questions using the plural nomination. At the same time, preference is given to generalized names with a civic flavor (*Mes chers **compatriotes**!*), which contributes to the creation of a semantic opposition "friend / foe", since this nomination contrasts two groups of addressees – compatriots and guests of the country, narrowing the potential audience on the basis of a civic characteristic. President Macron avoids an emphatically neutral nomination, since it does not express any emotions. On the contrary, he expands the circle of addressees, referring both to French men and French women, both to the inhabitants of the continent and the inhabitants of French overseas territories.

Tactics of gratitude involves the expression of gratitude to the entire people for something or to specific categories of citizens.

*(3) **J'exprime ma reconnaissance** à **nos soldats** pour leur courage et **je** salue la mémoire de ceux qui sont morts pour la France. Ils sont **88**. Et je n'oublie pas les blessés : ils sont plus de **700** [**I express my gratitude** to **our soldiers** for their courage and **I** salute the memory of those who died for France. They are **88**. And I do not forget the injured: there are more than **700**] (Hollande 2012).*

In this example President Hollande expresses gratitude to the French soldiers serving in Afghanistan for their courage and invites them to honor the memory of those who died for France and those who were wounded. To implement the tactics, the

speaker uses the verb construction ***"exprimer la reconnaissance".*** The recipient of the gratitude is specified and even the number of wounded and dead is being mentioned.

*(4) **Je** sais aussi que certains d'entre vous sont aujourd'hui au travail parce qu'ils font partie des forces armées ou des forces de l'ordre, parce qu'ils sont médecins ou personnels soignants, parce qu'ils sont en charge des transports ou de la continuité des services publics. **Je** veux ce soir les **remercier** pour cet engagement [**I** also know that some of you are at work today because you are part of the armed forces or the police, because they are doctors or nursing staff, because they are in charge of transport or the continuity of public services. **I** want **to thank** them tonight for this commitment] (Macron 2017).*

In the above example President Macron thanks those categories of French citizens who are at work and perform their duty on New Year's Eve: the military, police, doctors, nurses, transport workers and service providers. The implementation of tactics is facilitated by the use of the verb ***"remercier".*** At the same time, the addressee often uses the pronoun ***"je",*** which is generally unusual for the New Year address genre, emphasizing that this gratitude comes from him personally. These tactics also contribute to the implementation of other tactics, which will be discussed later, namely, tactics of unity. Possessive adjectives ***"notre", "nos"*** emphasize that everything that was achieved in the year became possible thanks to joint efforts and work, and this is worthy of gratitude.

Tactics of unity, in our opinion, is the main tactics of the political discourse we are considering, since it contributes to the realization of the global goal of the addressee – the integration and unity of the listeners as a single people. Let us illustrate what has been said with examples:

*(5) Tout cela, **nous** l'avons fait **ensemble**. Car ces bons chiffres qui font chaque jour la France plus forte sont d'abord les vôtres, le fruit de votre travail, des risques pris par **nos** entrepreneurs, **nos** artisans, **nos** commerçants, **nos** agriculteurs, du génie créatif de **nos** inventeurs et de **nos** artistes, de l'engagement des ouvriers, des salariés, des ingénieurs [All of this **we** did **together**. Because these good figures which make France stronger every day are first and foremost yours, the fruit of your work, the risks taken by **our** entrepreneurs, **our** artisans, **our** traders, **our** farmers, the creative genius of **our** inventors and **our** artists, the commitment of workers, employees, engineers] (Macron 2019).*

In the above example President Macron resorts to tactics of unity and pursues the goal of uniting his country's citizens. The result of this uniting is the common good of development and prosperity of the country. The speaker emphasizes that everything that was achieved by the country over the past year was achieved through joint efforts. The adverb ***"ensemble"*** along with the inclusive pronoun ***"nous"*** and the possessive adjective ***"nos"*** are explicit markers of these tactics and are used to unite the collective addressee. Let us look at another example:

*(6) Dans ce moment si crucial **nous** devons rester **unis** comme **nous** avons su l'être au plus fort de la crise. C'est cette **unité** qui **nous** a permis de prendre l'initiative d'entraîner les autres [In this crucial moment **we** must remain **united** as we were able to be at the height of the crisis. It is this **unity** that has enabled **us** to take the initiative to train others] (Sarkozy 2009).*

In this example President Sarkozy calls on his people to unite in the fight against the crisis, since it is this unity that will help to cope with problems and set an example to other countries. The president unites, identifies himself with the French people, using the pronoun ***"nous"*** and lexemes with the semantics of unity ***(unis, unité).***

Tactics of taking into account the addressee's values presupposes an appeal to national (freedom, equality, brotherhood) and universal human values (family, children, friendship, love, respect, mercy, work), close and understandable to all citizens of the country, which must be passed on from generation to generation. Let us look at examples that illustrate the implementation of these tactics.

*(7) Alors que l'année s'achève, je suis heureux de vous retrouver pour vous présenter pour la première fois mes vœux pour l'année 2018. Je vous espère **en famille,** au milieu de **vos proches**, de celles et **ceux qui vous aiment** [As the year draws to a close, I am happy to meet you again to present my best wishes for the year 2018 for the first time. I hope for you as **a family**, in the midst of your **loved ones, those who love you]** (Macron 2017).*

As it can be seen from the above example, President Macron appeals to family values that are relevant to French culture, the importance of which is especially strongly realized on the New Year's Eve and expresses his hope that his compatriots on this holiday are with their families, relatives and loved ones. The president emphasizes the importance of relatives and friends for everyone, including himself, thereby actualizing the image of a politician as a "simple" person who has a family and realizes its importance. Let us consider some more examples:

*(8) Je veux aussi miser sur **la fraternité. La fraternité,** c'est ce qui **nous** unit, ce qui **nous** a fait un, ce qui **nous** tient **ensemble** [I also want to bet on **brotherhood. Fraternity** is what **unites us**, what made **us one**, what holds **us together]** (Macron 2017)*

*(9) Je suis le garant de ce qui fait **notre** pays, la France : **nos institutions, nos forces vives, notre sécurité sociale, notre culture, notre laïcité, l'égalité entre les femmes et les hommes, notre solidarité**. Je tiens comme vous **à ce qui nous lie, ce qui nous unit, à ce que nous sommes**. Nous n'avons pas à nous adapter au cours des choses – ce n'est pas la France ! [I am the guarantor of what makes **our country,** France: **our institutions, our living forces, our social security, our culture, our secularism, equality between women and men, our solidarity.** Like you, **I care about what unites us, what unites us, what we are**. We don't have to adapt to the going — it's not France!] (Macron 2019).*

In examples (8) and (9) President Macron appeals to such basic for every Frenchman concepts as "*freedom*", "*equality*" and "*brotherhood*". Acting as a guarantor that France will be committed to these values, the president emphasizes that this is what unites them as a nation and makes them French. In this example, tactics of unity, considered by us earlier, are simultaneously implemented. Possessive adjectives ***(notre, nos),*** adverb pronouns ***(nous)***, and the adverb ***"ensemble"*** contribute to the implementation of the tactics.

Tactics of glorifying his own country involves the president's emphasis on positive information about the country with the implicit conclusion that, despite temporary difficulties, we live in the great country. These tactics contribute to the simultaneous implementation of tactics of unity. For example,

*(10) Il y a de l'honneur dans **une grande Nation** comme la nôtre à être capable de conjuguer compétitivité et solidarité. Performance et protection. Réussite et partage.<..> **Vive la République ! Vive la France ! [** There is honor in **a great Nation** like ours to be able to combine competitiveness and solidarity. Performance and protection. Success and sharing. **<.> Long live the Republic! Long live France!]** (Hollande 2012).*

President Hollande in his address says that such a great nation as the French has had the honor to combine competitiveness and solidarity, achievements and support, success and the ability to share it. It is noteworthy that the very spelling of the lexeme nation *(Nation)*, with the capital letter, speaks of a special national identity of the French, in addition, it is invariably accompanied by an adjective with a positive connotation *"great" (une grande Nation).* Every French president we reviewed invariably ends his New Year's address with the words *Vive la République! Vive la France!,* which also speaks of the continuity of traditions and contributes to the unity of the people.

*(11) Nous vivons dans **l'une des plus grandes économies du monde**, nos infrastructures sont **parmi les meilleures au monde**<...> [We live in **one of the largest economies in the world**, our infrastructure is **among the best in the world** <...>] (Macron 2018).*

In example (11), President Macron, characterizing the economic situation in the country over the past year, uses the tactics of glorifying his country, which is implemented by using adjectives in the superlative degree: *l'une des plus grandes économies du monde, parmi les meilleures au monde.*

*(12) Nous sommes **un peuple de bâtisseurs, conscient de sa vocation universelle. Un peuple de temps long qui, parce qu'il sait d'où il vient, sait se projeter. Un peuple qui toujours sait se hisser à la hauteur des circonstances.** [We are **a nation of builders, aware of its universal vocation. A long-time people who, because they know where they come from, know how to project themselves. A people who always know how to rise to the occasion]** (Macron 2019).*

In this example President Macron, speaking of the tragic fire in Notre Dame Cathedral, emphasizes the continuity of generations and the spirit of history that permeates through France. Pursuing the goal of inspiring his fellow citizens, the President reminds that they belong to a nation of creators who are aware of their vocation, a nation that was not born yesterday, that honors its history and, despite the circumstances, goes only forward, and the French spirit never gives up. The implementation of these tactics is facilitated by the use of parcelling (*un peuple de bâtisseurs, conscient de sa vocation universelle. Un peuple de temps long qui, parce qu'il sait d'où il vient, sait se projeter. Un peuple qui toujours sait se hisser à la hauteur des circonstances).* In general, these tactics are actively used by French presidents in order to explicate the idea of the exclusivity of the French nation in the self-consciousness of its representatives and to model the idea of France as a country of freedom, equality and brotherhood (See also examples 8 and 9).

Tactics of creating an image of a "super enemy" involves turning to a generalized image of the enemy, the fight against which is seen as a challenge and a priority task facing the entire country.

*(13) Je sais aussi l'inquiétude qui est toujours la vôtre face à cette **menace terroriste** qui ne faiblit pas <...>. Face aux **attaques**, vous avez tenu bon. **Les terroristes** voulaient vous diviser, vous séparer, vous effrayer, vous avez montré que vous étiez plus forts, rassemblés, solidaires et unis <...>. Mais nous n'en avons pas terminé avec **le fléau du terrorisme**. Il nous faudra continuer à le **combattre** — à l'extérieur <...>. Soyez certains d'une chose : que de cette **lutte contre la barbarie**, notre démocratie sortira victorieuse [I also know the concern which is always yours vis-a-vis this **terrorist threat** which does not weaken <...>. In the face of the **attacks,** you held on. **The terrorists** wanted to divide you, to separate you, to frighten you, you showed that you were stronger, united, united and united <...>. But we are not done with **the scourge of terrorism**. We will have to continue **fighting it** – outside <...>. Be certain of one thing: that our democracy will emerge victorious from this **fight against barbarism**] (Hollande 2016).*

*(14) En 2018, nous aurons à conduire d'abord sur le plan international plusieurs **combats et des actions déterminées : la lutte contre le terrorisme islamiste** au Levant, au Sahel et sur notre sol national et à ce titre, je veux ce soir avoir une pensée pour nos militaires qui sont en ce moment même sur **ces théâtres de bataille** ; je pense à leurs camarades tombés cette année. **Nous gagnerons cette bataille contre le terrorisme.** Je veux aussi rendre hommage aux policiers et aux gendarmes qui chaque jour **luttent contre ce terrorisme islamiste** et vous **protègent** au quotidien [In 2018, we will have to lead **several battles and determined actions** on the international level: **the fight against Islamist terrorism in the Levant, the Sahel and on our national soil and as such, I want to have this evening a thought for our soldiers who are at this very moment in these **theaters of battle**; I think of their fallen comrades this year. **We will win this battle against terrorism**. I also want to pay tribute to the police and gendarmes who every day **fight against this Islamist terrorism and protect you** on a daily basis] (Macron 2017).*

Examples (13) and (14) illustrate the implementation of these tactics, with the help of which the image of a super enemy (terrorism / extremism) is created, the fight against this enemy is regarded as the mission of France, as a threat coming from the outside, as a synonym for the fight against tyranny, with the enemies of freedom and democracy. In general, the use of military lexemes is typical for these tactics: *menace terroriste, attaque, terroristes, le fléau du terrorisme, attentat, la radicalization djihadiste, combats, bataille, lutte, théâtre de bataille etc.* Besides, the verbs with the semantics of struggle are used: *lutter, combattre, gagner, protéger.*

The topic of the fight against terrorism is present in one way or another in the discourse of all French presidents we have examined that is why we can conclude that these tactics are relevant for New Year's address, despite the ritual nature of the genre and its festive New Year's focus.

Information strategies. Despite the fact that the genre of New Year's address is characterized by the predominance of the phatic component over the informative one, we have identified information strategies that are implemented through two tactics.

Tactics of summing up involves informing citizens about the main results of the outgoing year. The end of the old year is a kind of milestone, a reporting period, and the status of the president gives him the authority to sum up the year for the whole country, reflecting on the past and focusing the audience's attention on already known facts. These tactics have some peculiarities of implementation in the speeches of the heads of state.

*(15) L'année 2010 s'achève. Je sais **qu'elle fut rude** pour beaucoup d'entre vous. **La crise économique et financière,** commencée **il y a 3 ans,** a continué à faire sentir ses effets et nombreux furent ceux qui ont perdu leur emploi ce qui n'a fait qu'exacerber le sentiment d'injustice ressenti par des salariés qui n'étaient en rien responsables de la crise <…> **Plus de 5 millions de salariés** ont effectué des heures supplémentaires entièrement défiscalisées, tant pour eux-mêmes que pour les entreprises qui les ont employés, ce qui a permis de soutenir le pouvoir d'achat malgré la crise <…> [The year 2010 is coming to an end. I know **it was rough for many of you**. **The economic and financial crisis,** which began **3 years ago,** continued to have its effects and many people lost their jobs, which only exacerbated the feeling of injustice felt by employees who did not were in no way responsible for the crisis <…> **More than 5 million employees** worked overtime entirely tax-free, both for themselves and for the companies that employed them, which made it possible to support purchasing power despite the crisis <…>] (Sarkozy 2010).*

The implementation of these tactics by President Sarkozy is highly informative. The President pays special attention to specific achievements and problems of the outgoing year, scrupulously lists all the consequences of the economic crisis, his discourse is replete with numbers and percentages. Given the ritual nature of the genre of New Year's address the increased information content, in our opinion, causes a rather negative attitude, since an unprepared recipient is not inclined to perceive serious information and digital data. In this context mentioning statistics and numbers looks inappropriate and unconfirmed. In general, French leaders tend to focus more on negative results of the year than on positive ones. Thus, President Sarkozy uses an adjective with a negative connotation **"rough" (rude),** characterizing the outgoing 2010. Let us take another example:

Forecasting tactics involves building plans for the next year.

*(16) Alors, mes chers compatriotes, ce soir je m'adresse à vous avant qu'une nouvelle année ne s'ouvre. Il y **aura** des difficultés, il y **aura** sans doute des choses que **nous** n'avons pas prévues ; vous **aurez** peut-être dans vos vies personnelles des moments de doute, des drames, mais n'oubliez jamais que **nous** sommes **la Nation française.** Et ce soir, je veux vous dire que c'est avec cet esprit de conquête que **nous** avons en partage, avec cette détermination entière, cette ambition sincère pour **notre** pays et pour **chacun d'entre vous,** avec cette volonté de faire vivre **notre** Renaissance française que je vous présente tous mes vœux pour l'année 2018 [So, my dear compatriots, this evening I am speaking to you before a new year opens. **There will be** difficulties, **there will undoubtedly be** things that **we** did not foresee; you may have moments of doubt and drama in your personal lives, but never forget that **we are the French Nation**. And tonight, I want to tell you that it is with this spirit of conquest that **we** share, with this entire determination, this sincere ambition for **our country and for each of you**, with this desire to keep **our** Renaissance alive. French that I offer you all my best wishes for the year 2018] (Macron 2017).*

In example (16) President Macron resorts to forecasting tactics without going into unnecessary details, assuming that the French will face difficulties in the new year, as well as unforeseen events, dramas and doubts, thereby disclaiming responsibility for unfulfilled forecasts and simultaneously realizing tactics of unity designed to unite the people in the face of difficulties. The implementation of tactics is facilitated by the forms of verbs in Future Simple (*aura, aurez*), as well as the inclusive pronoun *"nous"*.

Conclusion

Thus, the analysis of the New Year addresses of the political leaders of France indicates that, despite the fact that this genre of political discourse is strictly regulated and ritualistic, and in the discourse of different presidents there are quite universal characteristics and the repertoire of strategies and tactics is identical, it can be argued that there are certain national-specific features. These features are determined by the values and the conceptual sphere of the president's linguistic personality. Thus, the addresses of the French leaders organically combine information content and ritualism, but at the same time they are not distinguished by laconism and are characterized by informative overload, which does not fully meet the requirements of the genre. On the other hand, the discourse of the French presidents is ideologically colored and addressed to the traditional values of the French, which contributes to national unity and self-awareness. This study can be continued in identifying both universal and nationally specific characteristics of the genre of New Year's address on the example of the addresses of leaders of different countries to their people.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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СОЦИОКУЛЬТУРНЫЙ АСПЕКТ ТЕМЫ БЕЗОПАСНОСТИ ВО ФРАЗЕОЛОГИИ (НА МАТЕРИАЛЕ АНГЛИЙСКОГО ЯЗЫКА)

Научная статья

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Аннотация

В статье рассматривается восприятие безопасности, отражаемое во фразеологии английского языка. Проводится семантический, корпусный анализ идиом, описывающих различные виды безопасностей, таких, как личная, общественная, государственная, а также выявляются особенности их значения в контекстах употребления и специфика концептуализации понятия «безопасность» в английском языке. Анализ семантики идиом, внутренней формы и актуального значения показал, что безопасность описывается как отсутствие опасности, осторожность, уверенность, свобода и забота. Корпусный анализ отразил валентность семантики, сочетаемостные особенности идиом, специфику контекстов употребления, бытового или политического характера.

Ключевые слова: английские идиомы, безопасность, семантика, корпусный анализ, концептуализация, контексты.

SOCIOCULTURAL ASPECT OF SAFETY THEME IN PHRASEOLOGY (BY THE MATERIAL OF ENGLISH)

Research article

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Abstract

The article examines the perception of safety theme reflected in the phraseology of English. Cognitive, semantic, corpus analyses of idioms is carried out, describing various types of safety – personal, public, state. Peculiarities of their meaning in contexts, specifics of conceptualization of "safety" in English are revealed. The analysis of idioms' semantics, inner form, and actual meaning showed that safety is described as lack of danger, caution, confidence, freedom, and care. The corpus analyses reflected the valence of semantics, the combinatory features of idioms, the specifics of the contexts, everyday or political character.

Keywords: English idioms, safety, semantics, corpus analysis, conceptualization, contexts.

1. Introduction

Security is defined as the condition of protection of interests of the individual, society and the State against external and internal threats. The concepts of safety and security encompass subjects and objects of the surrounding environment. The subject is the state in the face of the highest officials and public authorities (legislative, executive and judicial), and objects are the personality, society and the state. Thus, State security covers all other types, penetrates all spheres of social relations of the individual, society, the State, international activities, and security measures are implemented at all the listed levels [1, P.130-131]. The relevance of the topic is related to the fact that in a dynamically developing world, knowledge of the values of safety and security is necessary to create measures to build peace, tranquility, prosperity of societies and cultures.

Hypothesis. In different cultures, there are concepts of security and safety but in different languages the cultural peculiarities of conceptualization of security and safety caused by historical and social experience are revealed, and in the contexts the specific semantic properties of idioms, not reflected in dictionaries are discovered.

The scientific novelty of the work is that it considers the semantics of English idioms that describe the notion of "safety" in the framework of a corpus approach.

The purpose of this article is to study the semantics of idioms that represent safety, to identify the specifics of safety conceptualization in English.

According to the cognitive approach, the meaning reflects the whole spectrum of features for identifying the designated, as well as common knowledge realized in metaphors, metonymies [2, P.10]. Conceptual connections can be implicative and iconic (conventional, semiotic). Implication connections are the causal, spatial, temporal connections of the entities of the objective world, their interactions and dependencies, between things, part and the whole [3, P.67]. Thematically related fields of signifying descriptors form metaphorical models. Cognitive-semantic combinability is realized when semantic relationships at the consequence level are established between the two metaphorical models behind the frames [4, P.18].

An essential component during the assigning of lexemes to semantic groups is considered to be an intuitive perception of the significance of a semantic element in the meaning of a word. The most significant elements determine the placement of a word into a taxon [5, P.365]. Taxon is a set of units of description, combined into a group on the single semantic grounds [6, P.78]. That is, lexical units are combined into a semantic field under a common non-trivial semantic feature. Too abstract "trivial" semantic signs generate the vast fields which do not have psychological reality for native speakers [7, P.51].

Since idioms are inherent in the presence of an inner form – an image recorded in the content, their semantics are of a particular interest in considering the perception of a concept in language and culture. The mental image behind semantics

creates a semantic bridge between two levels of conceptual structure – the meaning and literal interpretation of a lexical structure [8, P.23].

Corpus analysis reveals the peculiarities of idioms' usage in different types of contexts, detects the emergence of new meanings or new idioms. Phraseological abstraction is common in different languages to designate new phenomena and concepts [9, P.71]. Thus, new idioms in modern media may reflect both the need to update expressive means of language, as well as the need in the assessment of an event, phenomenon, any person [10, P.79]. In texts of various types, dominant components of idioms are also manifested. For example, nouns are found in newspapers and non-fiction texts, while fiction texts and spoken language contain idioms with a verbal component [11, P.227].

2. Material and Methods

The material of the study was idioms, which reflect the concept *SAFETY*, collected by the method of continuous sampling from the phraseological dictionary of English [12]. Each idiom was assigned semantic descriptors referring them to the semantic field «safety». Further, in the field itself, idioms were distributed to taxa on the basis of a common semantic feature. Methods of research are cognitive, semantic, corpus analyses. The cognitive method made it possible to identify the relationship between the image component and the actual meaning, the specificity of their combination in contexts, the influence of images on the conceptual space of idioms, the actual meaning and actualization of metaphors in contexts. Semantic analysis made it possible to describe the inner form and meaning of idioms. Within the corpus approach the contexts of idioms usage from the British National Corpus, the Corpus of Contemporary American English were studied [13].

3. Findings

This article will consider the semantics of idioms, reflecting personal, public, state security, as well as methods of ensuring security.

There are two words – *safety and security* in English, which name the concept *SAFETY*. The first word *safety* denotes a condition in which the activity is safe as it has no danger to people involved in it and a place where you are safe and free from danger. The second word *security* is defined as freedom from harm or danger, from the danger of being robbed, killed or subject to attack [14, P.1587]. The main components of the meaning in the first case are the state out of danger, calm, in the second – the state of security against various types of external threats is specified. We will analyze the first word *safety*, since it most clearly reflects the naive picture of the world, and therefore may turn out to be more culturally specific or universal.

The analysis of the semantics of English idioms showed that safety is captured as a lack of danger, success, home, state protection. Let us consider the examples of idioms in which there is a lexeme «safe» and contexts of its usage.

SAFETY – HEALTH, STRENGTH

Safe and sound – "safe; not hurt or harmed" [12]. Safe also suggests "healthy". 744 contexts were found. In the contexts, the meaning "in health", the association with the house, being indoors is combined with the copular verb *be* and the verbs *come, arrive, find*. The subject can also be an inanimate thing, such as wealth. E.g.:

a). Eight months later, when Lesley mysteriously returns home safe and sound, Dan Brath's career is over, and his family is in tatters [13]. The situation of returning home in good health is described in the context.

b). We do not know if he is safe in a cloister somewhere, or if he is strung out in a crack house, or somewhere in between, but God knows where he is, so it is not necessary for us to know. Just pray [13]. In this context, the main component of the meaning is "safety", a situation where it is unknown whether the person is safe and where he is safe.

c). For now, her fortune is safe and sound, as assets earned before marriage are considered separate property in divorce court. If she's smart, she'll keep it that way [13]. The idiom is used in the meaning of "safe", "secure and unharmed".

SAFETY – SPACE, HOUSE

An Englishman's home is his castle (saying) – a person's home is a place where they can be private and safe and do as they like [12]. In English, the house is considered as a fortress, a place where a person is safe.

(As) safe as houses – "very safe; not dangerous" [12]. In the inner form of the idiom, the state of safety is compared to the feeling of being protected in the house, a refuge from external enemies. The idiom is met in 20 contexts. The expression can be used for inanimate objects. E.g.:

a). Maggie Hope had thought that summer in Berlin was hell, but it was nothing compared to the inferno of darkness that now raged in her own head, even as she was "safe as houses" in Arisaig on the western coast of Scotland [13].

b). The crisis simply is the product of the widespread belief that residential real estate investment is "safe as houses", and it is unclear what policy could have disabused both policymakers and financial markets of a firmly held, but false, belief [13]. In the context, the additional meaning of the idiom is "reliable".

Home and dry – "in a safe or good position because you have successfully completed or won sth", "to succeed" [12]. House and land are presented as safety indicators. In the corpus the idiom is met in 22 contexts. In the contexts, the meaning is "calm", "safe from justice". E. g.:

a). Forgetting the rings is the nightmare scenario for any best man. So when Matt Aubrey reached into his pocket at his brother's wedding and both were there, he thought he was home and dry [12].

b). However, he was fighting fit and would be home and dry if the cases against him timed out under Italy's notoriously slow legal system [12].

In the clear air (informal) – "no longer in danger or likely to be blamed, punished, etc." Clean air is associated with safety, space and freedom. In the corpus 23 contexts were found. In the given context the idiom is used in the meaning of "in danger".

I felt as perhaps a bird may feel in the clear air, knowing the hawk wings above and will swoop. My fear grew to frenzy. I took a breathing space, set my teeth, and again grappled fiercely, wrist and knee, with the machine (BNC, 2008).

Safety as space, house means being in a closed space, building, at home, also in an open space.

SAFETY – ACTION, BEHAVIOUR

Play (it) safe – "avoid danger; act safely, even if another course of action would be quicker, more successful, etc." [12]. The idiom describes the situation of safe, careful choice of action, even though there are faster and more dangerous ways to achieve the goal. The cautious game is projected onto the action. The idiom is met in 556 contexts. In the contexts the meaning of the idiom is «being careful at work». E. g.:

*a). Llopis says the media generally would rather **play it safe** by not representing Hispanics whose advocacy positions would disrupt or fragment their own Hispanic viewership, thus putting advertising dollars, relationships, and credibility at risk* [13].

*b). Experts differ, but most agree that to have any hope of cultivating true entrepreneurship, leaders must take these four steps. Make risk-taking, and failure, acceptable. In many companies, employees **play it safe** because they know a single failure can end a career* [13].

A safe bet (informal) – "something that is likely to be right or successful", safe, reliable opinion, dispute, betting as something right and ensuring success [13]. The idiom is used in 521 contexts. E.g.:

*a). But political history of public opinion polling would strongly suggest that Brown is **a safe bet** for re-election. And keep in mind that starting next month, early voting begins and over half of the ballots in the election will be cast early* [13].

*b). These days, if you hear people talking about any of the problems or predicaments that beset our society, it's normally **a safe bet** that the conversation will end up fixating on some group of people whose monstrous wickedness is allegedly the cause of it all. Democrats talk that way about Republicans, and Republicans about Democrats* [13].

Safe in the knowledge that – "confident because you know that sth is true or will happen" [13]. Safety is confidence in truthfulness, what is true is safe. In contexts it is combined with linking verbs – *be, feel*. 46 contexts of use of the idiom were found. E. g.:

*a). But they are here, **safe in the knowledge that** their lives, their identities and their destinies are their own [13].*

*b. We all seek to identify with something visual and aural that somehow defines our inner thoughts and values, to feel **safe in the knowledge** there actually are other people like us* [13]. In the context the value of self-identification as an achievement of safety is represented.

There's safety in numbers (saying) – "it is safer for a group of people to do something which could be dangerous for one person alone". Safety means quantity. The quantity of people provides protection. In contexts, a cut form of *safety in numbers* is often found. 179 contexts of the idiom's use were found. E. g.:

*a). Caroline believed **there was safety in numbers**. A circle of friends, like a pride of lions, offered protection and relief from the torture that was high school* [13].

*b). In wartime, it was necessary for merchant ships to sail under convoy, seeking s**afety in numbers** and avoiding enemy vessels — French or American — or, just as bad, the swarm of privateers infesting the seas* [13].

The image of safety as an action means "being careful, cautious, sure and not being alone".

SAFETY – THE STATE

The nanny state – "a disappointing way of talking about the fact that government seems to get too involved in people's lives and to protect them too much, in a way that limits their freedom. In this phrase, the state or government is being compared to a nanny woman whose job is to take care of children, telling them what to do, how to behave, etc." [13]. This idiom has captured the perception of the excessive guardianship of the people by the State, the application of precautions and the protection against threats that restrict the freedom of people. The State is compared to a nanny, a woman caring for and raising children. 141 contexts of use were found. E. g.:

*It couldn't exist today in **the nanny state** with all the helicopter parents. No way. I just had to accept reality. I didn't have enough money to pay off the lawyers, and, well, the talk with your mom got me to thinking* [13]. The inner form affects the actual meaning, which is expressed in comparing the situation with parents.

4. Results

Idioms indirectly reflect the social experience of people, the inner form of the idioms also captures cultural-specific images, such as: house, fortress, nanny. In modern contextual space, the inner form has an influence on the actual meaning, for example, in the case of spatial metaphors associated with home, e.g.: *clear air*.

5. Conclusion

The analysis of the concept *SAFETY* has shown that in idioms' semantics various types of safety, features that create semantic bridges and conceptual connections are realized. It therefore follows that safety is associated with caution, health, confidence and knowledge, quantity, freedom, and State security with care.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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ЯЗЫКОВЫЕ СРЕДСТВА МАНИПУЛИРОВАНИЯ В РЕКЛАМНЫХ ТЕКСТАХ

Научная статья

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Аннотация

В статье анализируется феномен языкового манипулирования, его основные направления, которые используются в рекламе. Данное явление рассматривается с точек зрения присутствия во всех сферах духовной и общественной жизни общества. Феномен манипулирования характеризуется как процесс сознательного и целенаправленного использования особенностей и употребления языка, а также как явление, связанное с конкретизацией сущности данного понятия, ориентированного на определенную сферу жизни человека. Далее рассматриваются основные направления языкового манипулирования, которые используются в рекламе. Целью таких установок является как воздействие на эмоциональную сферу, на социальные отношения, а также воздействие на личностную картину мира воспринимающего. Приводятся некоторые классификации приемов языкового манипулирования.

Ключевые слова: языковое манипулирование, социальные установки, картина мира, реклама.

LINGUISTIC MEANS OF MANIPULATION IN THE ADVERTISING TEXT

Research article

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Abstract

The article analyzes the phenomenon of language manipulation, its main aspects that are used in advertising. This phenomenon is considered from the point of view of its presence in all spheres of the spiritual and social life of society. The phenomenon of manipulation is characterized as a process of conscious and purposeful use of the peculiarities and use of language, as well as a phenomenon associated with the specification of the essence of a given concept, focused on a certain area of human life. The main aspects of language manipulation that are used in advertising are discussed below. The purpose of such background assumption is an impact on the emotional sphere, on social relations, as well as an impact on the personal picture of the perceiving world. Some classifications of linguistic manipulation techniques are given.

Keywords: linguistic manipulation, social attitudes, worldview, advertisement.

Introduction

"Linguistic manipulation" is one of the most essential problems of modern linguistics. The theory of speech impact deals with several concepts – "speech impact", "speech manipulation", "linguistic manipulation" which are used both as related concepts and as opposite ones, furthermore, one can be defined as a component of the other. Speech impact is of an intentional nature, when a person is being influenced, and the impact is carried out in a verbal form [2]. Linguistic manipulation is a fruitful communication between the speaker and the recipient, where the speaker aims at getting the desired result by correcting, at his own discretion, the recipient's behavior using speech. P.B. Parshin characterizes this phenomenon in a broad sense as an influence exerted on the consciousness of an individual or a group of persons with the help of linguistic means, and in a narrow sense, the formation of an utterance that has a force capable of changing the attitudes and mode of action of the recipient [7].

N. A. Ostroushko and P.B. Parshin distinguish two aspects in the definition of this phenomenon. According to the first, "linguistic manipulation" is understood as manipulation carried out through the conscious and purposeful use of the features of the structure and the use of language [5, P. 86-91].

The second aspect is associated with the concretization of the essence of linguistic manipulation, focused on a specific area of human life. In this case, it is appropriate to talk about linguistic manipulation only insofar as the instrument of manipulation is what was called by P.B. Parshin and V. Sergeev a significant variation [6, P. 127-138], namely, the choice from a variety of linguistic means of description of a certain state of affairs, precisely of those methods of description that carry the shades of meaning and associations important for the speaker (manipulating), represent the situation in a favorable light for the speaker, evoke the necessary response for the speaker in the consciousness of the recipient.

Therefore, linguistic manipulation in our understanding is a situationally significant variation of consciously and purposefully selected semantically effective linguistic means. From this definition, it becomes obvious that not all spheres of human activity, but only some of them actively use language manipulation due to their status in society.

Manipulation, with all its psychological characteristics, is also a specific linguistic implementation of a latent, and perhaps explicit, addressee's strategy [11]. And in this regard, leaving priority to linguists and linguistic means, let us permit ourselves the following statement: after all, everything ultimately comes down to language.

The essence of language manipulation in advertising is as follows: advertising information is presented in such a way that the consumer draws certain conclusions based on it [9].

Since the consumer comes to these conclusions himself, he automatically takes such knowledge for his own, and, therefore, treats information less critically and with more confidence.

There are three main areas of language manipulation that are used in advertising.

The first thing is emotions. For advertising, the impact on the emotional sphere is very important, since:

— the general emotional reaction to advertisement of a product is automatically transferred to the product itself and has a significant impact in the situation of consumer choice;

— emotional memory is one of the most stable types of memory;

— emotions are stronger and more direct than logical reasoning, so they are easier to model.

It is common knowledge that there are positive and negative emotions. Undoubtedly, in advertising it is important to refer specifically to positive emotions in order to subsequently associate them with the product. Addressing negative emotions in advertising is undesirable. However, there are a number of products whose main task is to solve a problem, and therefore, when describing a problem, one has to use negative emotions. Advertising of drugs, types of insurance, social advertising actively works with negative emotions.

Furthermore, there come social attitudes. For any person, the relationship "I — society — me in society" is very important. Therefore, advertising often manipulates various social attitudes of a person: self-esteem, self-affirmation, public opinion, etc.

And finally there is the worldview. Each person has his own ideas about the world and its laws. Knowledge, skills, experience, emotions and sensations gradually add up to a single picture of reality that coincides with the generally accepted, but, of course, differs in subjective personal assessments. As a result, in advertising we are not dealing with an objective worldview, but with its interpretation. This difference in perception allows advertisers to create their own "versions of the world" (its emotionally evaluative images) and pass them off as real ones.

Language manipulation is present in all spheres of social life. This means that in all spheres of life there is the ego of the manipulator, who imposes his system of values secretly, due to the impossibility of doing it explicitly. In the spiritual sphere, manipulation is aimed at spiritual values through the priorities of upbringing, through education, art and literature. In the social sphere, social ideas are manipulated [4]. This is implemented through building a system of social myths and socially significant rituals (for example, a military salute). And, finally, in the material sphere, priority is given to the achievement of material values. Love for things as such is beneficial for the manipulator, as it facilitates his work. This is done through commercial advertising.

There are a lot of classifications of language manipulation methods, we will consider some of them. B.L. Borisov suggests highlighting such methods of linguistic manipulation as:

1) Euphemization — replacing a word with negative semantics with a positive or neutral one in meaning. "The power of words is so great that one has only to come up with exquisite names for some of the most disgusting things for people to immediately accept them" [3, P. 96].

2) Substitution of concepts. The concept known to us is put on a par with negative / positive concepts, as a result of which it acquires a negative / positive connotation of meaning. At the same time, nothing is said directly — the person himself does the work of negativization / positivization of meaning.

3) Comparison in favor of the manipulator. The trick comes down to finding an object to lean on to make the product look at advantage.

4) Rethinking. An obvious and well-known fact, event, person, phenomenon is assigned a new meaning, convenient for the manipulator. Everything looks like a new acquaintance with the subject.

5) Implant assessment. The attribute of an object is constantly placed next to its name, turning into its immanent property. And no one has a desire to dispute or clarify this.

6) Speech binding. The technique is taken from the practice of neurolinguistic manipulation. This is a technique with the help of which two or more actions in a sentence are linked by temporal connectors "before", "prior to", "after", etc. The effect of this method is due to the fact that it is difficult for a person to give a double negation to such a double temporary construction in a sentence, if he does not agree with at least something.

7) Implicatures. "An implicit way of transmitting information is a way when it is not present in the message in plain text, but is necessarily retrieved by the reader due to stereotypes of thinking and linguistic conventions" [8, P. 543-553].

8) Rhetorical questions. You are being asked questions that cannot be answered "no". But our "yes" subsequently turns out to be a trap, since it means much more than just an answer to a question" [1, P. 617].

As a result, we can say that many methods of manipulation are very actively used in today's advertising market. They are effective due to addressing the knowledge and stereotypes that are stored in the minds of people. However, advertising, unfortunately, does not always carry truthful and honest information. Therefore, the very fact of such an impact on the audience is subject to moral assessment. Indeed, in fact, almost no advertisement is able to get a positive moral assessment of its content. But, despite this, manipulative methods in advertising have existed, and will always exist regardless of our opinion about them, like any other tools that have already proven their effectiveness in solving the problems of stimulating demand. The methods of manipulation have already become so accustomed to this area that they are taken for granted [10].

Conclusion

The modern stage of advertising activities should acquire a social orientation and be characterized by the desire not only to best meet the various needs of people, but also to preserve well-being, not to harm society. Advertising should generalize the interests of all parties involved in it. Therefore, the question is not to use them or not, but how to use them. Each company decides it for itself, however, in our opinion, this is the very situation when the benefit should be consistent with the moral foundations of society.

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РЕЧЕВОЕ ВОЗДЕЙСТВИЕ НОВОСТНОГО МИКРОБЛОГА КАК ОСОБОГО ВИДА ГИПЕРТЕКСТА
Научная статья

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Аннотация

Данная статья посвящена изучению особенностей новостного микроблога как особого вида гипертекста и его речевого воздействия на реципиента. Рассматриваются такие феномены, как речевое воздействие и речевое манипулирование в масс-медийной коммуникации. В статье рассматривается гипертекстуальность как отличительная характеристика сетевых изданий. Подчеркивается нелинейный (текст имеет структуру мозаики) и линейный (текст отличается чёткой последовательной структурой) характер представления информации. Гиперссылка рассматривается как основной элемент структуры гипертекста, связующее звено между его фрагментами. Делается вывод, что информация, представленная в виде гиперссылок, может являться субъективной точкой зрения автора и иметь манипулятивный характер.

Ключевые слова: микроблог, речевое воздействие, гиперссылка, гипертекстуальность, манипуляция.

SPEECH IMPACT OF NEWS MICROBLOG AS A SPECIAL TYPE OF HYPERTEXT
Research article

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Abstract

This article is devoted to the study of the features of the news microblog as a special type of a hypertext and its speech impact on the recipient. Such phenomena as speech influence and speech manipulation in mass media communication are considered. The article examines hypertextuality as a distinctive characteristic feature of online publications. The non-linear (the text has a mosaic structure) and linear (the text has a clear sequential structure) character of information presentation is emphasized. A hyperlink is considered as the main element of the structure of a hypertext, a connecting link between its fragments. It is concluded that the information presented in the form of hyperlinks may be the subjective point of view of the author and may have a manipulative nature.

Keywords: microblog, speech impact, hyperlink, hypertextuality, manipulation.

Introduction

The object of the study of present-day linguistics is various types of texts. One of the relatively new types is media text, the study of which is very relevant at the moment. The novelty of the presented research lies in the fact that the article not only examines the features of this type of text but also indicates their influencing potential. Studying media text as a special type of hypertext, the author of the article uses text analysis and believes that the results obtained can be used further in the framework of media linguistics and journalism.

Modern media linguistics is undoubtedly one of the most rapidly developing branches of linguistics. At the same time special attention within its framework is paid to the topic of the influence of the media text on the recipient. The Internet as the main "habitat" of the media text is distinguished by the widest coverage of the audience. Most of the traditional media take this fact into account and have their own sites and pages in social networks, blogs and microblogs [9]. Such a number of channels for disseminating information makes the news text more effective, which, in turn, allows us to speak about the strengthening of its influencing potential. In order to enhance the potential of the influence, the authors of media texts (subjects of speech) use the existing system of techniques and strategies that help carry out such an impact. Thus, the created text performs two functions: informational and communicative [1, P. 82].

Speaking about the influencing potential of the text, many linguists consider first of all such phenomena as speech influence and speech manipulation [7, P. 10]. At the same time, there are points of view that separate these concepts and that consider these terms as synonymous. I. A. Sternin believes that speech manipulation is an integral component of speech impact. The author defines these concepts as follows: 1) speech impact influences the addressee through speech in order to induce them to consciously agree with the point of view of another person or to make a decision to perform an action; 2) manipulation influences the addressee in order to induce them unconsciously, against their desire, to perform any action, change their opinion or behavior [8, P. 36].

Manipulation in mass media communication means that the recipient is "persuaded by the reality of the circumstances and events drawn by the addressee" [5]. This kind of suggestion in the Internet environment is used by the mass media consciously and purposefully. Here we can speak about the psychological and speech impact, called "speech manipulation".

According to P. B. Parshin, speech influence should be considered as an impact on the consciousness and behavior of an individual and / or a group using different speech means; in a narrower sense this is the production of messages with an increased influencing potential that affects the addressee using sign systems [6, P. 35]. It should be noted here that the media text thanks to modern technologies stands out as it includes not only the verbal component, that is, it is polycode [4]. One of the "codes" of such text is hypertext.

In the article we consider the influencing potential of the microblog text taking into account its linguistic features and type-forming characteristics.

Hypertext is a text arranged in such a way that it turns into a system, a hierarchy of texts, while simultaneously constituting a unity and a multitude of texts [2, P. 10].

Hypertextuality is a system of connection between individual Internet resources by means of hyperlinks. Hypertextuality is a distinguishing characteristic of online publications and influences the way information is organized and presented in online publications, determining the way to work with it. The user gets the opportunity for more active and selective navigation both within the publication and beyond. The form and content of the Internet source depend on the hypertextual nature of the medium. The ability to instantly jump from source to source using hyperlinks increases the completeness and reliability of information, giving the reader freedom of choice. "In addition, the design of hypertext requires taking into account the specifics of the thinking and perception of the recipient" [9, P. 213].

The nonlinear and linear presentation of information, which characterizes hypertextuality, differ in that the linear text has a clear sequential structure, and the nonlinear text (hypertext) has a mosaic structure. Interpretation which takes place in the processes of understanding and comprehension makes both a text and hypertext equal in rights; in the process of interpretation, a new meaning is generated, which differs from the original author's intention. The meaning laid down by the author in a linear text is extracted by the reader in the process of a mental dialogue, the interpretation takes place depending on the background knowledge and intellectual experience of the recipient. Hypertext, on the other hand, acquires a linear structure in accordance with the recipient's reading and the author's intention. Thus, "when reading hypertext, there is a process of double interpretation — the author's design of the structure and the author's design of the meaning" [2, P. 20].

Considering hypertext from the linguistic point of view, the way of organizing subtexts (segments) in hypertext should probably be designated not as non-linear but as multi-linear. This can be explained by the fact that, on the one hand, hypertext directly consists of linear subtexts; on the other hand, the author, by "embedding" links, determines the sequence of reading individual subtexts.

A hyperlink is the main element of the hypertext structure, a connecting link between its fragments. The concept of a hyperlink is of great importance for understanding the coherence and integrity of hypertext on the Internet. It is customary to distinguish within a hypertext link: a) the source of the link represented by a fragment of a text or an image, activating which the user displays the desired text or image; b) the object of the link, that is, the text or image that is activated when clicking on the link.

It is difficult to consider the semantic integrity of the entire hypertext since the integrity is associated with the unity of the topic, while separate coherent fragments of the hypertext may have different topics. Such a property of hypertext as its informativeness is realized through the use of links. On the one hand, the information content and the amount of information received depends on the active use of links by the recipient of the hypertext in the process of reading it, on the other hand, on how convenient the interface of the page is, easy and fast navigation between the texts connected by links. It is noted that the information content of the hypertext increases if you change the color of the nodes already read (the hyperlinks already used).

The main feature of the structure of news microblog is the presentation of the news text in one line which is a semantic center. Each verbal message is accompanied by a hyperlink that directs the addressee to the publication's website where the full text of the article is posted.

However, despite the fact that the text of the microblog is classified as a small-sized text, "such a text clearly has its information content, its cognitive background is the aim of its creation, its general concept and the result of creation in a special linguistic form as a special semantic space" [3, P. 78].

Conclusion

All of the above features of the media text as a hypertext undoubtedly affect its influencing potential. On the one hand, the brevity of the microblog text leaves room for the recipient to independently interpret the facts, makes it possible to "think out" some of the information that is not actually mentioned in the news text. Thus, the readers themselves complete, unfold the text in accordance with their psychological characteristics, background knowledge, and emotional state. For example, headline news channel RT (Russia Today) tweets about "Chaos and arrests in Belarus as anti-government protestors clash with authorities". The post is seemingly neutral and factual and reports about the events in the country after the dubious presidential elections. The text leaves it to the reader to interpret the information.

On the other hand, the author of a media text, including the text of a microblog, can use hyperlinks to expand the information field. The author of the text, giving the reader such freedom, sets the direction as if "pushing" the subscriber in the desired direction. The nature of such links can be subjective, hyperlinks can one-sidedly cover the analyzed event, leading the reader in the right direction. Such information, at first glance, objectively sets forth the facts, but is in fact the subjective point of view of the author and can be manipulative. The abovementioned tweet, for instance, is followed by a hyperlink to a full-size article of the same news agency, which contains detailed information. The article itself is definitely pro-government and forces a certain opinion on the reader.

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ПРЕДПОСЫЛКИ ДИСКРИМИНАЦИИ ПО АКЦЕНТНОМУ ПРИЗНАКУ В ВОПРОСАХ ЛИНГВОКУЛЬТУРНОЙ АДАПТАЦИИ РУССКОЯЗЫЧНЫХ ИММИГРАНТОВ В ГЕРМАНИИ
Научная статья

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Аннотация

В статье представлены результаты исследования, посвященного изучению влияния русского акцента на перспективы интеграции в принимающее немецкое сообщество. В качестве респондентов выступили русскоязычные иммигранты, проживающие на территории Германии. По результатам опроса было установлено, что более 50% респондентов сталкивались с дискриминацией по акцентному признаку, в связи с чем дальнейший анализ данных проводился в рамках двух групп – респондентов с опытом дискриминации (группа Б) и без опыта дискриминации (групп А) на материале ответов, касающихся причин иммиграции, продолжительности пребывания на территории ФРГ, специфики изучения и частотности практики немецкого языка. Анализ полученных ответов свидетельствует о том, дискриминации в большей степени подвержены иммигранты, не изучавшие немецкий язык как профильный предмет в рамках программ высшего образования или в немецких школах, редко использующие немецкий язык в повседневном общении, и не имеющие мотивации интегрироваться в принимающее сообщество. Следует отметить, что фактор продолжительности пребывания на территории немецкоязычного государства не оказывает значительного влияния на акцентную выраженность. На основании полученных результатов делается вывод о том, что для успешной интеграции иммигранта в принимающий социум необходимо формирование фонетико-фонологической компетенции.

Ключевые слова: иноязычный акцент, иммиграция, Германия, лингвокультурная адаптация, дискриминация по акцентному признаку.

BACKGROUND OF ACCENT-BASED DISCRIMINATION IN THE ISSUES OF LINGUOCULTURAL ADAPTATION OF RUSSIAN-SPEAKING IMMIGRANTS IN GERMANY
Research article

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Abstract

The article presents the results of a study on the impact of the Russian accent on the prospects for integration into the host German community. The respondents were Russian-speaking immigrants living in Germany. According to the results of the survey, it was found that more than 50% of respondents faced accent-based discrimination. Therefore, further analysis of the data was carried out within two groups respondents with experience of discrimination (Group B) and without such experience (Group A) on the material of answers concerning the reasons for immigration, the duration of stay in the Federal Republic of Germany, the specifics of studying and the frequency of use of the German language. The analysis of the responses received indicates that immigrants who have not studied German as a specialized subject in higher education programs or in German schools, rarely use German in everyday communication, and have no motivation to integrate into the host community are more susceptible to discrimination. It should be noted that the factor of the duration of stay on the territory of the German-speaking state does not significantly affect the accent expression. Based on the results obtained, it is concluded that for the successful integration of an immigrant into the host society it is necessary to form phonological and phonetic competence.

Keywords: foreign accent, immigration, Germany, linguocultural adaptation, accent-based discrimination.

Introduction

In the times of globalization and migration crisis in Europe the success of the immigrants' integration is becoming increasingly important. It is worth mentioning that due to the accent-based discrimination, immigrants often have difficulty in finding housing, acquiring a job or a particular position, and communicating with native speakers successfully [1], [2], [3], [7], [10]. The Russian-speaking community in Germany is the third largest group of immigrants after immigrants from Poland and Turkey and numbers over 2 million people [9], therefore, it is of interest to study the extent to which the Russian-speaking community in Germany is subject to discrimination on the basis of a foreign accent, and to establish the factors that influence the severity of the Russian accent. For the study of these issues, a survey was conducted, the purpose of which was to determine the role of a foreign accent in the socio- and linguocultural integration of Russian immigrants in Germany. It should be noted that in this study, the accent is understood as a way of pronouncing the words of a language that shows which country, area or social class a person comes from.

Methods

Within the framework of the research an online survey based on Google Forms was conducted among Russian immigrants in Germany, including Russian Germans - citizens of the Russian Federation, the USSR and the Russian Empire with German genealogical roots, as well as awareness about it. A place of birth and a mother tongue were the main criteria for selecting respondents. However, a variation of other criteria, such as attitude towards the German language or duration of residence in Germany, was necessary for the completeness of the results obtained.

Results

The survey involved 145 respondents (90 women and 55 men) aged 18 to 65, currently living in the 10 federal states of Germany, such as Berlin, Bavaria, North Rhine-Westphalia, Hamburg, Baden-Württemberg, Lower Saxony, Brandenburg, Rhineland-Palatinate, Schleswig-Holstein, and Hessen. It is important to note that the age group 25 – 34 is the most representative.

According to the research, more than a half of respondents, namely 53%, have faced accent-based discrimination in Germany. For the ease of interpretation of the results this group was designed das as «Group B» in contrast to 47% of respondents who have never faced accent-based discrimination («Group A»). Further, a comparative analysis of the results was carried out taking into account the division into groups within the framework of several questions, such as the place of the German language study, the level of proficiency in it, the reason for immigration and the frequency of use of the German language in everyday life.

It is worth mentioning, that 95% of respondents in Group A studied German before moving to Germany, among them 80% - at linguistic universities. Four respondents defended their PhD in Germany, and three respondents attended German schools. Fig. 1 introduces a comparative analysis of how both respondent groups learned the German language.
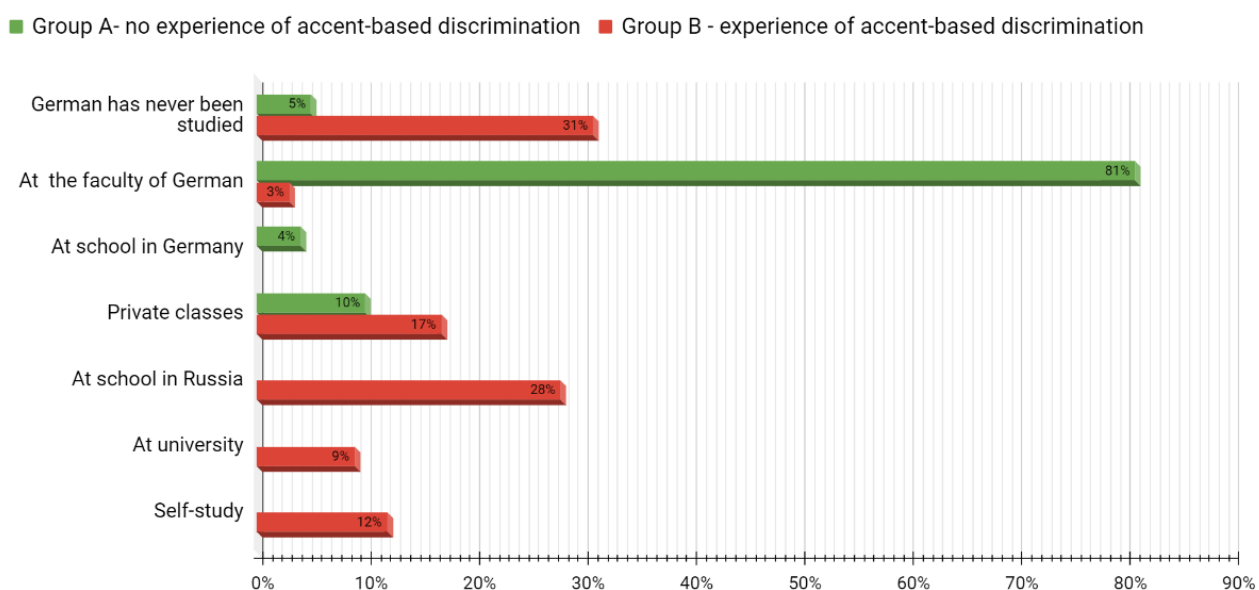
Fig.1 — Comparative characteristic of ways to learn German

With regard to the reason for immigration, the survey results indicate that for the respondents in Group A the main motives were work and studies or family with 59% and 38% responsively, whereas in Group B work and study were the decisive factor only for 42% of the respondents, 24% of them moved for family reasons, and 25% returned to their ethnic homeland. About 9% of the respondents in Group B mentioned another reason. The data is presented in Figure 2.
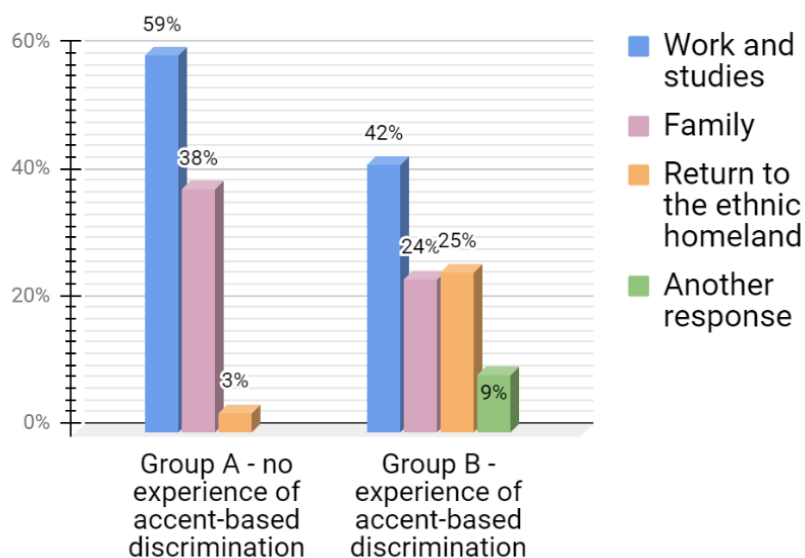
Fig.2 — Comparative characteristic of purposes of immigration to Germany

The answers of the respondents regarding the frequency of use of the German language are also of a high interest for the research. In Group A, more than 60% of the respondents noted that they regularly speak German, just over a third of the respondents answered that they often use German in everyday life, but speak Russian at home, 4% of the respondents rarely speak German. Unlike Group A, the majority of respondents in group B prefer speaking their mother tongue (Russian) at home, slightly more than one fifth of the respondents constantly practice German, and about the same number of respondents rarely switch to German in everyday communication. It should be noted that among the respondents in Group B, 7% said that they hardly ever speak German. The data described is introduced in Figure 3.
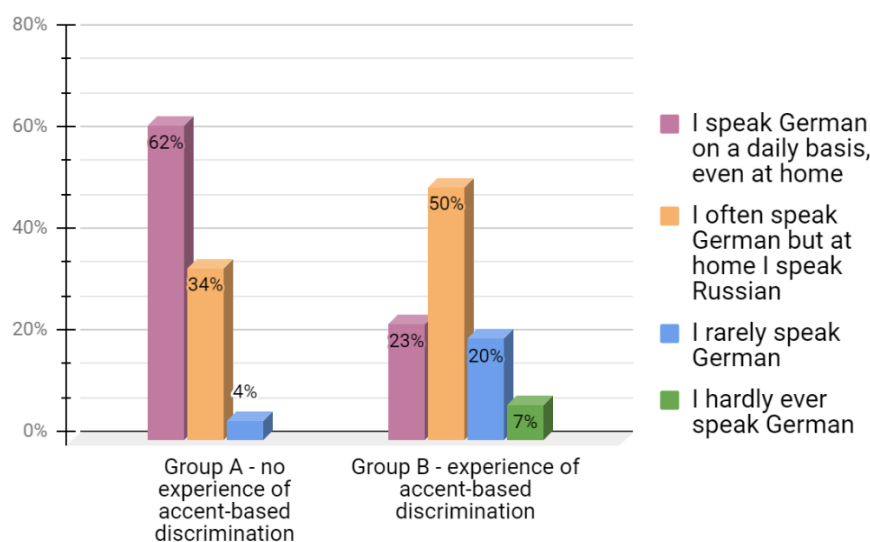
Fig. 3 — Comparative characteristic of German use frequency

Considering the duration of residence in Germany, the survey results depict that 62% the respondents from Group A have been living in Germany for less than two years and only 17% have been living in Germany for about five years. Turning to a longer period of living in Germany we can note that in this regard the number of respondents from Group A is rather low. However, the respondents from Group B are represented in each category. A quarter of them have been living in Germany for about five years and slightly less than 30% have been living there for more than two years. The same number of respondents settled in Germany more than 20 years ago. The data described is introduced in Figure 4.
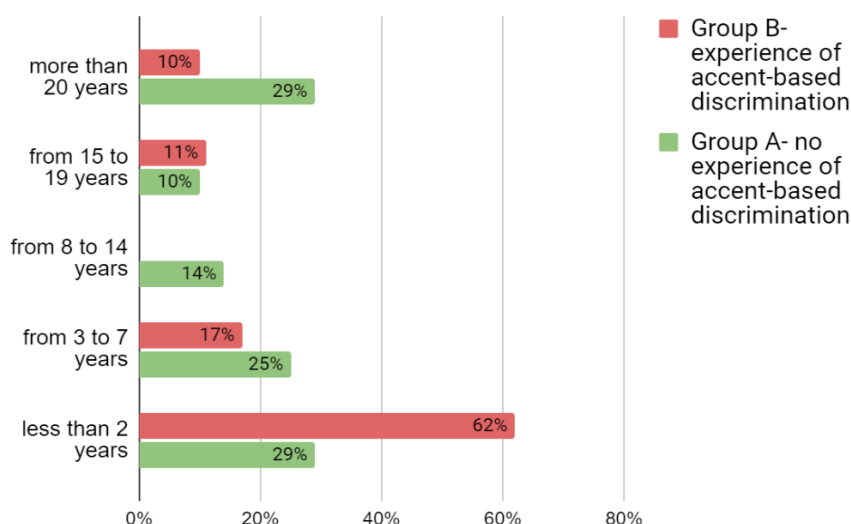
Fig. 4 — Comparative characteristic of duration of residence in Germany

Discussion

Based on the results obtained, we can conclude that there is a high probability that Russian immigrants often face prejudice in Germany due to their heavy Russian accent. The results of the survey show that the respondents who have not experience any accent-based discrimination have high level of proficiency in German. More than 80% of the respondents in Group A studied at linguistic universities at the faculty of the German language, where special attention is paid to phonetics. The respondents who defended their PhD thesis in Germany and went to German schools are highly likely to have only slight foreign accent, since they have been in the German-speaking environment for a long time and have been using the language actively both in the academic field, at work, and in everyday life. This also explains the high percentage of respondents among

the Russian Germans who faced accent-based discrimination, since returning to the ethnic homeland automatically made them German citizens, thus eliminating the need to make efforts to improve their German language skills.

Considering the purpose of moving to Germany, it is worth mentioning that the group of immigrants who have not face any prejudice has a strong motivation due to the purpose of moving to Germany. Thus, we can assume that motivation is a crucial factor, as studies and work require not only language skills, but also good pronunciation, especially for particular positions [4], [5], [6], [8].

With regard to another important factor namely the frequency of the use of the German language in everyday life, it should be emphasized that there is a significant difference between Group A and Group B. In Group A there are not any respondents who hardly ever speak German in contrast to the respondents from Group B. Furthermore, the majority of respondents from Group A use German as the main language for communication both at home and at work. It means that respondents from this group constantly or often communicate with native speakers. It allows them to acquire all the benefits which accompany life in a language environment such as active interaction with native speakers and chances to use and master German. It should be also stressed that some of the respondents noted that they had never studied German or hardly ever speak it, which does not allow an unambiguous interpretation of the answers received, since the lack of experience of accent-based discrimination can be explained by both near-native or even native pronunciation due to bilingualism, and the lack of experience of communicating with Germans in German.

As far as duration of residence in Germany is concerned it should be noted that this factor has proven to be insignificant in terms of its influence on successful linguocultural integration of immigrants. The survey results indicate that even those respondents who have been living in Germany for over 20 years face accent-based discrimination in contrast to those ones who settled in Germany less than two years ago. Such results can be evidence for the hypothesis that duration of residence doesn't have a significant impact on linguocultural adaptation of immigrants.

Conclusion

The results of this study indicate that such factors as specificity of studying the German language, the frequency of its use and motivation are of great importance in the context of linguocultural adaptation of immigrants whereas duration of residence doesn't have a significant influence.

It is well-known, that knowledge of the language of a host society is one of the determining factors for the success of integration. Despite the fact that many researchers believe that immersion in the language environment is one of the most important catalysts for language development, the results obtained indicate that in the absence of the need to use the language, a person can fully coexist with foreign-speaking citizens of the host state, provided they live within their ethnic community. However, even those who immigrate to Germany for the purpose of finding a job or getting education often face accent-based discrimination due to insufficiently developed phonological and phonetic competence.

Based on the results obtained, it can be concluded that further research is needed on the factors that influence the degree of expression of a foreign language accent and the role of a foreign accent in the linguocultural adaptation of immigrants.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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LINGUISTICS AND LANGUAGES (UDC 81)

ДЕМАРКАЦИОННАЯ ФУНКЦИЯ ЗАИМСТВОВАНИЙ
Научная статья

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Аннотация

Статья посвящена описанию демаркационной функции иноязычных слов, в частности заимствований из английского языка, выделению которой способствует фактор моды. Коммуникативный процесс рассматривается как модное поведение, при котором посредством заимствований не только происходит установление границы или демаркация в рамках социума между адресантом и адресатом, но и демонстрируется соответствие индивида определенной социальной группе. Языковая демаркация является, с одной стороны, индивидуально значимым явлением, а, с другой стороны, оно социально значимо и берется на вооружение не только представителями СМИ, но и маркетологами.

Ключевые слова: заимствование, англицизм, демаркационная функция, фактор моды, процесс коммуникации.

THE DEMARCATING FUNCTION OF LOANWORDS
Research article

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Abstract

The article characterizes the demarcation function of foreign words, which is highlighted by the phenomenon of buzzwords. In particular, it centers upon the borrowings from the English language. The communicative process is examined as a trend-related behavior, in which loanwords not only establish a demarcation between the sender and the receiver within a society but also demonstrate an individual's relation to a certain social group. On the one hand, linguistic demarcation as a phenomenon occurs on the individual level, on the other hand, it is adopted not only by mass media but also by marketing experts.

Keywords: borrowing, loanwords, demarcating function, trend factor, communication process.

Introduction

It is possible to enrich the vocabulary of a language both within a particular language (words acquire new lexical meanings and are created as entirely new words based on those that already exist in the language through various word-forming elements) and in the process of borrowing words from other languages. The process of borrowing foreign words is permanent. Extralinguistic factors (economic, political, social, and other transformations) contribute to the emergence of new borrowings in the language.

The main purpose of these words is to denote a new concept – something that did not exist beforehand (objects, phenomena, processes, etc.). Borrowings, therefore, perform a naming function. A large volume of borrowings from English to Russian in the late 20 and early 21st centuries is associated with certain political, economic and cultural conditions, "which determined the predisposition of Russian society to adopt a new and widespread use of previously existing but specific foreign language vocabulary" [7, P.12]. The situation with the languages of European countries is similar.

In addition to the naming function, foreign words can perform a manipulative function, [3] which is the psychological impact of a word on the receiver with the goal of achieving a perlocutionary effect. The factor of trends plays a significant role in this process, which is the active use of buzzwords (trend words) of foreign origin. According to V. I. Novikov, a buzzword (modnoe slovo) is «a word that often appears in oral speech, in the press, or occasionally can be heard on the radio or TV» [8, P. 3]. With modern mass media using foreign words more and more often, it is worth emphasizing the indisputable functional and stylistic potential of the English loanwords [4]. Their main categories include «color, expressiveness, linguistic economy», which contribute to «the attractiveness of utterances and have a certain stylistic impact on the reader to achieve an adequate understanding in communication» [4, P.96]. Wordplay serves the purpose of creating a comic effect for emotional impact on the reader, which is successfully handled by the modern article headlines [2].

The popularity factor of loanwords also contributes to the identification of their demarcating function, which is examined in this article.

Demarcation as a Demonstration of "Self"

The process of borrowing foreign words from English to Russian has recently intensified to the point of presenting certain difficulties for linguists regarding the analysis of the words' functioning in the language as well as their place in the dictionary. "Ordinary people often simply have no understanding of it" [6, P. 37]. Most people get acquainted with popular foreign words through mass media and the Internet. Despite the peculiarity of mass media communication, which seeks to meet the needs of society and uses optimal language means for this purpose, the authors of the corresponding products claim that consumers often misinterpret the acquired information. M. A. Krongauz provides an example in the form of sports news stories and

articles. The abundance of loanwords in a journalist's speech is not the best language means of influencing the reader but rather the opposite – «journalists like to be smarter than the reader, and the abundance of unfamiliar words strengthens their superiority… they are not too concerned with the problem of understanding their own writing» [6, P.116]. Perhaps, it is a «professional style» to «use a word that is unfamiliar to most readers and seems to emphasize the «author's dedication» [6, P. 117]. The obvious problem facing the reader is the problem of understanding the text, namely the text intended for the «mass reader». Continuing his thought, M. A. Krongauz notes that «using as many unfamiliar words as possible without any comments, which should indicate the author's professionalism», has become «a common courtesy» [6, P. 119].

Demonstration of foreign language proficiency (English) while being not always appropriate in some cases, is currently a form of a trend, a popular novelty. Some members of society see the knowledge of the English language as a way to demonstrate a certain advantage over others. Regular and unmotivated replacement of words of the native language with synonymous foreign language borrowings manifests a kind of border or demarcation between the sender and the receiver. In this case, borrowings are intended to perform a demarcating function.

Demarcation as a Characteristic of Association with a Social Group

Language demarcation as a delineation is peculiar not only to individuals but also to members of certain social groups. This phenomenon is adopted by marketers and specialists in the field of advertising. A striking example of the phenomenon is the ad by the company "MegaFon" that was broadcast on Russian television in September 2019, the distinctive feature of which was the slogan "Sher'. Strim'. Stor'" (Share. Stream. Store), which can probably be interpreted as "share your videos and photos live, post them at any time". In fact, the slogan demonstrates a wordplay (a witticism), which the creators of the advertisement tried to demonstrate; however, its effectiveness is questionable. Among other techniques of wordplay such as parody, mimicry of a phenomenon, the opposition of objects and features, subversion of expectations, deliberate distortion is also distinguished [9, P. 8]. In the presented example, deliberate distortion is shown in the use of English words in Russian transliteration, which, according to A.V. Kravchenko, signifies the process of «hybridization of language», which negatively affects the value orientations of society [5, P. 342-343]. In order to influence the audience, advertising refers to the prestige of the recipient, to the choice of the most effective and comfortable strategy for life and to trend standards. [1, P.37]. It is popular and prestigious to use English words in one's speech, but mainly among young people. The advertising text is a «special speech system adapted for optimal impact on the consumer» [10, P. 59]. The optimal impact is based on words borrowed from English but transliterated into Russian. These words are typical for youth slang and used mainly in virtual communication. The designated advertising slogan should therefore contribute to the actualization of the «linguocreative thinking «[1, P.42] of a potential recipient. This ad separates a certain recipient group. The target audience, in this case, would be certain social groups (students and schoolchildren). Foreign language words used in the slogan perform a demarcating function.

Conclusion

Under the pressure of current trends, the public consciousness undergoes certain changes, which are reflected in the language. The communication process turns into a trend-related behavior. Foreign language words are perceived by individual members of society as something prestigious as well as something of status that should be demonstrated (in this case, proficiency in a foreign language is perceived as a demonstration of "self"). The modern understanding of the terms "prestigious" and "status" are often equal in meaning. Status means the position of an individual in a certain structure (in society as a whole or in its separate subsystems, for example, in a certain social group). Some individuals may perceive the use of borrowings in the speech either as a sign of association with a certain group or, at the same time, as a sign of demarcation that delineates them as a representative of this group from any other.

The demarcating function of foreign words is, on the one hand, a form of markers (signs) of the individual's affiliation with a particular social subsystem while, on the other hand, the knowledge of foreign words can give a false display of an individual's professional superiority over others.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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КОГНИТИВНО-ДИСКУРСИВНЫЕ ОППОЗИЦИИ АНГЛИЙСКИХ ПРЕДЛОГОВ В ТЕКСТЕ ОФИЦИАЛЬНОГО ДОКУМЕНТА

Научная статья

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Аннотация

В настоящем исследовании предлагается описание контрастивного использования словосочетаний с английском предлогом 'of' в официально-деловом дискурсе Комитета всемирного наследия: 'details of / on the project', 'a plan of / for the property', 'deterioration of / to historic buildings'. Анализируемые случаи противопоставлений предлогов в структуре словосочетаний демонстрируют их когнитивно-дискурсивную природу. В частности, в работе показано, что предпочтительный выбор одного из предлогов из имеющейся пары предложных единиц обусловлен, с одной стороны, осмыслением объектов и/или явлений, обозначаемых знаменательными словами, и, с другой стороны, - содержанием когнитивных операций, осуществляемых человеком при соотнесении определенным образом осмысленных денотатов знаменательных слов в ходе построения предложного словосочетания. Поскольку процессы осмысления и когнитивные операции обуславливаются конкретными контекстуальными и дискурсивными факторамиб анализируемые случаи контрастивного использования предлогов рассматриваются в качестве когнитивно-дискурсивных оппозиций, в которых актуализируются соответствующие аспекты грамматического значения предлогов.

Ключевые слова: предлог; знаменательное слово; грамматическое значение; осмысление денотата; когнитивная операция; дискурс; когнитивно-дискурсивная оппозиция.

THE COGNITIVE-DISCURSIVE OPPOSITIONS OF ENGLISH PREPOSITIONS IN THE TEXT OF AN OFFICIAL DOCUMENT

Research article

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Abstract

The present paper suggests an account of alternative uses of phrases with the English preposition 'of' in official business discourse of the World Heritage Committee: 'details of / on the project', 'a plan of / for the property', 'deterioration of / to historic buildings'. The analyzed cases of alternations of prepositions within these phrases display their cognitive-discursive nature. In particular, it is shown that the choice of one preposition over another one within a phrase is motivated, on the one hand, by mental construal of entities and/or phenomena designated by content words and, on the other hand, - by cognitive operations performed by a conceptualizer in bringing the two construals together in building up a phrase. Since the processes of mental construal and cognitive operations are predetermined by concrete contextual and discursive factors, the alternative uses of prepositions are regarded as cognitive-discursive oppositions that manifest the respective aspects of the prepositions' grammatical meaning.

Keywords: preposition; content word; grammatical meaning; mental construal; cognitive operation; discourse; cognitive-discursive opposition.

Introduction

Prepositions belong to the class of function words that play an important role in linking content words within a phrase. In Modern English that has no developed system of inflections to indicate the nature of semantic relationships between content words prepositions play a major role in performing the requisite semantic function. As noted by some researchers (see, for instance, [3, P. 200], [1, P. 259 — 260], [2, P. 122 – 123], [6, P. 116]), in specifying the relationships between content words prepositions become analogous to inflections in synthetic languages.

However, the correlation of grammatical forms with different inflections is traditionally viewed as the basis of a grammatical opposition that underlies a particular grammatical category. When it comes to the correlation of phrases with different prepositions, researchers suggest two basic approaches. First, contrastive uses of prepositions are regarded as distinctions in their lexical meanings related to different spatial, temporal and other kinds of relations. *Cf.*: **on** *the table –* **under** *the table;* **before** *dinner – * **after** *dinner* [5, P. 149 — 150], [4, P. 92 — 93]. Second, the speaker's choices of prepositions in the structuring of phrases are viewed as cases of distinctions drawn between the construals of nominal and/or verbal referents [7], in particular, topographical or functional construals of entities or phenomena [14], [16, P. 19 — 28], or as distinctions drawn between different facets of image-schemas, frames and concepts [18], [12]. Differentiated uses of prepositions in this case are also mostly treated as lexical distinctions.

Despite frequent uses of prepositions for the evocation of concrete spatial and temporal relations, they are also used to invoke some highly schematic and abstract relations. A case in point is the English preposition *of*. According to R.W. Langacker [15], this preposition invokes an "intrinsic relationship" between the referents of nominal phrases. In many cases the preposition *of* alternates with other prepositions, as in the following examples: *inform* **of** */* **on** *the project*, *a plan* **of** */* **for** *the building*, *deterioration* **of** */* **to** *the buildings*. The prepositions in these examples convey structural meanings that are usually

associated with grammatical semantics. Thus, when the head-word of a phrase is represented by a verb (*inform*) or a deverbal noun (*deterioration*), the preposition contributes to the expression of the obligatory object valency. On the other hand, with a nominal head-word (*a plan*), the preposition in combination with an adjunct gives an attributive characteristics of the respective nominal referent and thus performs an attributive grammatical function. The alternations of the prepositions in the expression of object- and attributive relations (*deterioration of / to the buildings* and *a plan of / for the building*, respectively) suggests that there are some facets of their grammatical meaning that goes beyond the syntactic semantics as such.

This paper **aims to** establish the nature of alternations of the English preposition *of* as part of nominal and verbal phrases in the text of an official document. With this in view, the paper addresses the following two **issues**: (1) identification of those aspects of the alternating prepositions' grammatical meaning that are responsible for their choices in particular contexts of use; (2) establishing the conceptual basis for choosing a preposition for the structuring of a prepositional phrase.

Data and the object of the study

The suggested analysis of linguistic material is based on **data** that come from business discourse of the UNESCO World Heritage Committee. Generally, the official languages of the Committee are English and French. The subsequent analysis in this paper will focus on the English document "Convention Concerning the Protection of the World Cultural and Natural Heritage" [11], adopted in Paris on the 15th of May 2015. The corpus of examples with prepositional phrases comes from the texts of resolutions on the objects of cultural heritage located in the countries of Europe and North America [11, P. 127 — 156]. It should be noted that business discourse of the World Heritage Committee is highly regulatory in nature, which is manifested in the prevalent uses of utterances with directive pragmatic functions. It can be expected in this context that alternations of prepositions in nominal phrases can be influenced by the nature of instructions given by the institutional subject of speech (the World Heritage Committee) and by dynamic conceptualizations of objects and entities being spoken about in these instructions.

The object of the proposed study is alternations of the preposition *of* in the following types of phrases: *inform of / on the development of the project*, *details of / on / for the project*, *a plan of / for the property*, *deterioration of / to historic buildings*. The number of examples is over 80 prepositional phrases that include both *of*-phases and phrases with the prepositions *on*, *for* and *to*.

Theoretical prerequisites and the working hypothesis of the study

Theoretically, it is assumed that prepositions make up a class of function words "that express different relations between head-words and adjuncts within a phrase and that manifest syntactic subordination within a phrase or a sentence" [9, P. 394]. It is also noted that the meaning of a preposition reflects its semantic interrelationship with the meanings of content words that it connects [9, P. 394].

As mentioned earlier, the analyzed uses of the preposition *of* involve the expression of meaning at the level of syntactic semantics. Namely, prepositional phrases with the alternating prepositions convey object- (*inform of/on the project*) and attributive (*details of/ on the project*) relations between the head-word and its adjunct. However, the distinctions between the prepositions as such are treated as lexical distinctions. Thus, it is noted by O.N. Seliverstova [10, P. 241] that in non-spatial uses of the Russian preposition "na" (*on*) "lexical components… are woven into the fabric of grammatical meaning creating its variants". The author's treatment is compatible with the approach of V. Evans [13, P. 158 – 174] who analyzes the meanings of the English prepositions *in*, *on* and *at* with reference to lexical concepts and cognitive models associated with content words that the prepositions connect. It could be noticed, however, that though the concepts discussed in the mentioned studies (such as, for instance, "support", "place", "means of conveyance") are expressed by lexical items they still possess a sufficient degree of schematicity to subsume the whole groups of those items. Considering this fact, the facet of meaning of a preposition which is associated with a concept or construal of the denoted entity or phenomenon could be regarded as lexico-grammatical rather than lexical meaning *per se*. Interestingly, among the lexical "state" concepts associated with meanings of English prepositions V. Evans posits the sub-concept "state of existence" for the preposition *at* [13, P. 172]. This concept is shown to be activated in expressions like *at rest, at peace, at ease, at liberty*. On the other hand, the notion "state of existence" (though in a more abstract sense) is involved in the definition of grammatical meaning suggested by I.P. Ivanova. The author states, in particular, that the grammatical meaning of a (content) word "conveys the form of existence of a given entity (phenomenon…) [4, P. 8]. In any case, the construal of a "state of existence" (be it a lexical or a lexico-grammatical concept) which is subjectively attributed to an entity or phenomenon designated by a content word depends on the nature of mental actions experienced or enacted by a conceptualizer in the process of creating the construal.

The possibility of associating the grammatical meaning of a lexical item with physical and mental actions directed towards the designated entity is mentioned in A.R. Luria's study "Language and Cognition" [17]. It is noted that grammatical inflections "enable us not only to correlate the object to a certain category, but also to indicate the form of the action which the object performs in a given context" [17, P. 39]. From a psychological perspective, A.R. Luria's observation correlates with V.N. Pushkin's [8] conclusions concerning the nature of "the situational conceptualization" of an object. The scholar shows (with reference to experimental data) that an object or entity is situationally construed depending on physical and/or mental actions with it that are predetermined by certain "practical tasks" of working with the object or transforming it.

The above-mentioned views on the close link between mental action, (situational) conceptualization and grammatical meaning give grounds for the supposition that the content of mental actions that are responsible for particular construals of entities or phenomena designated by a prepositional phrase make up part of the grammatical meaning of the respective preposition.

In what follows the paper will substantiate **the working hypothesis** according to which the analyzed alternations of the preposition *of* are motivated by those distinctions in the grammatical meanings of the alternating prepositions that are based on the conceptualizer's mental actions and the associated construals of lexically designated entities or phenomena.

Discussion and results
The prepositions *of* and *on*

The prepositions *of* and *on* are used alternatively with both nominal and verbal head-words. The latter case can be illustrated by the following examples: *Requests the State Party to keep the World Heritage Centre informed **of** the state of conservation of the property* […] [11, P. 133]; *Requests the State Party to keep the World Heritage Centre informed **on** the development of the project* [11, P. 156]. In the given examples the predicate *keep informed* is followed by *of* in the context of the positive evaluation of the cultural object, whereas the verbal phrase with *on* is preceded by the expression of concern and demand that the given instruction be strictly followed. Besides, the preposition *on* appears in this context twice, which helps to focus the recipient's attention on the matters discussed: *Also notes with serious concern that no reconsideration has been made **on** the Elizabeth House development scheme* […] *and requests the State Party to keep the World Heritage Centre informed **on** the development of the project* [11, P. 156].

One of the reasons for alternative uses of the prepositions *of* and *on* in the above examples may come from different construals associated with the predicate *keep informed*. Generally, the verb *to inform* has an incorporated argument in its semantic structure that is expressed in dictionary definitions by such nouns as *information, facts, data.*

In other words informing someone always presupposes providing someone with some data. Data in turn can have two different construals. First, data can be construed as a composite whole with an internal structure. In this case, structural elements of data are related to the gathering of them as parts and whole. Second, data can be thought of as an object of one's activity centred around a certain content that has to be singled out from the surrounding information medium, as well as be collected and/or organized and presented in a certain form. Obviously, the first construal of data with the verb *to inform* invokes **a whole structure** (a set of data) which is intrinsically related to its parts. According to Langacker (as mentioned earlier), an intrinsic relationship between one entity and another (including a part-whole relationship) constitutes the core meaning of the preposition *of*. By contrast, the second construal of data presupposes **a salient area** in the information medium to which one's attention is directed.

The suggested two types of construing data with the verb *to inform* – either as a whole structure or a salient area within a wider domain – allows to interpret the difference between *to inform of* and to *inform on* as a distinction between the relation of whole to its parts (*of*) and the directedness of an action towards its material object, in this case – salient area or focus of directed attention (*on*). The establishment of a part-whole relationship standing behind the phrase *to inform of something* does not require any intentional mental action. Rather, it is a subconscious cognitive operation which is activated every time a composite unit is perceived. More specifically, a phrase like *information of something* implies the **cognitive operation of linking** the whole (*information*) to its parts or content (*something*). So when an organization, such as World Heritage Committee, requires that a country keeps the organization *informed of* something it specifies – in a more or less neutral way – the kind of information it needs by indicating a link (*of*) between what the organization needs in general (*information*) and specifically (the content of this information). On the other hand, when the requirement is to keep *informed on* something the implied **cognitive operation** would **be directing the addressee's attention** towards what is construed as cognitively salient (*on*) to the addresser. Directing one's attention is a dynamic cognitive operation, which motivates the choice of *inform on* in the context of such dynamic cognitive and emotional states as concern, anxiety or insistence (illustrated earlier in the examples).

Among phrases with nominal head-words that display alternative uses of the prepositions *of* and *on* are those with the word *details*. In most cases this word is followed by the preposition *of,* as in the following examples: *details of the project*, *details of measures*, *details of developments*. This can be explained by the natural construal of the word's referent as a collected whole which is intrinsically related to its constituent parts or content. So in cases of requesting from an institutional addressee *details of the project, details of measures* or *details of measurement*, the subject of request makes emphasis on the conceptualization of *details* as a whole composite entity that should contain the requisite parts or components. Illustrative in this respect is the following example: *Further requests the State Party to* […] *provide details **of** the project* […] [11, P. 127]. On the other hand, the noun *details* can also be followed by the preposition *on*. Consider the following expression of request: *Also requests the State Party to provide information **on** the Nelbock Viaduct Rainerstrasse / Bahnhofsvorplatz project as well as details **on** the Residential Building Priesterhausgarten* […] [11, P. 130]. Obviously, in the given example the noun *details* functions as a very close synonym of *information* which in turn is construed in the same way as set of data with to inform on, that is, as a salient area within the information medium. In other words, the use of *on* with the head nouns *information* and *details* in the given example implies that both nominal referents are conceptualized processually, that is, as information objects in the process of their creation, which involves directing the addressee's attention to the information area (some issues or items) that is cognitively salient to the addresser.

Generally, words like *details* are seldom associated with created or compiled objects, which explains why phrases like *details on the project* occur much less frequently than *details of the project*. On the other hand, nouns derived from verbs regularly refer to states and their associated processes, which results in uses of the preposition *on* for introducing object complements with nouns like *report*, *regulation*, *study* and some others, *cf*.: *Finally requests the State Party to submit an updated report* […] **on** *the state of conservation of the property* […] [11, P. 145]. Among the most common prepositional phrases with *on* that specify the nature of information required by the World Heritage Committee are the following: *a report **on** the state of conservation, a regulation **on** the conservation of the historic centre, information **on** the project, guidelines **on** the project, a study **on** the stability of the buildings*. In all the given phrases, the use of *on* signals that the recipient of the instruction should organize the process of constructing the information object with special focus on its requisite content or facets of content. In case of replacing *on* with *of* in some of the phrases (*a regulation **of** the conservation,*

information **of** *the project, a study* **of** *the stability of the building*) the resulting request would lose the emphasis on the activity of constructing the information and would construe the nominal referent in the most general way, with respect to its content or constituent parts.

To sum up the above discussion on the distinction between phrases with of and on, it can be concluded that the prepositions are distinguished from, and opposed to each other in constructing their respective phrases and utterances with these phrases. The prepositions in the analyzed cases build up a **cognitive-discursive opposition.** The **cognitive nature** of this opposition consists in the fact that it results from the distinction between the cognitive operations indicated by the prepositions as connecting elements of phrases, as well as from the differentiation between mental construals of nominal referents designated by prepositional phrases. The **discursive character** of the opposition consists in the fact that the mental construals in question arise in particular contexts of (official) discourse.

In the next two subsections it will be shown that in the analyzed official document the preposition *of* enters similar cognitive-discursive oppositions with the prepositions *for* and *to*.

The prepositions *of* and *for*

The dynamic situational conceptualization of an object expressed by a head noun plays a significant role in the distinction of the prepositions *of* and *for* in phrases like *a plan of / for the property*. With both prepositions, these phrases refer to the content of the document designated by the head noun, for instance: *Requests the State Party to finalize, as soon as possible, the Management Plan of the property* […] [11, P. 137]; *Commends the State Party for the actions it has undertaken* […] *to complete the New Municipal Urban Development Plan for the property* […] [11, P. 142]. However, with *of*, the nominal group *the management plan* conjures up a static construal of the document that is supposed to have a particular structure, or content (*a plan of something*). By contrast, with the preposition *for*, the referent of *the urban development plan* is conceptualized dynamically, that is, as an object that fits a specific purpose (*a plan for something*) – the conservation and restoration of the cultural property. The function of the preposition *for* here is thus to connect two dynamic conceptualizations – that of *the plan* which presupposes a document intended for something and that of *the property* which is conceived as the key component of the restoration event. Two different types of the situational construal associated with *the plan of* as opposed to *the plan for* are accompanied by the discursively driven distinction of two cognitive operations. Namely, the prepositional phrase with *of* serves to evoke and designate **the operation of linking** a statically construed document (*the plan of*) with its content (*the property*), whereas the phrase with *for* implies **the operation of projection** of the dynamically conceptualized entity (*the plan for*) onto the subsequent event in which the cultural object (*the property*) is involved. Since business documentation of regulatory nature that is represented by the analyzed texts is characterized by the projection of different types of papers and regulations onto concrete measures aimed at the preservation of cultural heritage, the number of prepositional phrases with *for* exceeds the number of occurrences of nominal groups with *of*. The quantitative assessment of the data under analysis yields the following statistics of occurrences: *a program of* – 1, *a program for* – 2; *details of* – 5, *details for* – 6; *a plan of* – 4, *a plan for* – 9.

The prepositions *of* and *to*

Another cognitive-discursive opposition to be found in the analyzed text is that between *of*- and *to*-phrases. The oppositions involve phrases headed by the nominals *improvement* and *deterioration*. The latter noun is followed by *of* in the following examples: *Welcomes the efforts made by the State Party* […] *and encourages it* […] *to ensure that no* […] *deterioration of historic buildings* […] *occur in the property and its buffer zone* [11, P. 137]; *Welcomes the efforts made by the State Party* […] *and requests it to* […] *adopt regulatory regimes thus ensuring that no* […] *deterioration* **of** *the heritage buildings* […] *will take place* [11, P. 147]. On the other hand, in many cases an identical process of deterioration is described by *to*-phrases: *Welcomes the efforts made by the State Party* […] *and encourages it* […] *to ensure no* […] *deterioration* **to** *the heritage buildings which could constitute a threat to the property and its buffer zone* [11, P. 145]. The same applies to phrases headed by the noun *improvement*, for example: […] *further urges the State Party* […] *to use their infrastructure programs in order to* […] *support technical improvements* **to** *train tracks and tunnels* [11, P. 135].

The prevalent use of *to* with the head-words *improvement* and *deterioration* in the analyzed texts of resolutions can be explained, again, with reference to some aspects of situational conceptualization of the phenomena and entities designated by content words. As mentioned earlier, the preposition *of* serves to signal the cognitive operation of linking the general idea of a process (here *improvement* and *deterioration*) to particular material entities that this process is intrinsically related to (*historic buildings*). Put in another way, phrases like *deterioration of historic buildings* imply that the process of deterioration involves historic buildings as its material constituent. The process as it were gets materialized through a different state of the object(s) involved in it. So, the *of*-phrases in this case invoke a link between the general idea of a process (deterioration) and its material result (a state of historic buildings).

Different cognitive operations and construals of entities are invoked in uses of to-phrases with the same head-words (as in *deterioration* **to** *historic buildings*). The important factor here is that the preposition *to* has a directional meaning, which entails the construal of the process of deterioration not in a summary way (as was the case with *deterioration of*) but as a dynamic sequence of events developing in a certain direction. In terms of cognitive operations, this corresponds to the **dynamic scanning of an event in the direction of its target or end-points**. So, with to-phrases, entities involved in the process are construed not so much as its material results or consequences but as **changed entities** at the point where the process ends. Since the discourse of the World Heritage Committee is more concerned with current states of cultural objects and changes that they may undergo through time, nouns like *improvement* and *deterioration* collocate with *to*- rather than *of*-complements. The cognitive-discursive opposition between *of*- and *to*-phrases is based here, again, on the conceptual distinctions between cognitive operations and mental construals that make part of the prepositions' grammatical meaning.

Conclusion

The conducted study of linguistic material has shown that prepositional phrases play an important role in the formal and conceptual structuring of official discourse. The analyzed cases of alternations of prepositions within these phrases display their cognitive-discursive nature. In particular, it has been shown that the choice of one preposition over another one within a phrase is motivated, on the one hand, by mental construal of entities and/or phenomena designated by content words and, on the other hand, — by cognitive operations performed by a conceptualizer in bringing the two construals together in building up a phrase. Since the processes of mental construal and cognitive operations are predetermined by concrete contextual and discursive factors, the alternative uses of prepositions can be regarded as **cognitive-discursive oppositions** that manifest the respective aspects of the prepositions' grammatical meaning.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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ОСОБЕННОСТИ ФУНКЦИОНИРОВАНИЯ ГЛАГОЛОВ СО ЗНАЧЕНИЕМ «ЗАПРЕЩАТЬ» В АНГЛИЙСКОМ И НЕМЕЦКОМ ЯЗЫКАХ

Научная статья

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Аннотация

Запреты занимают важное место в любой культуре, и языки обладают развёрнутыми системами средств для выражения прохибитивных значений. Обращение к глаголам запрещения в английском и немецком языках представляется актуальным в контексте исторически сложившихся социокультурных норм, а также религиозных, этических и культурных ценностей, поскольку означенные ценности и нормы подвержены изменениям, а прохибитивные глаголы могут приобретать новые оттенки своих значений. В статье рассматриваются ключевые английские и немецкие прохибитивные глаголы и их дериваты в семантическом аспекте. Подробно анализируются глаголы *fordid*, *prohibit*, *interdict* и *inhibit*, а также их производные в английском языке. Дан анализ самых распространённых немецких глаголов запрещения *verbieten*, *untersagen*, *nicht erlauben*, *nicht zulassen*, *verwehren*, *sperren* и другим. Выявлено, что самыми употребительными средствами категории запрета в анлийском и немецком языках являются императивные конструкции, к которым относятся прохибитивы, являющиеся отрицательным коррелятом императива, модальные глаголы и инфинитивы с отрицанием. Раскрываются особенности функционирования глаголов запрещения в современной английской и немецкой речи в исторически сложившимся социокультурном контексте.

Ключевые слова: прохибитивные глаголы, акты запрещения, высказывания запрета, императивные конструкции, социокультурные нормы.

FUNCTIONING FEATURES OF PROHIBITIVE VERBS IN ENGLISH AND GERMAN

Research article

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Abstract

Prohibitions play an important role in any culture, and languages have extensive systems of means for expressing prohibitive meanings. The appeal to the verbs of prohibition in English and German seems relevant in the context of historically established socio-cultural norms, as well as religious, ethical and cultural values, since the designated values and norms are subject to change, and prohibitive verbs can acquire new shades of their meanings. The article discusses key English and German prohibitive verbs and their derivatives in a semantic aspect. The verbs *fordid*, *prohibit*, *interdict* and *inhibit* as well as their derivatives in English are analyzed in detail. The analysis of the most common German prohibitive verbs *verbieten*, *untersagen*, *nicht erlauben*, *nicht zulassen*, *verwehren*, *sperren* and others is given. The research reveals that prevalent means of the category of prohibition in the English and German languages are imperative constructions including prohibitives, which are a negative correlate of an imperative; modal verbs, and infinitives with negation. The features of functioning prohibitive verbs in modern English and German speech in the historical socio-cultural context are discovered.

Keywords: prohibitive verbs, acts of prohibition, statements of prohibition, imperative constructions, sociocultural norms.

Introduction

The appeal to prohibitive verbs as the most important key units of encoding a message about a situation of prohibition referring to the present or created in a given speech act is not accidental. This is most clearly seen in regulatory documents. In situations of prohibition, people interact. It is possible to speak in relation to these situations about the semantic roles of the Prohibitor (Subject of the prohibition) and the Addressee of the prohibition. Prohibition is an intentional volitional act. Only people as bearers of consciousness have intention. However, not only individuals and groups of people, but also bodies of power, public and confessional associations created by the collective will of people have a prohibitive power. Predicate verbs, realizing their valences, provide the construction of detailed statements about the situation as a whole. The schemes of such situations are already laid down in the meanings of the verbs. So, the English "prohibitive verbs *to forbid, to prohibit* and their synonyms in fact denote an order with the opposite sign, namely the requirement for the Causated person not to perform some action. When their valence potencies are realized, an environment appears in the form of a set of actants, on which the functions of designating the Prohibitor / Causator, the Addressee of the prohibition / Causated person, the prohibited action of the addressee / the state of affairs subject to the prohibition, depending on the will of the Addressee fall" [1, P. 26].

Methods

In this article, key English and German prohibitive verbs are characterized primarily in the semantic aspect. In the selection and analysis of empirical material, various research methods were used. These are the following: the conceptual analysis of keywords, component analysis, comparison of distributions of different semantic variants, propositional representation of the structure of statements, identification of the relationship of semantic and positional roles of actants, construction of management models, correlations of active and passive correspondences, testing the ability of the constructions to be used in the performative function, inventory of structural models of prohibitive statements, construction of a scenario of situations of prohibition.

Results and Discussion

The scope of prohibition acts and related acts, the concepts of which are encoded with the signs of modern English, is especially fully represented in the Roget's Thesaurus [11] in the article 757. Nouns, adjectives and verbs are recorded in the corresponding dictionary entry.

Here are some examples of prohibitive verbs and their synonyms presented in Mark Roger's dictionary of synonyms: "*prohibit, forbid; disallow, veto, withhold permission, refuse leave, give the thumbs dawn, give the red light, forbid the banns… refuse; withdraw permission, cancel lave; countermand, counterorder, revoke, suspend… abrogate; prevent… hinder; restrict, stop … restrain; ban, taboo, proscribe, outlaw; black; impose a ban place out of bounds; bar, debar, warn off, shut the door on, blackball, ostracize… exclude; excommunicate … eject; repress, stifle, kill … suppress; censor, blue-pencil… obliterate; put one's foot down … be severe; frown on, not countenance, not brook… disapprover; discourage, crack down on … dissuade; cramp… circumscribe; draw the line intervene, interfere*" [11, P. 382]. Despite fairly representative list of verbs with the meaning of prohibition in this article, we will limit ourselves to the analysis of four English verb lexemes: *forbid, prohibit, interdict, inhibit*, and also consider the German verb lexems *verbieten, untersagen, verwehren, wehren, sperren* and some others in terms of their prohibitive meanings and features of their use in the modern speech. The reason for choosing these particular verbs is due to the fact that these lexical units are most often found in the selected examples, media texts and dictionary entries of most synonymous dictionaries.

The prohibitive interpretation of the verb *to forbid* "to proscribe from or as if from the position of one in authority, co command against, to hinder or prevent as if by an effectual command" [14] emphasizes the unequal relationship between the participants in the situation of prohibition. The subject of the prohibition (the Prohibitor) has power, acts from the standpoint of the law, or occupies the position of an elder in a given circle of people. Accordingly, he can give orders, commands or directions with the aim of preventing any action of another participant by his statement.

Individuals and government bodies, courts, public associations, organizations and institutions possess strong-willed restraining powers. At the same time we cannot exclude the situations from the scope of prohibitions when legislative acts created by the collective will of people, as well as ethnocultural customs, religious precepts have a prohibitive power. For example:

*The law **forbids** the sale of cigarettes to people under the age of 16.*

*Islam **does not forbid** registration married women – imam.*

*The law **forbids** discrimination in every aspect of employment* [16].

We should also point out the preventive meaning of the verb *to forbid*, in which it means the prohibition of a natural or, in other words, physical, as well as a psychic (mental) obstacle or hindrance in the implementation of an action:

*Space **forbids** further treatment here.*

*An impassable river **forbids** the approach of the army.*

As for the verb *to prohibit* "to forbid by authority, to enjoin, to prevent from ding something, to preclude" [14], the main meanings are prohibitive and preventive, like the verb *to forbid* has. The prohibitive meaning of the verb *to prohibit* is as follows: *to forbid* (an action) by authority = to command (a person or persons) not to do, have, use, or indulge in (something), or not to enter (a place). In this context we deal with an indication of a verbal instruction, an order (command, order) of some person with authority that something should not be done (not shall be done), as well as an indication on the presence of ethical and psychological obstacles for someone in doing something (prevent).

Both individuals and power structures can act a Prohibitor and a source of the prohibitive power. Statements with the verb *to prohibit* can report on legislative documents created by the will of people, as well as on ethical and religious norms, personal attitudes that act as an obstacle to the commission of an action:

*Landlord **can't prohibit** you from installing satellite dish (St. Louis Post-Dispatch).*

*Colorado Groups **want to prohibit** elk ranches, control disease (Tribune Business).*

*City Council **may prohibit** panhandling after dark (The Cincinnati Post).*

*Senate votes, 64 to 33, **to prohibit** 'partial-birth' abortions (International Herald Tribune).*

*Constitution **doesn't prohibit** prayer in public schools (National Minority Politics).*

*Joint resolution amending the constitution **to prohibit** flag desegration (Capitol Hill Press Releases).*

For 25 years, the Professional and Amateur Sports Protection Act of 1992 (PASPA), which prohibits any state that had not already legalized sports gambling at the time of the law's enactment from ever authorizing the activity, has given Nevada a practical monopoly on legal sports wagering [13].

The verbs to forbid and to prohibit share the same choice of words that name the source of the force that counteracts unwanted or objectionable action.

The English verb *to interdict* is close in meaning to the verbs *to forbid* and *to prohibit*. Basic meanings are the following: "to lay under or prohibit by an interdict, to forbid in a usually formal or authoritative manner, to destroy, damge, or cut off (something, such as an enemy line of supply) by firepower to stop or hamper an enemy, to intercept" [14].

The verb *to interdict* and the noun *interdict* are used for very severe prohibitions – more serious than when a professor tells the class that text messages are not allowed during lectures ("a Roman Catholic ecclesiastical censure withdrawing most sacraments and Christian burial from a person or district, a prohibitory decree") [14]. In the Middle Ages and the Renaissance *an interdict* was a sentence imposed by the powerful Catholic Church, forbidding a person or a place, and sometimes an entire country to receive church privileges or participate in church functions. Prohibition now often also means "cutting off" with physical force. Bans expressed by these words usually focus on either arms or drug trafficking.

E.g.: *Alexander not only allows the Conquerors pretensions to the Crown of England, but he **interdicts** all those who should oppose him (Coke).*

*They **interdicted** that great Court from proceeding any further against them (Cohan).*

*The Portuguese **interdict** all foreign commerce (Livingstone).*

The clergy were interdicted from indulging any longer in the polemics of theology (Froude).

*The state legislature moved **to interdict** the use of radar-detection devices by motorists* [14].

*South African Revenue Service Commissioner Tom Moyane will seek **a legal interdict** against Cyril Ramaphosa if the president does not stop trying to remove him from the tax agency, according to people familiar with the matter* [14].

The syntactic behavior of the verb *to inhibit* is in many ways similar to the features of the functioning of the verb *to interdict* in speech, but still has some differences. Basic meanings are the following: to prohibit from doing something, to hold in check, to discourage from free or spontaneous activity especially through the operation of inner psychological or external social constraints [14]. We can often come across both active and passive constructions in the examples:

*Does studying economics **inhibit** cooperation?*

*All men **were inhibited**, by proclamation, at the dissolution, so much as to mention a Parliament (Clarendon).*

*You shouldn't allow fear of failure **to inhibit** you. He **was inhibited** by modesty* [14].

*The plastics don't completely kill viruses such as COVID-19 on contact but instead work **to inhibit** the growth of viruses and germs, slowing down the life of contagions* [4].

A peculiar feature of the verb *to inhibit* is that in some meanings it is used in texts on psychology, biology, medicine and chemistry. The prohibitive meaning itself practically recedes back, yielding a leading place to preventive and deactivating meanings.

German also has a large number of prohibition verbs. The German-Russian synonymous dictionary (1983) contains the following verbs expressing the category of prohibition: *verbieten – untersagen – verpönnen – verweisen – verwehren – wehren* [3].

In the Duden dictionary in addition to the listed verbs the following series is presented: *abstellen – auf den Index setzen – verweigern – zurechtweisen – zurückweisen – zu Fall bringen – nicht gewähren – zur Ordnung rufen – unterbinden – abbiegen – umbiegen – prohibieren – torpedieren – abgehen – ablassen – absehen – verwerfen – verzichten – Abstand nehmen – sich versagen – desistieren – ausgeschlossen sein – ausscheiden – nicht möglich sein* [5].

Let us dwell on some of them. One of the most common verbs of the categorical prohibition of any action is the verb *verbieten*. According to the Duden dictionary the main variants of its translation into English are: *prohibit, prohibit, demand non-performance, declare something as unacceptable, unresolved, impossible* [5].

Er sagt mir doch nichts, verbietet mir höchstens das Rauchen [12].

The verb can be represented in the following meanings: "hat ihm verboten", "es zu betreten"; "etwas für nicht erlaubt erklären"; "etwas zu unterlassen gebieten"; "untersagen"; "ist kaum noch zu tolerieren"; "eine Sache durch Gesetz o. Ä. für unzulässig erklären" [5].

E.g.: *Ich **verbiete** dir, ihn zu besuchen.*

*Du hast mir gar nichts **zu verbieten**!*

*Sie **hat** ihm das Haus **verboten**.*

Das verbietet mir mein Ehrgefühl.

So viel Ignoranz müsste verboten werden.

The reflexive verb *sich verbieten* also carries the meaning of prohibition:

E.g.: *Ich verbot es mir, diesem Traum noch länger nachzuhängen* ("auf etwas verzichten", "von etwas absehen", "es sich versagen, nicht zugestehen").

Eine solche Reaktion verbietet sich (von selbst) ("ausgeschlossen", "nicht möglich sein") [5].

It should also be noted that the verb *verbieten,* when expressing a prohibition, often appears in the form of Partizip II:

Zutritt verboten! Parken verboten! Rauchen verboten!

The closest in meaning to the verb *verbieten* is the verb *untersagen*. Both of these verbs mean the same thing – "to forbid", "not to allow" (e.g.: nicht erlauben).

Das Betreten der Bühne ist untersagt ("anordnen, dass etwas zu unterlassen ist") – (prohibit, do not allow, do not permit, prohibit, declare something unacceptable under the law) [5].

In the year of 1837 I. A. Eberhard wrote on this subject the following: "Verbieten. Untersagen. Untersagt wird nur, was bisher erlaubt gewesen; verboten auch das, was nie erlaubt gewesen ist…" [7]. The verb *untersagen* forbids what was previously allowed, and *verbieten* also forbids what has never been allowed.

Also in the modern German colloquial language, *untersagen* is often used if the initiator of the conversation assumes that the *verbieten* is perceived by the listener as «hard». This is why *untersagen* appears in official communication, as well as in those bans that require less stringency.

E.g.: *Du **hast** mir auch strikt **untersagt**, davon zu sprechen, wie ich dahintergekommen bin* [9].

*Nicht nur Studenten **war** das strengstens **untersagt**; doch nur sie **unterstanden** speziell der universitären Gerichtsbarkeit* [17].

Now it is turn to consider the verb *verwehren*. In the German-Russian dictionary Glosbe this verb has the following main meanings: "prohibit", "prevent", "deny" (jemandem etwas nicht zu tun erlauben, verweigern):

*Der Pförtner **hat** dem Besucher den zutritt zum Laboratorium **verwehrt**.* (Er hat ihn daran gehindert, das Labor zu betreten) [8].

*So hielt sich die Regierung für berechtigt, ihnen jede Agitation **zu verwehren*** [10].

The verb *wehren* is close to the verb *verwehren* in its basic meanings – to prohibit, to prevent, no to allow, debar, to interfere, to block. However, its use is more outdated [2].

Ich will, kann es dir nicht wehren (jemandem den Zutritt wehren) [5].

For a temporary ban, the verb *sperren* can be used. Moreover, the variation of prohibitions is multifaceted. Here are some of the examples:

*Die Straße **war** wegen einer Baustelle, eines Unfalls (in beiden Richtungen) **gesperrt*** (den Zugang, Durchgang, die Zufahrt, Durchfahrt verbieten, verwehren [mittels einer Barriere o.Ä.] unmöglich machen).

*Der Weg **war** durch einen umgestürzten Baum **gesperrt*** (aufgrund seiner Lage bewirken, dass der Zugang, die Zufahrt zu etwas nicht möglich ist).

Einfuhr sperren (unterbinden).

*Sie ließ die gestohlenen Schecks, die verlorene Kreditkarte sofort **sperren**.* ((besonders in Fällen, in dene jemand seinen (Zahlungs) verpflichtungen nicht nachkommt) die normale Abwicklung, die Benutzung von etwas durch bestimmte Maßnahmen zu verhindern suchen, unmöglich machen).

*Der Spieler **wurde** wegen eines schweren Fouls für drei Monate **gesperrt*** (einem Spieler, einer Mannschaft verbieten, an (offiziellen) Wettkämpfen, Spielen teilzunehmen) [5].

In addition to the listed verbs in the German language, the prohibition is conveyed by certain structures. First of all, it is necessary to mention modal verbs with negation:

ein Verbot aussprechen / jdm. etwas (dürfen + Verneinung)

E. g.: *Im Museum darf man nicht fotografieren* (Der Inhaber verbietet es.)

Der Mitarbeiter darf heute nicht früher gehen. (Sein Chef hat es ihm verboten).

Ich will Sie nicht hier haben und Sie können nicht [15].

Ich durfte weder Vorträge halten, noch durften wir bei der Suche nach Unterkünften für Besucher eines bevorstehenden Kreiskongresses [15].

Kein anderer Mann durfte sie berühren [15].

Ich wußte zwar, daß wir sie nicht lesen durften, aber ich war so neugierig, den Grund dafür zu erfahren [15].

The ban is also often conveyed using the constructs *nicht erlauben, nicht zulassen*:

*Meine Zeit **erlaubt** mir **nicht**, euch zu besuchen* [6].

*Man kann es sich **nicht** mehr **erlauben**, Ziele zu verfehlen.*

*In Massachusetts ist es Männern **nicht erlaubt**, die Großmutter der Ehefrau zu ehelichen* [15].

The foregoing allows us to conclude that the category of prohibition in German can be expressed in various ways, in particular, by synonyms and derivatives of the verb *verbieten*. However, they represent only a small part of this category. The most common means of the category of prohibition are imperative constructions, which can also include prohibitives, which are a negative correlate of an imperative, as well as modal verbs and infinitives with negation.

Conclusion

The analysis of the English and German languages resources used to express speech acts of prohibition and descriptions of situations of prohibition reveals the following ones: verbs with proper prohibitive meanings (*forbid, prohibit, interdict, inhibit, verbieten, untersagen, verpönnen, verweisen, verwehren, wehren* and some others); nouns with prohibitive meanings; adjectives and adverbs with the meanings of prohibition (*forbidden, prohibited, inhibited, prohibiting, verboten, gesperrt, verwehrt, untersagt* and some others); negative forms of verbs with the meaning "to allow"; negative forms of the imperative; negative forms of modal verbs (*must, dürfen* and some others).

In the foundation of prohibitive statements structure in the Englsih and German languages there are similarly arranged three-act propositions, namely: (1) who prohibits?, (2) what is prohibited?, (3) prohibition addressee. The research indicates that English verbs *to forbid* and *to prohibit* and German verbs *verbieten* and *untersagen* are triad verbs.

E.g.: *The doctor forbids the patient to smoke / smoking.*

Der Arzt verbietet dem Kranken zu rauchen / das Rauchen.

Prohibitions, first of all, are intended to provide conservative foundations in culture. The cultural scenarios of prohibition for German and English lives are practically the same in their structural composition. It can be assumed that the structures of acts of prohibition and prohibitive situations are universal for all human cultures and societies. Differences relate primarily to the spheres of social life, where prohibitions are a kind of norm. Local prohibitions can be enacted at the legislative level in one country while in other country they are not done. As for the German statements with prohibitive verbs, they realize the state legislature about the ideal image of sociocultural mode of behavior of citizens. They reflect actual tendencies in the development of modern German society as well as traditional sociocultural categories recognized as the basis of German social mentality, namely: respect of private property, order, and concern of the surrounding world. Unlike Germany, in American society theare are numerous restrictions and bans on national, ethnic, gender, as well as casual reasons of legislators.

Prohibition statements operate in the context of a particular cultural environment, of a particular society. Sociocultural groups with the help of prohibitions designate the circle of inadmissible things in actions against them. It is through prohibitions that the human race, the international community, states, ethnic groups, religious associations, political parties, business communities, as well as a circle of friends, families or individuals protect themselves. The system of permissions and prohibitions is part of the culture of any ethnic group.

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Конфликт интересов   **Conflict of Interest**

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Не указан.   None declared.

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МЕТОДИКА ПРЕПОДАВАНИЯ АДАПТИРОВАННЫХ И АУТЕНТИЧНЫХ ТЕКСТОВ ПО РОМАНУ Л.Н.ТОЛСТОГО «АННА КАРЕНИНА» В ИНОСТРАННОЙ АУДИТОРИИ

Научная статья

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Аннотация

В статье рассматривается методика преподавания текстов по роману Л.Н.Толстого «Анна Каренина», как адаптированных, так и аутентичных, а также заинтересованность иностранной аудитории в произведениях русской классики: чтении, просмотре кинофильмов или спектаклей.

Традиционное деление текстов на адаптированные и аутентичные не предполагает их абсолютного противопоставления, скорее наоборот, в методике преподавания всё чаще используются аутентичные тексты с учебной целью.

В данной статье предпринимается попытка проанализировать поэтапное использование адаптированных и аутентичных текстов на занятиях по РКИ с целью ознакомления иностранной аудитории с романом Л.Н.Толстого "Анна Каренина", а также, согласно проведённому опросу, узнать мнение самих иностранцев о необходимости изучения русской классики в европейском культурном пространстве.

Ключевые слова: русская литература, методика преподавания, адаптированные и аутентичные тексты, РКИ.

METHODS OF TEACHING ADAPTED AND AUTHENTIC TEXTS BASED ON TOLSTOY'S NOVEL «ANNA KARENINA» TO FOREIGN AUDIENCES

Research article

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Abstract

The article discusses the methods of teaching texts based on the novel by Leo Tolstoy "Anna Karenina", both adapted and authentic, as well as the interest of foreign audiences in the works of Russian classics: reading, films or plays.

The traditional division of texts into adapted and authentic ones does not imply their absolute contraposition; on the contrary, authentic texts are becoming increasingly popular in methods of teaching and are overtly used for educational purposes.

In this article an attempt is made to analyze the step-by-step use of adapted and authentic texts in the lessons of Russian as a foreign language in order to acquaint a foreign audience with L.N.Tolstoy's novel "Anna Karenina" and also, according to the conducted poll, to study the foreigners' opinion about the necessity to study Russian classics in the European cultural space.

Keywords: Russian literature, teaching methods, adapted and authentic texts, Russian as a foreign language.

Introduction

Nowadays, the key issues in the classes of Russian as a foreign language are the questions of the peculiarities of using adapted and authentic texts, the role of Russian classical literature in foreign audiences, as well as the need to study Russian classics in the European cultural space [4]. Effective communication with a representative of a country is impossible without knowledge of culture. In her research, S. Krichevskaya confirms that it is necessary to include authentic works of literature, music, folklore and fine arts among the authentic materials when considering ways of learning about foreign language culture. [4, P. 13-17].

A. Martinez singles out a number of advantages and disadvantages of using authentic materials as a means of learning, and the following points are among the advantages:

1) learners gain insight into the culture and life of the country;

2) language skills are acquired and practised in real-time, preparing learners for real communication;

3) a small amount of authentic material can be used in a variety of learning activities;

4) authentic texts are presented in a variety of styles and genres;

5) there is a possibility of selecting materials, which ensures that personal meanings are addressed, which stimulates learners' motivation.

The scientist also draws attention to the following drawbacks:

1) authentic texts can be difficult to understand due to cultural differences;

2) the language units used may not match the language level;

3) selecting authentic material and designing the process of working on it requires effort and time [15, P.75].

At the same time Hofmann does not deny using authentic texts in the lessons. He puts forward several theses, among them are the following:

1) artistic texts are presented in a wide variety, which makes it possible to choose texts that relate to the topic and communicative task;

2) It is possible to extend the communicative task, as literary texts provide a wider range of opportunities for developing imagination, creativity of the students, etc [14].

The concept of adapted text can be found in foreign studies, but a certain number of terms are often used to describe it.

For example, J. Harmer talks about semi-authentic texts, i.e. texts based on original material but lexically or syntactically adapted to the training programme [13]. In addition, concepts such as roughly-tuned authentic texts are found in foreign literature, and the level of grammatical material is slightly higher than that available to trainees. Texts that look authentic (authentic-looking texts), learning authentic texts (learner authentic texts) and shortened, partially adapted texts (reduced, abridged) are also mentioned by different authors [12], [16].

This article attempts to reveal the peculiarities of studying both the works of Leo Tolstoy and his novel "Anna Karenina" by using adapted and authentic texts in stages. In fact, the traditional division of texts into adapted and authentic texts does not imply an absolute contradiction; rather, on the contrary, teaching methods increasingly use authentic texts for teaching purposes.

Methods

As a subject of the study is the features of the step-by-step use of adapted and authentic texts based on the novel by Leo Tolstoy "Anna Karenina" in lessons of Russian as a foreign language. The article used such scientific research methods as comparison, induction, deduction, comparative-historical method, typological and structural analysis.

Discussion

The study of Leo Tolstoy's work in a foreign audience usually begins with a short story of his life. The teacher acquaints foreign students with the main milestones of his work. It is worthwhile to pay attention to two periods in the life and creative work of the great Russian writer:

1) The first period is the happy years of his childhood spent in the estate of Yasnaya Polyana; study at Kazan University, the first literary experience gained by keeping a personal diary and the desire for self-education, self-improvement, deep moral principles laid down in childhood; joining the current army in the Caucuses; the first stories 'Childhood' and 'Adolescence', published in Sovremennik magazine and gaining huge success; continuation of service, participation in the Crimean War and coming to the understanding of the war without pompous heroism, but from the point of view of an ordinary soldier; return to peaceful life and desire to work for the benefit of people; creation of great novels 'War and Peace', 'Anna Karenina';

2) the second period of L.N.Tolstoy's life, is connected with his philosophy, therefore it is necessary to state the basic ideas of his doctrine; to acquaint pupils with the articles devoted to his reflections on life, love, faith, his spiritual confession before people; the result of our reflections should become the novel "Resurrection" as the writer's spiritual will.

It is necessary to tell about all these events in L.N.Tolstoy's life to foreign students and gradually to introduce a vocabulary unfamiliar to them. For example, such concepts as имение = поместье (estate), дворянин (nobleman), крестьянин (peasant), крепостное право (serfdom) и крестьянская коммуна (peasant community) = community (община); also complex words, consisting of two roots and having connecting vowels: самосовершенствование (self-improvement), самообразование (self-education), самоанализ (self-analysis), etc. One way to work with foreign students is to make a list of synonyms and antonyms, the meaning of which they specify in the dictionary. To check the understanding of the information studied will help test, oral answers to questions, various tasks for understanding texts: to finish a sentence, to find an extra word among several, to make a name or a question plan, etc. After getting acquainted with the writer's work, you can proceed directly to the analysis of his works, in this case, the novel "Anna Karenina".

First, you need to acquaint students with a brief summary of the novel, to pay attention to the main characters of the work, the specifics of the era, historical time, etc. Below there is one of the approximate summaries of the novel "Anna Karenina" by L.N.Tolstoy:

The novel, which Tolstoy worked on in 1873 — 1877, was originally called "Two Marriages". The writer wanted to show the fate of two people — Anna Karenina and Konstantin Levin, to express his view on the problem of family and marriage. He began writing it as a novel about modern life after the abolition of serfdom and tried to show how Russia changed after the reforms.

Anna Karenina is an honest, decent, moral woman. She did not get married out of love, but at the request of her relatives. Her husband Alexey Karenin is much older than she is. He is a respected person in St. Petersburg society, he has made a brilliant career as an official. They have a son, a six-year-old Serezha. Anna loves her son very much, respects her husband, but she is not happy. For happiness, Anna needs love. Once she meets a young officer Vronsky at Moscow railway station, then they dance together at the ball. For the third time, they meet during a snowstorm. A snowstorm is an element; it is a symbol of strong love, passion, when a person cannot control his feelings. This is how they fall in love with each other. Anna does not want to lie to her husband, to have secret love. She hates lies and deceit, although all her friends advise her to secretly love Vronsky. They believe that secret love is better than a scandal in the family and society. But Anna does not want to hide her feelings and tells her husband about everything. Karenin is an important official. He understands that his career can suffer if there is a scandal. Her husband does not give her a divorce. He is ready to forgive her, offers to live together as if nothing has happened. Anna feels guilty, suffers, but she doesn't like to see her husband, she wants to live only with Vronsky.

Anna Karenina leaves her husband and lives with Vronsky. When she comes to the theater, no one wants to sit next to her, because she is considered an immoral woman. Tolstoy does not agree with this. He thinks that this society is immoral, where everyone cheats on each other, but Anna wants to be honest and goes against the high society.

Unfortunately, her life with Vronsky does not bring her happiness. Vronsky often goes to visit his friends, he is always busy. He is not considered an immoral person and is accepted in the society. Tolstoy criticizes double morality for men and women. Anna has to live in the village; she is often left alone. Her husband does not allow her to meet her son. The boy was told that his mother had died. This is cruel and unfair. Anna secretly comes to see him on his birthday. The description of their

meeting is one of the best scenes in Russian literature. Mother and son suffer without each other. Seryozha is very attached to his mother, but Anna can't take him with her. Anna's character changes, it gets worse. She thinks that Vronsky will someday want to children, will marry a young girl. Anna is sure that Vronsky will leave her, despite the fact that she has sacrificed everything for him. Vronsky loves Anna and does not want to marry another woman, but he does not understand her feelings. It seems to him that these are woman's fantasies. They often quarrel. Anna feels lonely; it seems to her that her life has no meaning. One day she leaves home to find a solution to her problem, but then she understands that it is impossible to run away from herself, it is impossible to build your happiness on the misfortune of another person, to forget your duty and moral laws. It is clear to her that no matter what happens, the end awaits her, so let this end be quick. She commits suicide, throws herself in front of a train.

On the one hand, Tolstoy defends Anna, as she is an honest and truthful woman. The writer believes that deceitful and hypocritical society has no right to judge her. On the other hand, at the end of the novel the protagonist dies because she is to blame. Tolstoy believed that a woman is first of all a mother and that the mother's feeling should have prevailed in her. However, Anna forgot about her mother's duty and chose love for a man. God punished her because she did the wrong thing. The epigraph to the novel is the words from the Bible: "Vengeance is mine and I will repay". Leo Tolstoy believed that people have no right to judge Anna, only God judges and passes his sentence and punishes a man through moral suffering.

To prove his point of view, Tolstoy shows another heroine in the novel — Dolly Oblonskaya, the wife of Anna's brother, Steve Oblonsky. Her husband is a frivolous man, a drunkard, a gambler, a womanizer. Everyone tells Dolly that she has to leave her husband and ask for a divorce. But her husband loves children, children love their father, if Dolly leaves Steve, it will be even worse for everyone. Dolly hopes to save her husband and keeps the family for the children. Everyone laughs at her, because she grew old early, became an ugly, poorly dressed woman. But for Tolstoy, she is an ideal woman, a mother who fulfills her moral duty.

Another hero of the novel — Konstantin Levin looks like Tolstoy. Just like a writer, he seeks the meaning of life, wants to live a moral life. Levin is a landowner, he has a large estate. The peasant world is very close to Levin, he works together with peasants, but he cannot become a part of this world, because he is a landlord, a nobleman. Levin married Kitty for a very strong love, they had a son. But Levin is unhappy, it seems to him that he leads a wrong and senseless life, simple family happiness is not enough for him, he is looking for a way to universal happiness and justice. Kitty does not understand him. Levin suffers, at the end of the novel he gets suicidal thoughts.

Anna Karenina and Konstantin Levin meet only once. They were created for each other, but did not understand it. They met too late, when nothing could be changed. Each of the heroes has their own tragedy. As Tolstoy writes, every unhappy family is unhappy in its own way.

In this simplified text, there are no long, complex phrases, as a rule, they are simple sentences in Active Voice, there are no participle clauses, metaphors or phraseological units, idiomatic expressions are practically not used, each sentence is coherent and succinct. Therefore, for foreign students this text will be clear and will become the basis for further study of the novel "Anna Karenina".

Furthermore, foreign students may be invited to read excerpts from the original text of the novel. The teacher must select the text correctly according to the language level of the group (the adapted text is a simplified, lightened or complicated text according to the level of language competence of the students; the authentic text is characterized as authentic, original) [1].

Which text to choose adapted or authentic, the question is more rhetorical. The traditional division of texts into adapted and authentic ones does not imply their absolute opposition; on the contrary, in methods of teaching authentic texts are used more often for different teaching purposes.

It is important to choose the excerpt that will be intelligible and, therefore, interesting for students and at the same time the one, which can be used for educational purposes, as well as give students the opportunity to feel the beauty and richness of the language of the great Russian writer L.N.Tolstoy.

Authentic educational text will acquaint students not only with phraseology, various vocabulary related to different spheres of life, but also will interest them as the text which will reflect national features, traditions of a different culture. It important to mention that inadequate interpretation of the excerpt should be prevented, thus the important criterion for selection of a piece of an authentic text should be its frequency of use in natural Russian speech. The excerpt of the text may contain a large amount of information on the geography and history of the region, which will encourage interest and motivation for learning Russian. Language practice tasks that will go after reading the excerpt are also important. You can pay attention to the tasks that develop a student's creative potential, guesswork, and stimulate the thought process.

For example, the scene where Anna Karenina comes to see her son illustrates retelling of the novel's plot. The text of the novel begins to be perceived by foreign students as participants in the described events, more deeply and from a different perspective. Undoubtedly, original texts require a foreign audience to be prepared, so it is necessary to reduce the proposed material without compromising the understanding of the meaning, but at the same time to preserve the authenticity of the excerpt where possible.

Teachers generally suggest that students perform various types of tasks, both for authentic and adapted texts, for example:
— Text retelling;
— Story from the perspective of one of the characters;
— A short summary of the text;
— Description (written or oral) of the characters, their character;
— An opportunity to come up with an ending that differs from the original;
— Use of new vocabulary to practise questions and answers;
Etc [11].

For example, based on Leo Tolstoy's novel "Anna Karenina", foreign students can be offered to answer the following questions:

1. Tell the life story of Anna Karenina.
2. What is Leo Tolstoy's attitude towards his heroine?
3. Why is Dolly Oblonskaya an ideal for Leo Tolstoy?
4. Tell the life story of Konstantin Levin.
5. What ideas are expressed in the novel?
6. Will modern readers like the novel and why?

The choice of tasks, of course, depends on the level of language competence of the students.

The choice of tasks depends, of course, on the level of language competence of students. For example, for level A1 and A2, texts with a very high concentration of grammatical material should be more preferable.

This principle must be maintained in all texts without exception, as the grammar content of authentic texts is much more easily assimilated. Authentic texts provide the basis for developing reading and speaking skills as well as grammar, i.e. grammar skills, which are prerequisites for developing reading, writing, speaking and listening skills, among others [1].

In this case, you have to choose an excerpt from the novel that may not have been adapted, but only shortened. Students should familiarise themselves with the passage "Anna Karenina and her meeting with her son" and then work on an actual grammar theme in the classroom: translation from direct speech to indirect speech using adapted texts. Reading the authentic text refers to the final stage of work on this grammar theme.

In the lessons watching a feature film based on the novel by Leo Tolstoy "Anna Karenina" will make it possible to consolidate the results obtained. There are several versions of remakes of this film, among them are: 1) "Anna Karenina" film, 1948, Great Britain, directed by Julien Duvivier, as Anna — Vivien Lee, as Vronsky — Kiron Moore [2], 2) «Anna Karenina» 1967, USSR, directed by Alexander Zarkhi, as Anna — Tatiana Samoilova, as Vronsky — Vasiliy Lanovoy [3], 3) «Anna Karenina» 1997, USA, directed by Bernard Rose, as Anna — Sophie Marceau / Alexandra Lavrova, as Vronsky — Sean Beene [8], 4) «Anna Karenina» 2012, UK, directed by Joe Wright, as Anna — Keira Knightley, as Vronsky — Aaron Taylor-Johnson [7], 5) «Anna Karenina. History of Vronsky», 2017, Russia, TV mini-series and film, directed by: Karen Shakhnazarov, as Anna — Elizaveta Boyarskaya, as Vronsky — Maxim Matveev [10].

In order to highlight the importance of reading classical literature and, in particular, authentic texts, the authors of the article conducted a survey of representatives of other cultures to find out how familiar they are with this work by Leo Tolstoy, whether the foreign audience is interested in Russian literature in general. Respondents were offered the following questions: 1) Have you ever read the novel "Anna Karenina"; 2) Have you seen one of the above screen adaptations of this novel; 3) Have you ever seen a theatre performance based on the novel; 4) Have you ever watched a ballet version of "Anna Karenina" with music by Tchaikovsky; 5) If you have seen the film/ballet/theater production, do you think that the characters are revealed to the full in the films/performances; 5) Do you think that there are enough adaptations (theatre or film) of Russian literature in English; 6) Is there any Russian novel/play/story you would like to see adapted on screen or on stage; and 7) Do you think there is an English writer who carries on the literary tradition of Tolstoy ?

When analyzing the answers of informants, first of all we should mention the age group which they belonged to and their nationality. 58,8% of all informants were young people from 25-35 years old, 23,5% 66-75 years old and 17,6% from 55-65 years old. As for the nation of the participants of the survey, 41.2% of the respondents identified themselves as Irish (although all of them were born and live in the UK), 35.3% identified themselves as English and 5.9% as French.

When asked if they read the novel "Anna Karenina", as it can be seen in Fig.1., 70, 6% of respondents noted that they didn't read the novel, 17, 6% pointed out that they read the novel, 5, 9% read only parts of the novel and the other 5,9% read only half of it, because they were completely bored by it.
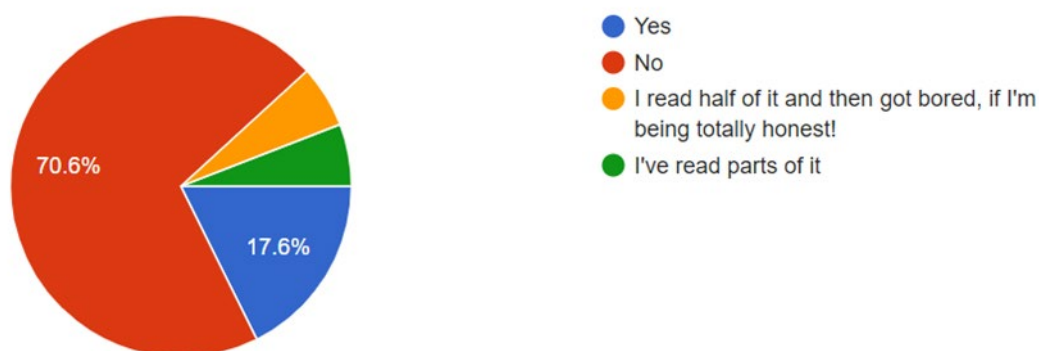
Figure 1 – Question 1

Only 80% of the respondents watched the screen version of the novel in 2012 with Keira Knightley starring Joe Wright. The remaining 20% did not see any screen adaptations. None of the respondents watched any theatre productions of the novel and only one person watched the ballet with music by P.I. Tchaikovsky performed by the Chicago Ballet. This respondent was an Italian young girl aged 17-24 years.

Among those who saw the film version of the book mentioned that to them the description of the heroes in the novel seemed too wordy and long, and the characters are too numerous. The author of this opinion also noted that it is better to make a TV series based on the novel rather than a full-length film.

The most interesting question for our study and for the participants of the survey was whether they think that their countries have enough adaptations of Russian classics in English. Everyone unanimously noted that they do not. One of the respondents pointed out that he prefers to watch Russian classics made by Russian directors and in Russian, and is ready to

watch such films with subtitles. The respondent from Italy noted that in her country adaptations of Russian classics are considered films for intellectuals and are watched by a very limited group. Another respondent from England mentioned that, of course, the adaptation of the Russian classics in England is not enough and emphasized that Russian writers have great authority in the UK, which has not been reached by the classics of German and French literature. The respondent also noted that in comparison with French and German classics, such Russian classics as Bulgakov, Dostoevsky, the Strugatsky Brothers, Chekhov, and Pasternak have been filmed or translated into English. The participant of the poll also noted that there is a certain obsession with Russian worldview, which attracts English audience to the works of Russian writers.

Another respondent, as well as others, notes that there are definitely not enough film adaptations of Russian classics in English. He says that there are excellent works that could definitely be adapted to the Netflix generation — Solzhenitsyn and Dostoevsky in particular. He notes that some of Dovlatov's novels can be very well screened, as they are very funny, and it will be easier for the Western audience to understand them, because they are staged in New York.

The next respondent noted that English cinema is mainly focused on English works, and that there should be more foreign works produced for the British viewer, because film adaptations of novels also arouse interest in the written work, that is, in the book. Works of the older generation reach the younger generation through adaptation, and they keep the stories alive and relevant, rather than dying with the generation it was created by. The author of this opinion also noted that this is especially important for foreign works, because it recreates another world in terms of culture, geography and time.

Many people found it difficult to answer the last question, except for a few respondents. One of them noted that the only novel known to him, similar in style and boldness, is Gustave Flaubert "Madame Bovary". The next respondent pointed out that it is impossible to repeat the tradition of L.N. Tolstoy; however, the American novelist Jonathan Franzen, in its breadth and depth, can partly resemble L.N. Tolstoy in his way of creating whole worlds that are full, meaningful and completely true one way or another.

According to the survey conducted by the authors of this article, the interest in the study of Russian literature has not faded, the European respondents are interested in Russian classics. However, most of them have not read the novel by Leo Tolstoy, 80% — watched a film, which clearly indicates the preferences of modern audiences.

Results

As a result, we can draw the following conclusions from our survey:

1) The study of authentic and adapted texts of Russian classics is necessary in a foreign audience, as only 17.6% of respondents are familiar with Leo Tolstoy's novel "Anna Karenina";

2) It is necessary to gradually combine the study of these texts and get acquainted with the historical and cultural context, depending on the students' language competence;

3) There is an interest in foreign audiences in studying Russian literature, as 80% of respondents have watched a film adaptation of the novel Anna Karenina and the film adaptation arouses their interest in the written work, i.e. the novel.

Conclusion

Thus, the task of the teacher in a foreign audience is not only to choose the use of adapted or authentic texts, the main thing is the interest of students, their motivation, the desire to get acquainted not only with the retelling of the plot, but also excerpts of the original authentic novel itself. For this purpose, it is important to combine both adapted texts and original lines from the novel by Leo Tolstoy, historical and cultural commentary, which will foster understanding of The Russian classics.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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ОБРАЗНЫЕ ПАРАЛЛЕЛИ В МИФОЛОГИЧЕСКОМ И ПОЭТИЧЕСКОМ СОЗНАНИИ (НА ПРИМЕРЕ ПАРАЛЛЕЛЕЙ С ЛЕКСЕМОЙ ЗВЕЗДА)

Научная статья

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Аннотация

Статья посвящена сопоставлению образных параллелей с лексемой звезда в мифологии (по трехтомнику А. Н. Афанасьева «Поэтические воззрения славян на природу») и в русской лирике XVIII–XXI вв. Привлекаются как тексты известных поэтов, так и тех авторов, чье творчество формирует литературный процесс. В работе делается вывод об общих чертах мифологического и поэтического сознания, поскольку все названные в труде А. Н. Афанасьева параллели (*звезда / звезды – огонь, глаза, книга, одеяние, драгоценные камни, серебро, горох, пчелы, стада, золотушная сыпь* и т.д.) представлены в русской поэзии в основном без изменений. Общность представлений народа в разные исторические эпохи свидетельствует о единой основе этих двух видов сознания, являющейся по своему характеру преимущественно поэтической.

Ключевые слова: мифологическое и поэтическое сознание, русская поэзия XVIII–XXI вв.

METAPHORIC PARAGONS IN THE MYTHOLOGICAL AND POETIC CONSCIOUSNESS (ILLISTRATED BY PARAGONS WITH THE STAR TOKEN)

Research article

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Abstract

This article presents the comparison of metaphoric paragon with the star token in mythology (based on the three-volume edition by A. N. Afanasyev 'The Poetic Outlook on Nature by the Slavs') and in Russian lyric poetry of the XVIII-XXI centuries. Both texts of famous poets and those authors whose work forms the literary process are involved. There has been made a conclusion about the general features of mythological and poetic consciousness in this article, since all the paragons listed in the work of A. N. Afanasyev (*star/stars-fire, eyes, book, clothing, precious stones, silver, peas, bees, flocks, scrofulous rash,* etc.) are presented mostly unchanged in Russian poetry. A shared outlook and ideas of different historical epochs testifies to the common basis of these two types of consciousness, which is mainly poetic in its nature.

Keywords: mythological and poetic consciousness, Russian poetry of the XVIII-XXI centuries.

Introduction

It is generally recognized that language and human consciousness are interrelated in the modern linguistics: consciousness forms a picture of the world, and reflects genesis and the world through such picture and the language. Researchers single out language perceptive [10], mythological [8], artistic [9], and poetic [6], [3], [2].

The connection between the linguistic, mythological and poetic was discussed by researchers of the XIX century. According to A. N. Afanasyev, a primitive man 'denoted his impressions made on him by objects and phenomena of nature' in the roots and basic sounds of words, 'the concept that arose was plastically outlined by the word as a true and apt epithet' [1, P.4]. From generation to generation, the poetic meaning of the metaphorical word was forgotten, lost, and led to the inevitable process of mythical seductions, 'which entangled the human mind all the more tightly because they affected it with the irresistible beliefs of a very own word.' The forgotten metaphorical likeness was already perceived as a fact and served as the reason for the creation of mythical tales [1, P. 6]. Although the concept of A. N. Afanasyev was criticized by his contemporaries, and despite the fact that representatives of the Soviet school were also critical of it, and researchers also noted that in some cases A. N. Afanasyev had turned to unreliable sources, they all still recognized the fundamental nature of Afanasyev's work and the importance of its empirical material. In 2005, A. F. Zhuravlev [4] published a studies of the linguistic commentary of the three-volume work of A. N. Afanasyev from the standpoint of modern linguistics, which makes the appeal to the materials in 'The Poetic Outlook on Nature by the Slavs' possible and relevant today. Commenting on the name with which the sky calls the stars and the sun according to A. N. Afanasyev, A. [4] Zhuravlev considers this to be an example of 'so-called kenning' (complicating the replacement of a name with two other conjugated names), a technique common to skald poetics. The origins of this phenomenon are sought in 'Indo-European antiquity'. It is directly related to the problem of a myth's origin [4, P.117-118].

Without entering into a discussion of the origin of a myth, let us turn to the comparison of ideas that are significant for the mythological and poetic consciousness.

In this work, poetic consciousness, which includes both consciousness and the unconscious, is meant by mental processes, thinking, a special kind of (poetic) consciousness of reality, the surrounding world and the genesis, within which the surrounding reality, poetic (aesthetic, metaphoric, metaphorical, symbolic, etc.) consciousness of the world order, and genesis are poetized. Poetic consciousness is not the prerogative of only a poet or a writer, but corresponds to the aesthetic

consciousness of the world of any individual, which allows to identify and explore the common in the poetic consciousness of a particular human community, and humanity in general. Linguistics study the verbal reflection of poetic consciousness in language and text.

The comparison of metaphoric paragons in Slavic mythology and images in Russian poetry of all ages seems relevant, since it allows to identify paragons that are fundamental in all historical eras and significant for the consciousness of both the ancient Slavs and modern Russians.

In connection with the above, the purpose of this study is to trace the existence of the metaphoric paragons listed in the three-volume edition 'The Poetic Outlook on Nature by the Slavs' by A. N. Afanasyev with the word star in Slavic mythology: riddles, proverbs, charms, ritual and spiritual songs, fairy tales, and in Russian poetry of the XVIII-XXI centuries. This article is based not only on the texts of the most prominent poets whose names make up the history of Russian poetry, but also on the works of minor poets, as well as poets whose work forms the literary process, since this approach helps to identify the characteristic features of Russian poetic consciousness.

Results

In this article Russian national corpus data is used to compare the mythological representations of the stars of the ancient Slavs and neighboring peoples based on the three-volume edition 'The Poetic Outlook on Nature by the Slavs' by A. N. Afanasyev with figures of Russian poetry of the new time.

It notes that in ancient times comparing the sun, the moon, night lights, and dawn to **fire, candles, sparks**, etc. was a common occurrence [1, vol. 1, P. 175-176]. This figure is also developed by poetry: '*The stars are eternal souls. The stars lit the candles. Here goes deafer and deafer the dark murmur of the earth*!' (K. D. Balmont, 1900); '*The stars are burning, burning, burning, just like candles!*' (S. A. Klychkov, 1929). This paragon is indeed very important in the Russian language, since verbs are used in their direct meaning in conjunction with the 'star' token: the star is burning, lit up, flickered out, etc.

The **star-eye** paragon was also significant in the mythological consciousness of ancient people. A. N. Afanasyev writes 'about Argus the thousand-eyed, vigilant night guard', about 'the eyes of the sky' [1, vol. 1, P. 10]. The star-eye paragon is a regular feature in Russian poetry: '*The stars do not see us, winking with Millions of iridescent eyes…*' (L. N. Trefolev, 1894); '*If I were the sky, I would forever look at you with many eyes*' (B. A. Sadovskoy, 1903). Of course, comparing stars with eyes is more common for the language of poetry, which also goes back to popular ideas. A. N. Afanasyev notes that, according to the charms registered by the author, the task of creating human eyes was assigned to the stars [1, vol. 1, P. 164].

The paragon of **the guardian star** is attributed to the idea of the sky looking at human beings from above: 'The Sun, the Moon, and the Stars are sharp-sighted guardians of the sky, from whom nothing can hide; the heroes of folk tales are usually torn to them for advice in all difficult life situations', says A. N. Afanasyev [1, vol. 1, P. 159]. We observe the same ideas in Russian poetry: '*A star rises stealthily through a cloud and points its watchful eye at us*' (M.A. Kuzmin, 1910); '*Don't you cry, my wife, it is all my fault, I am still alive under the guarding star*' (O. A. Yuriev, 2012).

Comparing **a star to a window** is very close to the above-mentioned concept: 'the stars and the moon bring an idea of heavenly windows to mind.' According to popular belief, the sky is the house of God, and the stars are the windows that angels look out of' [1, vol. 1, P. 161]. The sky is not only a house as it says in poetry, but also a chamber and a temple, but the star-window paragon could not be traced. If the sky is the heavenly temple then the stars are candles or lamps here: '*Of the wondrous host of golden stars, of the innumerable lamps of the universal chamber*' (V. K. Kuchelbecker); '*Silent night, the myriads of stars are shining, the blue is sparkling bright; in praise of God the eternal temple lit its lamps*' (A. A. Grigoriev).

A later mythological representation can be considered the idea of the starry sky as **a book or a scroll** [1, vol. 1, P. 52], an idea that can also be found in poetry: '*Above the mountain, in a rosy cloud the Lord reclines and reads a book; that book is written by the Stars, the milky way is only one of its leaves!*' (Maxim Gorky); '*Pray to the one whose bright lot you guessed from the book of stars*' (S. M. Solovyov). An infant prodigy Nika Turbina (born in 1974) writes the her 'Draft', published in the first book of the same name in 1984, which also contains this paragon: '*My life is a draft, on which all the letters are constellations… all the rainy days are counted in advance. My life is a draft.*' [7].

'In folk lore, **the soul** is just as much compared to a star as to a flame; and death is likened to a falling star, which, being lost in the air, seems to be extinguished. <…> Each person has received his own star in the sky, with the fall of which his existence ceases' [1, vol. 3, P. 206]. '*A white corpse in the field; do vanish, my star!*' (S. M. Gorodetsky, 1906). '*My execution won't be amusing. Well, in the meantime, do shine, my star, do shine!*' (A. P. Mezhirov, 1993).

The stars were usually compared to **flocks** in Russian folk riddles, and to sheep in one Serbian song [1, vol. 1, PP. 691-692]. This comparison is also found in Russian poetry: '*The color of the sky and moon, the herds of shining stars…*' (Maxim Gorky); '*I saw a lot of stars: not flocks, but whole lot of herds*' (L. N. Martynov, 1970). The stars were likened to **horses** and **a cart** (vol. 1, P. 608): '*Awake you see the passion-bearer leading his starry cavalry from the Northern waters to the West*' (N. A. Klyuyev, 1915); '*Without declining, seven stars are floating like a diamond chariot, like a Northern emblem*' (B. A. Narzissov, 1958).

The full moon in ancient times was identified with **bread**. The author notes that in Russia and in Germany there was a belief that God crumbles the old moon into the stars [1, vol. 1, P. 190]. Here is an example from poetry: '*The crumbs of scanty stars are swept away from the divine table with a broom.*' (V. G. Shershenevich, 1915). **The stars** often appear as **peas** in folk riddles. In poetry: '*How much I loved to wander along the same roads to see the large peas of the stars as the evening comes*' (N.S. Gumilev).

A. N. Afanasyev writes that in mythological representations of the sun, the moon, and the stars were **related**. *The same can be observed in the lyrics of the XVIII–XXI centuries: 'A maiden was arguing with the sun: I am more beautiful than you, your brother, the bright moon, and than your sister, the star*' (A. H. Vostokov, 1824); '*Little stars in the gloom are God's children on earth*' (V. V. Nabokov, 1921); '*You go away, as the stars, these lost children of dawn, go up into the sky.*' (V. A. Sosnora, 1966).

The starry sky reminded the ancient people of the beautiful women's **clothes** or the tail of a peacock [1, vol. 1, P. 157]. This image was also embodied in poetry: *'In the clothing of constellations, where every star lives for thousand years, and is eternally young, oh lovely night, do live forever' (K.* D. Balmont); *'Humanity! Let us drown the feud in sunlight! In the cloak of imaginary stars, I will wait for the children of bold plans.' (*V. V. Khlebnikov).

In popular beliefs, stars and other luminaries were identified with **gold, silver, precious stones,** as well as **coins, 'semi-precious stones'** [1, vol.1, P. 157] and **nails** [1, vol. 1, P. 143]. The juxtaposition of stars with diamonds is also common for the language of poetry: *'These stars that are high, shining bright in the poet's eye'* (P.A. Fedotov, 1850); The two-horned crescent rose between the stars on the night sky, the two-horned crescent of Astarte, surrounded by diamonds of stars' (B. A. Narzissov, 1969); *'Stars are like pebbles, yakhonts and diamonds; Varenka-Varvarushka fell in love with us'* (A. B. Marienhof, 1938). In the context of precious metals, the stars in Russian poetry are usually associated with silver: *'The night pours me silver in stars'* (V. G. Benediktov, 1857); *'The silver of a blue star sparkles in a black window'* (O. A. Okhapkin, 1991). There is a comparison of stars and coins: *'The moon rolled down like a copper coin, the late fell down like a dime…'* (A. A. Zharov, 1925); *'I dropped a dime in the water, a star sinks near the shore'* (G. S. Semenov, 1964), as well as stars with nails: *'These stars are like nails, like knocks over my wooden end'* (S.V. Petrov, 1934).

According to A. N. Afanasyev, **scrofulous rash** was identified with the stars in popular charms. People asked for 'the rash to disappear from the body the same way as the heavenly stars disappear in the morning' [1, vol. 1, P. 205]. However, there is a reverse stars-rash comparison in poetry: *'Barely visible rash of twinkling stars'* (M.A. Svetlov, 1921); *'Signifying the beauty of nature, the stars broke out like a rash'* (B. P. Kornilov, 1930).

A. N. Afanasyev also noted the comparison of stars with **bees** and bee swarm [1, vol. 1, P. 385]. In poetry: *'Shooting stars like sparkling bees flew with ease'* (V. P. Kataev, 1918); *'A scattering of stars silvers the sky, resembling swarm of bees fly'* (M.A. Kuzmin, 1911).

'Both the elves and the stars in the sky **sing and dance in a ring**' [1, vol. 1, P. 385], says A. N. Afanasyev. In Russian poetry: *'Will shine bright the stars' fairy circle'* (A. A. Grigoriev, 1846).

As can be observed from the material described, all the ideas of the ancient mythological consciousness of the Slavs were reflected in Russian poetry, and the ideas and their forms correspond often. They are realized by the reverse metaphor, however, in a number of cases: not scrofulous rash looks like stars, rather stars look like rash; or there is a further development of the poetic figure, for example, where stars are not windows in the tower, but lamps in the temple.

Fundamental work of A. N. Afanasyev is a huge material in terms of coverage, but in Russian poetry [see 5] there are other numerous groups of images that are not given in the work of A. N. Afanasyev. In this regard, I had to turn to other folklore sources. For example, there are the following paragons not described by A. N. Afanasyev, but presented in Russian poetry: *'On a black handkerchief **millet** is spilled, so the sky is all strewn with golden **grain**; white **flowers** bloom in the evening sky and wither in the morning Out of the sky and put of the river flew the **bubbles** to go up in the sky, sparkling with silver', 'A **carpet** scattered on all sides, and it is above anyone's strength, as neither clerks, nor silversmiths or priests can roll it up'*.

Let's compare the above paragons with other metaphoric paragons of Russian poetry in the Dictionary of the Language of Poetry [5]. Although the authors of the dictionary did not set themselves the task to include all cases of metaphoric use with the word 'star' in Russian poetry in the articles, however, it seems that the dictionary material reflects the correlation of ancient nuclear paragons of Russian mythological and poetic consciousness and individual author's comparisons and metaphors with the word star.

The dictionary article 'About A Star' contains a little more than 700 poetic contexts of metaphoric word usage. Some of the contexts cannot be attributed to metaphoric paragons. For example, they will not include the group 'names of the set': *a million, myriads of stars,* etc., and we will not consider metaphoric paragons with the names of constellations and the milky way, since they were not considered in this study. As a result of counting out of 660 poetic contexts of new Russian poetry, 406 (61%) go back to the metaphoric paragons named in the three-volume edition of A. N. Afanasyev or found in other folklore texts, which indicates the correlation between the individual author's metaphor and the metaphor that is based on ancient roots, which is nuclear for the Russian Slavic poetic consciousness.

Conclusion

The conducted research allows us to conclude that all the named A. N. Afanasyev ancient paragons with the word star are presented in Russian lyrics almost unchanged. The commonality of representations of the mythological and poetic consciousness of the people in its historical development seems to indicate a common basis for these two types of consciousness, mainly poetic in nature. These representations, which are verbalized in comparison, metaphor, and symbol, form the core of the Russian poetic picture of the world. The ratio of ancient (nuclear) and individual author's metaphoric paragons in Russian lyrics based on the materials of the Dictionary of the Language of Poetry (the article 'About A Star' is 61% and 39%, respectively. Data on the share of individual and traditional (ancient or core) in the Russian poetic consciousness will be updated as the actual material accumulates.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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ОБ ОДНОМ ИЗ ВАРИАНТОВ КОНЦЕПТА "ENEMY", РЕПРЕЗЕНТИРОВАННОГО В БРИТАНСКИХ ГАЗЕТАХ

Научная статья

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Аннотация

Цель статьи заключается в моделировании концепта противника Великобритании на основе анализа британских газетных текстов, посвященных созданию и продвижению российской антивирусной вакцины. В результате проведенного анализа устанавливается, что репрезентированный в газетных текстах ментальный конструкт может рассматриваться как один из вариантов концепта «Enemy». В период информационной войны этот принадлежащий к архетипическим концепт приобретает особое значение. Ядерные когнитемы, формирующие концепт «Enemy», подвергаются в газетном тексте конкретизации соответственно текущей ситуации в мире.

Ключевые слова: концепт, враг, информационная война, когнитема, газетный текст, моделирование.

ON A VARIETY OF THE CONCEPT "ENEMY" REPRESENTATED IN BRITISH NEWSPAPERS

Research article

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Abstract

The aim of the article is to analyse British newspapers texts, discussing the development and promotion of the Russian antivirus vaccine, and to model the concept of a contender of Britain, based on this study. On carrying out the outlined aim it is possible to come to the conclusion that the represented mental construct could be regarded as one of the varieties of the concept "Enemy", In the period of information warfare this concept, belonging to the archetypal ones, acquires special significance. The cognithemes forming the core of the concept "Enemy" undergo specification in newspaper texts in correspondence to the current situation in the world.

Keywords: concept, enemy, information warfare, newspaper text, cognitheme, modelling.

Introduction

The notion of the concept has undoubtedly become the key notion of modern Russian cognitive linguistics, resulting in the development of a vast area of research, comprising studies of the theoretical principles and approaches to modelling and describing the concept, as well as numerous papers aimed at the analysis of a particular concept represented in this or that language. The concepts under investigation vary within a wide range according to different parameters, such as the number of language representations, the structural outlay, the involvement of metaphor, etc., the parameter of age being not the least important. Some concepts have existed both in the conceptual picture of the world and in the language for a very long time. The concept "Enemy" is definitely one of them, being based on the archetypal opposition "your own — alien", going back to tribal days. This opposition, highly important for the perception of the identity both of a person and a group, plays a significant role in ontogenesis and phylogenesis. It is closely connected with the category of assessment and involves the attribution of positive traits to "your own" and negative traits to the "alien". The fact that this alien individual or group differs from you and your group is perceived as dangerous and posing threat to "your own", transforming the "alien" into an enemy. The concept of the enemy is essential for international relations, apart from many other areas of contemporary life, constituting an integral part of the information warfare. It is absolutely obvious, that as long as there is warfare, there is an enemy. The metaphor of the term inevitably has an impact on the notion it names, as was shown by the authors of "Metaphors in the history of psychology" back in 1990 [8, P. 8-17]. The information warfare, defined as the information impact on the community views with the purpose to change the cognitive structure underlying the perception of events, which ultimately results in the change of the behaviour [3], permeates nowadays the relations between many countries. Thus, the concept of the enemy verbalised in mass media texts, in newspapers in particular, represents a significant scholarly value and allows the researchers to investigate the mental entity introduced to the mentality of people and characteristic of modern international confrontation.

Method and Discussion

The latest global events connected with the pandemic and the strife of many countries to develop an antivirus vaccine in the shortest time possible resulted in the buildout of confrontation among some of them. The aim of this research is to analyse the articles in British newspapers, discussing the development and promotion of the Russian antivirus vaccine, and to model the concept of a contender of Britain, based on this study. On carrying out the outlined aim it is necessary to come to the conclusion whether the represented concept could be regarded as one of the varieties of the much bigger and versatile concept "Enemy", verbalised in contemporary British media. The apparently narrowed range of newspaper texts will permit us to model only one aspect of the above-mentioned concept, but nevertheless its reconstruction may prove illustrative enough to be extended later by encompassing texts considering other issues.

It is necessary to define some principles involved in modelling a concept represented in a text. According to P.N. Johnson-Laird, a person forms a highly diminished pattern of the discourse [1, P. 234]. This statement is important in two respects. First, a newspaper reader compresses the information offered to him, without realising he is doing this. In this process some units of information are stored in his memory, while others completely disappear. Second, a researcher acts in a similar way, but on purpose, extracting the units, which are relevant for the aim he is pursuing, and ignoring the others.

Journalists are well aware of how the reader consumes the information, so they make an emphasis on certain words to make certain units of information more memorisable, manipulating the reader in his understanding and assessment of the events. This turns out to be very helpful for those researchers, whose task consists in modelling a concept represented in a text. Conceptual features in the general contents of the text can be identified and described due to the frequent words, verbalising frequent units of information.

Conceptual features constitute a concept, so in a generalised way the modelling of a concept normally implies the extraction and description of a number of these conceptual features. These conceptual features can be called cognithemes, which are in general defined as propositional units of knowledge, functional as constituents for modelling any mental construct, verbalised in the language [2, P.57].

Another useful notion for modelling a concept represented in the text is the opposition "Figure – Ground". In this case the conceptual space connected with the text is regarded as Ground, in which some features comprising a certain Figure could be discovered and assembled into a whole entity. R. Jackendoff compares the formation of the mental structure with the visual perception of a figure against its background [6, P.194]. R. Langacker writes that a figure is something outlined against the background, some pivot, around which a scene is built. A figure is more compact and better structured than its ground [7, P.120]. The theory of Figure and Ground has been widely developed in cognitive linguistics, but for the research done in this article the above statements are enough. They give us every reason to consider a concept as a Figure delineated against the Ground, represented in our case by the conceptual space formed by the contents of newspaper articles.

Results

Before embarking on the task of modelling the Figure against the Ground let us consider the definition of the word "enemy", which is the key name for the corresponding concept, in several dictionaries [4], [5].

The meanings of the word "enemy" in the Cambridge English dictionary [4] are as follows:

1.a person who hates or opposes another person and tries to harm them or stop them from doing something.

He's made a few enemies in this company.

2. a country, or the armed forces of a country, that is at war with another country.

The enemy had succeeded in stopping our supplies from getting through.

3. something that harms something else.

Familiarity is the enemy of desire.

The Collins English dictionary offers more detailed definitions [5]:

1. a person hostile or opposed to a policy, cause, person, or group, esp. one who actively tries to do damage; opponent.

2. a. an armed adversary; opposing military force.

b. (*as modifier*)

enemy aircraft

3. a. a hostile nation or people.

b. (*as modifier*)

an enemy alien

4. something that harms or opposes; adversary.

Courage is the enemy of failure.

The analysis of the definitions shows, that an important feature of the enemy is that of a confrontation. The enemy, a person or a country, confronts its corresponding counterpart. For the enemy-person a feeling of hatred and the intention to harm those against him are essential, while for the enemy-country the confrontation and the intention to harm the contender are implied by the state of war. The important feature of harming others unites all the meanings. But the last meaning listed in both dictionaries basically belongs to the literary style, is not encountered in the analysed texts and so is not relevant to this analysis.

Thus, it is possible to outline the following cognithemes, which constitute the core of the concept "Enemy": "the enemy confronts others", "the enemy wants to harm others", "the enemy hates others", "the enemy is dangerous".

Now let us turn to British newspapers and the articles about the situation of developing and then promoting the new Russian antivirus vaccine into the domestic and international market. It is essential to emphasize that undertaking this kind of analysis a linguist goes entirely by the language material available to him, fully complying with the approach outlined by A. Wierzbicka, who made it clear that the task of the linguist consists only in the description of the conceptualisation reflected in the language [14, P.395]. So this analysis does not turn a linguist into a journalist or a political commentator, who have absolutely different objectives set before them.

The analysis of the conceptual space reflected by these articles makes it possible to trace a repetitive conceptual feature or a cognitheme "Russia confronts other countries / Britain / the west":

What is clear is that the vaccine race has become another front in the standoff between Russia and the west. [11]

Another frequent cognitheme is "Russia attacks Britain", the hostile confrontation resulting in some menacing activities:

The general added: "Their goal is to win without going to war: to achieve their objectives by breaking our willpower, using attacks below the threshold that would prompt a war-fighting response." [10]

In this fragment of the newspaper text a situation of menacing confrontation, bordering on war, is described in which Britain finds itself under an attack of its powerful opponent. This opponent has a clear-cut aim to win in the confrontation and

overpower Britain. The additional cognithemes "Russia wants to win in the confrontation", "Russia wants to break the resistance of its opponent" are traced.

The alleged attacks can be specified in the newspapers as cyber or hacking attacks, resulting in the cognitheme "Russia launches / plans on launching cyber / hacking attacks":

Intelligence services feared a possible hacking attempt in March ...[9]

In July, British spies were able to detect a Russian cyber attack on the Oxford coronavirus vaccine computers after installing a security shield around the facility. [9]

The specific aims pursued by Russia in the outlined confrontation are reflected in the following cognithemes:

"Russia tries to steal information". The repetition of the verb "steal" is characteristic of the texts under investigation, making it possible to extract this cognitheme:

Britain is fighting off an alleged campaign by Moscow to steal information in a bid to develop a coronavirus vaccine. [13]

"Russia spreads disinformation":

Russia spreads fake news claiming Oxford coronavirus vaccine will turn people into monkeys ...[9]

Russia is seeking to destabilise countries around the world by sowing disinformation about coronavirus vaccines. [10]

In the next extract Russia is actually called the adversary of Britain, adding the cognitheme "Russia is an enemy":

… unveiled a military doctrine called the Integrated Operating Concept. It recognised the need "to compete below the threshold of war in order to deter war" to prevent "one's adversaries from achieving their objectives in fait accompli strategies". [10]

The interconnected cognitheme is "the actions of this enemy are dangerous":

'In this context we are in at the moment, any misinformation, where we are trying to think of an intervention that we can have in the future to help the pandemic, whether they are treatments or vaccine, anything that undermines that could be extremely dangerous. [9]

Misinformation is a clear risk to public health. [12]

Thus in the conceptual space formed by the contents of the articles, dealing with the development of the Russian antivirus vaccine and its launch into the market, allows us to discover the following cognithemes:

"Russia confronts other countries / Britain / the west"; "Russia wants to win in the confrontation"; "Russia wants to break the resistance of its opponent"; "Russia is an enemy"; "the actions of this enemy are dangerous"; "Russia attacks Britain"; "Russia launches / plans on launching cyber / hacking attacks"; "Russia tries to steal information"; "Russia spreads disinformation".

These cognithemes allow us to model a Figure outlined against the Ground of the conceptual space, formed by the newspaper articles. The comparison of the constituents of the Figure with the core constituents of the concept "Enemy" makes it possible to conclude that the Figure corresponds to the concept of enemy, and actually represents a variety of this concept, verbalized in a limited number of texts devoted to the subject under investigation.

Conclusion

1. The undertaken analysis reveals that a fragment of the concept "Enemy" is represented in the articles of British newspapers devoted to the Russian antivirus vaccine. This fragment embraces general core features / cognithemes constituting the concept "Enemy", such as those referring to confrontation, threat, harmful activity directed against the opponent, intention to attack and win. These cognithemes are specified in newspaper texts. The specific features include the concrete names of the country allegedly posing itself as an enemy, its specific kinds of attack and the pursued aim in the confrontation, as well as the kind of danger involved.

2.The analysis of different varieties of concepts, especially those concepts that can be classified as archetypal, enlarges the scholarly knowledge about the dynamics of the development of this or that concept, allowing the researcher to discover that those features that belong to the core of the concept undergo specification in connection with the changing social and cultural environment.

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К ВОПРОСУ ОБ ИСПОЛЬЗОВАНИИ ИНФОРМАЦИОННЫХ ТЕХНОЛОГИЙ В ЛИНГВИСТИЧЕСКОМ АНАЛИЗЕ ХУДОЖЕСТВЕННОГО ТЕКСТА

Научная статья

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Аннотация

Статья посвящена исследованию возможностей анализа идиостиля писателя с использованием информационных технологий. Описана попытка выявления, изучения и анализа лексических единиц со значением субъективной оценки, использованных И. С. Тургеневым при описании природы. В статье указаны информационные ресурсы (НКРЯ, Russian Morphological Dictionary, Mystem, ПСИ-Офис, контент-анализ текстов ВААЛ-2000, программа Textarc) и представлены их возможности при работе с художественным текстом писателя.

Ключевые слова: информационные технологии, лингвистический анализ, идиостиль, лексика, эмоционально-экспрессивная окраска.

ADDRESSING THE ISSUE OF EMPLOYING INFORMATION TECHNOLOGY IN CLOSE READING

Research article

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Abstract

The article investigates the issue of employing information technology in the analysis of the writer's individual style. It describes an attempt to investigate the Russian writer I. S. Turgenev's use of lexical units transmitting evaluative connotation in his descriptions of nature. The article enumerates information resources (RNC (Russian National Corpus), Russian Morphological Dictionary, Mystem, Psyoffice, VAAL-2000 Content Analysis, Textarc) and demonstrates their potential use in close reading.

Keywords: information technology, close reading, the writer's individual style, lexical units, affective and expressive connotations.

Introduction

Close reading has traditionally relied on a researcher's subjective perception of the writer's individual style. Modern linguistics, however, often resorts to information technology, which secures an objective analysis of the writer's choice of linguistic means, stylistic devices and figures of speech.

There is a number of close reading techniques that can be employed even by a technically incompetent philologist. Among such techniques are search techniques (search for data sources, search for texts and references to them), dictionaries, text generators. Modern philologists utilize information technology to analyze, transform, and linguistically process literary texts [10, P. 12]. They employ software for psycholinguistic and linguistic research to ensure a more comprehensive and efficient text analysis. A key electronic resource is the Russian National Corpus, which incorporates electronic versions of Russian texts [8].

The paper attempts to demonstrate the potential of modern information technology utilization in linguistics at the example of the Russian writer I. S. Turgenev's individual style. We intend to analyze I. S. Turgenev's novellas and short stories to find lexical units transmitting evaluative connotations in the writer's descriptions of nature. Processing I. S. Turgenev's works we have singled out the following groups of words actively used by author:

1. Words with emotional and intensifying connotations *наслаждаться, любоваться, славный, любимый*, etc., whose meanings imply subjective evaluations. The author uses emotionally-charged words to express positive or negative assessments: *«Я, признаюсь, не слишком люблю это дерево – осину <...> вообще я не люблю этого дерева ...»* [11, P. 42]. The words *восторг, радость, восхищение* express positive emotions. To perform a quantitative analysis of these lexical units, we resort to the Russian National Corpus (further referred to as the RNC) [3, P. 20]. The method of statistical sampling and data analysis shows that the word *наслаждаться* appears in I. S. Turgenev's prose 210 times, the word *славный* is used 114 times, the word *любимый* is registered 327 times. To facilitate statistical sampling, one can use the RNC together with such information resources as the Russian Morphological Dictionary, the Mystem, and the Psyoffice. The statistical analysis of emotional vocabulary which is used by the author to describe people's inner state, shows that I. S. Turgenev's descriptions of nature are deeply psychological.

2. Evaluative and gradational adverbs:

– evaluative words – *хорошо, отрадно, славно, томно, вольно, любо*, etc.: *«Свежо, весело, любо! Вы в тени, вы дышите пахучей сыростью; вам хорошо, а против вас кусты раскаляются и словно желтеют на солнце. Кто, кроме охотника, испытал, как отрадно бродить на заре по кустам?»* [11, P. 44];

– gradational words– *изредка, слабо, тускло, глубоко, сильно* и проч.: *«Влажный ветерок изредка набегает легкой волной, деревья слабо шумят...* [11, P. 175]. An evaluative analysis discloses the author's preferences, reveals the degree of

his emotional expressiveness and highlights I. S. Turgenev's skills of describing nature as a manifestation of universal harmony where everyone can find inner peace.

3. Evaluative adjectives, which are used by I. S. Turgenev to describe nature and to express his storyteller's attitude to the places he visits and to the scenes he witnesses: «*Люди они были **небогатые**; дом их, весьма старинный, деревянный, но удобный, стоял на горе, между **заглохшим** садом и **заросшим** двором*» [11, P. 132].

It is relevant to compare I. S. Turgenev's works and works of his contemporaries. A comparative analysis can be performed on the basis of the Linguanlyzer software, a tool of quantitative linguistics [6]. This electronic resource enables a researcher to identify similar texts. Moreover, the Link Grammar Parser software can be used to process translated texts and compare texts in different languages, Russian and English, for example.

4. Relative pronouns *как, какой* and etc. used in exclamatory sentences for the sake of emphasis: ***Какой** вид! Река вьется верст на десять, тускло синея сквозь туман; за лугами пологие холмы, <…>, ясно выступает даль… **Как** вольно дышит грудь, **как** бодро движутся члены, **как** крепнет весь человек, охваченный свежим дыханьем весны!*» [11, P. 175].

The RNS analysis of I. S. Turgenev's texts shows that the pronoun *какой* forms collocations with such words as *вид, восторг, закат, восход, тишина*. The pronoun *как* is often accompanied by evaluative adverbs. On the one hand, this is a unique feature of I. S. Turgenev's individual style, but on the other hand, it is a speech feature of the epoch.

5. Emotive vocabulary is used in descriptions of nature together with such means of expression as:

– body parts which are endowed with emotions or emotional reactions (*сердце, душа, голова*): «*…**Сердце** то вдруг задрожит и забьется, страстно бросится вперед, то безвозвратно потонет в воспоминаниях. Свет так и хлынет потоком; **сердце** в вас **встрепенется**, как птица. **Голова** томно кружится от избытка благоуханий. Как вольно дышит **грудь**, как бодро движутся члены…*» [11, P. 178];

– time of the day: «*Какое наслаждение выехать весной **до зари**! Солнце быстро поднимается, небо чисто. А летнее, июльское **утро**! Еще свежо, но уже чувствуется близость жары*» [11, P. 176]. The descriptions of the time of the day are full of lyricism and are a part of the author's experience, which makes them appealing to common people;

– shades of color: «*На **темно-сером** небе кое-где мигают звезды; **Зеленой** чертой ложится след ваших ног по росистой, побелевшей траве. <…> Вдали стоит дубовый лес и **блестит** и **алеет** на солнце; Кое-где разве вдали **желтеет** поспевающая рожь, узкими полосками **краснеет** гречиха…; Река вьется верст на десять, **тускло синея** сквозь туман*» [11, P. 176];

– verbs of motion used in descriptions of feelings and inner states: «***Сердце** в вас **встрепенется**, как птица; Голова **томно кружится** от избытка благоуханий. На душу **находит странная тревога**. **Сердце** то вдруг **задрожит и забьется,** страстно **бросится вперед**, то безвозвратно **потонет в воспоминаниях**. Вся жизнь **развертывается легко и быстро**, как свиток*» [11, P. 178].

We can see that in the majority of cases neutral lexemes acquire emotional and expressive connotations in the context. Contextual and stylistic connotations of a word are formally manifested through changed grammatical properties and altered collocability, which can be analyzed by means of information technologies. A researcher can resort to the automatic processing of a text, which incorporates grammar, morphological, and semantic analysis for the English, German and Russian languages, the linguistic search system, various thesauruses and glossaries and the MediaLingua software, a system of automatic annotation, classification, and text processing [3], [4].

6. Dialectisms, professionalisms and other words stylistically limited in their use have an expressive and affective potential and can characterize a writer's individual style. These words usually require an explanation of their origin, use, grammatical nuances, etc. For example, depicting a wide pond in the Orlov Region, I. S. Turgenev uses the professionalisms *чирок*, which is often used by hunters in relation to a game bird, and the professionalism *майер*, which denotes reed thickets: «*Если даже какой—нибудь отсталый и неопытный **чирок** и подвергался нашим выстрелам и лишался жизни, то достать его из **сплошного майера** наши собаки не были в состоянии*» [11, P. 32]. The analysis of words is performed by means of electronic dictionaries and computerized systems for searching, classifying and comparing information [1, P. 35].

7. Synonyms and antonyms also possess an expressive potential. Using synonyms, an author can avoid tautology and fully express denotative and connotative shades of meaning. Here is an example of I. S. Turgenev's masterful use of contextual synonyms to describe an old forest that has lost its former grandeur: «*Дубы поднимали кверху свои **безжизненные, обломанные** ветви; у других из листвы, еще довольно густой, хотя не обильной, не избыточной по—прежнему, торчали толстые, **сухие, мертвые** сучья…*» [11, P. 96]. Here is another example depicting a stiflingly hot summer day. Note the author's use of synonyms: «*Солнце разгоралось на небе, как бы свирепея; **парило и пекло** неотступно; воздух был весь пропитан душной пылью*» [11, P. 103].

A software-based analysis shows that chains of synonyms are characteristic of I. S. Turgenev's individual manner of writing. The writer uses them to depict a quality more intensively: «*Солнце так и било с **синего, потемневшего** неба…*», «*крупные капли дождя резко **застучали, зашлепали** по листьям, сверкнула молния, и гроза разразилась*», «*их [дубов] **статные, могучие** стволы великолепно чернели на золотисто-прозрачной зелени орешников и рябин*», «*прохваченная морозом земля **потела и оттаивала** на солнце*» [11, P. 20]. A software-based analysis can be used to investigate individual synonyms and groups of synonyms both in the works of a particular author and in the literary heritage of a certain epoch [5, P.102].

8. Antonyms can also be used to increase the expressive potential of descriptions. The juxtaposition of antonyms makes descriptions more expressive and affective: «***Душный жар** внезапно сменился **влажным холодом***» [11, P. 113].

Using antithesis, i.e. juxtaposing antonyms, I. S. Turgenev manages to compare the scenery of two different villages (a village which is situated in the Orlov Province, and a village located in the Kaluga Province), highlighting the prosperity of one village and the degradation of the other: «*Орловская деревня <…> кроме немногих ракит, всегда готовых к услугам, да **двух—трех тощих** берез, деревца **на версту кругом не увидишь**; изба **лепится** к избе, крыши **закиданы гнилой***

*соломой… Калужская деревня, напротив, **большею частью окружена** лесом; избы **стоят вольней и прямей, крыты тесом**…»* [11, P. 50].

Employing antithesis in his descriptions of nature, the writer shows movement. The juxtaposition of the verbs *просыпался – утихал* and the verbs *разыграется – замер* enables the reader to feel the wind on a summer day, warm and soft, but occasionally impetuous: *«Легкий ветерок **то просыпался, то утихал**: подует вдруг прямо в лицо и как будто **разыграется**, – всё весело **зашумит, закивает и задвижется** кругом, грациозно **закачаются** гибкие концы папоротников, – обрадуешься ему… но вот уж он **опять замер**, и всё **опять стихло**»* [11, P. 53].

I. S. Turgenev employs antithesis to depict changing weather. The reader can clearly see thunderous clouds dispel to be followed by light clouds: *«в отдалении еще **толпились тяжелые громады туч**, <…> звездочки **мерцали сквозь жидкие, быстро летевшие облака»*** [11, P. 77].

The RNC and other software can be used to statistically assess the results of close reading of I.S. Turgenev's works [2, P.210]. For instance, I.S. Turgenev's individual choice of synonyms and antonyms can be compared against individual preferences of another writer belonging to the same literary epoch. The analysis can result in a hypothesis that expressive linguistic means are more extensively used by this or that writer. The collected data are processed by means of Microsoft Excell, SPSS, and Stadia and are presented in spreadsheets [6], [9].

9. Lexical repetitions also possess an affective potential. I.S. Turgenev resorts to lexical repetitions to draw parallels between his characters' feelings and nature, the inner and the outer worlds.

For instance: *«нежный отблеск **белого шелка», «березы стояли все белые, белые**, как **только что выпавший снег»*** – при сопоставлении березы и осины; или при характеристики погоды: *«**перепадал мелкий дождик**, … роща, **влажная от дождя», «мельчайший дождь»*** [11, P. 43]. Linguistic software is very helpful when it is necessary to analyze lexical repetitions The analysis of contexts shows that I. S. Turgenev characterizes different phenomena comparing and juxtaposing them.

The Textarc software is also very helpful [6]. It enables a researcher to visualize texts in a rather unusual manner. The text appears in the screen in the shape of a galaxy, where individual stars represent separate words. Words which are often used by the author are very bright, words which are more seldom employed are much paler, while rare ones are almost invisible. Text lines resemble spiral threads of a galaxy. The Textarc software enables a researcher to see the structure of a text, to visualize interconnections between words in the context, to see quantitative characteristics, concordance, and co-occurrence. The software enables a researcher to assess whether words are often used by a writer (I.S. Turgenev, for instance) to depict nature or can only be occasionally found in texts.

Masterfully depicting nature and being an expert of psychological prose, I.S. Turgenev has always been admired not only by Russian readers but also by readers in many other countries of the world. The so called Turgenev phenomenon can be investigated with the help of the VAAL-2000 software [6]. The software analyzes the potential influence of a text on the readers and investigates the author's personal and psychological characteristics.

Conclusion

It should be noted that linguistic software, which enables one to identify lexical means of expressiveness, can be used both by researchers and educators. Researchers can employ linguistic software to investigate how lexical means function in a literary text (how they highlight various shades of meaning, enable the readers to visualize the author's descriptions, intensify denotative meanings, stylistic and emotional connotations). Educators can resort to linguistic software to collect and systematize data which can be used to demonstrate how linguistic means function in speech.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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ТЕМПОРАЛЬНАЯ ХАРАКТЕРИСТИКА ДОГОВОРА КАК ТИПА ТЕКСТА
(НА ПРИМЕРЕ НЕМЕЦКОГО ЯЗЫКА)
Научная статья

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Аннотация

Статья посвящена одной из важнейших проблем лингвистики текста – проблеме функционирования текстообразующих категорий. На примере немецкоязычного договора рассматривается роль категории темпоральности в создании текста как коммуникативной единицы и глобальной структуры, синтезирующей в себе языковые особенности разных уровней, дается обзор основных лингвистических исследований в данном направлении, выясняются принципы грамматического построения договора как типа текста и его типологические характеристики. Проведенный анализ позволяет определить инвариантные лингвистические признаки текста договора и набор языковых средств разных уровней для их репрезентации, а также отнести текст договора к монотемпоральному типу юридического текста.

Ключевые слова: темпоральность, монотемпоральный, политемпоральный, проспекция, ретроспекция.

THE TEMPORAL CHARACTERISTICS OF THE CONTRACT AS THE TEXT TYPE
(ON THE EXAMPLE OF GERMAN LANGUAGE)
Research article

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Abstract

The article is devoted to one of the most important problems of the text linguistics – the problem of functioning of the text-forming categories. On the example of the german contract the role of the temporality category is considered in the creation of the text as a communicative unit and global structure, synthesizing the linguistic features at different levels, an overview of the basic linguistic researches in this direction is given, the principles of grammatical construction of the contract as a text type and its typological characteristics are investigated. The analysis allows to determine the invariant linguistic features of the contract text and a complex of the language means of the different levels for their representation, as well as to refer the contract to the monotemporal type of law text.

Keywords: temporality, monotemporal, polytemporal, prospection, retrospection.

Introduction

The text as an object of linguistic research attracts the attention of scientists in various fields. Interest to this phenomenon can be explained by the fact that the text like the sentence has the status of the language unit, which allows to determine the features of its functioning, the principles of the construction and the typology. One of the important problems in the modern text linguistics is the problem of identifying and describing the text-forming categories. According to many researchers, they can reflect the most significant features of the text and define it as a structure combining the language features of the lexical, morphological and syntactic levels.

Despite the fact that currently there is a sufficient number of scientific works devoted to various categories such as the informativity, the modality, the locality, and the personality, the subject of this article is only one text — forming category, namely, the temporality. The choice of this category is explained by the fact that many scientists in the field of the text linguistics have assigned to it the status of the leading text-forming one.

Interest to the contract as a type text is explained by the desire to take a deeper look at the nature of this type of the legal text, as well as the necessity to study the principles of its grammatical construction in order to determine the typological status of the text-forming category of the temporality.

Discussion

A review of researches on the temporality category shows that it is a rather complex and diverse linguistic phenomenon. There are various points of view of the scientists, most of them, however, are devoted to the study of this category mainly in the literary text.

For example, the outstanding linguist I. R. Galperin considers the temporality category in the text as a triad consisting of a continuum, a retrospection, and a prospection [1, P. 28]. The continuum is represented as a certain sequence of the facts and the events occurring in time and space. By the retrospection, he understands the grammatical category of the text, which refers the recipient to the previous content-factual information. The prospection allows to imagine the connection and the conditionality of the events and the episodes. The recipient can understand the content-conceptual information better, having information about what will happen in the future [2, P. 105-113].

O. I. Moskalskaya notes that "the temporal attribution of an expression is included by modern linguistics to the category of the predicativity and is considered as one of the obligatory features of the sentence" [4, P. 98]. According to her research, in

addition to the grammatical time any expression can contain direct or indirect references to the objective time and place of the events talked about, and the local and temporal attributions form the united «local-temporal axis of the expression» [4, P.112].

In her scientific work on linguistics of the text Z. Y. Turaeva emphasizes that the features of the temporality category cannot be identified at the sentence level, and the structure of the temporal relations can be determined only at the text level. [9, P.88].

Studying the temporality category, L. A. Nozdrina introduces the concept of a temporal grid, which is used for the temporal orientation of the recipient in the text and includes a language means complex of different levels (morphological, syntactical, lexical, word-formative) [5, P.159].

M. N. Levchenko uses such a concept as temporal-local architectonics of the text, and defines the temporality category as a complex of all explicit and implicit indicators of the researched text based on their functional and semantic similarity [3, P. 21].

Considering the temporality category legally, T. L. Tenilova refers it to the special functional category of legal science and practice that can express the beginning, the duration and the end of any legal action, process, norm, condition, event [8, P.13].

G. I. Petrov adds to the temporality category in the law such indicators as dating, duration, recurrence, simultaneity, sequence and succession [6, P. 46].

P. M. Rabinovich highlights in the temporality category such characteristics as the regulation of timeliness, duration or time-limit, regulation of speed or temp [7, P. 20].

The diversity and ambiguity of the researched category shows the absence of the united definition of the temporality category on the text level. The authors of this article offer to understand under the category of temporality the category reflecting objective time in the text and is used for the temporal orientation with the help of the different levels language means [10, P. 36]. In the authors' opinion this definition can be considered as universal, because it is suitable for any text type.

Results

A contract as a type of the law text is closely connected with the temporality category. The time factor is one of those essential elements determining the moment that can lead to the certain legal consequences. The rules for the constructing of this text type require also the obligatory presence of the proper temporal indicators.

Analyzing the text of the contract from the point of view of the functioning of the temporality category, one can identify the main features of this category and a complex of language means representing these features.

As is generally known, the basis of the temporality category on the grammatical level is the tense system presenting in any type of the text. The German contracts contain such tenses as *das Präsens Aktiv, das Präsens Passiv, das Präsens Stativ, das Imperfekt Aktiv, das Perfekt Aktiv, das Futurum Aktiv.*

The present tense form (*das Präsens*) serves as a statement of the actions having a legal character.

Alle Änderungen oder Ergänzungen dieses Vertrages bedürfen der Schriftform. (Präsens Aktiv)

The past tense form (*das Imperfekt, das Perfekt*) is used to indicate the result of an action.

Die Firma…, im weiteren Auftraggeber genannt, und die Firma…, im weiteren Auftragnehmer genannt, haben den vorliegenden Vertrag abgeschlossen. (Perfekt Aktiv)

The future tense form (*das Futurum*) indicates the actions to be performed by the parties of the contract.

Die Verpachter werden den Pachter bei der Aberntung soweit wie möglich und zumutbar mit Rat und Tat unterstützen. (Futurum Aktiv)

Considering such a variety of the tense forms one could conclude at first sight, that the contract text is polytemporal. In the performed research it was found however, that not all of these tense forms are used so often. Many of them appear in the contracts only once or twice. The most commonly used form in this text type is the present tense (*das Präsens*), presenting in approximately equal amounts in both the active and passive voices. This phenomenon indicates that the contract text can be attributed to the monotemporal type of the texts with the present tense (*das Präsens*) as the main form of the narration, which allows for rare polytemporal inclusions.

In addition to the tense form, one of the important features of the temporality category in the contract text can be the temporal indicators, expressed by the autosemantic and synsemantic adverbial modifiers of time. The autosemantic adverbial modifiers of time do not need to rely on the pretext and have absolute meaning. The synsemantic adverbial modifiers of time have only relational meaning. They represent time relative to a given point and cannot be understood outside of this relation [4, P. 115].

The temporal indicators in the contract text can be used to fix the time range – a period of time having its beginning, duration, course and end.

In the German contracts time is used to indicate:
• date of signing (conclusion) of the contract;
• effective date (moment) of the contract;
• date (moment) of termination of the contract;
• period of completion of the contract;
• duration of the contract provisions;
• frequency of fulfillment of the terms of the contract.

The temporal markers in the contract texts can also be the words expressed by nouns (*die Verzögerung, die Erfüllungsfrist, das Versanddatum, der Versandtermin, die Rechtzeitigkeit*); adjectives (*wöchentlich, nicht termingerech*); verb (*sich verlängern*); participle (*verzögert*); phrases (*für die gesamte Vertragsdauer, der Zeitpunkt der Unterzeichnung des vorliegenden Vertrags*).

As mentioned above the phenomena of the retrospection and the prospection as violations of the temporal continuum are closely connected with the temporality category. It is worth mentioning that the contract text is completely unusual for the

retrospective violations of the temporal continuum. There are no references to the past or retrospective digressions here. This is due to the fact that the contract involves an agreement between two or more parties on the occurrence of the civil relations for the current or upcoming period. As for violations in the form of the prospection, they are present in a small number, most often in the section "Terms of the contract", where you need to know what expects one of the contracting parties in case of a violation or non-fulfillment of a particular clause of the contract. Legally these are the so-called hypothetical and dispositive rules of the law, which are the regulator of legal relations. The prospective digressions are expressed by the subordinate clauses of the condition and have a virtual character. And the present tense (*das Präsens*) is the tense form for the realization of the prospection in German.

Conclusion

Thus, the performed analysis of the temporality category in the contract text allows us to determine its role in the creation of this text type and the features of its functioning. Having certain characteristics, it is able to identify the invariant linguistic features, as well as the language means representing them, and form by that the given type of the text as monotemporal.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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К ВОПРОСУ ОБ ОПРЕДЕЛЕНИИ ПОНЯТИЯ «АЛЛЮЗИЯ»
Научная статья

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Аннотация

Новые парадигмы лингвистических исследований, которые появились и активно развивались в конце XX века, позволили взглянуть на аллюзию как на средство активизации интертекстуальных связей и один из инструментов человеческого мышления. Этот «инструмент» дает возможность концептуализировать окружающий мир, находить ассоциативные взаимосвязи между разнообразными системами понятий. В статье рассматриваются существующие на данный момент подходы к исследованию аллюзии. Аллюзия исследуется с точки зрения литературоведческого, лингвосемиотического, интертекстуального, когнитивного, когнитивно-дискурсивного, лингвостилистического и лингвокультурологического подхода. В каждом из подходов аллюзия трактуется достаточно широко, что вызывает трудности в формулировке единого определения.

Ключевые слова: аллюзия, лингвостилистический подход, лингвосемиотический подход, литературоведческий подход, интертекстуальность.

THE CONCEPT OF "ALLUSION" AND APPROACHES TO ITS STUDY
Research article

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Abstract

New paradigms of linguistic research, which appeared and were actively developed at the end of the 20th century, allowed us to look at the allusion as means of intertextuality activation and one of the tools of human thinking. This "tool" gives an opportunity to conceptualize the surrounding world and find associative correlations between different systems of notions. The given article examines current approaches to the study of allusion. Allusion can be considered from the point of view of literary, linguosemiotic, intertextual, cognitive, cognitive-discursive, linguostylistic and linguocultural approaches. In each approach, the allusion is interpreted quite broadly, which causes difficulties in formulating a single definition.

Keywords: allusion, linguostylistic approach, linguosemiotic approach, literary approach, intertextuality.

Introduction

The problem of interpreting the concept of "allusion" has always been acute in linguistics. In a broad sense, it is defined simply as an indirect reference to one or another previously written text or fact. The allusion is often perceived as a kind of "decoration" of the text or oral speech.

However, it is obvious that allusion is a multifaceted phenomenon, which implies the possibility of studying it in a variety of aspects, in accordance with the goals of a particular study, which can have both literary and linguistic or culturological orientation.

The purpose of this article is to consider the existing approaches to the study of allusion and identify its main properties.

Nowadays, there are following approaches to the study of allusion: literary, linguosemiotic, intertextual, cognitive, cognitive-discursive, linguostylistic and linguocultural.

Within the framework of the first of the above-mentioned approaches, one can distinguish a number of works (L.M. Arinstein, M.D. Tukhareli, R.D. Timenchik and others), where allusion is analyzed as a marker indicating the peculiarities of the creative manner of a particular writer. In such studies an analysis of individual cases of the use of allusions, specific to the individual author's style, is carried out, which is often interesting in itself, but does not aim to reveal the mechanism of action of the allusion as a stylistic device [7, P. 4]. In this situation allusion is a marker of the individual style of the writer; the emphasis is on the personality of the author and his/ her picture of the world.

B. Shaw is one of the authors who make use of classic and modern myths to discuss some problems of the society. As an example, one can name the title of the play «Pygmalion» [9], that is the allusion – the indirect reference to the image of the Greek mythology's sculptor.

The linguosemiotic approach to the definition of the essence of allusion is characterized by the understanding of this phenomenon as the free use (substitution) of one word instead of another in oral or written speech (works by A.S. Evseev, I.M. Klochkova, V.V. Ovsyannikov). Using the traditional division of semiotics into semantics, syntactics and pragmatics, researchers of this sphere usually emphasize the special nature of allusion as an object of pragmatics [7, P. 4]. K. Perry, who studies the semantic and pragmatic approaches, considers allusion as a type of reference to a speech act. The researcher notes that an allusion is a sign in a new text that indicates a referent. K. Perry divides allusions to textual elements and processes of activation of texts, noting two characteristics of an allusive unit: statistical and dynamic [8, P. 295]. Thus, the allusion is a sign of a language that encodes a large amount of information. Presented in just one word, it can refer to entire texts or real life events. Also, an allusion is a means of conveying author's intentions, which must be correctly interpreted for a successful communication.

Phoebe: You are just like Jack.
Rachel: ... Jack from downstairs?
Phoebe: No, Jack and the Beanstalk [10].

An allusion, in this case, is to the English folklore piece "Jack and the Beanstalk".

Intertextuality as an intrinsic property of a literary text is realized to the fullest extent through the stylistic device of allusion. Allusion is one of the most effective and frequently used means of increasing the semantic and emotionally aesthetic content of a work of verbal art. The essence of the phenomenon of intertextuality lies in the fact that the meaning of a work of art is fully or partially formed by reference to another text, which is precedent in relation to the text being created. Traditional interpretations of the phenomenon of intertextuality presuppose a search for the implications inherent in the text of the work of one or another author, the presence of borrowings in it. N.A. Fateeva addresses the technique of allusion from the point of view of intertextuality and offers the following definition: allusion is the borrowing of certain pretext elements, by which they are recognized in the recipient text, where the predication is occured [1, P. 275]. As a consequence, within the framework of this approach, the concept the allusion turns out to be broad and is sometimes even seen as an unconscious or conscious literary imitation.

The Helen Fielding's «Bridget Jones's Diary» hasastrong reference to Jane Austen's «Pride and Prejudice». The reference is more than a loan of the plot, it is the same story, with some of the same characters and escalation of events.

"I have to say, I think it's disgraceful. All it means in this day and age is that a whole generation of people only get to know the great works of literature – Austen, Eliot, Dickens, Shakespeare and so on – through the television."
"Well, quite. It's absurd. Criminal."
"Absolutely. They think that what they see when they're "channel hopping" between Noel's House Party and Blind Date actually is Austen or Eliot."
"Blind Date is on Saturdays," I said [11, P. 99].

The emergence of the cognitive trend in the study of allusiveness is associated with the introduction of cognitive science into linguistic research. Within the framework of this theory, allusion is studied through the relationship between linguistic form and mental activity. Currently, a cognitive-discursive direction is also being formed, which is associated with the development of the theory of conceptual integration and mental spaces (J. Fauconnier, M. Turner). Within the framework of this direction, allusion is studied as an element that is realized within the boundaries of discourse and does not exist outside it. Allusion is a way of transmitting and coding linguistic stereotypes that demonstrate the cognitive processes of thinking inherent in a particular language culture.

Rachel: Ok, so uh, who wants the last hamburger?
Phoebe: Oh, alright, that's it, now I have to go see him.
Monica: Why?
Phoebe: Hamburger. McDonald's. Old MacDonald had a farm, my dad is a pharmacist [10].

The linguistic approach is associated with the study of the linguistic and stylistic nature of this phenomenon. From this point of view, the allusion is interpreted as a technique that allows one to deliberately use certain words in the text, which, in one way or another, relate to known cultural facts [4, P. 1].

Example:
Carol: Marlon —
Ross: Marlon ?!
Carol: – If it's a boy, Minnie if it's a girl.
Ross: ... As in Mouse?
Carol: As in my grandmother [10].

In this case, the allusion to the Walt Disney cartoon character, Minnie Mouse, suddenly gives way to an indication of a real person.

Allusion is considered as a means of extended transfer of the qualities of mythological, biblical, literary heroes, precedents and events to those actions, facts and those heroes referred to in the described statement. One of the theories within the linguistic-stylistic approach is the study of allusion within the framework of philological commenting on the text as a whole. Studying the issues of comprehending the literary text, I.V. Gubbenet speaks of allusion as one of the main categories of vertical context, a means of analyzing a literary work, revealing the level of background knowledge of the reader, necessary for a perfect meaningful understanding of a particular work from a philological point of view [3, P. 45]. The allusion shows that the reader has "historical and philological background knowledge" [2, P. 30].

The linguoculturological approach considers allusion as a way of transmitting culturally significant information, the analysis of which allows one to reveal the peculiarities of the relationship between language and culture, as well as to decipher the cultural codes inherent in one or another linguocultural community.

Chandler: Hey, you guys in the living room all know what you want to do. You know, you have goals. You have dreams. I don't have a dream.
Ross: Ah, the lesser-known "I don't have a dream" speech [10].

This allusion is based on the famous speech "I have a dream" by Martin Luther King, which calls for an end to racial segregation in the United States.

Nowadays allusion is rightly considered one of the least defined categories of linguistics. Until now, there is no single and clear definition of this phenomenon. Even within the framework of one direction, the allusion is interpreted quite broadly, which leads to an insufficiently clear separation of it from a number of related concepts. For example, in cognitive linguistics, allusion is considered as a kind of cognitive metaphors; within the framework of the intertextual approach, allusion is placed on a par with quotation and reminiscence, as well as precedent text; in stylistics the allusion finds common features with the epitrope and applique.

Conclusion

Summarizing the above interpretations of allusion within the framework of various approaches to its study, we can say that allusion is an element of the text, the author's style, the culture of a particular linguistic community, as well as a way of encoding and translating background cultural knowledge, cognitive processes and author's intentions.

The allusion is an extensive material for research. The problem of creating a unified classification of allusion and studying its numerous functions remains relevant.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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ПРИНЦИПЫ НОМИНАЦИИ ЛЕКАРСТВЕННЫХ РАСТЕНИЙ, ПРОИЗРАСТАЮЩИХ В ВИЛЮЙСКОЙ ГРУППЕ РАЙОНОВ ЯКУТИИ

Научная статья

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Аннотация

В статье рассмотрены номинации лекарственных растений, произрастающих в вилюйской группе районов Якутии. Актуальность исследования обусловлена тем, что в результате социально-экономических и культурных преобразований в Якутии методы традиционной медицины претерпели значительные изменения. Целый ряд традиционных черт, в том числе названия лекарственных растений, связанных с врачеванием, в ближайшие годы возможно исчезнут и могут оказаться потерянными для науки, если вовремя не будут зафиксированы. В якутском языке особое значение имеет изучение номинаций животного мира, так как данный лексический пласт комплексно не был исследован. Также важно то, что изучая принципы номинаций названий лекарственных растений можно выявить отражение фрагмента познания и языковую картину мира якутского народа; показать, что выявленная языковая микросистема является одной из составляющих этнического менталитета, культуры, традиции и быта народа Саха. Цель данной статьи – проанализировать принципы номинации и систематизировать компонентный состав номинаций фармакофитонимов вилюйской группы районов Якутии. Материалом послужили различные языковые словари, материалы личного общения авторов с носителем языка, также специальная ботаническая литература на русском и якутском языках. Установлено, что в якутском языке основным принципом в наименовании растений является использование номинации в составе которых отображены названия животного мира, в том числе функциональных особенностей растений. Они формируют одну из древнейших номинативных систем, в которой отражен опыт практического, культурно-мифологического освоения флоры Якутии и духовный мир народов, их культуру, традиции и быт.

Ключевые слова: якутский язык, фитонимика, номинации, фармакофитонимы, принципы номинации.

PRINCIPLES OF NOMENCLATURE OF THE MEDICINAL PLANTS GROWING IN THE VILYUY GROUP OF DISTRICTS OF YAKUTIA

Research article

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Abstract

The article explores the nomenclature of medicinal plants growing in the Vilyuy group of regions (вилюйская группа районов) of Yakutia. The relevance of the study is tied to the fact that as a result of socioeconomic and cultural transformations in Yakutia, the methods of traditional medicine of the region have undergone significant changes. A number of traditional features, including the names of medicinal plants associated with healing, are at a risk of disappearing in the coming years and may be lost to science if they are not documented in time. In the Yakut language, the study of naming animals is of particular importance, since this lexical layer has not been comprehensively studied. It is also important that by studying the principles of naming medicinal plants, it is possible to identify the fragments of knowledge and the linguistic picture of the world of the Yakut people; to show that the identified language microsystem is one of the components of the ethnic mentality, culture, tradition and life of the Sakha people. The purpose of this article is to analyze the principles of naming and systematize the component composition of medicinal plant nomenclature (pharmacophytonims) of the Vilyuy group of districts of Yakutia. The study uses the materials from various language dictionaries, the records of personal communication between authors and native speakers as well as specialized botanical literature in the Russian and Yakut languages. The research establishes that the main principle in naming plants in the Yakut language is the use of names that reference the region's fauna, including the functional features of plants. They form one of the oldest naming systems, which reflects the experience of practical, cultural and mythological development of the flora of Yakutia and the spiritual world of its peoples, their culture, traditions and life.

Keywords: the Yakut language, phytonymic (plant name as an object of linguistic study), naming, pharmacophytonims, nomenclature principles.

The exploration of the regional component of vocabulary that reveals the patterns of formation of territorial language units and regional specifics in terms of the principles and methods of naming has become more relevant in recent years. This article discusses the principles of naming medicinal plants growing in the Vilyuy group of districts in Yakutia (Vilyuysky, Verkhnevilyuysky, Nyurbinsky, Suntarsky). The population of these areas still uses unique recipes, the centuries-old experience of treatment with local plants and original methods used by folk healers, herbalists, and shamans. As a result of socioeconomic and cultural transformations, the development of medical science and technology in Yakutia, the methods of traditional medicine have undergone significant changes.

The study of naming animals is of particular importance in the Yakut language, since this lexical layer has not been sufficiently explored. It is also important that by studying the principles of medicinal plant nomenclature, it may be possible to identify a fragment of the linguistic picture of the world and the knowledge possessed by the Yakut people; to show that the identified language microsystem is one of the components of the ethnic mentality, culture, tradition and life of the Sakha people.

The purpose of this article is to analyze the principles and systematize the component composition of medicinal plant nomenclature of the Vilyuy group of districts of Yakutia. The research utilizes the following methods: a survey method to confirm the use of medicinal plants by the local population; a descriptive method that allows for better characterization and interpretation of the names of medicinal plants, taking into account the worldview and mentality of the Sakha people; a quantitative and statistical method; a continuous sampling method, which is used for the selection of samples for analysis.

As the primary source, the research used the E. K. Pekarsky Yakut Language Dictionary; The Great Multi-Volume Academic Standard Explanatory Dictionary of the Yakut Language edited by P. A. Sleptsov, which covers most of the vocabulary of the Yakut language; The Dialectological Dictionary of the Yakut Language, which contains regional features of the lexical units of the Yakut language.

The total number of analyzed units is **14**. According to the principle of naming the medicinal plants of the Yakut vocabulary, the study presents the group "Nomenclatures that contain the references to animal kingdom".

The research defines and describes single-component and two-component lexical units based on their structural diversity. In two-component naming, in most cases, the base word is the Yakut *ot*. In the Yakut Language Dictionary by E. K. Pekarsky, the word "*ot*" is given the following definition: (Turkic) *ot* plants (serving as food for animals, medicinal, poisonous) grass, hay. 1) grass; 2) haystack, hay, germ; 3) hayrick [18, vol. 2, 1892, 1894].

Next **follow the examples of nomenclatures that reference to the animal kingdom.**

Yakuts have always lived according to the laws of nature and the environment, considering themselves '*ayilza ozoto*' (айылза озото), a part of nature and its descendants. This is reflected in their language, many of the nomenclatures created on the principle of inclusion in their composition of names of animals.

Single-component units:

Consider the Yakut name of the **seppereek** (сэппэрээк), 'Labrador tea'. In The Great Multi-Volume Academic Standard Explanatory Dictionary of the Yakut Language, *seppereek* is translated as 'bush' [10, vol. 9, P. 584]. This plant has the life form of a shrub and can act as a word that is shared by all types of shrubs, in particular by those of the heather family.

Two-component units:

1. The Yakut **хаас кэйигэнэ** (*haas keiigehe*) or 'silverweed' — *Potentilla anserina L.* **кэйигэс уга** (keiiges uga), silverweed (medicinal plant), silverweed [5, vol. 5, P. 461]. The first component, *хаас* is a waterfowl from the order Anseriformes of the Anatidae family, a goose [14, vol. 13, P. 137]; *хаас* — goose [19, vol. 3, 3382]. The second component, *кэйигэс* (keyiges) — a plant, duck-weed; grass and roots are dried, ground into a powder and boiled with milk and tar (тар, milk that soured over the summer); in the spring, the grass is used in the form of a tea for internal diseases, especially after childbirth [17, vol. 1, 3382], [25, P. 376]. The principle of naming is the similarity of the plant shape to duck-weed. The plant grows largely in the outskirts of a forest and near the road.

The name **харыйа от** (haryya ot) — wild buckwheat (buckwheat), yarrow; lousewort [18, vol. 2, 1893]. This name has a synonym *харыйа от* (kharyiya ot) — wild buckwheat (buckwheat), yarrow; lousewort. The first component, *харыйа* (kharyiya) is an evergreen coniferous tree from the pine family with a cone-shaped crown, spruce [14, vol. 13, P. 410], the second component is *от* (ot) — grass, hay. In this case, the naming is based on the shape of the plant itself with leaves of a certain form, which is similar to spruce. The name can be replaced with *суорат от* (suorat ot), 'common yarrow' while retaining full semantic correspondence.

The name **моҕой төбө** (moğoy töbö) 'dragonhead' — *Dracocephalum L.* [21, P. 111] — consists of two components: the first, *моҕой (moğoy)* — 'snake' [7, vol. 6, P. 274], the second component, *төбө (töbö), means* 'a head of a person or animal' [11, vol. 10, P. 516]. The principle of naming this type of plant is the form of its flower, which has an appearance of a snake's head. The Yakuts also divide this type of plant into subspecies based on its appearance: **руиш моҕой төбөтө** (ruish moğoy töbötö) "Ruish's dragonhead", "Indigo Blue Dragonhead", *Dracocephalum ruyschiana L.* [21, P. 111]; **тарбахтыңы моҕой төбөтө** (tarbakhtyñy moğoy töbötö) "Finger Dragonhead", "Northern Dragonhead" *Dracocephalum ruyschiana L.* [21, P.111]; **намылхай моҕой төбө** (namylkhay moğoy töbö) "Nodding Dragonhead", "Catmint", *Dracocephalum nutans L.* [21, P. 111].

The name **оҕонньор ото** (oğonn'or oto) 'Woolly Speedwell' — *Veronica incana L.* consists of two components, the first component is *оҕонньор* (oğonn'or), 'old man' [8, vol. 7, P. 207], where the base word is the word *ot*, meaning 'grass, hay'. The aerial part of *Veronica incana L.* is a popular remedy of the Yakut traditional medicine due to it being used by a prominent shaman, F. P. Chashkin, (Ньыыкан эмчит, Ньыыкан ойуун, Ньыыкан оҕонньор (Niyykan emchit, Niyykan oyuun, Niyykan oğonn'or). As a sign of respect and reverence, the Yakuts called him *Oğonn'or — 'The Elder'*. He often used the herb *Veronica incana L.* in the treatment of patients [24, P. 2001]. The principle of naming in this case is the person who used this type of plant.

The next name is **сугун абаҕата** (sugun abağata), 'marsh Labrador tea', *Ledum palustre* L. The first component, *сугун*, 'blueberry' [10, vol. 9, P. 102], the second component, абаҕата > *abağa (abağa)* — 'uncle, older brother' [1, vol. 1, P. 228]. As a result of lexicalization, the two words formed a new name — *сугун абаҕата* (sugun abağata), 'marsh Labrador tea'. Since it grows in an area where blueberries are common, the Yakuts named this type of plant *сугун абаҕата*, the direct translation of which would be 'the older brother of blueberries'.

In the Yakut language the medicinal plant Arctic raspberry – *Rubus arcticus* L. — has two names: **ыт тиңилэҕэ** (yt tiñileğe) 'Arctic raspberry', *ыт*, 'dog' [15, vol. 14, P. 536]; *тиңилэх*, 'heel' [11, vol. 10, P. 356]; **киис тиңилэҕэ** (kiis tiñileğe) 'Arctic raspberry': *киис* — 'sable' (animal) [14, V. 13, P. 82], *тиңилэх* — 'heel' [11, vol. 10, P. 356]. The direct

translation of these lexemes is 'dog's heel' and 'a sable's heel'. The author assumes that this plant acquired its name on the basis of its shape, since the shape of the fruit (an aggregate fruit) *Rubus arcticus* is similar in its appearance to the heel of a dog or a sable.

Биэ эмиийэ (bie emiiye) acquired its name in a similar way (*Rubus matsumuranus H. Lev. & Vaniot*). *Биэ эмиийэ*: *биэ* — 'Mare' [2, vol. 2, P. 346], *эмиий* 'a teat' [16, vol. 15, P. 204]. The name of the plant got its name due to the similarity of the shape of its fruit with the udder of a Mare.

Сылгы ньургуһуна (sylgy n'urguhuna), 'snowdrop anemone', *Anemone sylvestris* L. got its name because of its similarity to *ньургуһун* (nyurguhun) 'snowdrop'. The author assumes that *Anemone sylvestris* acquired its Yakut name because of its similarity to *n'urguhun* — Pulsatilla orientali-sibirica [8, vol.7, P. 145] while the word *сылгы* (sylgy), 'horse '[10, vol. 9, P. 401] specifies that the plant grows in places for horse grazing.

The plant ***кулун туйаҕа*** (kulun tuyağa) 'marsh marigold' – *Caltha palustris* L. received its name because of the similarity of its leaf shape with the hoof of a foal (*кулун* — 'foal') [14, vol. 13, P. 465], *туйах* (tuyakh) — 'hoof') [12, vol. 11, P. 73].

The name ***чыычаах ото*** (chyychaakh oto), 'mountain bird' — *Polygonum aviculare L.* — consists of two components: the first word, *чыычаах* ('bird') [15, vol. 14, P. 283], the word *ot*, 'plant, grass', in this name acts as a base word. The fruits of this plant are small and the three-sided nuts are a favorite treat for birds, which is the reason the Yakuts called the grass *чыычаах ото*.

Хараҥаччы ото (harañachchy oto), 'greater celandine' — **Chelidonium majus L.** acquired its name due to the fact that it appears with the arrival of swallows and fades with their departure, and therefore is called "swallow grass": *хараҥаччы* — 'swallow' [14, vol. 13, P. 368], *от* — 'grass'.

In Yakutia, the medicinal plant ephedra odnosemyannaya — *Ephedra monosperma* J. G. Gmel. ex C.A. Mey. (*Ephedra monosperma var. disperma* Regel) is called ***дьабара ото:*** (d'abara oto), the first component, *дьабара* is 'ground squirrel' [3, vol. 3, P. 276]*,* and the second component is *oto*, 'grass'. In Yakutia, the ground squirrel feeds on *ephedra monosperma* sprouts. It is assumed that the Yakut name of this plant is associated with the diet of ground squirrels [20].

The Yakut name of the medicinal plant, snowdrop anemone, Pulsatílla orientáli-sibírica, or white hellebore presents particular interest '***кэҕэ кулгааҕа***' ('keğe kulgaağa): *кэҕэ* — 'a cuckoo' [10, vol. 9, P. 450], *кулгаах* — 'ears' [4, vol. 4, P. 452]. One of the fairytales of the Yakut folklore is called "The Cuckoo's Ear". In this story, God gave a cuckoo a loud voice, but forgot to give it ears. Then God made flowers in the shape of an ear, which bloomed each time during the month of May when the cuckoo was singing. In this particular case, the name of this type of plant contains an important fragment from the Yakut folklore.

Thus, the study analyzed a total of **14** Yakut names of medicinal plants, of which, based on the component composition, the "single-component" ones amounted to: **1** name, and the "two-component" amounted to **13** names.

The research proves that the Yakut language distinguishes its basic principle in the naming of plants: the names in this language reference the animal world, including the functional features of plants. They can be divided into thematic groups based on the subject of reference: plants — 3 names, birds-5 names, animals-6 names, and humans-1 name. The names of these medicinal plants are related to the lifestyle and the diet of the Yakut fauna. This means that the Sakha people have a close connection with nature and the environment.

In the Yakut language, all the analyzed names can be replaced by the generalizing name *эмтээх от* meaning 'medicinal plant'. In this manner, instead of *сугун абаҕата*, one can use *эмтээх от*. Almost all names can possess such base words that can replace all the names of a certain group. In the author's opinion, this defines the uniqueness of the Yakut language. Unfortunately, this lexical layer has not yet been sufficiently studied and requires more thorough research.

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СЕМАНТИЧЕСКАЯ ХАРАКТЕРИСТИКА НЕКОТОРЫХ АНГЛИЙСКИХ ФРАЗОВЫХ ГЛАГОЛОВ С КОМПОНЕНТОМ "OUT" В СОВРЕМЕННОМ АНГЛИЙСКОМ ЯЗЫКЕ

Научная статья

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Аннотация

Статья посвящена изучению основных характеристик фразовых глаголов с компонентом "out" в современном английском языке. Все мировые языки на протяжении своей истории подвергаются многочисленным изменениям. Язык развивается и изменяется вместе с его носителями, их культурой, менталитетом и ценностями. На развитие языка влияет множество факторов. В настоящее время проблема описания фразовых глаголов с различными компонентами находится в центре внимания лингвистов. Особый интерес представляет проблема употребления и способов перевода фразовых глаголов с различными компонентами в современном английском языке. В центре внимания статьи находятся некоторые особенности функционирования английских фразовых глаголов с компонентом "out. Актуальность работы обусловлена интересом лингвистической науки к современному состоянию фразовых глаголов, выведению их классификаций, особенностей семантики, а также их употребления и перевода. Изучение некоторых особенностей и характеристик данных фразовых глаголов может способствовать решению этой проблемы. Автор анализирует различные подходы к классификации фразовых глаголов. Особое внимание уделяется семантической характеристике данных фразовых глаголов.

Ключевые слова: фразовые глаголы, лексико-грамматическая единица, семантическая характеристика, смысловая единица, семантическая группа, компонент "out".

THE SEMANTIC CHARACTERISTICS OF SOME ENGLISH PHRASAL VERBS WITH THE COMPONENT "OUT" IN MODERN ENGLISH

Research article

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Abstract

This article attempts to shed new light on one of the most notoriously challenging aspects of modern English- the English phrasal verbs. The study is devoted to the study of the some main characteristics of phrasal verbs with the component "out" in modern English. All world languages have undergone numerous changes throughout their history. The language evolves and changes along with its speakers, their culture, mentality and values. Many factors influence the development of a language. Nowadays, the problem of describing phrasal verbs with different components is in the focus of linguists' attention. Of particular interest is the problem of using and translating phrasal verbs with different components in modern English. The focus of the article is on some peculiarities of functioning of English phrasal verbs with the component "out". The research relevance of the work is due to the interest of linguistic science to phrasal verbs, their classifications, the peculiarities of semantics, as well as their use and translation. The study of some peculiarities and characteristics of these phrasal verbs may contribute to solving this problem. The author analyzes different approaches to the classification of phrasal verbs. Special attention is paid to the semantic characteristics of these phrasal verbs.

Keywords: phrasal verbs, lexicogrammatical unit, semantic characteristics, semantic unit, semantic group, "out" component.

Teaching phrasal verbs is a difficult area and contextualization has an important positive effect on the ability of the students to decipher the correct meaning of a phrasal verb [8, P.114]. As documented by D. Bolinger, phrasal verbs represent a complex area of English vocabulary [1]. Phrasal verbs in English are syntactically defined as combination of verbs and prepositions or particles but semantically their meanings are generally not the sum of their parts [9, P.65]. Some linguists also point out that the problem with phrasal verbs lies in their second element which is most of the times called a particle and a particle can be either a preposition or an adverb [2, P.57]. As stated by O. Vorobiova and L. Saienko, phrasal verbs represent one of the main features of the English verbal word formation. They consist of a monolexemic verb and a postpositive component of adverbial and prepositional nature which forms with a verb a relatively stable semantic and syntactic combination owing to the weakening of its adverbial or prepositional function [10, P.2].

Many scientists make more specific analyses on this interesting field of study. According to D. Gardner and M. Davies, a more specific analysis indicates that only 25 phrasal verbs account for nearly one third of all phrasal-verb occurrences in the British National Corpus, and 100 phrasal verbs account for more than one half of all such items. Subsequent semantic analyses show that these 100 high-frequency phrasal verb forms have potentially 559 variant-meaning senses [6, P.339].

Some linguists such as J.S. DeCarrico follow the opinion of R.A Jacobs [7, P.272] and suggest dividing English phrasal verbs into four different categories, based on transitivity and separability: 1) Intransitive; 2) Nonseparable transitive; 3) Optionally separable transitive; 4) Obligatorily separable transitive [5, P.69]. Other scholars apply cognitive linguistic approach to learning and teaching phrasal verbs [4, P.133].

The semantic approach to the definition of phrasal verbs also relates to the understanding of the meaning of the particle and the reasons for using a certain particle. Whether the particle is a purely idiomatic unit or consists of a cluster of related and understandable meanings remains controversial. In learning and teaching English as a foreign language, these questions remain unanswered. In this connection, many phrasal verbs are called "idiomatic": their meaning cannot be derived from the constituent elements of the verb and the particle.

Thus, the semantic and syntactic characteristics of phrasal verbs indicate the complexity of this linguistic phenomenon. It is also reflected at the level of their identifying as linguistic objects.

So, at the moment phrasal verbs are widely used both in colloquial speech and in literature, law, printing, various documentation and many other spheres. This is due to the fact that many phrasal verbs have moved from one stylistic layer to another, thus changing the sphere of use, as well as acquiring new meanings and/or losing the old ones. Some phrasal verbs have become more commonly used than their synonyms (verbs).

To analyze the functioning of phrasal verbs with the component **out** in modern English we chose the novel "The Terrible Privacy of Maxwell Sim" by Jonathan Coe [3]. Jonathan Coe is a famous contemporary British writer who continues the tradition of English satire and denounces the state of English society, so the language analysis of his work is interesting from the linguistic point of view. The novel reflects the contemporary problems of most people, namely loneliness in the world of technology, the lack of real relatives and friends, systematic stress, and reassessment of their lives.

The semantic analysis of 72 phrasal verbs with the **out** component taken from the book by J. Coe [3] made it possible to identify 9 meanings of phrasal verbs and 1 group of phrasal verbs with different meanings that were not included in the 9 main ones.

Below is a list of phrasal verbs with the **out** component, distributed in semantic groups:

1. 25 phrasal verbs with the meaning **to leave**. e.g. be out, book out, drive out, log out, move out, nip out, pull out etc. *Chris and Miranda will be out, any second now [3, P.139]. I'm in a hurry, so I have to book out right now [3, P.17]. Government forces have driven the rebels out of the eastern district [3,P.26]. Don't log out of your account yet—I want to check something [3, P. 33]. She'll be back in a minute — she's just nipped out to the shops [3, P. 47] ... Watford isn't the sort of place you dream of moving to all your life, that doesn't make it the sort of place you can't wait to move out of … [3, P.5] Joe had been pulled out of the nettle pit [3, P.187] ...she'd like to drive out into the county with me on the weekend [28, P.4].*

2. 9 phrasal verbs with the meaning **outside anything (not inside).** e.g. dine out, eat out, keep out, kick out etc. *I was dining out alone since my father had, for various weird reasons of his own, refused to come out with me, even though this was my last evening in Australia [3, P.1]. Lindsay reached into her handbag and took out a glossy white notebook [3, P.56].*

3. 4 phrasal verbs with the meaning **to become known to the public.** e.g. act out, find out, leak out, turn out .. *a very sad story it turned out to be [28, P.4] ... until they'd found out if there was a doctor on the plane [28, P.16].*

4. 2 phrasal verbs with the meaning **to distribute, supply**. e.g. give out, hand out. *First of all she handed out the cups of tea [28, P.31].*

5. 4 phrasal verbs with the meaning **of the volume of voice or sound.** e.g. bawl out, laugh out, pour out, say out. *I said out loud [28, P.119]. She laughed out loud [28, P.259] ...he began pouring out confessions and confidences… [28, P.15]*

6. 10 phrasal verbs with the meaning **to end, to finish**. e.g. block out, cancel out, die out etc. *...it actually cancelled out the environmental benefits of the hybrid engine [28, P.32].*

7. 3 phrasal verbs with the meaning **to be unconscious**. e.g. black out, knock out, pass out. *I don't remember any more because I passed out by then [28, P.46].*

8. 2 phrasal verbs with the meaning **to begin.** e.g. break out, start out. *... two of them were involved in this big argument which had started out as a discussion of global warming [28, P.2].*

9. 5 phrasal verbs with the meaning **to delete or to be deleted**. e.g. cross out, empty out, fish out, miss out, throw out.

10. 8 phrasal verbs with other meanings. e.g. chill out, hang out, lock out, stand out etc. *...this burst of colour, making her stand out like a fiercely burning beacon... [3, P.19] ...this aura slowly flickered out [28, P.34].*

It should be noted that phrasal verbs with an **out** component are also characterized by polysemy, so the same form of this lexical-grammatical phenomenon can be used in different context situations.

In conclusion we can state that the above examples of the meanings of phrasal verbs with the **out** component show that the main meaning lies in external orientation. Most often, these verbs move towards the external direction both in the direct (out) and figurative (spread) meanings. In addition, phrasal verbs with the **out** component can indicate the completeness of a process, termination. In some cases, the **out** component does not change the main meaning of the verb, but only indicates the direction of action.

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ДЕНЬГИ КАК ЦЕННОСТНАЯ ДОМИНАНТА В ТЕКСТАХ АНГЛОЯЗЫЧНЫХ ПЕСЕН
Научная статья

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Аннотация

На примере англоязычных песен рассматривается аксиологический аспект современной лингвокультуры. Особое внимание уделяется семантике денег, в которой проявляется дихотомия «ценность – антиценность». Основной целью работы стал схематичный обзор смыслового содержания песенного творчества как контаминированной области искусства. Исследовательские задачи были связаны с последовательной характеристикой денег как ценностной доминанты в сознании современников. Прикладное значение настоящая работа может иметь в педагогической практике, связанной с воспитательной деятельностью и углубленным языковым образованием.

Ключевые слова: англоязычный песенный текст, аксиология, система ценностей, семантика денег, ценностная доминанта.

MONEY AS A VALUABLE DOMINANT IN TEXTS OF ENGLISH SONGS
Research article

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Abstract

The axiological aspect of modern linguoculture is considered on the example of English songs. Special attention is paid to the semantics of money, in which the dichotomy "value - anti-value" is manifested. The main goal of the work was a schematic overview of the semantic content of songwriting as a contaminated field of art. Research tasks were associated with the consistent characterization of money as a value dominant in the minds of contemporaries. This work can have applied significance in pedagogical practice related to educational activities and in-depth language education.

Keywords: English song text, axiology, value system, semantics of money, value dominant.

Introduction

The expressive possibilities of the songs are beyond doubt. A musical composition has at least two powerful channels of impact on the listener: instrumental sound based on a unique melody and verbal design as rhymed text. In musical perception, unconscious processes are turned on, when decoding the words of a song, cognitive and creative processes are triggered. Creative acts are performed by songwriters, songwriters, and listeners. Recognition of song information takes into account the interpretive abilities of communicants, their psycho-emotional and intellectual level, axiological culture, etc. When studying the semantic structure of songs, phonosemantic knowledge [5], linguoecological concepts [9], intertextual approaches [6] are usually fundamental, as evidenced by the linguistic developments of predecessors.

Each song has a pragmatic status, which in many cases marks the value dominants — "mental constants, characteristic of a particular people, <...> repeaters of traditions, <...> social experience" [7, P. 313]. This linguistic phenomenon was repeatedly spoken about by such scientists as K. S. Arutyunyan, O. V. Lomakina, V. M. Mokienko, A. A. Radugin, S. P. Samoilova, etc. In their works, researchers rely on a generalized axiological the appearance of a particular era, therefore, affect the synchronous and diachronic levels. Despite the large number of works on the topic, however, it is worth considering the fact of the continuous development of social thought, which requires regular research from science, updating the theoretical and applied bases.

Methods

The study of songs for the content of value dominants in them determines the choice of methodological tools and a set of research techniques. Methods of observation of English-language song texts and description of their axiological orientation, methods of thematic synthesis of linguistic material and introspective analysis of the phenomenon under study, scientific approaches based on conceptual perception of the text and the semantic-pragmatic purpose of its structural components, empirical views on the taxonomic potential of the song space were used in the work, and semantic principles of modern music.

Results and discussion

Human society needs to meet various needs — physiological, hygienic, moral and aesthetic, educational, entertainment, etc. Historically, material and spiritual goods usually have a monetary equivalent. Therefore, a lot of research works [8], [10], etc., have been devoted to the concept of «money» as «a part of everyday human activity» [1], according to N. E. Agarkova's well-grounded remark.

The understanding of money as "the main measure of material wealth" [4, PP. 10–11] for centuries has been closely associated with the "wealth-poverty" dichotomy, which is an integral conceptual part of the system of social values. At the same time, wealth is considered as an axiological dominant of the universal human order, since material-utilitarian, economic values have been the basis of any society since antiquity. In the orthodox worldview, wealth is primarily an anti-value, and in the Orthodox understanding, the love of money is considered a sin. There is a bipolarity of the considered conceptual

dichotomy, depending on the initial attitudes of a particular culture, as well as linguistic culture, this is reflected in linguistic phenomena, including modern songs.

The English-language song texts dedicated to money as the value dominants of society can be conditionally divided into three main areas: recognition of the power of money in the world, a borderline attitude towards money, and the conviction that money is powerless over spiritual values. Gradual relations with the polar points "value — anti-value" are traced [3, pp. 64-108], which are indicated by E. N. Antonova, M. A. Bredis, T. E. Vladimirova, L. N. Gishkaeva, E. E. Ivanov, E. I. Zinovieva, D. D. Komova, O. V. Lomakina, A. S. Makarova, V. M. Mokienko, N. Yu. Nelyubova, E. K. Nikolaeva, E. I. Seliverstova, N. N. Semenenko, F. G. Fatkullina, R. Kh. Khairullina, Ts. Tsao. Based on the foregoing, let us single out the following thematic groups that characterize the monetary values of the modern world within the framework of the selected areas.

The most common in song culture is a positive outlook on welfare, semantically it looks like this.

1. Full focus on making money, positioning "dollar" as the only need in life: *"I need a dollar dollar, a dollar is what I need // <...> And if I share with you my story would you share your dollar with me"* (Aloe Blacc "I need a dollar")[1].

2. Expression of a strong desire to get rich in order to become a famous, in-demand person, to be able to buy everything you dreamed about: *"I wanna be a billionaire so freaking bad // Buy all of the things I never had // Uh, I wanna be on the cover of Forbes magazine // Smiling next to Oprah and the Queen"* (Travie McCoy feat. Bruno Mars "I want to be a billionaire").

3. An image of a strong, independent personality who does not give in to provocations, appreciates the money earned and states this: *"You say that you a baller // And I see you tryna holla // But that ain't how I was brought up // Next // Working for my money // Cuz that's what my momma taught me // So yo ass betta show me some respect*" (Fifth Harmony "Bo $$").

4. An attempt to answer the age-old question, what is happiness, reasoning on the possibility / impossibility of buying happiness for money: *"People pay me complements (you're so wonderful!) // Boosting up my confidence. // All it takes common sense, // All it takes is money, love and happiness. // <...> You know what they say about money, // That it can't buy happiness. // I just need to know // Is this real or just a dream?"* (Britney Spears "Money, Love & Happiness").

5. Pride in the capital that you managed to earn in order to spend it, in this regard, the statement of the validity of your protest against public opinion: *"I'll be right here spending all this money // While you sitting round // Wondering why it wasn 't you who came out from nothing // Made it from the bottom // Now when you see me I'm stunning, // And all of my cars start with a push of a button // Telling me the chances I blew up // Or whatever you call it"* (Maroon 5 feat. Wiz Khalifa "Payphone").

6. Measuring friendship with money: *"Willies wanna rub shoulders, your money's too young // See me when it gets older, ya bank account grow up"* (Jay-Z "Money ain't a thang").

7. Uncompromising attitude towards sources of income, a call to spend money and ignore fear: *"Shake your money maker // Like somebody boutta pay ya // I see you on my radar // Don't you act like you afraida"* (DJ Khaled "Money ").

8. Definition of enrichment as the main goal in life, denial of education and the spiritual-sensual side of life in the name of money: *"She don't care 'bout education // Money is her motivation // He don't live for love and passion // When he can buy his satisfaction // Money, Money get rich or die tryin' "* (David Guetta "Money").

These examples promote the cult of money as the only guarantor of a happy life. Let us turn to song lyrics that reflect a different view of material well-being.

9. The gradual text can be attributed to the song text, in which money is questioned, since they are not always valuable, their presence is important only for a while: *"Money matters when you're broke, when you're broke // And money broke fixes for a while. // If you got money if your wallet you got permission // To enjoy yourself for a while"* (Justin Timberlake feat Matt Morris "Money").

10. An example of a song text in which money depreciates in comparison with moments of real happiness is: *"It's not about the money, money, money // We don't need your money, money, money // We just wanna make the world dance, // Forget about the Price Tag // Why is everybody so obsessed? // Money can't buy us happiness // Can we all slow down and enjoy right now // Guarantee we'll be feeling all right!"* (Jessie J feat. B.o.B "Price tag").

The presented semantic list cannot cover all the axiological possibilities of song linguoculture. The selected thematic area is distinguished by its versatility, inexhaustibility of aspects and research approaches. Every scientist who turns to value dominants, the concept sphere of "money" or song discourse certainly brings useful knowledge to science and supplements philology with valuable information.

Conclusion

Over the centuries, the matrix of value orientations of society has been formed according to the principle of opposing the spiritual and the material, and the spiritual has occupied leading positions for a long time. However, the new millennium, crowned with a century of innovation and global informatization of society, has made its own adjustments and shifted the axiological emphasis towards the material. In the modern world, money has become a value center. This is reflected in fiction, which can be attributed to the creativity of an extended spectrum of influence — English-language song texts, which are original "conductors of the spiritual heritage of any era" [2]. And it is natural that this phenomenon has become the object of close attention of cultural linguistics, since the comprehension of society is inalienable from the study of its language.

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ОБРАЗ КОШКИ В РУССКИХ И КИТАЙСКИХ ПРИМЕТАХ: СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ
Научная статья

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Аннотация
Статья посвящена описанию зоонима «кошка» в приметах неродственных языков. Формируется представление об отношении к кошке в России и Китае с точки зрения религиозного и мифологического восприятия этого домашнего животного, проанализированы структуры построения словарных статей в двух языках, приведены семантические поля *кошка* в русском и китайском языках. Материалом исследования послужила авторская картотека, состоящая из 16 китайских и 47 русских примет, отобранных из лексикографических источников приёмом сплошной выборки. Осуществлено описание примет с точки зрения особенностей плана содержания, проведён сопоставительный анализ русских и китайских примет для выявления лингвокультурологических особенностей. Сделаны выводы об исторически сложившемся двойственном отношении к кошке в двух лингвокультурах.

Ключевые слова: зооним, кошка, примета, китайские приметы, русские приметы, лингвокультурология, языковая картина мира.

IMAGE OF CATS IN RUSSIAN AND CHINESE OMENS: COMPARATIVE ANALYSIS
Research article

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Abstract
The Article is devoted to the description of the zoonym "cat" in the omens of unrelated languages. An idea is formed about the attitude to the cat in Russia and China from the point of view of religious and mythological perception of this pet, the structures of building dictionary entries in two languages are analyzed, semantic fields of the cat in Russian and Chinese are provided. The research material was the author's card index, consisting of 16 Chinese and 47 Russian omens, selected from lexicographic sources using the method of continuous sampling. The article describes signs and omens from the point of view of features of the content plan, and provides a comparative analysis of the Russian and Chinese omens to identify linguistic and cultural features. Conclusions are drawn about the historically formed ambivalent attitude to the cat in both countries.

Keywords: zoonym, cat, signs and omens, Chinese omens, Russian omens, cultural linguistics, language picture of the world.

Introduction
Zoonymic vocabulary is the most ancient layer of the language system of any nation. The need for using zoonyms in speech indicates their linguistic potential, and the names of animals that are part of the paroemia not only demonstrate originality of ethnic perception, but also allow to track the change in attitude to a particular representative of the fauna with time. According to L.N. Gishkaeva and O.V. Lomakina, "the study of zoonyms as culturally marked components of phraseology and paremiology is universal and national, and complements information about the national world view of a particular people" [7, P. 317].

The zoomorphic cultural pattern is mainly universal in various linguistic cultures, exceptions are animals and birds that are found only in a certain area (for example, brown bear, muskrat, pink gull in Russia; panda, black gibbon, ibis in China), or fantastic creatures that have arisen on the basis of national myths and legends, i.e., going back to folklore traditions. At the same time, a comparative analysis of zoonyms found in the paroemia of unrelated languages is of no less interest, which allows us to discover the uniqueness of the linguistic world view of different nationalities.

In this article, we consider the zoonym of cat, which is part of the Russian and Chinese omens and superstitions, being a national-cultural component of communication in both Russian and Chinese, and helping to form a more complete picture of the similarities and differences between the linguistic cultures of Russia and China.

Methods: continuous sampling of material from lexicographic sources, the method of linguistic and cultural analysis, descriptive-analytical and comparative methods.

The results of the study and their discussion
Cat "is one of the typical Russian mythological images" [12, P. 95] and acts as a stereotypical image in Russian linguistic culture. In China, the attitude to it is ambiguous: the animal, being a friend of man, often falls under people's contempt and offence. [18, P. 43].

The purpose of cat in Russian linguistic culture reflects the dictionary meaning of the lexeme: "A domestic animal with the habits of a predator that destroys mice and rats" [15, P. 118].

Modern Chinese Dictionary contains the following definition: "猫 (lit. cat) – 名词，哺乳动物，面部略圆，躯干长，耳壳短小，眼大，瞳孔随着光线强弱而缩小放大，四肢较短，掌部有肉质的垫，行动敏捷，善跳跃，能捕鼠，毛柔软，

有黑、白、黄、灰褐等色。种类很多。» [22, P. 920] (lit.: A mammal with a rounded face, long body, short ears, and large eyes. The pupil of the eye dilates and contracts in response to light. [Has] relatively short limbs, paws with soft toe pads; moves quickly, jumps well, can catch rats (mice). The fur is soft, can be black, white, red, gray-brown and other colors).

The difference between the above definitions lies in the structure of the dictionary entry: Chinese sources are characterized by a detailed description of the animal's appearance. At the same time, both Russian and Chinese interpretations note the cats' main purpose— to catch mice.

The Chinese character "cat" (猫) belongs to the phono-ideographic category and has a certain reading: 犭 "Quan" (dog) – a key responsible for the meaning of the character and showing that the designated word refers to animals, 苗 "Miao" (shoot, sprout) – phonetic – signals the reading of the character. Part of Miao is related to the totem representations of the Chinese, who strictly separated wild and domestic cats, calling them respectively Li Mao (狸猫) and Mao (猫). It is worth paying attention to the onomatopoeia of the cat's voice, reflected in the name Mao (cf.: meow). In addition, the sound combination Mao in Chinese has the meaning "octogenarian", so the cat is considered a symbol of longevity.

In the proverbs of the Chinese language, the nomination of a cat is more often found with the negative coloration (猫是奸臣，狗是忠臣 (lit. Cat – a traitor, dog – a loyal servant), 猫改不了偷腥 (lit. All cats steal meat), 猫哭耗子-假慈悲 (lit. The cat mourns the mouse – pretended compassion), but it can also act with the positive connotation: 猫一样乖巧 (lit. Smart like a cat) [18, P. 43].

The semantic field "cat" formed in the Russian language is extensive and includes such categories as *kot* (male cat), *kotenok* (kitten), as well as less common names of this animal: diminutive *koshechka, kiska* and *kotik*, colloquial *murlyka* [15, P.118, 51, 115, 312]. In addition to the derivates *kotyara (big cat), koshara (sturdy cat), koshachiy (cat-like)* and *po-koshachji (in cat-like manner)*, the lexemes *koshonki*, kisa, *kisyaka* are common in children's speech, while in colloquial speech we see agentives denoting cat persons: *koshatnik (cat daddy)* and *koshatnitsa (cat lady)* [15, P. 117].

The semantic field "cat" can also include verbs that convey various sounds that these animals are able to produce: *murlykat' (to purr), myaukat' (to meow),* colloquial *myauchit' (to meow),* as well as verbal nouns *murlykaniye (purring sound)* and *myaukaniye (meowing sound)* [15, P. 312, 321]. The word *cat* is often found as the main component in phraseological units, for example, *a shaggy cat, live like a cat with a dog, like a crazy cat, a black cat ran, play cat-and-mouse, cats scratch the soul* [17, P. 210], etc. According to the data of the Ideographic dictionary of Russian phraseological units with animal names, the *cat* component forms 55 FE, the grammatical grouping of the environment is 31 nouns, 21 adjectives, 35 verbs [10, P.143]. Among the traditional ones, we can name «those cat traits that a native Russian speaker considers typical: sensuality, affectionateness, independence, cunning, vitality» [3, P.70]. The pet is also characterized by the adjectives *shaggy, black, blind, playful, sticky, affectionate, lustful, March, nasty, mad,* and its habits and movements are conveyed by the verbs *sneak, climb, scramble, run by, run around, crawl, fight, scratch, scrape, huddle, snuggle up, rub, nuzzle up, caress, eat* [10, P. 144].

The habits of cats, as a rule, are reflected in the predictive (initial) part of the omens: *Cat licks its tail, hides its head – bad weather is coming, Cat reaches for a person – new things will be bought [4, p. 225], Cat buries its face —frost or bad weather is coming, Cat curls up – frost is coming, Cat washes itself – washes in guests (calling)* [6, P. 366, 384].

According to the dictionary "Slavic antiquities", the cat in folk representations is endowed with "dual symbolism and various demonic functions" [5, P. 637] and appears in mythology as an evil force that acts as a conductor between the earth and the other world. However, according to researchers, «Russian culture has much less accepted the idea of the connection between the cat and the devil» [16, P. 32], because in Russia cats appeared somewhat later than in other European countries, and came to be considered a symbol of practical wisdom and cunning.

In Chinese culture, like in Russia, the image of cat is of dual nature. On the one hand, this animal is a symbol of fertility and longevity, the wealth keeper. Since there were few cats in ancient China, they were highly prized for their abilities of catching mice and saving the crop. After introduction of cats, the fields were protected, which had a great importance for China as an agricultural country. In this regard, the Chinese coined such phraseological units as 猫守鼠洞—不动声色 (lit. A cat is waiting for a mouse near its hole with zen-like calm), 猫嘴里的老鼠— 跑不了 (lit. When a mouse in cat's mouth escape is impossible), etc. [18, P. 45].

On the other hand, the Chinese associate the cat with the afterworld and endow cats with supernatural abilities to take different guises and communicate with spirits. In ancient folklore, the cat is always regarded as a mystical beast with "unusual abilities" of the dark forces and evil, and, being a nocturnal animal, is referred to the principle of Yin (feminine, darkness, moon, etc.) [2, P. 34].

Contradictory ideas about cats in Russian traditional culture are widely reflected in the omens. It is regarded as a source of benefits in paroemia *Three-colored cat brings happiness to the house it lives in; Seven-colored cat is even more essential to well-being.* [4, P. 226]. In Russian numerical vision, the numbers *three* and *seven* have special symbolism. They are magical, found in both folklore and biblical texts and widely used in phraseological units, proverbs and sayings.

Number *three* primarily embodies the spiritual principle in Russian culture: the reverence in the Orthodox tradition of the Trinity of the Father, Son and Holy Spirit makes this number a symbol of perfection. The heroes of Russian folk-tales have to pass three challenges to prove their courage, ingenuity and endurance. "Number *seven* is a very important number in the Old and New Testaments (God created the world in seven days, and in the book of Revelation, it was necessary to remove seven seals, seven years of harvest and seven years of failure, and so on). It is connected with the seven planets known at that time <…> Heinrich Cornelius Agrippa von Nettesheim refers to Hermes Trismegistus, who called the seven archangels "the seven Regents of the world… who direct to our low world the influences of all the stars and constellations caught by Heaven" [1, P. 192]. The meanings of number seven and their cultural justification can be found in paroemiae. Thus, the phraseological unit "*(to be) in the seventh heaven*" means "To feel infinitely happy, deeply satisfied", and the idiom "*behind seven seals*" means "Something completely incomprehensible, impossible to conceive" [17, P. 271, 200], indicating the inaccessibility and security

of some information. That is why three and seven-colored cats are harbingers of well-being, in contrast to black cats, which ewre considered «a constant companion of and assistant to the witch» [13, P. 153].

The ambivalent attitude to the black cat is evidenced by the paroemia "*Black dog, black cat and black rooster in the house protect from a thunderstorm and a thief*" (*and vice versa, they are dangerous during a thunderstorm. Nizhny Novgorod*) [6, P. 378]. On the one hand, despite the black color, the cat can protect people in disasters; on the other hand, it was banished from the house to protect it from lightning, because they believed that devils «hide in shaggy animals» [13, P. 153]. Negative perception of the black cat is reflected in the meaning of the phraseological unit a *black cat ran past between them:* "Suddenly there was antipathy, alienation, and unfriendliness towards one another." Emergence of this set phrase in speech is explained by the mythological idea of witches being able to turn into black animals, including cats, and "running and crossing in magical symbolism is associated with the rite of violating someone's path, and violent interference of someone's movement". In many cultures, black color is related to death and mourning and is also associated with the first component in the dichotomy of *darkness-light*, i.e. the space of "demonic, sinful-devilish forces" [11, P. 720].

The fact that the Russian people believe the special abilities of cats can be illustrated by the omens: *He who loves and cares about cats will be protected by this cunning beast from any futile trouble* and *They say, the one who first enters a house will die within a year, so they always let a cat or a rooster come in first* [4, P. 226, 303]. While the first belief is about a person's sincere attitude to the pet, the second one shows a certain degree of self-interest: «Let it expel any evil force or take its own troubles and hardships from it» [9, P. 78]. Therewith, a prediction in paroemia *If someone kills a cat, he won't get lucky in the following seven years*, as recorded in "Proverbs of Russian nation" V. I. Dal, and in the "Dictionary of Russian superstitions" by E. A. Grushko, M. Y. Medvedev, warns people about serious punishment.

The cat as the embodiment of evil appears in the omens *Horses thin away because of cats and become nicer because of dogs (that is why cats are not taken on the road)* and *He who sleeps with a cat gets frogs in the head* [6, P. 390, 385] The prediction in the final part of the omens allows us to assume that the cat here acts as the evil force and can bring trouble to people. The difficulty in the second paroemia is interpretation of the component frogs, which can be associated with a disease or some serious illness. Such associations are confirmed in a story by V. F. Odoevsky *The Story of the Rooster, Cat and Frog*, where this omen is found in the remark of one of the heroines, condemning the imprudent behavior of Ivan Trofimovich, who allows "*the cat to whisper in his ear*" [14, P. 56].

The explanation of such interpretations can be found in the mythological views of different nations that contain the image of a frog. While in China we can talk about worshipping this amphibian, "which is related to the important function of water and rain in agriculture of this country", "in European tradition, a frog (toad) is regarded as dark power and a helper of witches endowed with destructive energy" [8, P.109]. From a rationalistic point of view, such a view can be explained by the negative impact caused by the appearance of this amphibian on human psyche.

A different linguistics world view appears in the analyzed Chinese omens. The history of the country is reflected in the omen 猫过扬子江金山，则不捕鼠。 [19, P. 47] (lit. Cat will cross the Yangtze river and climb the mountain Jinshan and will not catch mice). The Yangtze river and mount Jinshan are the main cradles of ancient Chinese civilization. The modern name of the Yangtze river can be literary translated as Changjiang, *The Long* River. It is the third-largest and the fourth-longest (6,300 km) river flowing through China. The main food crop on both sides of the Yangtze River has been rice, which is always threatened by rodents. Jinshan is an artificial hill 45.7 m high, which was manually built during the Ming Empire. The omen indicates that a cat that has overcame such a large distance and height will get tired and not be able to fulfill its main purpose to exterminate rodents.

Both in Chinese and Russian culture there is a relationship between dogs and cats, which is shown by the omens: 狗来富， 猫来贵。[24, P. 300] (lit. The dog brings wealth, the cat brings respect), 狗来贵，猫来富。猪来主灾晦 。 [25, P. 296] (lit. The dog brings respect, the cat brings wealth and the pig brings ruin to the owner), 猪来贫， 狗来富， 猫儿来， 开质库 。[23, P. 430] (lit. The pig brings poverty, the dog brings wealth, the cat brings business), predict hardships (猪来穷家，狗来富家，猫来孝家。[21, P. 47] (lit. The pig brings poverty, the dog brings wealth, the cat brings mourning). According to Russian traditions, «a pair of a dog and a cat appears in many verbal statements, beliefs, legends, etc. < ... > Failure is promised by a dog (or a cat) running through the house before setting off on the road or between newly married, or crossing the road before a peasant on the way to the field» [5, P.94]. Comparing cats with dogs, the Chinese found the cats unfaithful, greedy, cunning, and insidious, while the dogs were perceived as faithful and sincere [18, P.46]. Herewith, the interpretation of the Chinese omens containing this pair is ambiguous: in most cases (3), they combine the actions of these animals in the prediction and promise well-being both to the animals and people. However, one of them still states different consequences of the appearance of a dog (to wealth) and a cat (to mourning) in the house.

In Chinese omens, (猪来穷家，狗来富家，猫来孝家。) [21, P. 47] (lit. The pig brings poverty to the house, the dog brings wealth, the cat brings mourning), 猫儿来， 带麻布。(lit. The cat brings mourning clothes with it), 猫儿来耗家 。 [24, P. 136, 137] (lit. The cat brings mourning to the house)) there is a relationship between the arrival of a cat in the house and death. We believe it is possible to explain this pattern by the Chinese belief that the cat appears in homes where rodents live who bring misfortune, and exterminates them. The pronunciation of the characters 耗 (hao: rat) and 孝 (xiao: funeral) is similar, so the word 'rat' has a figurative meaning of "funeral/mourning".

Three omens with the "cat" component contain good consequences in their final part and promise guests, a wedding or wealth. The omen 梦猫捕鼠者 必得财 。 [20, P. 12] (lit. Dreaming about cat hunting mice promises wealth) differs in the semantic content of the first part. Perhaps, the prediction is explained by the essence of the process of catching mice by a cat: the animal gains food and becomes full, or saves the owners from the invasion of rodents, thus bringing prosperity.

In this group, there is also a paroemia that contains the word for kitten (猫生子皆雄,主其家有喜事。 [20, P. 2] (lit. If a cats gives birth to males only, owner's house will see a wedding), where the precondition of a happy event in a house is associated with the male sex of the kitten. In Russian versions of omens, there is no such relationship, the lexeme "kitten" is

unique in its use and acts in the cat-mouse dichotomy: *Do not call, caressing, kittens by mouselings name: the mother will eat them*. [6, P.375], [4, P. 226].

Among the paroemiae of the Russian and Chinese origin, the same interpretation of the cat's habit of licking itself is observed. So, in the Chinese variant 猫洗面过耳，则客至 。 [20, P. 3] (lit. If the cat washes thoroughly its face and ears, guests will come) the coming of guests depends on the thoroughness of licking (up to the ears). The Russian equivalent of this omen specified in the *"Omens of the Russian people"* by V. I. Dal *A cat washing itself washes in (calls) guests* [6, P. 384] is semantically neutral and neither the name of the body part nor the process quality influence the prediction. However, in the *"Dictionary of Russian Superstitions"*, it is presented in an expanded form. *A cat washing itself washes in (calls) guests. If the washing paw is warm the guests will be good, but if the paw is cold the guests will be evil* [4, P. 225] The forecast contained in the final part is based on positive and negative evaluation of words. The adjective *warm* acquires a contextual synonym *good*, and the adjective *cold* – evil.

Conclusions

Omens that contain zoonymic vocabularies reflect the relationship between humans and animals, which has existed for thousands of years. They reflect a people's observation of the characteristics of animal behaviors, which are reduced to a certain predictive formula.

The analysis of Russian and Chinese omens with the *cat* component has revealed their relationship with the cultural traditions between Russia and China. The two nations are characterized by ambiguous perception of this pet and the major part of the omens is based on observation of the cat's behaviors. In Russia, the cat is a symbol of worldly wisdom and cunning. In China, it is more often approached from a practical point of view and is valued for its ability to expel mice, which means bringing home relief from troubles.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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СЕМАНТИЧЕСКОЕ ПОЛЕ ЦВЕТООБОЗНАЧЕНИЯ «БЕЛЫЙ» В ЯЗЫКЕ МЕДИЦИНЫ
Научная статья

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Аннотация
Статья посвящена описанию семантического поля на примере цветообозначения термина «Белый» в языке медицины. Особое внимание уделяется основным свойствам лексико - семантического поля «Белый» в языке медицины. В статье описывается медицинские термины на материале русского, латинского и английского языка. Выявляются особенности цветовообозначения термина «белый» в русскоязычных и англоязычных медицинских словарях, раскрывается специфичные особенности медицинских терминов.

Ключевые слова: цветообозначение, термин, колоронимы, семантическое поле, медицинская терминология.

SEMANTIC FIELD OF COLOUR DESIGNATION OF "WHITE" IN THE LANGUAGE OF MEDICINE
Research article

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Abstract
The article is devoted to the description of the semantic field on the example of the colour designation for the term "white" in the language of medicine. Special attention is paid to the main properties of the lexical and semantic field of "white" in the language of medicine. The article describes medical terms based on the material of Russian, Latin and English. The features of the colour designation for the term "white" in Russian and English medical dictionaries are revealed, as well as the specific features of medical terms.

Keywords: colour designation, term, colouronyms, semantic field, medical terminology.

Introduction

In modern linguistics, there are a large number of methods for studying linguistic units. One of the ways of describing linguistic means is the semantic field.

German scientist Jost Trier is considered the founder of the lexical field theory. The concept of the German scientist attracted the attention of many foreign linguists (L. Weisgerber, G. Ipsen, W. Porzig, A. Rudskoger, etc.). As for the Russian linguistics, it was M.M. Pokrovsky, who paid attention to the systematic approach when analyzing vocabulary. Over time, lexical field theory became the basis for considering linguistic phenomena in the works of Yu.D. Apresyan, A.V. Bondarko, N.Yu. Karaulova, E.V. Kuznetsova, Z.P. Popova and I.A. Sternina, A.A. Ufimtseva, F.P. Filina, G.S. Shchura, etc.

According to L.A. Martyanova, "currently, the field approach has extended to a wide range of phenomena: grammar, syntax, pictorial and expressive means, etc. This contributed to the emergence of new types of fields: grammatical, grammatical-lexical, syntactic, functional-semantic, associative, etc." [9].

The acquisition of knowledge of the terms of the specialty as well as skills and abilities to use highly specialized vocabulary to perform educational professionally oriented tasks aimed at further communication is an urgent task in teaching a foreign language to university students. Knowledge of the medical terms of colour is a separate cognitive skill for the future doctor as a professional.

The aim of the study is to identify the features of the semantics and functioning of the units of the lexical-semantic field of the colour designation for "white" in Russian, Latin and English in medical terminology.

Colour Micro-field of "White" in Medical Terminology

Let's define the concept of a field in linguistics. There are many definitions of fields in modern literature related to linguistics. Z.N. Verdiyeva believes that "a field in linguistics is represented as a collection of words from different parts of speech, united by a common expression of one concept" [2]. According to the definition of O.S. Akhmanova: "A field is a collection of meaningful units (concepts, words) that covers a certain area of human experience." However, the most accurate definition is as follows: "A field is a set of linguistic (mainly lexical) units, united by common content (sometimes also by a commonality of formal indicators) and reflecting the conceptual, subject or functional similarity of the designated phenomena." [1].

There are different types of fields: semantic proper, morpho-semantic, associative, grammatical, syntagmatic. A semantic field is characterized by the presence of a common (integral) semantic feature that unites all units of the field and is usually expressed by a lexeme with a generalized meaning (archi-lexeme) and the presence of particular (differential) features (from one or more) by which the units of the field differ from each other.

We are continuing our research in this area attempting to describe the colour term "white" in medical terminology within a field.

"A colour micro-field is a lexical unit of various parts of speech, organized in a special way, containing an integral seme with a certain colour feature in an explicit or implicit form" [5, P. 8]. The colour micro-fields are the constituent parts of the

colour macro-field. Next, we present a description of the semantic-structural-functional micro-field of colour designations with the general meaning "white," organically included in the "colour" macro-field.

The micro-field of *"white"* is formed by the units of different lexical and grammatical classes. For example: high-quality simple adjectives (*white, whitish,* etc.); relative simple adjectives that entered the category of qualitative ones with the meaning of colour (*whitish, pale, white, albumin*); complex qualitative adjectives (*white-faced, dark-white, marble-pale, white-haired,* etc.); verbs, phrases (*turn pale, turn gray, gray, pale,* etc.); nouns (*whiteness, white, gray hair,* etc.), for example, the verb *"turn pale."* Colours describe the skin of the characters, but can also be a signal of their bad health.

According to E.M. Baydasheva "The field of colour is a set of colours connected by a relationship of subordination with a generalized concept expressed by the archi-lexeme of colour. All colours are traditionally divided into chromatic and achromatic. For example, *achromasia* (*pallor, similar to the "face of Hippocrates,"* arising in extremely severe and chronic diseases or lack of colour vision – *achromatopia*), *achromatic, i.e. colourless,* does not decompose the white colour into the components of the spectrum, *achromophilous*)" [2].

The medical term *"substantiaalba" (white matter)* consists of the adjective *white [alba, us, um-lat.yaz, white – ang.yaz]* The word *"white"* is the main word for this colour; in the synonymous series, which includes such units in medical terminology as *whitish, albuminous, albumin,* etc., plays the role of a dominant. Colour designations with the integral seme *"white"* are used in medicine to characterize various kinds of physiological conditions, diseases, skin coloration, for example, in the *English-Russian Medical Encyclopedic Dictionary* by Stedman [9]:

1. albiduria [albidus-whitish+G. ouron, urine, + -ia] – discharge of whitish or white urine with low specific gravity = albinuria (clinical term);

2. albinism [albus, white, + ism] – albinism (congenital deficiency or absence of pigment in the skin, hair, iris of the eye in anatomical terminology or only in the iris of the eye due to a violation of tyrosine metabolism during melanin synthesis = congenital leukoderma = congenital leucopathia – leucopathy congenital in clinical terminology;

3. albuminoid – albim-like (a type of proteins present in keratinized and cartilaginous tissues and in the lens of the eye = scleroprotein.

One cannot but agree with the opinion of S.I. Madzhaeva, that the medical field is specific and brings additional properties to the field of general terminology. The main stages in the development of medical terminology are associated with the emergence of medical dictionaries; clarification and systematization of medical terminology; the emergence and formation of the foundations of terminological theory; activation of methodological activity in the field of medical terminology, active development of medical lexicography [8].

Colour designation of *"white"* symbolizes purity and sterility. *For example, a popular expression to indicate doctors "people in white coats"* describes clothes worn by medical personnel and is familiar to us. It has a collective meaning when the subject's appearance indicates the profession. English physician Joseph Lister developed a theory about the antiseptic properties of the *white coat* and began a scientific controversy on this topic. At the beginning of the last century, during the Spanish flu epidemic in 1918, which killed about a million people, began massive introduction of *white coats.*

According to colourimetry, *white* adjusts human consciousness to self-giving, openness, completeness of thoughts, unity, intactness, etc. This means that it has a beneficial effect on patients. *"People in white coats"* always inspire special confidence in the patient. In addition, scientists from the UK proved that a *white coat* enhances the concentration of the medical staff on the work performed. It is very important in the work of a doctor. Putting on a *white coat*, a doctor makes fewer mistakes. Thus, the adopted uniform helps the doctor to treat work more responsibly, to concentrate on the work in a better way, to make fewer mistakes and this means saving lives.

Conclusion

Summing up, we'd like to note that colour designations with the integral seme *"white"* are used in medicine to characterize various kinds of physiological conditions and are part of medical terminology as terms for the nominations of various diseases, skin colour, names of blood cells, the patient's appearance, and body characteristics. The definition of colour designation in the language of medicine plays a special role in linguistics. The lexico-semantic field with the term *"white"* consists of micro-fields with a core and a periphery. At the present stage, the issue of studying colour and colour designations becomes relevant with the development of new directions in cognitive linguistics, cultural linguistics.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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ЯВЛЕНИЕ ЯЗЫКОВОЙ СИНЕСТЕЗИИ НА ПРИМЕРЕ ПРИЛАГАТЕЛЬНЫХ РУССКОГО И ИТАЛЬЯНСКОГО ЯЗЫКОВ

Научная статья

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Аннотация

В статье рассматривается проблема языковой синестезии. Синестетические переходы между разными областями сенсорного опыта анализируются с помощью методов корпусной лингвистики. Изучается способность прилагательных, обозначающих сенсорные качества, продуцировать метафорические значения при сочетании с существительными из других сенсорных модальностей. В данной работе ставится цель выявить структуру синестетических переходов на материале итальянских и русских сенсорных прилагательных и верифицировать ранее предложенные модели. Для анализа используются количественные данные о частоте сочетаний прилагательных и существительных из текстовых корпусов обоих языков, а также метод факторного анализа. Предлагается новая классификация синестетических переходов между семантическими полями, репрезентирующими сенсорные качества.

Ключевые слова: синестезия, сенсорные качества, прилагательные, метафоры, русский язык, итальянский язык, корпусная лингвистика.

LINGUISTIC SYNAESTHESIA: A CASE STUDY OF RUSSIAN AND ITALIAN ADJECTIVES

Research article

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Abstract

The paper tackles the problem of linguistic synaesthesia, or synaesthetic transfers between different zones of sensory experience. It employs corpus linguistics methods to analyze the ability of sensory adjectives to produce meanings in other sensory modalities. This research targets the Russian and Italian languages testing the models suggested previously and comparing the results for each language. More precise corpus linguistics methods and factor analysis are employed. In addition, this article suggests a new synaesthetic transfer classification.

Keywords: synaesthesia, sensory qualities, adjectives, metaphors, Russian language, Italian language, corpus linguistics.

Introduction

The fact that sensory qualities, being the basis of human perception, are hard to interpret (what is bright? what is sweet?) has always intrigued philosophers, psychologists and linguists [8]. Interpretation difficulties arise from disparate and ambiguous presence of sensory experience in language [10], [17]. According to many authors, research into sensory qualities is a challenging task. Sensations are part of subjective human experience and many sensations result only from immediate body contact and thus are hard to verify in communication. Probably, that is the reason why some sensations, above all smell, taste and partially touch, are underrepresented in language, which makes people feel the lack of linguistic means to communicate their sensory experience [6]. Besides, sensory language is considerably influenced by culture [5], [12], hence the need to study semantic fields in different languages.

Another intriguing fact is the ability of many sensory qualities to produce meanings that describe qualities from other sensory zones (e.g. *rovnyj zvuk* [flat sound] vision → hearing). Such transfers were named synaesthetic after a neurological phenomenon of synaesthesia, wherein stimulation of one sense leads not only to its inherent sensations but to stimulation of another sense, as well. The synaesthesia problem concerns the interaction not only of sensory systems but of linguistic elements, as well [9], [13]. Verbal or linguistic synaesthesia is the representation of cross-modal experience in language [14].

Scientists who dealt with the linguistic problem of synaesthetic transfers suggested various models for emerging linguistic phenomena. Ullmann [15] divided sensory adjectives into six groups according to their type or receptors (vision, hearing, touch, taste, smell and temperature) and studied their synaesthetic transfers in the works of 19th century poets. He found the following pattern: adjectives connected with the less differentiated sensations tend to be the source for the meanings connected with the more differentiated ones, and not vice versa. Henceforth, touch appears to be the main source for transfers and hearing appears to be their main target. At the same time, he found a high correlation between tactile and temperature sensations, as well as between taste and smell.

Williams [18] employs a diachronic approach taking cited meanings of sensory adjectives (65 units) in English dictionaries (like the Oxford English Dictionary). Unlike Ullmann, Williams does not isolate temperature qualities, but he splits vision into two zones: Colour and Dimension. He constructed a graph (see figure 1) where arrows show the diachronic transfer direction. The shown patterns match Ullmann's predictions although some exceptions are found, as well.
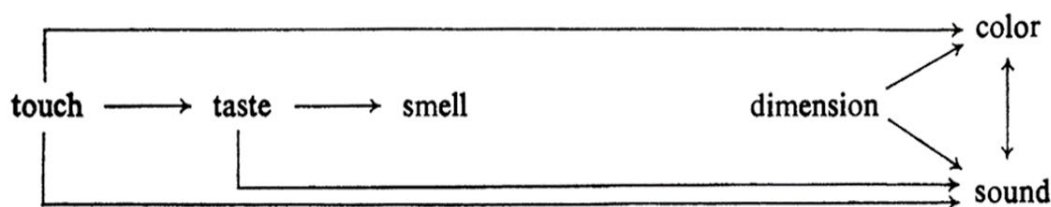
Fig.1 – Williams' generalisation

Stepanyan [4], who studied adjective synaesthetic transfers in Russian fiction literature, suggested a similar pattern. He established that synaesthetic metaphors were formed by 87% of tactile adjectives, 88% of gustatory adjectives, 35% of olfactory adjectives, 16% of auditory adjectives, and 7.7% of colour ones. Thus, the more advanced senses produce a lower number of synaesthetic metaphors than the more primitive ones.

However, later studies challenged this model. Viberg [16] in his study of verbal synaesthesia set forth an opposite sequence of sensory modalities: vision > hearing > touch > taste/smell. In other words, verbs of visual perception can denote qualities of the following sensory modalities, whereas verbs of taste and smell cannot denote qualities of the previous senses. The hierarchy might not function with other parts of speech or Williams' patterns might not be universal. Departing from Viberg's ideas, Rakhilina et al. employed text corpora to find patterns in synaesthetic transfers between sensory zones in constructions *adjective + noun* of several European languages (Russian, English, French, etc.). They found differently directed transfers: from vision to taste and smell and vice versa [3]. However, that paper provided only some examples, which could be exceptions to the rules.

Following Viberg's and Rakhilina's work, we used text corpora to analyze synaesthetic transfers in sensory metaphor construction. We compared the Russian and Italian languages and studied the whole extent of existing synaesthetic metaphors. Our goal was to test both Viberg's and Williams' models to see which one would better describe synaesthetic transfer patterns. We expected the patterns to be confirmed both by the Russian and Italian data, which would mean that they were universal. Otherwise Russian and Italian should demonstrate different synaesthetic connections between sensory zones.

Research

This study included 282 sensory Italian adjectives and 266 sensory Russian adjectives (see table 1). Quantitative analysis of synaesthetic metaphors in each sensory zone was carried out. Unlike past research that could use only dictionaries and literature, today we can resort to new tools, such as text corpora that allow getting an almost adequate picture of modern language usage. The current study used glossaries (such as the Treccani Dictionary [11] for Italian and the Small Academy Dictionary [1] for Russian) and text corpora (Sketch Engine [7] for Italian and the Russian National Corpus [2] for Russian). The source of the metaphor was the first cited meaning of a word in the dictionary, whereas the target was the metaphorical meaning found in dictionaries or corpora. Besides linguistic methods we employed factor analysis, which revealed basic constructs distinguishing one sensory zone from another. A detailed sensation categorisation was employed: following Williams, Vision Zone was divided into Colour&Light Zone and Dimension Zone (which is also perceived by touch), Touch Zone was split into Texture&Consistence (Tactile), Temperature and Weight Zones. Pain sensations also formed a separate zone. Only active and commonly acknowledged synaesthetic transfers were studied.

Table 1. – Total number of studied sensory adjectives, metaphor-productive adjectives

Sensory modality	Sensory adjectives		Metaphor-productive adjectives	
	It	Ru	It	Ru
Dimension (Vision&Touch)	39	31	17	13
Colour&Light (Vision)	53	48	12	12
Sound (Hearing)	42	43	6	8
Taste	33	25	6	9
Smell	15	17	0	0
Texture& Consistence (Tactile)	78	62	25	19
Weight	6	12	4	4
Temperature	12	23	7	8
Pain	5	5	0	0
All sensors	283	266	77	73

Our research found the following subtypes of synaesthesia.

Subtype A. Pure metaphor

A transfer carried out directly between two physical qualities that belong to different sensory zones (*priglushennyi svet* [rus] 'muffled light', *sapore acuto* [it] 'acute taste').

Subtype B. Metonymy

Certain qualities of an object can be directly connected to its other qualities. For example, the phrase 'a heavy rumble of wheels' can be reformulated as 'a rumble of heavy wheels', i.e. the weight of the wheels, their property of being 'heavy', defines the sound that they make. In this case, we deal with a metonymy, not a metaphor. However, the connection between qualities of the denoted object may be lost making the metonymy of this kind a full-fledged metaphor.

Subtype C. Emotional metaphor

Emotional metaphors constitute a separate subtype as they do not denote physical qualities but emotions. Touching, gesticulation, expression of the face and eyes and, particularly, the voice are human communication channels where the respective senses (touch, vision and hearing) serve as gateways. As these channels can transfer emotions, the latter can be attributed to the channel itself (speech) or to the communication source (glance), which makes phrases like *mrachnaja rech* [rus] 'gloomy speech' or *sguardo amaro* [it] 'bitter glance' possible.

Subtype D. Intensifiers

The adjectives *lyogkiy, leggero* 'light', *pesante* 'heavy', *vysokiy, alto* 'high', *nizkiy, basso* 'low', *bolshoy, krupnyi, grande* 'big', *malenkiy, piccolo* 'little', when combined with certain nouns, intensify qualities denoted by them. The metaphors of this type presuppose that, first, the adjective loses its primary meaning and becomes an intensifier and, second, it modifies the meaning (belonging to another modality) of the noun it is combined with.

Table 2. – Total estimate of all 'pure' synaesthetic transfers

	Sensor	Nouns									
		Dimension (Vision& Touch)	Colour& Light (Vision)	Sound (Hearing)	Taste	Smell	Texture& Consistence (Tactile)	Weight	Temperature	Pain	Total
		It/Ru	It/Ru	It/Ru	It/Ru	It/Ru	It/Ru	It/Ru	It/Ru	It/Ru	It/Ru
Adjectives	Dimension (Vision& Touch)	x	5/3	15/7	2/2	2/2	-	-	-	1/2	25/16
	Colour& Light (Vision)	-	x	8/5	1/2	0/1	-	-	-	1/2	10/10
	Sound (Hearing)	-	4/4	x	1/0	1/0	-	-	0/1	3/4	9/9
	Taste	-	1/1	1/3	x	6/8	1/1	-	1/0	1/0	11/13
	Smell	-	-	-	-	x	-	-	-	-	0/0
	Texture& Consistence (Tactile)	5/5	6/4	8/12	5/3	3/5	x	-	5/2	2/2	34/33
	Weight	0/0	1/3	0/3	0/0	1/2	-	x	1/0	2/2	5/10
	Temperature	-	5/7	1/2	1/0	-	0/0	-	x	0/0	7/9
	Pain	-	-	-	-	-	-	-	-	x	0/0
	All sensors	5/5	22/22	33/32	10/7	13/18	1/1	0/0	7/3	10/12	101/100

Certain adjective meanings could be falsely qualified as synaesthetic metaphors, whereas in reality they are not and hence were not included in this research. For example, the phrase 'flat surface' may be treated as a synaesthesia between touch and vision, or vision and touch (depending on the sense this quality is primarily ascribed to), but in fact, qualities like this one are just perceived by more than one sensor and there is no transfer. Another example is transfers that create relative meanings in the target zone (*lyogkaya muzyka* [rus] 'light music', *voce bianca* [it] 'white [female] voice') as, despite the first impression, relative meanings do not qualify as sensory ones. Their primary function is to show the relation of the object to a certain class (e.g. a female voice, not a male one; light music, not heavy music) and any sensory qualities associated with the relative meanings are secondary as they derive from this relation.

Table 2 shows a quantitative analysis of synaesthetic transfers in the Italian and Russian languages, considering subtype A (pure metaphors), only. The first column contains groups of adjectives associated with certain sensors, whereas the first line contains groups of nouns associated with certain sensors. Each following line shows the number of transfers donated by the sensor to other sensors, while each following column shows the number of transfers received by the sensor from other sensors. The last column shows the total number of metaphors produced by each sensor and the last line shows the total number of metaphors received by each sensor. A figure before a slash shows the Italian data, whereas a figure after a slash shows the Russian data.

Italian language

77 out of 283 adjectives produce synaesthetic metaphors (27.2%). Dimension Zone has the highest number (against the total number of the Zone adjectives) of adjectives that are able to create figurative meanings (43.5%). Neither Smell Zone adjectives, nor Pain Zone adjectives produce synaesthetic metaphors.

Fig. 2. – Total number of produced and received metaphors for each sensor in the Italian language
(five senses plus Dimension Zone)

Tactile Zone (34 units or 33.6% of all the metaphors found) and Dimension Zone (25 units or 24.7%) are the main donor zones, Sound Zone is the main recipient zone (33 units or 32.6%). Temperature and Taste Zones receive roughly as many metaphors as they produce. Colour Zone produces less than it receives and Weight Zone does not receive any metaphors. The data are presented in Fig.2.

Russian language

73 out of 266 adjectives produce synaesthetic metaphors (27.4%). As in Italian, Dimension Zone has the highest number (against the total number of the Zone adjectives) of adjectives that are able to create figurative meanings (41.9%). Neither Smell Zone adjectives, nor Pain Zone adjectives produce synaesthetic metaphors as is also the case with Italian. Tactile Zone (33 units or 33.0% of all the metaphors found) is the main donor zone while Dimension Zone (16 units or 16%) ranks second. Sound Zone (32.0%) and Colour Zone (22.0%) are the main recipient zones. Taste Zone receives more than it produces and Temperature Zone receives less than it produces. The data are presented in figure 3.

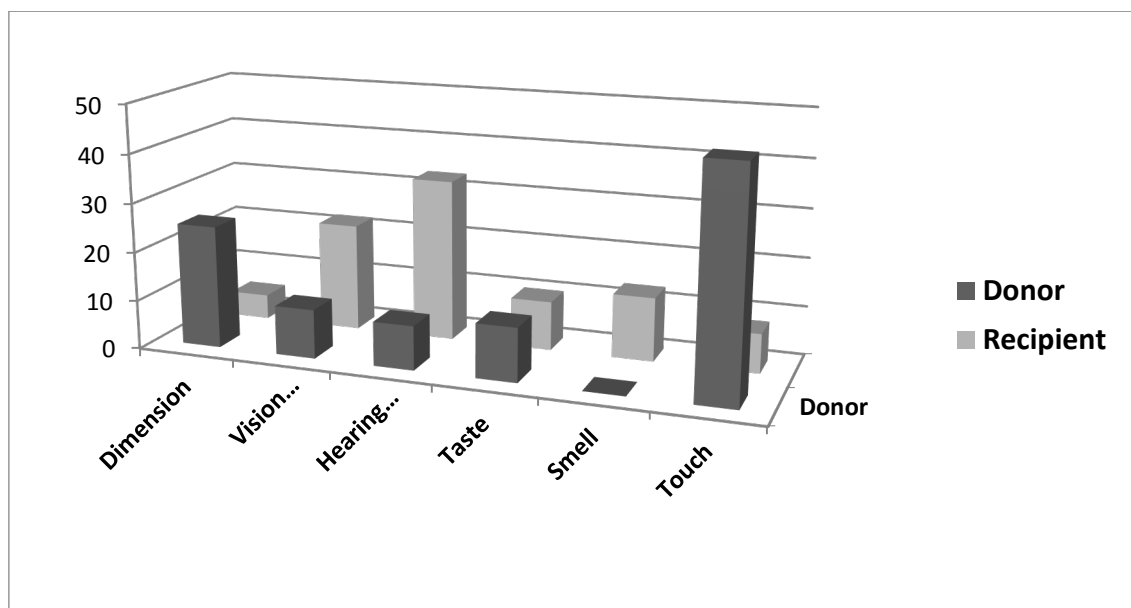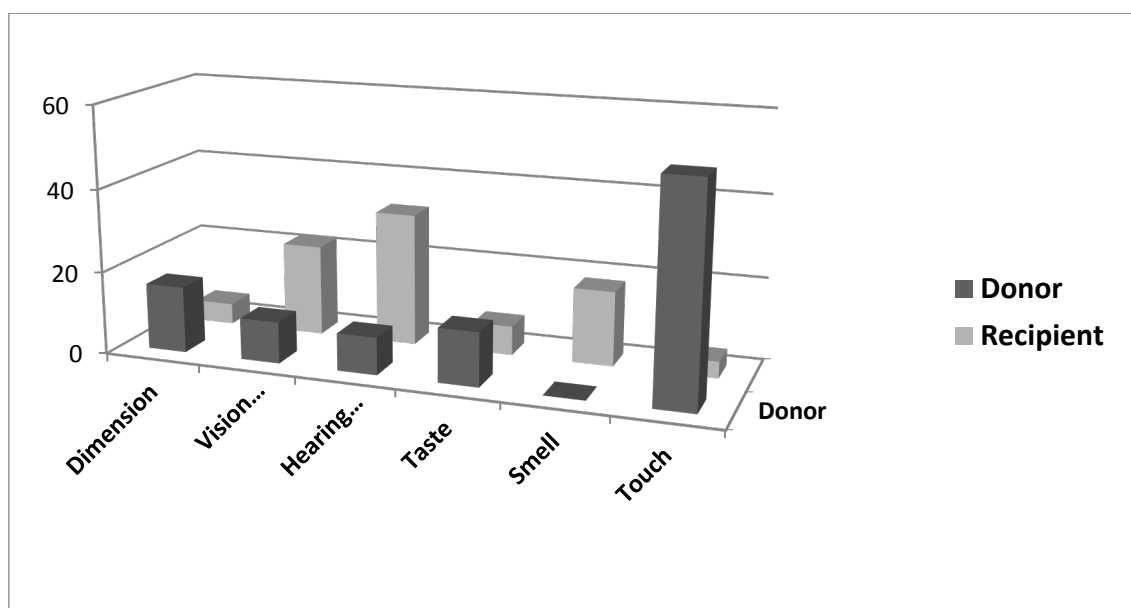Fig. 3. – Total number of produced and received metaphors for each sensor in the Russian language (five senses plus Dimension Zone)

Italian and Russian compared

The Italian and Russian languages show similar transfer directions and numerical data. Pain and Smell Zones produce no metaphors, while Weight Zone receives none. Tactile Zone is the main donor zone and Sound Zone is the main recipient zone.

A close number of metaphor-productive adjectives in both languages is also of interest (77 in Italian and 73 in Russian). Nevertheless, some differences were found: Dimension Zone donates much more meanings in Italian than in Russian and Russian Temperature and Taste Zones donate more than they receive, while the equivalent Italian zones are balanced (see table 3).

The languages showed similarities on the level of individual lexemes, too. The list of the most productive adjectives in both languages is almost identical: *acuto*, *ostryi* 'acute', *leggero*, *lyogkiy* 'light', *pesante*, *tyazhelyi* 'heavy', *duro*, *zhostkiy* 'hard', *morbido*, *myagkiy* 'soft', *tenero*, *nezhnyi* 'tender' in both languages and *dolce* 'sweet' only in Italian. These adjectives account for 36 synaesthetic meanings in Italian and 33 meanings in Russian. The Russian lexeme *yarkiy* 'bright' is of interest as it produces three figurative meanings while its closest Italian analogue *vivido* produces only one (which is an emotional metaphor).

Table 3. – Total number of produced and received metaphors for each sensor in the Russian and Italian languages

		Dimension	Colour & Light	Sound	Taste	Smell	Texture & Consistence	Weight	Tempe-rature	Pain
RUSSIAN	Donor	16	10	9	13	0	33	10	9	0
	Reci-pient	5	22	32	7	18	1	0	3	12
ITALIAN	Donor	25	10	9	11	0	34	5	7	0
	Reci-pient	5	22	33	10	13	1	0	7	10

Notes: Donor zones are white, recipient zones are grey, balanced zones are black.

In order to compare our results with other studies, in particular Williams' predictions, the used zones (except for Dimension and Colour Zones) were united into the groups corresponding to the traditional five senses. Although the transfers found by Ullmann [15] and Williams [18] were confirmed, their patterns were violated or, at least, the order of donating/receiving senses did not turn out to be as linear as it had been predicted. Fig.4 shows Williams' generalisation with superimposed thick arrows showing violations of his hierarchy that were found in this research. Thus, Colour (thanks to *yarkiy* 'bright', *yasnyi* 'clear' [rus] and *chiaro* 'clear' [it]) donates metaphors to Taste Zone; Dimension Zone donates metaphors to Taste and Smell Zones (*ostryi* 'sharp', *tonkiy* 'thin' [rus]; *acuto* 'acute', *tenue* 'thin' [it]); Touch Zone is the source for metaphors to Dimension (e.g. *tvyordyi* 'hard', *ryhlyi* 'crumbly' [rus]; *tagliente* 'sharp', *soffice* 'soft' [it]) and Smell Zones (e.g. *nezhnyi* 'tender', *gustoy* 'thick' [rus]; *denso* 'thick', *aspro* 'coarse' [it]).

Other deviations are rare or are found only in one language, and hence can be treated as exceptions. For example, the adjective *dolce* 'sweet' (taste) in Italian can denote pain and tactile sensations, and the adjective *arguto* 'shrill' (sound) can denote gustatory and olfactory ones (another proof that we deal with an exception here is that its historically first meaning was 'acute').

Fig.4. – Williams' generalisation revised

Factor analysis

Factor analysis was employed to confirm the found patterns (fig.5). It confirmed a) relevancy of donation-reception factor and b) proximity of patterns in the Russian and Italian languages.
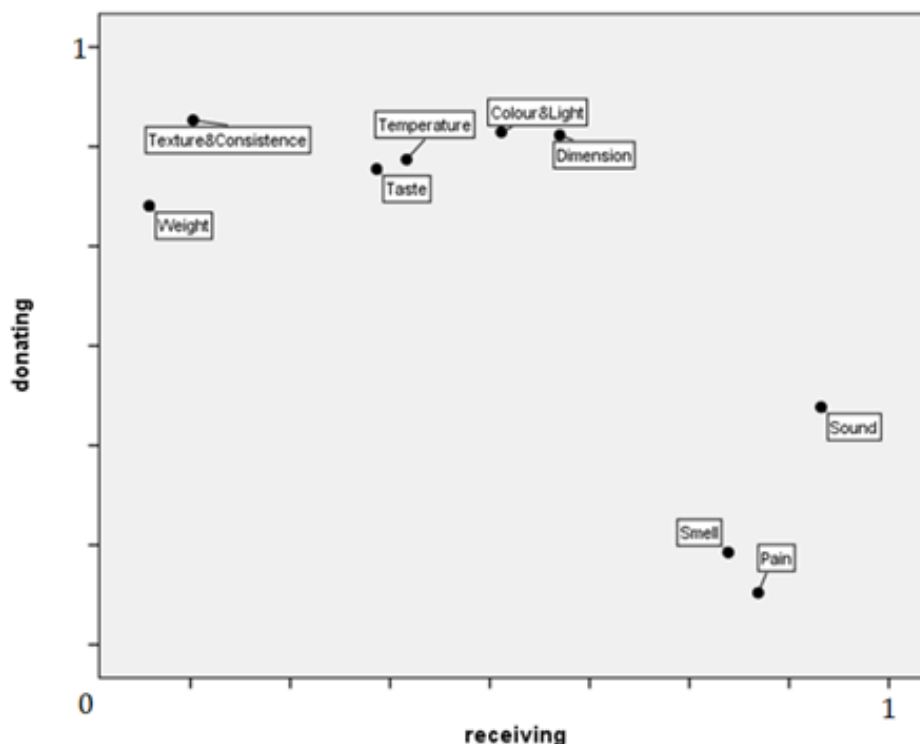
Fig.5. – Factor analysis output

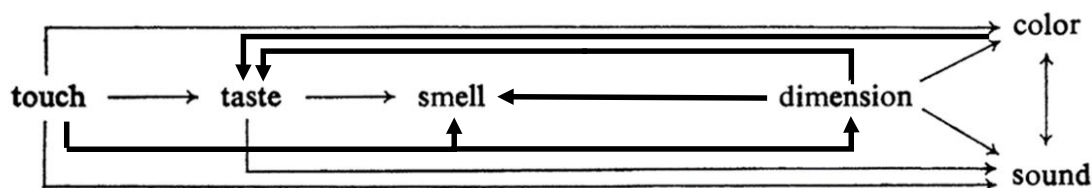In the course of the analysis that included both languages, two factors stood out, accounting for 72.83% of the total dispersion. The first factor (which accounted for 42,36% of the dispersion), included such zones as Texture&Consistence (0,853), Colour&Light (0,829), Dimension (0,823), Temperature (0,774), Taste (0,755) and Weight (0,687) which are primarily\ donors, while the second factor (which accounted for 25,65% of the dispersion) included Sound (0,864), Pain (0,738) and Smell (0,678) which are primarily recipient zones.

Synaesthesia expanded

If we add other subtypes of synaesthesia (metonymies, emotional metaphors and intensifiers), we will see the following: A much higher interaction of Dimension Zone with other zones, due to Dimension intensifiers ('high', 'low', 'big', 'little' in both languages) and emotional metaphors used with the word 'glance' (*vzglyad* [rus], *sguardo* [it]); a more productive Weight Zone, thanks to intensifiers ('light', 'heavy' in both languages); and, due to the emotional metaphors with the word 'voice' (*golos* [rus], *voce* [it]), the Sound Zone tendency to receive metaphors is reinforced.

Conclusions

The case study of the Italian and Russian languages did not confirm the clear-cut transfer direction from more primitive senses to more advanced ones, predicted by Ullmann and Williams. Instead, the scheme of transfers between senses appears to be more complicated, especially if we take into account peripheral subtypes of synaesthesia. Speaking about zone productivity, we can see that while more primitive Smell and Pain Zones do not produce any metaphors, more advanced Colour and Sound Zones are the source for a certain number of transfers (at least, nine). It may be true that in absolute terms Taste, Smell, Pain and Touch Zones receive fewer metaphors than Dimension, Colour and Sound Zones, but if we compare the primitive senses figures with the total number of their adjectives, the relative values (with the exception of Tactile Zone) appear to be quite similar [1] to or even higher [2] than the respective values of the more advanced senses. These figures also disprove the aforementioned hierarchy.

Nevertheless, two patterns can be established with a high degree of certainty. First, a significant number of transfers into Smell and Pain Zones shows that the zones that lack their 'own' adjectives (and whose qualities are hard to verbalise) have to borrow lexemes from other sensory zones. Second, qualities perceived by touch and vision serve as the main source for synaesthetic metaphors.

Themes for future research

This study took into account all the transfers between zones regardless of the number of nouns the adjectives under study could collocate with. However, there is a significant difference between a metaphor that could be formed with any noun from the target zone and a metaphor confined to just a few (or even one) nouns. This factor should be taken into account by any future study. A study of borrowings from other languages and potential metaphors that have not become part of language usage but are considered possible by native speakers can be of interest, too. A possible explanation for the similarities between Italian

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[1] 30.3% in Taste Zone against 41.5% in Colour Zone out of the total number of the respective zone adjectives [pure Italian metaphors]

[2] 105.8% in Smell Zone against 74.4% in Sound Zone out of the total number of the respective zone adjectives [pure Russian metaphors]

and Russian can be the fact that they belong to the same cultural and linguistic area (the so-called Standard Average European), although Russian is not in its core. Thus, a study of languages belonging to other language families and linguistic areas is essential as only this kind of data can show if the found patterns are culturally determined or if they are a universal human feature.

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БИБЛЕЙСКИЕ НАЗВАНИЯ В САКРАЛЬНОМ ПРОСТРАНСТВЕ РУССКОГО СЕВЕРА
Научная статья

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Аннотация

В данной статье исследован процесс иеротопии библейских названий объектов, расположенных в сакральном пространстве Русского Севера. Актуальность исследования связана с возрастающим интересом к культурному наследию Валаамского и Соловецкого монастырей, часть которого составляют топонимы – названия объектов окружающего ландшафта, сохранившие память о прошлом и являющиеся связующим звеном с настоящим возродившихся монастырей. Целью данной статьи является изучение объектов Валаамского и Соловецкого архипелагов, имеющих библейские названия. Задачи исследования – выявить и классифицировать топонимы, основанные на библейской и православной лексике.

Ключевые слова: Новый Иерусалим, Русский Север, Валаам, Соловки, монастырь, иеротопия, топоним, библейский.

BIBLICAL NAMES IN SACRAL SPACE OF RUSSIAN NORTH
Research article

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Abstract

This article explores the process of biblical names hierotopy of the objects located in sacral space of Russian North. The research is connected with the increasing interest to the cultural heritage of Valaam and Solovki monasteries, part of that is formed by toponyms – names of objects of surrounding landscape, saving memory about the past and being an interlink with the present of regenerating monasteries. The aim of this article is to study the objects of Valaam and Solovki archipelagos having the biblical names. The research tasks are meant to identify and classify the toponyms based on a biblical and Orthodox vocabulary.

Keywords: New Jerusalem, Russian North, Valaam, Solovki, monastery, hierotopy, toponym, biblical.

Introduction

The category of hierotopy, creation of sacral spaces, is explained comparatively recently by A.M. Lidov: "For the first time transferring of sacred spaces becomes focus of these collected studies and is acknowledged as the most important factor that influenced development of the Christian culture" [3, P. 9]. According to statement of A.M. Lidov, hierotopical approach allowed to realize that transference of sacral spaces, creation of New Jerusalems and characters of Saint Earth, was the major direction of the medieval spiritual life: "Hierotopical approach led us to awareness of the fact that translation of sacred spaces, creation of New Jerusalems and images of the Holy Land were highly significant aspects of the mediaeval culture. In our opinion, it is precisely these factors that formed the pivot of spiritual life in Middle Ages. In its turn, this type of spirituality generated various forms of liturgical and artistic creativity, and namely: architectural monuments, iconographic programs, liturgical objects as well as the introduction of new church rites, light effects, olfactory elements or even literary texts" [3, P. 9].

Florin Curta1, Gregory Leighton use the links between the iconography of the image, its popularity in late medieval Germany and the events surrounding the Heinrich von Plauen's tenure as Grand Master and they suggest the reasons for which Heinrich chose the image to decorate his private quarters in the castle. It concludes by demonstrating that the image of St. Christopher at Lochstedt serves as a rare example of the creation of private sacred spaces in Late Medieval Prussia. The fresco is analyzed within the context of Alexei Lidov's theory of hierotopy (the creation of sacred spaces) [12, P. 127]. According to authors "the presence of the image of St Christopher may be explained in two ways. First, the saint was regarded as embodying the Order's mission, which made possible his association with the other images in the room. Second, he was most likely depicted on the walls of the room as a mirror and reminder for the patron, prompting him to move toward personal salvation and a proper master. The latter explanation gains strength if one accepts the dating of the murals to Heinrich's second stay at Lochstedt, during the last years of his life" [12, P. 151].

A. Simsky discusses the concept of 'image-paradigms' as multimodal units of meaning within sacred spaces, or as compound mental constructs combining together dogmatic ideas, imagery and holistic emotive components (so-called atmospheres). [14, P. 9]. He considers that "one way to explain hierotopy is to contrast it to pre-existing methodologies, which Lidov repeatedly and collectively refers to as 'positivistic'. According to this particular explanation, previous generations of art historians conceived of sacred art in terms of flat pictures, images or isolated artifacts, while the true way of looking at things required that one conceives of a spatial whole into which these various bits and pieces would be integrated. Such a simplified picture does well to capture the core idea of hierotopy, but the processes involved in its conception and birth into the matrix of preceding iconological thought (which of course continued to develop along its own lines and included the evolution of the iconological work of Lidov himself) remains out of sight" [14, P. 11].

Jerusalem is this place, where the last week of earthly life of Jesus Christ passed. In opinion of Petre Guran, "the ancient idea of a sacred center of the world was incorporated into a new Christian view of topographical sacredness, expressed in St. John's notion of Heavenly Jerusalem in the Apocalypse. This Christian interpretation worked in a double sense. On the one hand it liberated the Christian community from the bounds of a unique earthly worship center, Jerusalem, as the new one was spiritual and thus ubiquitous, but on the other hand it conferred Jerusalem a central significance in the new religion. More precisely, the concept of New Jerusalem passed through that of Heavenly Jerusalem. If the Heavenly Jerusalem dwells mystically in a new place, it bestows upon that place the symbolic role of New Jerusalem. The Heavenly Jerusalem is the mould for all subsequent New Jerusalems" [1, P. 44].

Research of sacral space of Russian North is based on the study of the biblical names of objects of Valaam and Solovki archipelagos. To that end plenty of the archived materials, maps and other sources were studied by us. In 2000-2018 we conducted the field researches of cultural landscape of islands of the Valaam and Solovetsky archipelagos.

The results of the study are partially published in the monographs "The Transfiguration of the Russian North" [8], "Valaam: Grad Zemnoi – Grad Nebesnyi" [6], scientific articles. Maps of islands of the Valaam archipelago with the names of objects in Russian, Karelian, Finnish, Swedish, English, German languages, and also with the biblical names were created and published [5], [7].

Research methods

The research methodology of such definitions as toponym, Orthodox, biblical, cross, temple, a chapel is based on the realization of linguistic analysis, use of different forms of classification, methods of collection and analysis of toponyms. As a research result lists of toponyms, including the biblical names of the objects of islands of Valaam and Solovki archipelagos were created.

Discussion

On the island of Valaam one can see the Jerusalem Model. Kathleen M. Kenyon, who took part in the campaign of excavations, writes that Jerusalem today consists of an Old City and two new cities. The Old City is the lineal descendant of the medieval city, preserving many of its features. The central valley divides the site of Jerusalem into two ridges. The eastern ridge is bounded on the east by the valley today called Silwan, or Siloam, the ancient Kedron [13, P. 12–13].

The research of biblical names hierotopy of Russian North is based on the study of the objects of the islands of Valaam and Solovki archipelagos. In opinion of Ju. A. Lotman, "in the medieval system of thinking category of earthly life is appreciated – it resists to life celestial. Therefore earth as a geographical concept is simultaneously perceived as a place of earthly life ("earth – sky" is included in opposition) and, consequently, not the peculiar to gets the modern geographical concepts religiously-moral value" [4, P. 407].

To sacral geography of islands of Solovki and Valaam archipelagos belong mountains: Eleon (Mount of Olives), Zion, Favor (Mount Tabor) (island Valaam); lakes: Saint (Large Solovki island), Dead Sea (Valaam), channels: Cedron (Kedron stream), Jordan (Valaam) and others [5].

We will consider the map of Valaam from that two overpeering points, Mount Zion in the west and Mount Favor (Mount Tabor) in the east, organizing sacral space of the located objects with biblical names: Eleon (Mount of Olives), Valley of Iosafat, Jordan and others. This space occupies central part of Valaam island and is its sacral text, the biblical names – toponyms behave as the basic signs of that. They make the semantic groups of different texts tied to the certain objects of Valaam (see Figure 1).

1. See of Galilee, lake
2. Garden of Gethsemane, garden
3. Gethsemane, skete
4. Mount Carmel, mountain
5. Eleon (Mount of Olives), mountain
6. Valley of Iosafat, field
7. Wilderness of Judea, field
8. Dead See, lake
9. New Jerusalem, temple
10. Cedron (Kedron stream), canal
11. Jordan, canal
12. Mount Zion, mountain
13. Mount Favor (Mount Tabor), mountain
14. Monastery Road, road
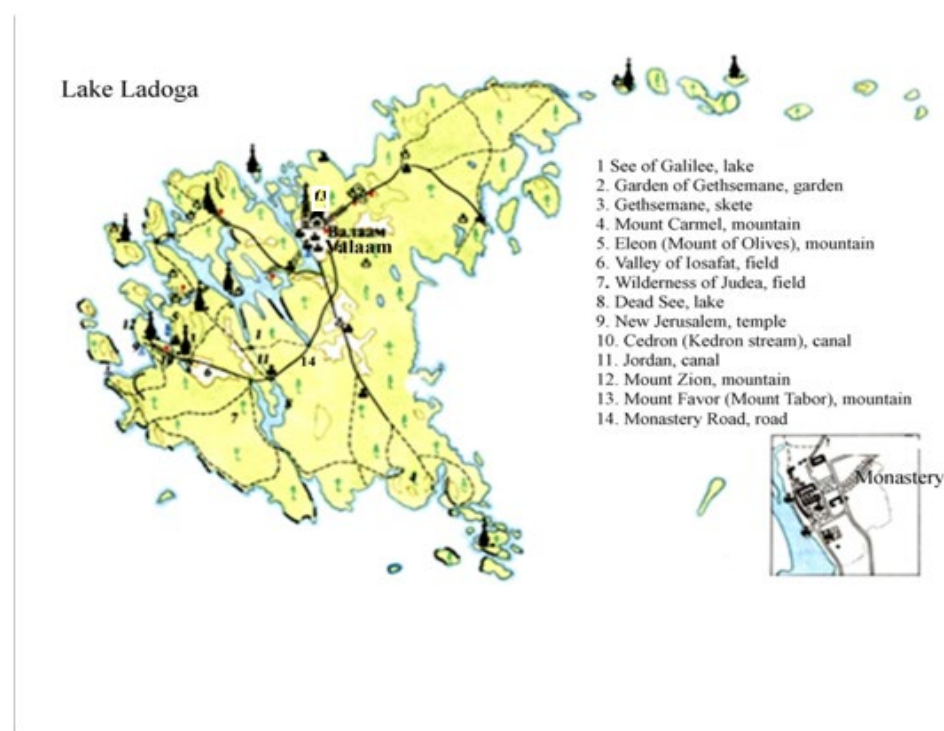
Figure 1. – New Jerusalem on Valaam

In the Monastery bay on Mount Favor the central complex of the Orthodox Valaam Monastery of the Transfiguration of Christ is situated. In the Large Nichon bay on Mount Zion one can see the ensemble of Resurrection skete with a main temple – New Jerusalem. It was created by analogy with the temple of Resurrection of Christ in Jerusalem. "Since Josephus called the western ridge Mount Zion, it was at first believed that the original settlement was there." [13, P. 14].

The name Eleon (Mount of Olives) came from the biblical history. We can read in Bible that Zion was the main shelter of Our Lord: "For the Lord hath chosen Zion; he hath desired it for his habitation. This is my rest for ever: here will I dwell; for I have desired it." [15, P. 648]. According to D. Popović, the "three mystical caves" enjoyed a special status, those in Bethlehem, Jerusalem and on the nearby Mount of Olives. This sacred "triad of caves", memoriae to Christ's birth, burial and ascension, distinctively reflected the very essence of Christian faith [9, p. 153]. Popović considers, that a symbol of particular power and aura among them was the holy mount of Zion, David's city. It contained many allusions to the life of Christ such as the Last Supper, and Christ's trial before Caiaphas, is believed to have taken place somewhere there [9, p. 154].

As we see on the map of Valaam, western and east points of island, mountains Zion and Favor, connects the Monastery road along that objects with the biblical names are located (see Figure 1). In turn waterways, canals, divide sacral space by the areas of different texts, saving information about the closing dates of life of Jesus Christ.

Figure 2. – Valaam. Jordan River (canal)

So the Jordan River (see Figure 2), where, according to the Bible, the baptism of Jesus Christ took place, separates on Valaam the sacred space of Mount Favor, where Jesus Christ prayed shortly before his suffering and was transformed, from the sacred space of the Garden of Gethsemane, where he prayed "for the cup" before the crucifixion: "O my Father, if it is possible, let this cup pass from me: nevertheless not as I will, but as thou wilt" [15, P. 980]. Therefore, in Gethsemane garden on Valaam there was built a chapel "Prayer about the Cup".

The Kedron stream (canal) is separated from the Garden of Gethsemane with the sacred space of the Mount of Olives, where, according to the Bible, on the fortieth day after the resurrection from the dead of Jesus Christ, his ascension took place, from the sacred space of New Jerusalem on Mount Zion: The Cave Temple, in which the marble crypt, with "likeness of the Holy Sepulcher"; Church of the Resurrection, built in memory of the resurrection of Jesus Christ.

Thus, on Valaam, across the Jordan River, on the one hand, we read sacred texts: "Baptism" and "Transfiguration" of Jesus Christ, on the other − "Crucifixion", "Resurrection" and "Ascension" of Jesus Christ (see Figure 1).

The biblical vocabulary of Solovki also reflects the sacred landscape of the islands in toponyms: Mount Golgotha (mountain); Jordan (Saint, lake); Favor (mountain) and others. The central complex of the Orthodox Solovetsky Monastery of the Transfiguration of Christ is located not on Mount Favor, unlike Valaam, but on the low shore of the Blagopoluchiya Bay (see Figure 3).
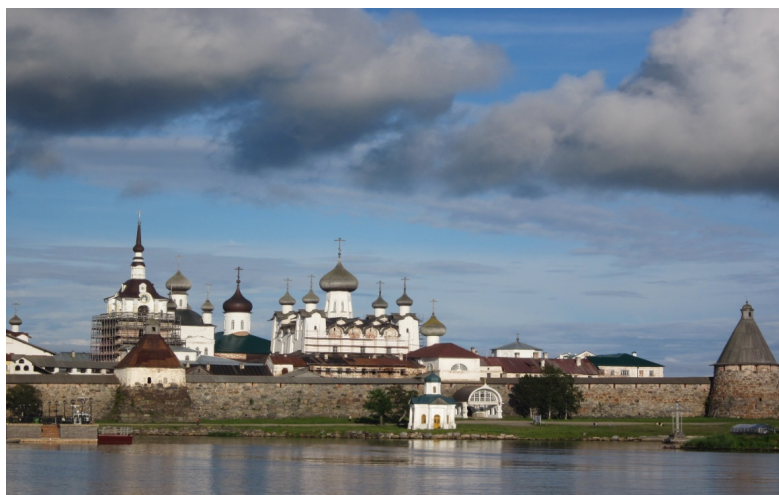
Figure 3. – Solovki. Blagopoluchiya Bay. The Orthodox Solovetsky Monastery of the Transfiguration of Christ

The Solovetskaya Mount Favor with a chapel in honor of the Transfiguration of the Lord is located on the island of Bolshaya Muksalma, connected by a boulder dam through the Southern Iron Gate to Bolshoi Solovetsky Island (see Figure 4).
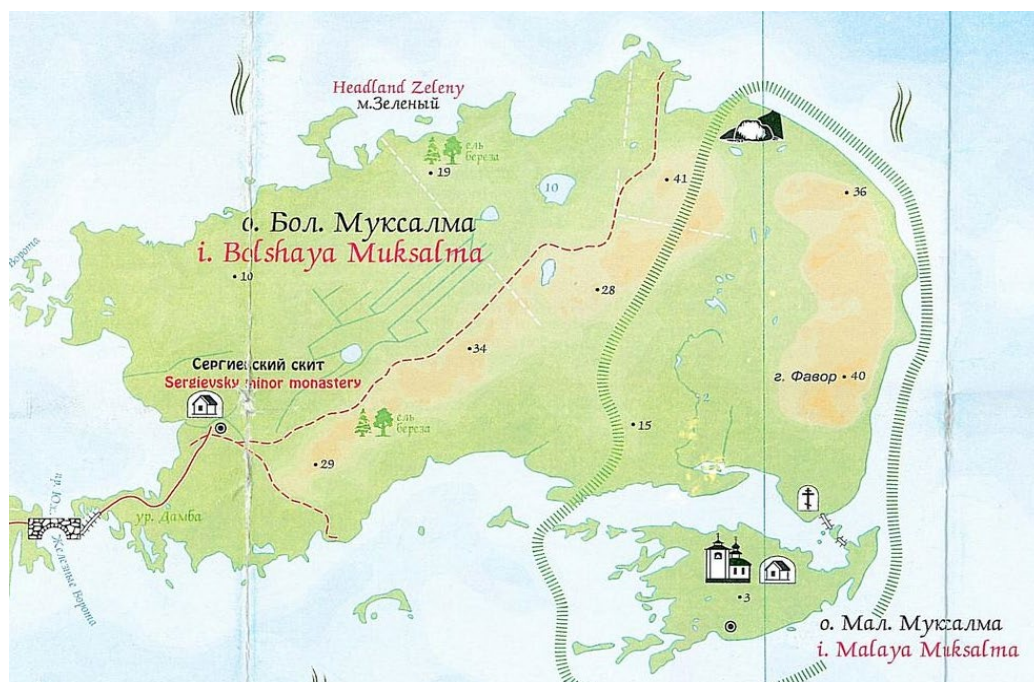
Figure 4. – Solovki. Bolshaya Muksalma. Mount Favor [10]

On Solovki, on Anzer Island, there is Mount Golgotha, towards which pilgrims make their way of the cross (see Figure 5). According to the description of Abbot Dositheus, it is a volcanic mountain, difficult to climb [2, P 362].

Figure 5. – Solovki. Anzer Island. Mount Golgotha [10]

O. Chumicheva considers that "the Solovetsky Cloister wasn't renamed into New Jerusalem by men. It was not more similar to Palestine topography than any other Christian monastery. And there is a real ground to believe that it is a really sacred place − not man-made and not connected with impious ambitions. And the martyrdom of its dwellers was a part of the ritual – an inevitable way to the final salvation" [11, P. 836].

Conclusion

The research on biblical toponymy in sacral space of Russian North was conducted on the example of biblical names hierotopy on Valaam and Solovki. Following the tradition of pilgrimage to the sacred places connected with the life of Our Saviour, Russian Orthodox people also wanted to see some reminders of the Holy Land in their own country.

Therefore, we can conclude that objects on Valaam and Solovki with biblical placenames were sacred for monks and nowadays are sacred for devout people and for all of us too. But Valaam and Solovki are identified with Palestine only partly because there are different toponyms with different situations of geographical objects.

<table>
<tr><td>**Конфликт интересов**</td><td>**Conflict of Interest**</td></tr>
<tr><td>Не указан.</td><td>None declared.</td></tr>
</table>

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КОРРЕЛЯЦИЯ ПРЕДЛОЖНО-ПАДЕЖНЫХ ЗНАЧЕНИЙ В РУССКОМ И ПЕРСИДСКОМ ЯЗЫКАХ В СИСТЕМЕ ПРЕПОДАВАНИЯ РКИ

Научная статья

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Аннотация

В статье анализируются и сопоставляются предложно-падежные значения в русском и персидском языке в системе преподавания в иностранной аудитории, изучающей русский язык как неродной и владеющей фарси. При сопоставлении глагольного управления отмечается зависимость выражения конкретного значения от предлога в персидском языке в отличие от русского. Актуальность данного исследования определена отсутствием подобного рода сопоставительного анализа в контексте преподавания русского как иностранного. В результате сравнительного анализа были установлены основные сходства и различия в значениях, которые передают русские шесть падежей и их аналогичная семантическая реализация в персидском языке. Предлагаются способы решения проблем, встающих перед преподавателями, работающими с иранскими студентами, дается таблица самых сложных глаголов с предложно-падежной системой.

Ключевые слова: русский как иностранный, предложно-падежные значения, фарси, семантика падежей, методика преподавания.

CORRELATION OF SUGGESTED VALUES IN RUSSIAN AND PERSIAN LANGUAGES IN THE SYSTEM OF TEACHING RUSSIAN AS FOREIGN LANGUAGE

Research article

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Abstract

The article analyzes and compares prepositional-case meanings in Russian and Persian in the system of teaching in a foreign audience that studies Russian as a foreign language and speaks Farsi. When comparing the verbal control, the dependence of the expression of a specific meaning on a preposition in Persian, in contrast to Russian, is noted. The relevance of this study is determined by the lack of such a comparative analysis in the context of teaching Russian as a foreign language. As a result of a comparative analysis, the main similarities and differences in meanings were established, which are conveyed by the Russian six cases and their similar semantic implementation in the Persian language. Ways to solve the problems faced by teachers working with Iranian students are proposed, and a table of the most complex verbs with a prepositional and case system is given.

Keywords: Russian as a foreign language, prepositional-case meanings, Farsi, case semantics, teaching methods.

Introduction

Verb control (type, mood) and the semantics of cases, as well as the determination of the factors of their use in specific constructions is one of the most promising areas in linguistics, and many researchers, relying on certain meanings that are expressed in specific communicative situations and syntaxemes, have built their classifications , which was reflected in the works of A.M. Peshkovsky [7], A.A. Shakhmatova [10], G.A. Zolotova [4, P. 118], M.V. Vsevolodova [2], E.V. Paducheva [6, P.18].

The purpose of this article is to point out some of the features and differences in the verbal management in Russian and Persian, which will allow the teacher not only to form grammatical skills and prevent mistakes, but also to explain to the student what the difference between the languages is. In addition, the article will be useful for those who start teaching Russian as a foreign language.

Among the various types of phrases — coordination, adjoining and control — the most complex are prepositional-case constructions, in which close — sometimes synonymous — meanings can be expressed in different cases (for example, *I live in a house, on the street, behind a house, under a bridge,* where the implementation specific case is predetermined by both the semantics of the case and the meaning of the verb), which causes great difficulties for foreigners [9, P.183-185]. However, it happens that in the student's native language, certain case meanings are absent or a different construction is used to implement it. For successful work, the teacher needs to point out both the similarities in prepositional-case constructions in the native language, and their differences.

One of the most difficult tasks for a linguist is to describe the syntax of a language in terms of form, meaning and unity of all components, thanks to which the meaning of the entire sentence is formed. In synthetic Russian, the unity of morphology and syntax is of great importance, which is explained by the use of such tools as the "model of the subject perspective of the statement", "the concept of the communicative register of speech" and "taxis as a technique of interpredicative relations in the text» [5, P.108].

Speaking about the methodology of teaching Russian as a foreign language, it is necessary to say about syntaxemes — free and connected — in the system of the linguistic model. In the Persian language there are related syntaxemes, the unity of which is prompted by the logic of their use, however, the existing differences in prepositional-case relations can cause enormous difficulties for a native speaker of Persian.

At the initial stage of training, each case is entered in the meanings that are necessary to solve the most simple communication problems. The teacher begins teaching students the cases in a strict sequence that can be called traditional. Following the proposed and comprehensive classification of case semantics proposed by G.A. Zolotova, let us take only those values that the teacher talks about at the initial stage of training.

1. The nominative case, as in Russian, indicates the subject of the action.

1.1. nominative (various names) Kievskaya station: истга «Киевская»-ایستگاه کیوسکایا)

б) predictable subject (student solves a problem: данешамуз хальмиконад масале ра-دانش آموز حل می‌کند مسئله را)

1.2. subject-carrier of a passive predicative feature (Documents are signed by the director: Мадареки эмзамишаванд тавасотэ модир-

(مدارک امضا میشنود توسط مدیر

1.3. the object is the causator of an emotional or intellectual value relationship (I liked the film: Фильм дустдарам-فیلم دوست دارم)

1.4. predicate in qualification-assessment models (Water is the basis of all life: Аб асасе хаме джандаран хаст-
آب اساس همه ی جانداران است)

е) predicate in models characterizing the environment (It is raining outside: дар хиабан баран аст-در خیابان باران است)

1.5. vocative (Maxim, where are you going ?:Максим, куджа мири?-
ماکسیما کجا میری ؟)

2. The accusative case is given in the following meanings [8, P. 4-8]: time (exact, days of the week, time period, as well as the time spent on the commission or completion of the action), movement, object of the action. There are no difficulties with temporal expression in prepositional-case constructions in Russian and Persian — you can easily point out the similarities in use. In the Persian language there are no so many verbs of movement, and any movement in space is conveyed by the verb go (**равтан – infinitive**). In addition, there is no difference between the prepositions v / na to indicate the place of movement (I go to the house and I go to the street; * Ман мирам бе хане-من میرم به خانه :Ман мирам бе хиабун-من میرم به خیابان). However, difficulties are caused by some verbs, which after themselves require the accusative case in Russian, and in Persian there is a different realization of the meaning: for example, through a prepositional-case construction. The following meanings of the Accusative case are distinguished at the initial stage of teaching Russian as a foreign language:

2.1. tempora in various meanings (I read it three days; 5 minutes before the start: пишаз 5 дагиге та шуру-پیش از پنج دقیقه تا شروع)

2.2. intensive (every hour, every Wednesday: хар саат-هر ساعت; хар чаршанбэ-هر چهارشنبه)

2.3. action object (build bridge: пол сахтан-پل ساختن)

2.4. directives (to come to the city: амадан бе шахр-آمدن به شهر)

2.5. transitive (drive through the city:убур кардан аз шахр-عبور کردن از شهر)

2.6. tool (look in the mirror: диде шодан дар айне-دیده شدن در آینه)

2.7. trasgive (included in: варед шодан дар сахтар-وارد شدن در ساختار)

2.8. quantitative (twice: до бар-دوبار)

2.9. qualitative (striped shirt: лебас чохархане-لباسِ چهارخانه)

Some meanings are given only at the level of memorization or examples.

3. The prepositional case is used to express the following meanings: location in space (static) (My friend lives in the house = Дуст ман **дар** хане зендеги миконад-دوست من در خانه زندگی میکند); object of conversation or perception; vehicle; time (week, month, year) (last year=**дар** сале гозаште-در سال گذشته). The main meanings possessed by the prepositional case can be presented in the following sequence:

3.1. locative (in Moscow, in the park, in the house: the gift of Mosco-در مسکو,дар парк-در پارک,дар хане-در خانه)

3.2. deliberative (about brother, about life: дарбаре барадар-درباره ی برادر; дарбаре зендеги-درباره ی زندگی)

3.3. temporific (in August, last century: дар агуст-در آگوست; дар гарне гозаште-در قرن گذشته)

3.4. thematic (the program does not cover: дар барнаме диде немишавад-
در برنامه دیده نمیشود)

3.5. physical or emotional state (in anger, in sleep, in anger: дар хашм-در خشم,дар хаб-در خواب,дар асабанийат-در عصبانیت)

3.6. a feature component denoting the outer covering of a face or object (in a shirt, in socks: дар пирахан-در پیراهن, дар джураб-در جوراب)

ж) limiting (used in chemistry, not accepted in relationships: эстефаденемишавад дар шимми-در شیمی استفاده نمیشود)

3.7. mediation (by boat, by car: ба гайег-با قایق,ба машин-با ماشین)

и) causative (provided that: дар шарайете-در شرایط,дар ноэ-در نوع)

4. The dative case at the initial stage of learning is given in the following values: age, addressee of the message; specialty, occupation, time (end of action by a certain date; cyclicity (on Mondays = дошанбе ха-دوشنبه ها / хар (every) дошанбе-هر دوشنبه)); source of information movement in open space (I'm walking down the street = Ман мирам аз хиабун-من از خیابان میرم); movement (to something or to somebody (I go to a friend = Ман мирам **пише** дуст-من میرم پیش دوست). The main meanings of the dative case can be presented in the following sequence:

4.1. addressee (letter to mom: наме бе мадар-نامه به مادر)

4.2. subject of any state (I'm dreaming, I'm tired of: ман хаб мибинам-من خواب میبینم,ман немихам-من نمیخوام)

4.3. subject of causal action (I'm bored: барам хасте конандас-

(برام خسته کننده است)

4.4. subject-carrier of age (I am 20 years old: Ман 20 (бист) саламе-
(من بیست سالمه)

4.5. modal value (I need, I had to, I succeeded = correlative value I have to: Ман лазем дарам-من لازم دارم,Ман Нияз дарам-من نیاز دارم,Ман даряфт миконам-من دریافت میکنم)

4.6. directives (come to a friend, to the house: рафтан пишет дуст-رفتن پیش دوست,пише ханэ-پیش خانه)

4.7. correlative (glasses to face: ейнак бе сурат-عینک به صورت)

4.8. intensive (came to the conclusion: расидан бе натидже-رسیدن به نتیجه)

4.9. transitive (along the road, along the bottom: аз рах-از راه,рузане-روزانه)

4.10. rubricative (in chemistry: шими-شیمی)

4.11. causative (by mistake, unknowingly: бе эштебах-به اشتباه)

5. The instrumental case is given in the following meanings: together (with somebody or something); compatibility; tool, tool (I write with a pen and pencil); profession (I work as a teacher); way of travel (I travel by train;); location in space (The book lies next to / under / above / behind / in front of the table); congratulations (Happy New Year!сале но мобарак-سال نو مبارک!). It is with the grammatical expression of the meaning that most of the errors are associated: in the Persian language, the accusative case is used without any prepositions instead of the instrumental case. The main meanings of the instrumental case can be presented in the following sequence:

5.1. temporific (day, day) (рузане — روزانه(adjective), собу), but: from new day = рузе джадид-روز جدید)

5.2. locative (behind / in front of / above / under the house, between trees: пошт-پشت/джолое-جلو/балае-بالا/зире-زیر— хане-خانه,бейне дарха-بین در ها)

5.3. instrumental (do it yourself: ба дастхае ход-با دست‌های خود)

5.4. mediation (go by train: равтон ба гатар-رفتن با قطار)

5.5. passive models (signed by the director: эмза мишавад тавасоте модир-امضا میشود توسط مدیر)

5.6. models with a quality value (differ in character, have intelligence, are characterized by decency: мотамаезбудан-متمایز بودن)

5.7. object (run a factory, rule oneself, be interested in music, do chemistry: конторолкардан кархане-کنترل کردن کار خانه)

5.8. objective-quantitative value (filled with water: поршодан ба аб-پر شدن با آب)

5.9. object-instrumental (wave hand: текан даданэ даст-تکان دادن دست)

5.10. deliberative meaning (sore throat, pain). There are no equivalents in Persian language.

5.11. the object-causator of an emotional relationship (to be proud of a person: эвтахаркардан бе адам -افتخار کردن به آدم)

5.12. directives (follow the leader, for the thoughts: донбалкардан модира-دنبال کردن مدیر)

5.13. temporific (at lunch, between exams: габл аз Назар,бейне эмтеханат-قبل از نهار ، بین امتحانات)

5.14. finitive (for a gift, for flowers: барае кадо-برای کادو,барае голь-برای گل)

5.15. causative (for lack of a handle: бехатере набуд ходкар-بخاطر نبود خودکار)

5.16. committing (with love, with joy: ба эшг-با عشق, ба шади-با شادی)

5.17. modal qualification of action (rest is prohibited: эстрахаткардан дар нахие мамнуэ-استراحت کردن در منطقه ممنوعه)

5.18. subject-partner, accomplice (to argue with the father: шартбандикардан ба педар-شرط بندی کردن با پدر)

5.19. deliberative-causative (congratulate you on the holiday: табрикговтан джашн бе шума-تبریک گفتن جشن به شما.)

6. At the initial stage of training, students are introduced to the following meanings of the Genitive case: belonging of something to someone; lack of something or somebody (after the word no); after 2,3, 4 + Gen. case (units), after 5-20 + Gen. case (plural) reverse movement (from something or from somebody) after a lot, a little, a little, a lot, how much, etc. + Gen. case (plural); comparative design; date (number) of the event (no preposition); event time; object / subject attribute; reason (because of, from), while the main semantic load is carried by prepositions. The main meanings of the genitive case can be presented in the following sequence:

6.1. date (1st May 1995: авале май сале 1995-اول مای ۱۹۹۵)

6.2. number (three houses:се хане-سه خانه (1.Nominative case))

6.3. in negative constructs (there was no book: кетаб надаштан-کتاب نداشتن)

6.4. affiliation (friend's book: кетабе дустам-کتاب دوستم)

6.5. trait carrier (beauty of nature: зибаие табнат-زیبایی طبیعت)

6.6. precomparative (above me: боландтар аз ман-بلند تر از من)

6.7. sign (without help: бедуне кумак-بدون کمک)

6.8. destination (for parents:барае валедейн-برای والدین)

6.9. finitive (for speed: барае сорат-برای سرعت)

6.10. directives:

6.10.1. with an endpoint (home: та хане-تا خانه)

6.10.2. with a starting point (from home: аз хане-از خانه)

6.10.3. starting point (from home: аз хане-از خانه)

6.10.4. point with an obstacle (because of the cabinet: аз иоште комод-از پشت کمد), (from under the bed: аз зире тахт-از زیر تخت)

6.11. temporative

6.11.1. limited time (before breakfast: та сопхане-تا صبحانه)

6.11.2. from the starting point (from lunch, from the lesson: аз нахар-از نهار, аз класс-از کلاس)

6.12. dimension (up to 30 degrees, up to two meters: та си дарадже-تا سی درجه, та до метр-تا دو متر)

6.13. intensive (until the end: та ахер-تا آخر)

6.14. fabricated (from metal, from apple juice: аз ахан-از آهن, аз абе сиб-از آب سیب)

6.15. sursiv (from school diary: аз дафтар нумре-نمره دفتر از)

6.16. generative (from a family of doctors: аз ханевадее доктор- دکتر ی خانواده از)

6.17. instrument (from a pistol: аз тофанг- تفنگ از)

6.18. каузатив (out of fear, out of hunger, out of boredom: аз тарс-از ترس, аз гороснеги-گرسنگی از, аз хастеги-از خستگی)

6.19. locative (between houses, opposite the house, among the room: бейне ханеха-ها خانه بین, руберуе хуне-رو به روی خانه, васате отаг-وسط اتاق)

6.20. destination (leaf from a tree: барг аз дерахт-برگ از درخت)

6.21. subject of the sender (from parents: аз валедейн-والدین از)

6.22. potensive (hide from children: махфикардан аз бачаха-مخفی کردن از بچه ها)

6. 23. distinguish (a book from a manual: Ман мидонам тафовот ра)

6. 24. directives (go against the wind: рафтан дар халяфе джахате бад- رفتن در خلاف جهت باد)

6.25. deliberate (against weapons, war: зеде селах-ضد سلاح, ضد جنگــــ)

6.26. directives (from Russian to Persian: аз руси бе фарси-از روسی به فارسی)

6.27. locative (at / near the house: пише хане-پیش خانه / наздик хане-نزدیک خانه)

6.28. the subject of the state (I have happiness: ман хошхалам-من خوشحالم)

In Russian, when expressing the meaning of an object, the accusative case is most often used without a preposition in the presence of a transitive verb, in the presence of a return verb with the same meaning — the creative case, in Persian these meanings are transmitted using the prepositional case construction, mainly the preposition "к" and the dative case or preposition "из" and the genitive case. The main semantic load is carried by prepositions. For foreigners who learn Russian and have the grammatical system of their mother tongue as the main one, the main difficulty, along with the endings, is different prepositions than in their native language. Thus, the teacher will face certain mistakes (especially at the initial stage) that will be caused not by a lack of knowledge, but by the influence of the grammatical system of the mother tongue. In particular, Persian may contain both the meaning of the object and the cause, so the teacher, building an exercise system, must first select lexical material, the prepositional and case constructions of which coincide with the native language (for example, the accusative case without a preposition), then select verbs that use the creative case with the preposition "с" in At the same time, it is very important to give a synonymous meaning with a grammatical difference when explaining the value that the case carries.

The main meanings of the creative case are always expressed, unlike in the Russian language, with the help of the preposition "с" — at this point, the teacher faces a difficult task — to form a skill that will not mix two grammatical systems. An important distinguishing feature of an expression of a certain meaning is the presence of a preposition in Persian, but certain difficulties can arise when expressing the same meaning by means of the same preposition: for example, in Persian, the preposition "from" denotes both directives and the addressee. If the pretext is used correctly, the student may use the wrong case form in Russian, which will also be caused by the influence of the mother tongue.

The main difficulties in most cases are the presence of a preposition in Persian in the absence of one in Russian. Below is a comparative table, thanks to which a teacher working with Iranian students will not only be able to predict an error, forms certain competencies, but also systematize verbs, and decide to include them in a particular stage of study.

Table 1. – Differences in case use in Russian and Persian verbs

verb	case and preposition in Russian	case and preposition in Persian
to influence	На + Accusative	(without preposition) + Accusative
to fall in love	В + Accusative	(without preposition) + Accusative
to get married (for woman)	За + Accusative	С + Instrumental
to vote on	За + Accusative	(without preposition) + З Д.п.
to guess	О + Prepositional	(without preposition) + Accusative
to suppose, to admin	Accusative	К + Dative
to complain	На + Accusative	О + Prepositional
to take care, to worry	О + Prepositional	(without preposition) + Accusative
to be sick	Instrumental	Из + Genitive
To afraid	Genitive	Из + Genitive
To shave	Instrumental	С + Instrumental
To deprecate	Dative	С + Instrumental
To perform	в/на + Prepositional	В + Accusative
To criticize	Против + Genitive	С + Instrumental
To be proud	Instrumental	Dative
To prepare	К + Dative	Для + Genitive
To threaten	Dative	Accusative
To give	Accusative; Dative	Accusative, к + Dative
To choke	Instrumental	Accusative
To give a present	Dative	К + Dative
To trust	Dative	К + Dative

Continuation of table 1. – Differences in case use in Russian and Persian verbs

verb	case and preposition in Russian	case and preposition in Persian
To wait	Genitive	Accusative
To touch	До + Genitive	К + Dative
To wish	Dative	Для + Genitive
	Genitive	Accusative
to get married (for man)	На + Prepositional	С + Instrumental
To have breakfast	Instrumental	Accusative
To give a task	Dative	К + Dative
To have a snack	Instrumental	С + Instrumental
To practice	Instrumental	Accusative
To sign up	в/на + Accusative	Для + Genitive
To get infect	Instrumental	С + Instrumental
To greet	с + Instrumental	Dative
To misuse	Instrumental	Из + Genitive
To be interested in	Instrumental	С + Instrumental
seems	Dative + Instrumental	Dative + Accusative
To touch on	Genitive	Accusative
To slander	Accusative	О + Prepositional
To feed	Accusative	К + Dative
To shout	Genitive	Из + Genitive
To deprive	Accusative; Genitive	Из + Genitive; Accusative
To flatter	Dative	Accusative
To admire	Instrumental	К + Dative
To wave	Dative	Для + Genitive
To disturb	Dative	Accusative
To be silent	Genitive	Из + Genitive
To take revenge	Dative	Из + Genitive
To reward	Accusative; Instrumental	К + Dative; Accusative
To bother	Dative	Из + Genitive
To attack	Accusative	К + Dative
To fill	Instrumental	Accusative
To insist	На + Prepositional	Для + Genitive
To dispose oneself	На + Accusative	Для + Genitive
To go numb	Genitive	Из-за + Genitive
To like	Nominative; Dative	Accusative
To take offense	На + Accusative	С + Instrumental
To exchange	Instrumental	Accusative
To service	Accusative	К + Dative
To announce	Accusative; Dative	Accusative; к + Dative
To explain	Accusative; Dative	Accusative; к + Dative
To acquire	Instrumental	К + Dative
To reply	Dative	К + Dative
To refuse	Dative	к + Dative
To deny	От + Genitive	Accusative
To open	Accusative; Instrumental	С + Instrumental
To report	Перед + Instrumental	К + Dative
To pay	Dative	Для + Genitive
To give way	Dative	С + Instrumental
To suggest	Dative	К + Dative
To emphasize	Accusative	Dative
To congratulate	Accusative	Dative
To transform	В+ Accusative	Dative
To warn	Accusative	К + Dative
To overcome	Accusative	Dative

The end of table 1. – Differences in case use in Russian and Persian verbs

verb	case and preposition in Russian	case and preposition in Persian
To ask	Accusative	Из + Genitive
To let	Accusative	Dative
To be jealous *	Accusative; к + Dative	К + Dative
To follow	За + Instrumental	Accusative
To laugh	Над + Instrumental	Dative
To shoot	Accusative	Dative
To trade	Instrumental	Accusative
To oppress	Accusative	Dative
To teach	Accusative	Dative

*Note: *Persian does not represent the meaning of the address object: be jealous off all to Maxim.*

This typology of prepositional and case meanings in Persian, as well as its comparison with the Russian system, will be useful for young teachers who start working with Iranian students. In addition, this study can be relevant in the development of a specialized textbook for Iranians studying Russian as a foreign language, which will avoid certain mistakes and contribute to the rapid assimilation of Russian grammar and the formation of the necessary skills and abilities. This manual can be based on the differences between the Russian and Persian prepositional and case systems.

Conclusion

When comparing the prepositional-case systems in Russian and Persian, it becomes noticeable that many meanings that are expressed by the accusative case in Persian are represented in the genitive case in Russian, while various forms without prepositional structures (including in the genitive case), presented in Russian, requires a preposition in Persian. The ending in Russian also conveys a certain meaning, which implies possible variation in Russian as opposed to Persian. Due to the fact that in the Persian case, nouns do not have endings, the semantic load is taken on by prepositions that convey a certain shade of meaning in syntaxemes in a particular situation. The Iranian language is not such a complex prepositional-case system as in Russian, therefore it is difficult for students to differentiate the shades of meanings, due to the fact that Russian cases and the entire prepositional-case system perform huge syntactic functions.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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TEXT LINGUISTICS, DISCOURSE ANALYSIS. TYPOLOGICAL LINGUISTICS (UDC 81`4)

КОНЦЕПТУАЛИЗАЦИЯ БАЛАНСА ИДЕНТИЧНОСТИ В АСТРОЛОГИЧЕСКОМ ДИСКУРСЕ
Научная статья

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Аннотация

Исследование посвящено концептуализации баланса идентичности в астрологическом дискурсе. Баланс рассматривается как конечная цель поиска и обретения индивидом идентичности и состоит в таком взаимодействии личностной и социальной идентем (*термин наш*), при котором человек принимается другими как полноценный член общества/группы, сохраняя при этом свою уникальность и неповторимость. В качестве экспериментального материала нами были проанализированы отрезки аутентичных текстов обыденной астрологии, посвященные описанию представителей различных знаков зодиака в роли родителей. В результате исследования было выявлено, что баланс идентичности, концептуализированный средствами астрологического дискурса, дает индивиду чувство принадлежности к сообществу и психологического комфорта от выполнения социальной роли родителя, не вынуждая при этом его/ее менять свои (даже отрицательные) черты характера и свойства поведения.

Ключевые слова: идентичность, идентификация, идентема, самоидентичность, социальная идентичность, баланс идентичности.

IDENTITY BALANCE CONCEPTUALIZATION IN ASTROLOGICAL DISCOURSE
Research article

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Abstract

The research deals with the issue of identity balance conceptualization in astrological discourse. Identity balance is regarded as a final purpose of seeking and gaining identity. It means that personal and social identemas (*our term*) interrelate in a way when an individual is accepted by others as a full-fledged member of society/social group without losing his/her uniqueness and authenticity. Speech samples taken from authentic "low" everyday astrological texts devoted to the description of different zodiac signs representatives as parents have served as experimental material for our article. As the result of the undertaken research we have been able to reveal that identity balance conceptualized by means of astrological discourse gives an individual the feeling of belonging and psychological comfort from a social role as a parent without forcing him/her to change his/her (even negative ones) traits of character and behavior features.

Keywords: identity, identification, identema, self-identity, social identity, identity balance.

Introduction

Nowadays the word "identity" is so widely used that it might seem to be more an item of fashion than a complex phenomenon embracing all spheres of a person's life. For example, the Corpus of Contemporary American English (COCA) contains 54504 speech samples with the word "identity". There are plenty of modifiers (mostly nouns and adjectives) coming together with "identity" as a key word, such as gender, national, cultural, ethnic, social, personal, online, digital, corporate, sexual, political, collective, professional, religious, local, human, group, individual, racial, to name just the most frequent ones.

No wonder, it is quite difficult to find some tiny islands of "untouched space" [10, P.265] in this huge ocean of definitions, concepts and ideas. The question to be answered here is, in our opinion, the purpose of identity.

Identity and Identification. Some researchers believe that identity need is culturally pre-determined and conditioned. Growing up in a certain society, an individual experiences a natural desire to follow its principles, rules and values and to be accepted as its full-fledged member and representative. As identity associated with a particular cultural background, some scholars suggest that the terms "identity" and "cultural identity" should be regarded as similar ones. We would like to point out, however that this synonymy is often context-oriented. Identity can build on and develop partially or totally in contrast with social rules and values. For instance, a person may choose to accept the culture of another ethnos, rather than of his or her biological one. In the English language such identities are often conceptualized by means of ethnic nicknames, which reflect social disapproval of these individuals: white chocolate (a white person trying to behave like a black one); Vanilla Gorilla (a black person who wants to adapt white culture); Bruised Banana (an Asian behaving like a black person); Rice Cracker (white people admiring Japanese culture).

A number of researchers prefer the term "identification" to "identity" considering the latter to be too static to reveal the dynamic nature of an individual's self-orientation in the social context. This, too, appears to be a moot question [1], [8]. According to the definitions given in the most reliable English language dictionaries (Oxford Dictionary, Collins Dictionary, Cambridge Advanced Dictionary, Webster Dictionary of Contemporary American English, American Heritage Dictionary, Merriam Dictionary, etc.) identity is closest to the concepts of individuality and personality, meaning that it (identity) describes present moment traits and features as well as those, which have been present for a period of time. Identification, on the other hand, is associated with process (action, act, recognition, etc.) by means of which the existing traits and features are

determined, analyzed, compared, i.e. identified. Identifying someone we try to determine his or her identity in accordance with available (often limited) information. For example, one may conclude that a person is stubborn because his or her star sign is Taurus. In reality, it can turn out to be true, partially true or completely false.

Identity cannot be regarded as a state, at least, as a permanent state. This issue is highlighted by the scholars of different fields (linguistics, psychology, sociology, etc.). A. V. Brushlinsky states that identity is a process, "influencing other processes", and the state of identity is dynamic and changeable [6, P. 18]. According to Hall, identity is a constant process, is always in a state of being constructed [7]. Elias states that identity is to be associated with process as long as "a clear definition of process and, especially, a clear definition of development, is elaborated" [3, P. 96].

If we try to describe identity by means of one of the English tenses, Present Perfect Progressive seems to be the best option. It comprises both state (some result is achieved) and process (the action is going on) as well as duration (the process started in the past and continues in present). As any other process or action (we move in order to reach some destination, we listen in order to hear, we look in order to see, we learn in order to know, etc.), identity has to have a reason or a purpose.

Identity levels (identemas). Here we come to the issue of identity levels, traditionally defined as self-identity (individual identity) and social identity. These levels are closely interconnected and are difficult to separate. Identity construction includes at least two participants: an individual and other people, either as a group or as a society as a whole. On the one hand, it is next to impossible to determine oneself totally on one's own. A person needs a direction, an orientation model, which would guide him or her on the way of identification with some social pattern. On the other hand, the word "individual" means "being different from any other", which implies that there is no identity in the framework of sameness. Thus, identity presumes remaining unique and authentic in the process and in the result of identifying oneself with others.

In this way, self-identity and social identity are mutually complementary and interdependent components (*identemas — our term*), whose interrelation is proportioned differently in the case of each particular person. We believe that the term "level" is not quite appropriate here as it implies some difference in positions, one being higher than the other, while in case of identity both personal and social components are equally important.

Some identity definitions are focused on the self-identema: the way one sees oneself as an individual with a certain set of behavior characteristics, beliefs, convictions, opinions and relationships [4, P. 16]; self-conception, a perception of oneself [9, P. 265]; means of self-presentation and marking [2, P. 42]. For other authors, social identema is a priority: a self-perception, influenced and determined by the family upbringing, gender and ethnic background, socialization processes and the way a person is seen by others [11, P. 79].

We suggest presenting identity in the form of two circles, one of which being a personal, and the other a social identema. Their relation can have three configurations with two extreme and one middle position.
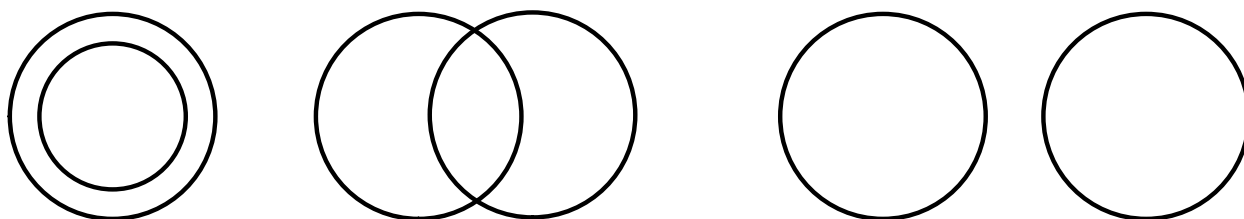
The first extreme position (conventional pattern) demonstrates a complete agreement between personal desires, opinions, views and beliefs and social expectations, meaning that personal and social identemas coincide and an individual is ready to follow socially pre-set rules, principles and standards without ever questioning them. Conventional pattern implies that a person loses his or her uniqueness and authenticity (an individual equals a society).

The second extreme position (parallel planes) illustrates a total divergence of personal and social identemas, meaning that an individual is in constant conflict with social standards, values and principles. This makes him or her an outcast and can end up with an identity crisis.

The middle position (crossing planes) represents identity balance and means that there is a common area connecting individual and personal identemas. As a result of identity balance a person manages to preserve his or her uniqueness while being accepted as a full-fledged society member. The above-mentioned common area is dynamic and can alter due to the developments and changes taking place in both society and an individual's life. It can also differ depending on the identity type: gender, ethnic, political, confessional, etc.

We regard identity balance as a purpose of seeking identity as it fulfills the needs of being authentic (different from the others) and simultaneously being accepted by other people. When the identity lacks either personal (the first extreme position) or social (the second extreme position) identemas, he or she cannot be satisfied with his or her place in the world as well as be in harmony with oneself.

Identity Balance Conceptualization. In this research we would like to point out and analyze some ways of identity balance linguistic conceptualization on the example of astrological discourse. The samples to be analyzed are taken from the texts of "low" (routine) astrology, which is conveyed by means of horoscopes and deals with everyday order of life, schemes and axioms to be followed to interpret our individual, group and social experience in contrast to the "high" (classic) astrology, which is regarded as form of great intellectual life and thought of as a search tool of soul immortality whose aim is used to fulfill a human need for spiritual and moral links with the Cosmos.

Our choice to analyze astrological rather than any other type (gender, ethnic, professional, etc) identity is based on the observation that balance (harmony) seems to be its cornerstone. Each zodiac sign by means of which people are conceptualized possesses both positive and negative traits, has lucky and unlucky days (weeks, moths, years), successful and unsuccessful periods of life, etc. Everything is good as long as a balance between contrasting features is kept.

In the process of working with the experimental material consisting of 24 samples devoted to the description of zodiac representatives as parents (both mothers and fathers) we are able to determine a number of techniques applied to conceptualize identity balance in astrological discourse.

To begin with, the description always starts by highlighting positive traits and characteristics, which are conveyed through the words of praise and admiration.

1. The rock solid foundation of love and support from the Taurus mother is outstanding.
2. Gemini mother is the sort of mom who is absolutely filled with life.
3. Cancer mother truly embraces the phrase "a labor of love".
4. Libra father loves to shower his children with a luxurious and glamorous life.
5. Faithful, responsible, hard-working and protective describes the Taurus father.
6. The Aries man is a fun-loving and caring father figure.

Adjectives of highly positive semantics (outstanding – sample 1, faithful, responsible, hard-working, protective – sample 5, fun-loving, caring – sample 6), often proceeded by intensifiers (absolutely – sample 2, truly – sample 3) as well as metaphors (the rock solid foundation of love and support – sample 1, a labor of love – sample 3, to shower his children with a luxurious and glamorous life to shower his children with a luxurious and glamorous life — sample 4) captures the reader's attention and makes him or her feel good about his or her role as a parent, even though in real life it may not be the case. Moreover, positive traits of zodiac signs superimposed on a person's identity prevent people from feeling either superior or inferior to other zodiac representatives (each sign makes a good parent in his or her own unique way).

To make astrological descriptions more personal (after all, there are thousands of Scorpios, Virgos, Cancers, etc. in the world), pronouns "you" and "your" are often employed. This gives a reader the feeling that an astrologist speaks to him or her personally.

7. *You* not only take care of the child, but will give equal importance to the requirements of the family (Virgo mother)
8. *Your* child knows what *you* want him to do and is not afraid of *you* (Scorpio mother)
9. *Your* main objective is to prepare *your* child to succeed in life (Capricorn mother)
10. *Your* child-like spirit helps *you* to get along with your child. *You* will encourage and help *your* child in studies (Sagittarius father)
11. *You* will be highly devoted to *your* offspring and will try to make the environment highly comfortable (Pisces father)
12. *You* will find the company of a child enjoyable and like to spend *your* quality time with *your* offspring (Aquarius father)

When it comes to negative traits, the language becomes much more vague and obscure to avoid direct criticism or to mitigate it to a maximum extent. For example, when describing negative consequences for children resulting from parents' attitude and upbringing, the modal verb "may" is frequently used rather than the finite verb alone.

13. This *may* lead to her children growing up to be testing her authority all the time (Gemini mother).
14. Her child *may* grow up to be that spoiled princess down the block demanding gifts left and right (Cancer mother).
15. Your child *may* not like your efforts to overtake him always (Leo mother).

The modal verb "may" used in samples 13-15 implies that the negative consequences described in them are not 100% to occur. They are just one of many other possibilities taking place in our lives. In this way, a criticism of parents' inappropriate behavior sounds significantly milder.

In some cases negative features are excused, justified or compensated by positive ones. Let us consider the examples.

16. There are times when the bluntness and brutal honesty of the Aries mom becomes a bit overbearing for her children, but they do respect and appreciate feedback. After all, greatest lesson comes from making mistakes.
17. Sometimes it may seem she is not appreciative of what her children have accomplished, but that is simply not true. The Taurus mother thinks nothing but the best of her kids but has difficulty putting it into words.
18. While she (Gemini mother) loves her children dearly, she cannot stand having to take care of them for hours on end.

In sample 16 the negative traits (bluntness and brutal honesty) are compensated by the positive outcomes (they do respect and appreciate feedback; greatest lesson comes from making mistakes). The adversative conjunction "but" is used to focus a reader's attention on the positive part of the sentence, and the negative meanings of the noun "bluntness" and the phrase "brutal honesty" are lessened considerably.

Sample 17 implies that it is other people's fault that they fail to see the Taurus mom's true feelings towards her children (she has difficulty putting it into words)

In sample 18 the lack of patience on the mother's side is justified by her natural feeling of exhaustion (cannot stand having to take care of them for hours on end). It is pointed out that this fact does not make her a bad parent (she loves her children dearly).

One more issue worth mentioning here is the way advice or recommendations are given in order to cope with difficulties any parent is likely to face.

19. A babysitter or caretaker will be most definitely hired to fill in for when she (Gemini mother) is not in the mood to handle those mundane tasks.
20. The Cancer dad personality will require some help from his partner to guide him towards maintaining his friendships a little bit better.
21. She (Cancer mother) may need some guidance from the women in her life to set things straight and be less protective.
22. The Gemini father characteristics he needs his partner to be the disciplinarian in the family to avoid being the "bad guy".

Samples 19-22 illustrate that an astrological individual is not required to get rid of his or her traits even if they prevent him or her from fulfilling socially imposed duties – parenthood (inability to keep to daily routines – sample 19, isolation from the outside world – sample 20, overprotectiveness – sample 21, lack of authority and censorship – sample 22). Other people's

involvement (partners – samples 20, 22, friends and acquaintances – sample 21 or even strangers – sample 19) rather than on forcing an individual to change something in his or her personality is considered a way out in these circumstances.

In this way, parent identity presented astrologically seems to achieve the balance of social (parenthood standards: love, care, responsibility, protectiveness, security, respect, etc.) and personal (unique traits and characteristics of a particular zodiac sign) identemas.

Conclusions

Summing up our research we would like to highlight the following issues.

Identity is regarded as a process or action, which continues throughout a person's life. Its state is always dynamic.

Like any other process, identity has a purpose, which we believe to be a balance of personal and social identemas. Identity balance means that an individual is accepted by others as a full-fledged society member while preserving his or her unique and authentic personality.

Identity balance can be conceptualized by means of astrological discourse, which gives people a feeling of belonging and psychological comfort of self-knowledge and uniqueness without rejecting social standards and principles.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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СПЕЦИФИКА ЯЗЫКОВОГО ОФОРМЛЕНИЯ ЮРИДИЧЕСКОГО ДИСКУРСА В СРЕДСТВАХ МАССОВОЙ КОММУНИКАЦИИ

Научная статья

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Аннотация

Статья посвящена рассмотрению специфики языкового оформления текстов, имитирующих коммуникацию в юридической сфере общения, в средствах массовой коммуникации. Цель исследования – проанализировать преломление юридического дискурса в медиадискурсе и выявить типовые модели интердискурсивного взаимодействия гибридных текстов.

Материалом исследования послужил американский сериал «Форс-мажоры» ("Suits"). Мы выбрали для анализа два эпизода пилотной серии, а также фрагмент серии 13 второго сезона "Zane vs Zane".

В качестве элементов собственно юридического дискурса были выделены термины и терминосочетания, относящиеся к юридической сфере. Ещё одним языковым маркером юридического дискурса является относительно частотная манифестация в ткани текстов нормативных оценок, типично выражаемых оценочными прилагательными и существительными.

В рамках медиадискурса в качестве повторяющихся элементов были выделены сокращения, лексемы сниженного стилистического регистра, синтаксический параллелизм, метонимия и метафора как два механизма номинации с относительно высокой частотностью реализации, употребление фразовых глаголов, употребление усилительных частиц, парцелляция для целей эмфазы.

Все перечисленные средства сочетаются со сценариями и фреймами типовых ситуаций в сфере правового регулирования. При общей формальности взаимодействия коммуникантов именно языковые средства позволяют сделать суть коммуникативной ситуации понятной и доступной для массового зрителя. Юридические тексты таким образом получают публицистическую обработку. Юридический подъязык, реализуемый в средствах массовой коммуникации, – это динамический феномен. Под воздействием фактора двойного коммуникативного кортежа наблюдается смешение юридического дискурса и медиадискурса, самой яркой реализацией которого выступает языковое употребление и расширение диапазона семантического содержания номинативных единиц.

Ключевые слова: юридический дискурс, медиадискурс, гибридные тексты, функционально-ролевой принцип, стилистически сниженная лексика, парцелляция, фразовые глаголы, нормативные оценки, метафора, метонимия.

SPECIFIC LANGUAGE OF THE LEGAL DISCOURSE IN THE MASS MEDIA
Research article

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Abstract

The article elicits the specifics of the language form of texts functioning in the legal sphere of communication as represented in the mass media. The purpose of the study is to analyze the manifestation of legal discourse in media discourse and to identify typical models of interdiscursive interaction of hybrid texts. The research material was the American TV series "Suits". We chose two fragments of the pilot episode for analysis, as well as a fragment of episode 13 of the second season "Zane vs Zane".

As elements of legal discourse, terms and term combinations related to the legal sphere are identified. Another linguistic marker of legal discourse is normative evaluation in the texts, typically expressed by evaluative adjectives. Within the framework of media discourse, abbreviations, lexemes of the informal stylistic register, syntactic parallelism, metonymy and metaphor as two mechanisms of nomination with a relatively high frequency of manifestation, the use of phrasal verbs, the use of intensifying particles, and parcellation for the purposes of emphasis were singled out as repeating elements. All of these tools are combined with scenarios and frames of typical situations in the field of legal relations. With the general formality of the communicants' interaction, it is the linguistic means that make it possible to make the essence of the communicative situation understandable and accessible to the mass audience. In this way, legal texts receive publicist processing. The legal sublanguage revealing itself in the mass media is a dynamic phenomenon. Under the influence of the factor of the double communicative cortege, there is a mixture of legal discourse and media discourse, the most striking implementation of which is the use of specific language means and the expansion of the range of semantic content of nominative units.

Keywords: legal discourse, media discourse, hybrid texts, functional-role principle, stylistically lowered vocabulary, parcellation, phrasal verbs, normative evaluation, metaphor, metonymy.

Introduction

The cognitive-discursive research paradigm, which was established in linguistics, linguodidactics and cultural linguistics, predetermined an increased interest in functioning of the text as the main communicative unit in various spheres of

communication and under the influence of various parameters, which began to be singled out as discursive features of the text. This direction of research inevitably came to the need for qualification, description and analysis of the so-called 'hybrid' texts. A feature of hybrid texts is that they combine the features of different types of discourse, which predetermines the specifics of not only their lexical and grammatical, but also stylistic form.

The relevance of this study, therefore, is predetermined by the importance of determining the specifics of interaction in the legal sphere of communication, taking into account the media representation of this interaction, which determines its global nature.

In this section, we will make terminological clarifications concerning the basic guidelines of our research. Thus, we differentiate the two notions of "text" and "discourse" in the following way. According to T. A. Van Dijk, «the text is a communicative macroact consisting of communicative acts, each having its own communicative goal and together fulfilling one macrointention» [2, P. 145].

In the procedural sense, the discourse is a textual activity conditioned by the sphere of communication and functional necessity, and in the static sense, the discourse is a corpus of texts related to specific sociocultural activities and, accordingly, serving a certain sphere of communication. The discourse is thus understood as a hyperonymic term which covers a variety of types of texts that differ in their discursive features, but serve the same sphere of communication. With this approach, the text is a hyponym reflecting specific discursive parameters assigned to communicative acts in a given sphere of communication and reflected by the genre variety of the type of discourse [6, P. 8].

We lay special emphasis on the fact that we have chosen hybrid texts for analysis. We do not analyze legal discourse in the proper sense of this term. We are looking into the manifestations of legal discourse in the media discourse pinpointing those features which are underpinned by interaction in the legal sphere of communication and manifest themselves as such within hybrid texts and those features which are aimed at making the meaning of special interactions intelligible to the general public.

With regard to the above-mentioned, we analyze texts narrowing down our study to particular text fragments, fulfilling various communicative intentions within a text. The selected text fragments come from the mass media, namely, the "Suits" series, reflecting the situations of legal interaction.

Methods

The methodological basis of the research is a set of scientific research methods: discourse analysis as well as typologization of texts, taking into account the set of discursively relevant criteria and modeling of speech activity. We applied the functional-role principle in order to point out the cluster of nominative items indicative of legal discourse.

Results

The analysis of the specifics of the language form of legal discourse in the TV series created for the mass consumer entailed the study of the lexical component. The lexical component of the selected video fragments is primarily interesting for the specifics of semantics. In our study, we will turn to illustrating the application of "the functional-role principle" (understood as in [1], [4]) to the analysis of the lexical component on the basis of the nominative units of English legal discourse transformed by the media.

"The functional role approach can be presented through a series of questions: Who? What is he/she doing? What is the object of the action? / What is the action directed at? What are the characteristics of the object? What are the circumstances of the performed action? What is the result of the action? What are the characteristics of the result? / What is the assessment of the result? Of course, the general scheme may vary depending on the sphere of communication and the reference area" [5, P. 163]. At least this set of questions will allow us to pinpoint those nominative units which are aimed at the reference zone if jurisprudence.

We also take into account the fact that the frequency of use of nominative units covering each group, predetermined by key questions, will differ depending not only on the type of discourse itself, but also depending on the thematic repertoire of the texts.

Lexical units naming ***actants*** are represented by the following examples: *a plaintiff; a bailiff; a judge; an attorney; an agency*. The last example is interesting in that it illustrates the nomination mechanism of metonymy: the lexeme "*agency*" as the name of an organization is used to nominate people working in the institution and representing it. Attributes add information about the actants. Though it should be noted that attribution of qualities is not a frequent occurrence in legal texts, the nominative unit "*a Harvard attorney*" occurs regularly in the analyzed material emphasizing the high quality education a lawyer obtains in Harvard.

Verb phrases partly have very broad semantics, and partly are narrowed referentially when it comes down to situations of testimony, as well as sexual harassment, which is the subject of consideration in one of the court cases. For example: *to go to a law school*; *to pass the bar*; *to cover up the violation*; *to be conducted without any duress*; *to harass smb*; *to fire smb under false pretenses*; *to take the offer*; *to schedule smb's deposition*; *to re-depose smb*.

Within the framework of the group denoting actions, a separate lexical-grammatical group can be distinguished, represented by ***the names of event semantics***: *investigatio*n; *violation*; *disposition*; *objection*; *stock option backdating*. All examples of this cluster are based on the metonymy mechanism, which implements the transfer of meaning from process to result.

The semantics of ***the object*** towards which the action is directed is realized by the following lexemes and nominal phrases that form complex nominatives: *a piece of evidence*; *personnel files*; *a right to privacy*.

A separate cluster of vocabulary, united by the hyperseme "object", which is implemented in legal discourse, modeled in the media, is associated with the ***names of regulatory legal acts***. So, in the analyzed video fragments, the following nominatives belonging to this group function: *Sarbanes-Oxley*; *the statute of limitations*; *the Sixth Circuit May 2008*; *RIC section 409A* (Section 409A of the Revenue Code). The given names of normative legal acts illustrate the use of metonymic

transfer in the names of laws and statutes, especially when they are based on precedent. The complex nomination *BarBri Legal Handbook* belongs to the same group. All the examples presented are hyponyms in relation to the general hyperonym: *a rule of law*.

A separate lexical group is represented by ***the names of places***: *a law school*; *Harvard Law School*; *chambers*.

Another lexical group is represented by lexemes of ***evaluative semantics***. Since we are analyzing the elements of the implementation of legal discourse in media discourse, the most frequent type of assessment is normative assessment, expressed by adjectives and nouns of evaluative semantics: *MIKE ROSS: Although backdating options is **legal, violations** arose related to disclosures under RIC section 409A*.

The lexical component, mostly represented by terminological combinations, is an unambiguous marker of the reference area, and, accordingly, the type of discourse. Since in our case we are talking about a hybrid type of text that combines features of legal discourse and features of media discourse, in addition to the lexical component of lawyers' communication, the analyzed fragments contain markers of a less official style. These include, in particular, the use of contractions, characteristic of colloquial speech within the framework of everyday discourse: *HARVEY SPECTER: **I'm gonna** show you what a Harvard attorney can do*.

The analyzed material includes not only contractions at the level of word forms, but also examples of ellipsis as a syntactic mechanism that is realized by the rhetorical figure of the spoken style. Moreover, of all the varieties of ellipsis in the modeled texts of legal discourse, focused on mass communication, gapping is implemented: *ROBERT ZANE: Ten million is double what any competent attorney would have settled for. **Should have been five**. I'll give you two*.

To target the mass consumer, one of the techniques which is widely used in the analyzed text fragments is the use of stylistically lowered vocabulary within the framework of professional communicative interaction. The layer of stylistically lowered vocabulary includes, on the one hand, colloquial vocabulary items: *a hotshot*, on the other hand, the use of rough lexical units:

*ROBERT ZANE: The fact is you **snookered** Derek.*

*ROBERT ZANE: I appreciate your condolences, Harvey, but the fact is Derek was **a dick***.

*MIKE ROSS: This **dickhead** bet me I couldn't pass it without going to law school.*

Examples also illustrate word-formation processes, in particular, word composition, which manifests itself in vulgar words which occur within the framework of a stylized legal discourse in the mass media: *a dick — a dickhead*.

The use of harsh words, which, by virtue of the formal register of interaction, are not obscene vocabulary, but are non-normative lexical units, is also noted in the analyzed material. For instance: *HARVEY SPECTER: **I don't give a rat's ass** about his employee's right to privacy. Sorry, that's actually unfair to **rat's asses***.

Another method of popularizing legal discourse for the general public is the use of metaphor in order to create an imagery of a situation. As a rule, common words become the material for metaphorical transfer, which contributes to the addition of a colloquial tone to professional communication: *ROBERT ZANE: When I get done with her, she's going **to jump** at the two million*.

If the examples presented above are a manifestation of a discursive practice diametrically opposed to legal discourse in the pure sense, a number of speech patterns illustrate common language elements in a formal type of discourse.

First of all, we state the use of intensifying particles: *HARVEY SPECTER: Okay, look, this is all **pretty** fascinating stuff but I'm afraid I gotta get back to work. I'll make sure Serpico isn't around, waiting for you*. In addition to the intensifying particle, this example is also interesting for the allusion method, namely, the reference to the American film about the police officer Frank Serpico, who went down in the history of US law enforcement agencies with his exposure of mass police corruption.

Another feature of hybrid texts obtained as a result of modeling legal discourse for the mass media is the use of phrasal verbs: *HARVEY SPECTER: Fire up this laptop!* Moreover, phrasal inclusions appear not only in fragments of comradely dialogical exchanges between the characters, but also in their professional speech: *to cover up the violations*.

An element of the colloquial style is the use of the verb *to be* as a phrasal verb, as, for example, in the case of the phrasal use of *to be in for smth*: *HARVEY SPECTER: And you'll use this opportunity to show Sloane Moseley **what she's in for***.

Another technique of regular nature is syntactic parallelism. Parallel constructions are typically used in conjunction with lexical repetition: *HARVEY SPECTER: (CHUCKLES) That's what I said. – ROBERT ZANE: (CHUCKLES) That's what everybody says*.

The use of parcellation, which, as a syntactic technique, is characteristic of oral and publicist style, performs an emphatic function in the communication of lawyers:

ROBERT ZANE: You and I both know I didn't come over here to sign. I came to negotiate.

*HARVEY SPECTER: **To re-negotiate. Which is bad faith.***

Parcellation in this case is combined with a qualifying repetition: *to negotiate – to re-negotiate*. The rejection of the situation by one of the lawyers is thus conveyed by a whole series of techniques: repetition, use of word formation (prefix *re-*) to change the original meaning and make an amendment that entails legal consequences, parcellation, which allows the speaker to add an evaluative judgment (*Which is bad faith.*), expressing Harvey Specter's negative attitude to what is happening.

Conclusion

Although we admit that the results the consideration of the issue of hybridization of texts and the inclusion of legal discourse in a broader discourse of mass communication are just focal points with wide potential for research, in this paper we tried to identify those features of the language forms of texts that clearly indicate that legal discourse is undergoing a stage of adaptation to the needs of a wider target audience, when modeled by the mass media.

As elements of the legal discourse itself, terms and term combinations related to the legal sphere are identified. One more feature of legal discourse is the relatively frequent manifestation of normative evaluations in the texts, typically expressed by evaluative adjectives and nouns.

Within the framework of media discourse, short forms, lexemes of a lowered stylistic register, syntactic parallelism, metonymy and metaphor as two mechanisms of nomination with a relatively high frequency of occurrence, the use of phrasal verbs, the use of intensifying particles, and parcellation for the purposes of emphasis were singled out as repeating elements. With the general formality of the interaction of communicants, it is the linguistic means that make it possible to make the essence of the communicative situation understandable and accessible to the mass audience.

Thus we can state that the legal sublanguage in the mass media is a dynamic phenomenon. Under the influence of the factor of the double communicative cortege, which includes lawyers and / or lawyers and their clients as interacting communicators, on the one hand, and the director and scriptwriter as the addressee and the TV viewer as the addressee, on the other hand, there is a blending of legal discourse and media discourse.

From the point of view of hybridization of discursive elements under the influence of "mediatization of legal discourse" (the term used by M. A. Silanova) [3, P. 9], according to the results of the study, we can make a conclusion about the phenomenon of objectification of a number of concepts of legal discourse by means of the media discourse which transforms the language dramatically.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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THEORY OF TRANSLATION (UDC 81`25)

ОСОБЕННОСТИ ПЕРЕВОДА ТЕХНИЧЕСКИХ ТЕКСТОВ (НА ПРИМЕРЕ ТЕКСТОВ ЭКОНОМИЧЕСКОЙ ТЕМАТИКИ)
Научная статья

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Аннотация

В статье описаны переводческие особенности текстов по экономике. Перевод текстов по экономике - это такой перевод, где переводчик должен знать не только английский язык, но и некоторые экономические области. Переводчик должен также иметь высокий уровень языковой подготовки. Авторы говорят о том, что переведенный текст по всем характеристикам и параметрам должен быть идентичен оригиналу и максимально четко адаптирован для оптимального восприятия целевой аудиторией. В статье приводятся примеры различных особенностей, встречающихся при переводе текстов. Приведённые примеры показывают, что перевод экономических текстов характеризуется точной структурой перевода. Сложность этой работы в том, что в русском языке не так давно появилось большое количество экономических терминов, или они были заимствованы из английского.

Ключевые слова: экономический перевод, термин, сокращение, русский язык, английский язык, речь.

TRANSLATION FEATURES OF TECHNICAL TEXTS (EXAMPLES OF ECONOMIC TEXTS)
Research article

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Abstract

Translation features of texts on economics are described in the paper. Translation peculiarities of texts on economics are described in the article. Translation of texts on economics is such kind of translation where an interpreter should have knowledge not only in English language but also in some economics' fields. An interpreter should also have a high level of linguistic training. The authors say that the translated text in all characteristics and parameters should be identical to the original and adapted as clearly as possible for optimal perception by the target audience. There are some examples of various features of translating texts. Given examples show that economic texts is characterized by an accurate translation structure. The difficulty of this work is that a large number of economic terms appeared in Russian not long ago or they were borrowed from English.

Keywords: economic translation, term, abbreviation, Russian, English, speech.

The translation task remains a stylistic task for any kind of translated material. On the one hand, attention should be paid to the vocabulary and grammatical capabilities that determine the focus of the original and its genre affiliation and, on the other hand, take into account and follow the norms that exist in this type of the text. The analysis of communicative target setting of the text cannot be indifferent to the genre of the text because each genre has its own specific difficulties [1, P. 94], [2, PP.72-76].

Economic texts are of direct interest of our research. Economic translation is one of the most complex and relevant translations. Economic texts have a number of features that significantly affect the process and result of translation. It is rich in terms, stable expressions and phrases. Specialized translations require the translator to comply with certain rules. It is necessary to have not only excellent knowledge of the language, but also have special knowledge of economic theory and an understanding of special terminology features. The translator must use all the richness of his native language in translation. Without knowing the features of your own language, it is unlikely that you will be able to make a good translation. Therefore, it is always necessary to remember that translation is a direct connection between two languages. Translation of economic texts is characterized by an accurate translation structure. Special attention is paid to numbers and facts, compliance with lexical features. The translator should be attentive and pay attention to small things, should have knowledge in the field of economic terminology. The difficulty of this work is that a large number of economic terms appeared in Russian language not so long ago, or they were borrowed from English. The concepts to which these terms refer are not in Russian or they are being formed under the influence of Russian economic realities [3], [4], [5, P.597], [7].

Here is an example of the term *hedge*. This is a calque from English. There is no equivalent to this term in Russian. In English, this term means: *barrier, hedge.* But in Russian, this term in the field of economics is used to refer to such concept as: protection from inflation. When translating sentences with similar words or phrases, you should take into account the subject matter of the text, as well as pay attention to the rest of the sentence, as they help us determine the correct meaning of a given word.

- So now that it is facing the prospect of current-account deficits, it has little choice but to relax its grip, in order to bring in more foreign funding.

- Итак, теперь, когда в перспективе грозит дефицит текущего счета, нет другого выбора, кроме как ослабить контроль для привлечения иностранных инвестиций.

In this sentence, the word *prospect* is translated as *перспектива*, the meaning of this word allows you to determine the presence of economic terms. The word *deficit* can be translated as *дефицит* or *недостаток*.

- But its savings rate has fallen to about the same, from 50% of GDP a decade ago, as its people have learned to love opening their wallets (or rather, tapping their mobile payment apps).

- Норма сбережений снизилась до прежнего уровня, с 50% от Валового Валютного Продукта, достигнутого десять лет назад, потому что его граждане (Китая) научились открывать свои кошельки (или использовать мобильные приложения для оплаты).

The word decade is translated from English as *десятилитие*, in Russian there is a word *декада*, similar to the word *decade*, which designates a period of ten days. The translation of such words must be checked in the dictionary [4, P. 13-16], [9], [10, P. 90-93].

There are difficulties when translating phrases consisting of two or more words. Collocations are created by adding specific characteristics to the term in order to get grammatical aspects of concepts directly connected to the source. Such terms are definitions that bring this concept under more general and at the same time indicate its specific feature. When translating phrases, you should define the composition of the phrase, then define the main word and translate this term, and then select the necessary equivalent in Russian. At the same time, it should be noted that word order in equivalents of Russian language often does not coincide with word order in terms in English. The scope of terms and the context should also be taken into account. *Balance sheet ratio* is an example of such fact [8, P. 34]. The main term is *balance sheet*, which means *balance*, and the word ratio is a key word, used as a specifying characteristic.

Utility is related to the Laws of Supply and Demand.

Supply translated from English has meaning to supply, demand. In this case, *Laws of Supply and Demand* is an economic term that in Russian denotes the Law of Supply and Demand. Such term as Surplus Income in English means additional income.

Special attention should be paid to abbreviations. The main task of abbreviations is to save speech and written text. When pronouncing, the abbreviation in time of sound is several times shorter than the concept corresponding to it, and when writing, the savings are even more impressive. However, the advantages of such savings are good only as long as the abbreviations are clear to the interlocutors and their translator. Here some ways of the translation of abbreviations: — The translation by finding of initial elements of an abbreviation: *IMF — International Monetary Fund* [6, PP.111-116].

- the translation is by transcription and transliteration: *BBC*, said in many languages in its English sounding like [Bi-Bi-Si].

- *UNESCO – ЮНЕСКО* and *INTERPOL – ИНТЕРПОЛ* are transliterated.

-The translation by reconsideration of meaning in an initial abbreviation: *The members of the NEDC are representatives of both the employers' federations and the TUC, together with members of the government, eminent industrialists and leading economists.* There are several trading firms and organizations in the world that have *TUC* in their name, in this example we should translate this abbreviation as the Congress of Trade Unions. "Employee's federations" is before the acronym *TUC* and helps to translate correct the term Trade Union Congress correctly. It should be noted that when translating most abbreviations, the translator needs to consult with a dictionary, guide or search engine in order to understand the meaning of these abbreviations [3, P.58].

Thus, one of the main goals of the translation of economic texts is to transfer the information at the lexical, grammatical, stylistic levels, as well as to transfer pragmatic function of the text. These goals can be achieved through the adequacy of the translation, which requires the translator to be able to make a variety of inter-language transformations — translation transformations. The main rule of economic translation should also be noted: the translated text in all characteristics and parameters should be identical to the original and adapted as clearly as possible for optimal perception by the target audience.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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ПРОБЛЕМА СТИЛИСТИЧЕСКОЙ ИЗБЫТОЧНОСТИ ПЕРЕВОДА АНГЛОЯЗЫЧНОГО ХУДОЖЕСТВЕННОГО ТЕКСТА НА РУССКИЙ ЯЗЫК

Научная статья

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Аннотация

Данная статья посвящена проблеме возникновения стилистической избыточности при перевода англоязычной художественной литературы на русский язык. При создании текста перевода на русском языке автор неизбежно применяет большее количество стилистических средств, что искажает восприятие текста читателем. Данная проблема представляется нам актуальной, поскольку достижение стилистической адекватности и эквивалентности перевода является одной из самых сложных задач. Исследование проведено на основе текста оригинального произведения Р. Бредбери «Калейдоскоп» и вариантов его перевода, созданных известными писателями Л. Ждановым и Н. Галь. В исследовании применялись такие методы, как полевой, стилистический и сопоставительный анализ.

Ключевые слова: стилистическая адекватность, стилистическая эквивалентность, лексико-семантическое поле, лексическая единица.

THE PROBLEM OF STYLISTIC OVERLOAD IN TRANSLATION OF ENGLISH FICTION TEXTS INTO RUSSIAN

Research article

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Abstract

The article is devoted to the problem of stylistic overload which occurs in translations of English literary works into Russian. While creating the texts of the translation the author inevitably uses a bigger amount of stylistic devices than in the original. It distorts the perception of the text by the reader. The problem is viewed as actual because the achievement of stylistic adequacy and equivalence is one of the greatest tasks for translators. The research is carried out on the basis of the texts of the original work by R. Bradbury "Kaleidoscope" and the variants of its translation created by famous writers L. Zhdanov and N. Gal. In the research the method of explication of lexico-semantic fields, comparative and stylistic analyses were used.

Keywords: stylistic adequacy, stylistic equivalence, lexico-semantic field, lexical unit.

Introduction

In the modern theory of translation the problem of achieving stylistic adequacy and equivalency takes the main part because this task is now viewed as the main aim of interpreter's activity while translating a fiction text.

In the broadest sense adequacy implies correspondence, match and equality of meaning [3, P. 29]. As for equivalence, it is understood as equal nature, equal value, relevance and matching [2, P. 586]. Although the terms are identified in the general sense in the theory of translation they are antagonized as they have completely different notional fields [4, P. 292]. Both categories have evaluative character and deal with the norms and rules of translation [7, P. 95].

The demands of equivalence and adequacy to the texts are absolutely different. A translation is adequate when the translator's decision corresponds to the communicative situation. A translation is equivalent when the final text is relevant to the original text [7, P. 39].

We base our research on the concept of text-to-text equivalence by Wills. He views the problem of equivalence as a part of translation theories which are oriented to a particular type of text or even related to each text separately [10. P. 134 – 135].

For the translation of a literary work the basic ideas come from the concept of esthetic correspondence which implies treating an original text as an esthetic ideal [1, P. 143]. The terms *aesthetic ideal* (эстетический идеал) and *aesthetic correspondence* (эстетическое соответствие) are used with reference to the theory of translation by I. S. Alexeeva where the researcher stresses out the necessity to achieve a similar impression of the readers of the original and translating texts [1].

Researchers are concerned with the problems of aesthetic equivalence (Гальперин 1950; Иовенко1996; Лилова 1985). Aesthetically equivalent translation must meet such requirements as recreating the metaphorical world of a text [6, P. 735], accurate transferring of the author's stylistic identity [5, P. 160 – 169] which means the individual manner of text creating.

The main criteria of aesthetic as well as semantic identity of the text are stylistic adequacy and equivalence. Stylistic adequacy is the measure of the translator's optimal choice of stylistic means while creating the text of translation. Stylistic equivalence is the most possible stylistic correspondence of the translation to the original.

The problem of stylistic equivalence has always been one of the most important problems of translation of fiction texts. Russian literary translation works demonstrate the general tendency of stylistic overload when a translator uses inappropriately strong stylistic devices to transfer the original ideas which are expressed in a more neutral way; particular parts of the original texts are translated in an inadequate way which distorts the readers' interpretation.

We have carried out a research comparing two variants of translation of the literary work "Kaleidoscope" by R. Bradbury and the original text. The variants of translations are written by well-known writers Leo Zhdanov (Лев Жданов) and Nora Gal (Нора Галь).

The work was fulfilled in several steps.

1. Each text was divided into lexical units (LUs). In its turn each LU was included into a certain lexico-semantic field (LSF). Taking into consideration polysemy some LUs were classified as belonging to several LSFs.

2. Using statistic methods we stressed out the most important LSF in the original and translating texts – *heroes*, *space*, *emotions*, *time*, *speech*, *movements*.

3. We figured out the most important *stylistic devices* to which the LUs used in every certain LSF belonged.

4. We counted the number of each *stylistic means* used in presenting the LSFs in the texts (see Tables 1 – 3).

Table 1 – Stylistic devices used in the original text

stylistic devices LSF	epithets	similes	metaphors	metonymies	personifications
heroes	22%	25%	13%	13%	-
space	9%	13%	13%	3%	2%
emotions	88%	22%	44%	16%	-
time	28%	-	-	-	-
speech	9%	3%	13%	-	-
movements	9%	4%	-	-	-

According to Table 1, the widest-used *stylistic devices* in the original text are *epithets, similes* and *metaphors*. In the variants of translation the same stylistic means are used in a bigger extent (see Tables 2 and 3). Moreover, the texts by Leo Zhdanov and Nora Gal contain a considerable amount of *hyperboles* that are absent in the original text.

Table 2 – Stylistic devices used in the text by L. Zhdanov

stylistic devices LSF	epithets	similes	metaphors	metonymies	personifications	hyperbolies
heroes	31%	28%	22%	-	-	6%
space	12%	9%	31%	3%	9%	-
emotions	72%	31%	69%	3%	16%	-
time	19%	3%	3%	-	-	-
speech	22%	6%	19%	3%	9%	9%
movements	9%	6%	9%	-	-	-

The sound of voices calling like lost children on a cold night.
Слышатся голоса, точно дети заблудились в холодной ночи. (L. Zhdanov)
Голоса перекликались, как дети, что заблудились в холодную зимнюю ночь. (N. Gal)

Stylistic overload can be seen in the context by N. Gal – it contains an additional attribute '*зимнюю*' which is absent in the original text.

A great anger filled him, for he wanted more than anything at this moment to be able to do something to Applegate.
Он захлебнулся яростью, потому что в этот миг ему больше всего на свете хотелось поквитаться с Эплгейтом. (L. Zhdanov)
Слепая ярость переполняла его, больше всего на свете хотелось добраться до Эплгейта. (N. Gal)

Stylistic overload is obvious in the contexts presented above. In the text by L. Zhdanov the original personification '*a great anger filled him*' is translated using the metaphoric expression '*захлебнулся яростью*'. The stylistically neutral expression '*to do something to Applegate*' is translated with the colloquial expression '*поквитаться с Эплгейтом*'.

In the text by N. Gal the author's original personification is translated using the same stylistic means but the expression '*слепая ярость переполняла*' which is complicated with the metaphor '*слепая ярость*' which has the meaning of irrational emotion. The expression '*to do something to Applegate*' is translated with the vernacular expression '*добраться до Эплгейта*'.

That one man, Lespere, went on and on with his talk…
Один из них, Леспер, знай себе, болтал… (L. Zhdanov)
Один — Леспир — болтал без умолку… (N. Gal)

In the contexts presented above the tendency to stylistic overload is seen in the translation by N. Gal – stylistically neutral '*went on and on with his talk*' is translated with the hyperbole '*болтал без умолку*'.

In the variant by L. Zhdanov it is translated with the vernacular expression '*знай себе, болтал*'

Table 3 – Stylistic devices used in the text by N. Gal

stylistic devices LSF	epithets	similes	metaphors	metonymies	personifications	hyperbolies
heroes	38%	25%	65%	12%	-	-
space	25%	3%	50%	-	9%	3%
emotions	63%	28%	72%	3%	-	6%
time	6%	3%	6%	-	-	-
speech	38%	22%	22%	-	-	19%
movements	3%	12%	16%	-	-	3%

Conclusion

— Russian translations of English fiction texts have a tendency to stylistic overload;

— the translation by L. Zhdanov tends to use more metaphors, epithets, similes and metonymies than the author of the original;

— in the text by N. Gal there is a tendency to use more metaphors and hyperboles than in the original;

— the translation by N. Gal is more stylistically intense than the text by L. Zhdanov;

— stylistically overloaded contexts influence the readers' perception and change the original idea expressed in the literary text.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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LITERATURE (UDC 82)

ПЕРВАЯ УИТМЕНОВСКАЯ ВЕРСИЯ «ПЕСНИ О СЕБЕ» В СВЕТЕ ПРОБЛЕМ ПЕРЕВОДА «ЛИСТЬЕВ ТРАВЫ» НА РУССКИЙ ЯЗЫК
Научная статья

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Аннотация
В статье обозначен характер переводческих проблем, возникающих в отношении первой уитменовской версии «Песни о себе», до сих пор в русской культуре не представленной. Интонационная структура оригинала 1855 г., отличающаяся высокой экспрессивной насыщенностью, оценивается на фоне авторизованного текста 1881 г. Результаты такого сравнения послужат хорошей подсказкой для переводчика. Следует обратить внимание на уитменовские «экспрессивные пунктуационные приемы», с помощью которых Уитмен добивается драматического эффекта в первой версии. Примечательно, что в авторизованном тексте поэт стремится к упорядочиванию ритма и увеличению богатства звукописи в ущерб стихийности, непосредственности первой версии.

Ключевые слова:. Уолт Уитмен, «Листья травы», «Песня о себе», верлибр, интонационная структура, поэтический перевод.

WALT WHITMAN'S "SONG OF MYSELF": CHALLENGES OF TRANSLATING THE ORIGINAL VERSION INTO RUSSIAN
Research article

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Abstract
The paper outlines challenges that might be faced by translators of the first version of "Song of Myself" by Walt Whitman into Russian, which has not yet found its rightful place in the Russian literary culture. Intonation patterns of the poem in its original version of 1855 that are oversaturated with expressive means are compared to those of the authorized text of 1881. The conclusions drawn herein may prompt fancy translation solutions. Attention should be paid to Whitman's "expressive punctuation techniques" used in the first version to achieve a dramatic effect. It is noteworthy that in the authorized text, the poet is seeking to streamline the rhythm and make sound patterns richer at the expense of spontaneity and ingenuousness of the first version.

Keywords: Walt Whitman, Leaves of Grass, Song of Myself, free verse, intonation patterns, poetic translation.

Introduction
"Song of Myself" is considered the core of Walt Whitman's collection of poetry. It appeared among the first twelve untitled poems in the first (1855) edition of *Leaves of Grass* and immediately became a standout due to acclaims of readers and critics. In later editions, Whitman revised and titled the text. In the second (1856) edition, the poem came under the name "Poem of Walt Whitman, an American" and then was shortened to "Walt Whitman" for the third (1860) edition. The poem was divided into fifty-two sections for the fourth (1867) edition and finally acquired a well-known title "Song of Myself" in the last edition (1892) [1]. Despite multiple studies of "Song of Myself", little has been said about the first text of the poem, especially in Russia, and the 1855 version has never been translated into Russian. This paper aims to discuss the original version of 1855, which serves a perfect illustration to Whitman's initial design, offers an insight into his transcendentalist *I* and allows for a deeper analysis of a simple, legible style with strains of imagism and romanticism that the poet preferred to standard verse and stanza patterns. Reasoning presented below is expected to be helpful to translators and scholars of Walt Whitman and might spark due interest in reinterpretation of current approaches to translation of Walt Whitman into Russian.

Methods
Comparative typological method as one of the classical methods of literary analysis makes up the methodological framework of this research. Mikhail Bakhtin in his *Aesthetics of Verbal Creativity* remarked that "the text lives only by coming into contact with another text (with context). Only at the point of this contact between texts does a light flash, illuminating both the posterior and anterior, joining a given text to a dialogue" [2, P.162]. Based on comparative method, this paper aims to study the "point of contact" between the two time-spaced versions – the 1855 text and the 1881 authorized text of "Song of Myself" – as well as variances in those texts with due regard to their functions. The research also focuses on the "point of contact" between the authorized text and its translation into Russian. The findings suggest ways to assess possible problems that might arise while translating the 1855 version into Russian.

Discussion

One cannot ignore an assumption made by reputable researchers of Walt Whitman's poetic heritage who concur that the first version of "Song of Myself" of 1855 is preferable to a better-known version of 1881 selected by Whitman as the final authorized text.

The following unanimity of opinion is noteworthy. In his persuasive introduction to a reprint of the 1855 edition of *Leaves of Grass* published in 1959, poet and critic Malcolm Cowley is reiterating "simple truths that should have been recognized long since": "… the text of the first edition is the purest text for "Song of Myself", since many of the later corrections were also corruptions of the style and concealments of the original meaning" [3]. Referring to the first edition as «the buried masterpiece of American writing» [3], Cowley gives credit to Ralf Emerson who enthusiastically greeted an odd book of an unusual format with a defiant frontispiece (instead of the author's name the book cover showed an engraved daguerreotype of the poet in a theatrical pose, wearing a casual shirt): «I rubbed my eyes a little to see if this sunbeam were no illusion; but the solid sense of the book is a sobering certainty» [4].

Gay Wilson Allen speaks about Whitman's "departure from the uncurbed spontaneity of 1855 toward a more controlled, tighter structure, with carefully contrived symbolism" [5, P.61].

Sculley Bradley and Harold Blodgett in their preface to *Leaves of Grass and Other Writings* note that the "poems of the 1855 edition likewise give the impression of being a spontaneous first expression of an overwhelming and sudden discovery affecting the poet's theory of man's personality and the nature of existence" [6, P.xlvii]. Having studied all the versions of «Song of Myself» from notebooks of 1847-1848 to the 1881 edition, they inferred that «… the poet never altered the poem fundamentally, restricting himself to changes in diction and rhythm» [6, P.26]. The nature of Whitman's revisions was clearly defined by G.W. Allen: «…Whitman's gains in rhythm and elimination of eccentric diction were often at the expense of the vigor, pungency, and originality of his first version» [5, P.47]. The above suggests that a quarter of a century later Whitman reconsidered the role of this piece in *Leaves of Grass*. As envisioned by the poet, "Song of Myself" should essentially serve as a miniature image of the entire text space of *Leaves of Grass* that has grown dramatically over time; it should be open to the text space (note a missing full stop at the end of the authorized version) so that the latter would not be perceived as a chaos of poetic abundance. Whitman's strive for a well-organized structure could be evidenced by the third and fourth stanzas of the first part of the poem – those eight lines were missing from the first version. Indeed, Whitman's intention to "sing oneself" expressed both in the title of the poem and at the end of the first line required a logical inference that Whitman shaped as a lyrical digression. The poet presents himself in time and space and claims that he is starting a song of great importance ("creeds and schools in abeyance" [6, P.26]) and hopes «… to cease not till death» [6, P.26]. Thus, the nature of revisions is explained by Whitman's conception: the finalized text of «Song of Myself» shall carry an absolute scale of values or, in Whitman's terms, «your sole and exclusive standard» [6, P.99]. This attitude demanded a certain emotional restraint from the poet. The topic of the Civil War (1861-1865) that undoubtedly had a profound impact on Whitman's works would have sounded out of tune in the first version; however, it found its way to the authorized text of 1881:

Battles, the horrors of fratricidal war, the fever of doubtful news, the

fitful events… [6, P.29]

The translator of *Leaves of Grass* first needs to understand that the source of "great power" that "makes us [readers of the first version] happy» [4] was Whitman's state of mind, the emotions he experienced back then that predetermined his eccentric style, spontaneity, liveliness, simplicity, and lucid exposition. The poet seems to be stunned with his sudden discovery: «… physiology from top to toe <…> Life immense in passion, pulse, and power…» [6, P.3]. He hurries to pour his heart out, hence his unfettered spontaneity, reconciling spirit, and unconditional trust in the reader that find both graphic and syntactic embodiment in the text.

Unlike other versions, the 1855 text is divided into sections that are not numbered, thus ruling out any possibility of deliberate text fragmentation – the reader perceives the text as a whole.

Each stanza represents a complete sentence consisting of separate clauses (poetic units graphically split into lines) most often linked with a comma, rarely with a semicolon, a question mark, or an exclamation mark. Thus, we come to the question of verse boundary pauses coinciding with strong syntactic pauses (there are no enjambments in Whitman's vers libre). Such a verse structure is not accidental for the poet who is seeking soulful communication with the reader. Overlapping of verse intonation with syntactic intonation contributes to deep and insightful interaction [7, P. 173, 176]. When analyzing the rhythm and syntactic structure in free verse, Mikhail Gasparov remarks that «the verse intonation almost fully coincides with the syntactic intonation, if there is a punctuation mark at every verse boundary» [7, P.176]. Over half the lines in the first version demonstrate such coincidence (~55%).

Let us compare the intonation patterns of the first version with those of the authorized text. There is every reason to believe that Whitman often deliberately accentuated syntactic omission of verse boundaries in the first version. In order to emphasize the integrity and continuity of the line, he repeated the coordinate conjunction *and* (thus, the line is read without pauses), and consequently, there was a strong syntactic pause at the verse boundary:

I find I incorporate gneiss and coal and long-threaded moss and fruits

and grains and esculent roots [6, P.686]

At musters and beach-parties and friendly bees and huskings and house-

raisings [6, P.689]

Buying drafts of Osiris and Isis and Belus and Brahma and Adonai [6, P.699], etc.

In can be reasonably argued that the lack of punctuation in the examples above fails to meet standard rules applied for enumerations in English. Just like in Russian, a serial comma is recommended to be used to separate items in an enumeration and avoid ambiguity [8]. The authorized text has conjunction *and* replaced with commas in respective lines, which is indicative of intonation segmentation within the line and weakening of the syntactic pause at the verse boundary. The resulting verse flow becomes more sluggish, original liveliness and immediacy in perception are lost.

In order to convey the intonation patterns of the original, the translator needs to preserve the repetition of conjunction *and*, thereby convey an emotional tone quite different from that of a simple enumeration. We reckon that the translator must follow the original by diverging from the norm of the Russian language and skip commas. Biblical texts in Russian abound with such examples, the brightest of which runs as follows: *Слава Отцу и Сыну и Святому Духу, и ныне и присно и во веки веков* [Glory to the Father and the Son and the Holy Spirit; Both now and ever and to the ages of ages] [9].

By experimenting with punctuation in the first version, Whitman usually achieves the desired outcome. When omitting commas in a series of homogeneous parts of a sentence, he creates an elusive effect of revitalized rhythm and meaning. Indeed, let us compare:

Disorderly fleshy and sensual… eating drinking and breeding [6, P.680]

and

Turbulent, fleshy, sensual, eating, drinking and breeding [6, P.45]

These corrections lead to a certain degree of monotony of the line and undoubtedly prove Whitman's obvious attempts to order or streamline the rhythm. To preserve the intonation pattern of the line, the translator of the first version will have to abandon commas, i.e. resort to a beyond-the-norm solution. The flexibility of punctuation in the modern Russian language may serve as an excuse for the translator. Although Russian punctuation is largely determined by syntax, it also relies on rhythmic and intonation fragmentation in a sentence. Along with mandatory rules, various punctuation options are acceptable. By discarding commas, Whitman emphasizes what he deems crucial in his poetry: his verses should be read at a speed of a line.

The above examples prove that the translator of the first version needs to pay special attention to Whitman's expressive punctuation techniques, including frequent ellipses that are absent in the authorized text. The poet used them to denote a caesura or rhetorical pause (to achieve a dramatic effect). The first version was replete with ellipses: 361 ellipses in 1336 lines. Most of them were replaced with commas (almost 80% in the authorized text). Let us analyze the repercussions of such a replacement:

[1] My respiration and inspiration… the beating of my heart… the passing of blood and air through my lungs [6, P.662]

[2] I too am not a bid tamed… I too am untranslatable [6, P.709]

[3] Houses and rooms are full of perfumes… the shelves are crowded with perfumes [6, P.662]

[4] I am a free companion… I bivouac by invading watchfires [6, P.691]

[5] Evil propels me, and reform of evil propels me… I stand indifferent [6, P.679]

In lines 1 and 2, ellipsis acts as a caesura (rhythmic pause). Although division of the line reduces the syntactic effect of the verse boundary, there is something else that is important for the poet: the rhythm and intonation of these lines must correspond to his state of mind. Commas in the authorized text downplay intonation expressiveness and emotionality. Lines 3, 4, and 5 illustrate a rhetorical (semantic) pause. By creating a time gap between the events described in the sentences, ellipses provide for a change of action lending a dramatic effect to what is happening. Commas "blur" the impression produced by the authorized text. In some cases, ellipses are replaced with a dash in the authorized text:

[1] I am satisfied… I see, dance, laugh, sing [6, P.664]

[2] Prodigal! you have given me love!… therefore I to you give love! [6, P.678]

[3] It is middling well as far as it goes… but is that all? [6, P.698]

[4] It is time to explain myself… let us stand up [6, P.703]

[5] There is that in me… I do not know what it is… but I know it is in me [6, P.709]

[6] It is not chaos or death… it is form and union and plan… it is eternal life… it is happiness [6, P.709]

In lines 1 to 4, ellipsis means a rhetorical pause. When replaced with a dash, an emotional pattern changes completely: a dramatic effect is lost, while a causal relationship emerges bringing rationality (prudence), emotional restraint at the expense of spontaneity and ingenuousness of the first version. Moreover, an ellipsis replaced with a dash in line 2 leads to redundancy (*therefore*). Note to the translator: an ellipsis used in English as a rhetorical pause conforms to one of its uses in Russian – in both cases it can indicate a transition (often unexpected) from one thought to another, a time interval between events [10]. An ellipsis in lines 5 and 6 is used to show a rhythmic pause. When replaced with a dash, it illustrates Whitman's intention to streamline the rhythm. The same goes for ellipses replaced with conjunctions. Indeed, let us compare:

People I meet… the effect upon me of my early life… of the ward and city

I live in… of the nation

and

People I meet, the effect upon me of my early life or the ward and city I

live in, or the nation [6, P.664]

It is hard to escape a conclusion that through experiments with punctuation in the first version, Whitman was seeking to create an expressively rich intonation structure. By reflecting on punctuation, the translator shall be fully aware of any changes that might interfere with intonation patterns both in general and in each case in particular.

Whitman's parallelism that the poet employs to streamline the rhythm deserves special mention. The first line of the poem in the authorized version is arranged following the principle of internal parallelism:

I celebrate myself, and sing myself [6, P.26]

The first line is then counterbalanced by the next line (unlike in the first version):

And what I assume you shall assume [6, P.26]

At the same time, its communicative destiny gets blurred since the intrinsic energy of the statement that appears in the short line of the first version is lost: *I Celebrate myself*. Capitalized predicate shall be seen here as a means to underline or highlight the idea, as an emotional emphasis.

Let us consider the most typical cases of lexical changes. A revision that resulted in alterations of sound patterns (euphonic changes) can be illustrated with line 21 (except as otherwise specified, the number of the line conforms to the first version):

The feeling of health… the full-moon trill… the song of me rising from

bed and meeting the sun [6, P.663]

Full-moon in the authorized text is replaced with full-noon:

The feeling of health, the full-noon trill, the song of me rising from bed

and meeting the sun [6, P.27]

Whitman thus enhances the euphonic effect, makes sound patterns richer. The sonorant sound [ŋ/n] stands out in the consonant structure of the line as it repeats eight times and occupies mostly (with one exception) an initial and/or final position in the word, making the verse more melodic. However, the above changes affect the imagery: instead of romantic trills pouring through the moonlight, there are trills at noon. (Note that this example demonstrates a streamlined rhythm as well.)

Examples of rhythm reordering and tendencies to a stronger euphonic effect constitute the bulk of variances. Describing the changes in Whitman's aesthetic views, Roger Asselineau in his *Evolution of Walt Whitman* assumed that over time Whitman's verses became more melodic, compact, closer to traditional poetic diction: if the "essential character of the first edition" was "close to the primitive magma", it had the "appearance of a flow of lava", in the course of successive editions, Whitman was "introducing order and logic into the chaos of original poems" [11].

The essence of variations is illustrated by line 17:

The sound of the belched words of my voice… words loosed to the eddies

of the wind [6, P.662],

which in the authorized text was transformed as follows:

The sound of the belch'd words of my voice loos'd to the eddies of the

wind [6, P.27]

Note that Whitman employs elision as he omits *e* before *d* in past participles. Besides, the poet removes ellipses and repetition of the word *words*. Ordering of the rhythm is detrimental to simplicity and lucidity of exposition. No wonder, a translation becomes challenging. Indeed, this line in the first version was rather straightforward in terms of topic-comment relation for the translator (the translation below is proposed by the author of this paper):

Звучание извергнутых моим горлом слов… слов, стихнувших в

кружении ветра

An ellipsis in the Russian translation (just like in the original) suggests a time interval between the events. The topic-comment relation of this line in the authorized text blurs the poet's message: what does the word *loos'd* refer to? To the world *sound*, probably? It is notable that Kornei Chukovsky, one of the most prominent translators of Walt Whitman into Russian, broke Whitman's "rhythm of thought" (the term introduced by G.W. Allen) and offered the following translation of this line into Russian:

Мой голос, извергающий слова, которые я бросаю навстречу ветрам [12, P.49]

Alterations introduced in line 52 are indicative of Whitman's attempts to disguise his original, bold, outspoken imagination:

As God comes a loving bedfellow and sleeps at my side all night and close

on the peep of the day [6, P.664]

The poet hereby confirms his persona's full trust in God and intimacy with Him. But this was young Whitman. Whitman in the authorized text is different, most probably a quarter of a century later he heeded the warnings of critics:

As the hugging and loving bed-fellow sleeps at my side through the night,

and withdraws at the peep of the day with stealthy tread [6, P. 28]

The translator seems to have two ways to tackle this challenge: either to be loyal to the poet and the original, or to cushion the effect and protect Whitman from the likely attacks of the readership.

The most debatable lines are perhaps an erotic scene between the body and soul (lines 78-79). Alterations in the authorized text are insignificant but clearly define the general trend of revisions. For example, line 82:

Swiftly arose and spread around me the peace and joy and knowledge that

pass all the art and argument of the earth [6, P.665]

The same line in the authorized version is more compact and melodic:

Swiftly arose and spread around me the peace and knowledge that pass all

the argument of the earth [6, P.30]

At the same time, it is emotionally weaker, since the persona feels no more joy. Besides, art as one of the elements in the subordination structure is missing – an earnest confession for the poet.

A certain trend in corrections can be also illustrated by line 78:

I mind how we lay in June, such a transparent summer morning [6, P.665]

The same line in the authorized version has no specific time reference:

I mind how once we lay such a transparent summer morning [6, P.29]

It is telling that such revisions are systemic in nature: *November sky* is replaced with *winter sky*, *of a Sunday* is replaced with *on a First-day*. Abandoning any specific time reference, Whitman seems to say that it is insignificant for the poem that carries an absolute scale of values.

Conclusion

The author of this research deduces that comparison of the 1855 version of "Song of Myself" with the finalized text of 1881 shall orient the translator towards conveying expressive intonation patterns of the original driven by Whitman's state of mind at that time and proves that the poet resigned himself to the shattered rhythm and eccentricity of style for the sake of expressivity, which in fact must be reflected in the translation.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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ПРАКТИКА ДЕКЛАМАЦИИ В СОВРЕМЕННОЙ КИТАЙСКОЙ ПОЭЗИИ И ДИХОТОМИЯ ЗВУЧАЩЕЕ – ПИСЬМЕННОЕ
Научная статья

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Аннотация

В статье предпринимается попытка выявить важные особенности традиции представления поэтического текста в современном Китае, прочно основанной на эволюционирующем голосовом измерении китайской поэзии. Различные форматы аудиопрезентации текста проистекают из одной и той же линии декламационных поэтических практик, воспринимаемых как средство канализации гипертрофированных эмоций и / или как средство агитации и прозелитизма; они различаются выбором доминирующего пространства презентации и стилистическими ориентирами. Однако неофициальная поэзия современной КНР также даёт примеры нового типа поэтического озвучивания, претендующего на роль радикально современной практики, но одновременно являющегося данью уважения или, скорее, переосмыслением предсовременных практик. Это декламация под аккомпанемент, актуализирующая мелодику речи и подчёркивающая её просодию. Она фокусируется на озвучивании текстов с использованием гибридных форматов презентации, где сама структура стихотворного слова усиливает впечатление от поэзии во время декламационных выступлений.

Ключевые слова: голосовая поэзия, китайская литература, современная поэзия, поэтическая декламация, рецитация.

DECLAMATORY PRACTICE IN CONTEMPORARY CHINESE POETRY: THE AUDIAL/WRITTEN DICHOTOMY
Research article

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Abstract

The paper presents an attempt to figure out significant features of the contemporary tradition of poetic recital in China which is firmly based on the evolving voice dimension of Chinese poetry. Different formats of audial presentation stem from the same line of declamatory poetic practices perceived as means of conveying a hyperbolized emotion and/or as an agitation tool; they differ in the choice of the dominant performance platforms and stylistic guidelines. However, the unofficial poetry of contemporary PRC gives also examples of a new type of poetic voicing pretending to be a radically modern practice but being simultaneously an homage or rather a rethinking of the premodern practices. That is recitation with an accompaniment, which actualizes the melody of speech and highlights its prosody. It focuses on audio presentation of the texts using hybrid presentation formats, where the very structure of the versified words enhances the experience of poetry during declamatory performances.

Keywords: Chinese literature, contemporary poetry, declamation, poetry performance, recitation, voice poetry.

Introduction

The tradition of poetic recitation in China has a history of more than one millennium. Some of the earliest evidence is related to Chunqiu era (771–476 BC) and is associated with the description of the *fu shi* 赋诗 practice, i.e. recitation of texts associated with the tradition of the *Classic of Poetry* (*Shi Jing* 诗经). This public performance has been closely linked with both the court ceremonial and diplomacy which played a special role in the era of disunity: the ability to rely on a relevant quote from a well-known text corpus in one's arguments was seen as a sign of education and erudition [1].

Besides, education in traditional China up to the 20th century largely relied on expressive recitation (reading aloud), especially of poetry. That's no coincidence that the word "sound" *sheng* 声 has also the meanings of "voice" and "melody" [2, P. 684]. Recitation of classical poems, sometimes merged with singing, was probably the most common way to present a poetic text for the educated elite until the early dominance of the vernacular [3, P. 36]. Many formats of traditional poetry, that are close to vernacular literature, from the *yuefu* 乐府 song to the *ci* 词, *qu* 曲 and the whole family of prosimetric genres such as "recitation to the accompaniment of the drum" (*guci* 鼓词), have emerged and developed in close connection with their oral performance [4].

The modern tradition of poetic recitation in China (*shige langsong* 诗歌朗诵) is based on the evolving voice dimension of Chinese poetry. The history of its occurrence must be traced to the campaigns for language reform of the 1910s [5, P. 25]. The main goal of the movement was to make the language more accessible and flexible to ensure communication between the members of a modernized nation. The first proponents of the idea of poetry recitation in the 1930s' have adopted this ideology, especially those whose works demonstrate a strong left-wing bias. They wrote about the need to reject the traditional melodic

performance of classical poetry and the closed community of its practitioners in favor of a chanted or yelled verse, which was able to get out to the masses, to agitate and to awaken [5, P. 58].

This leftist populist tradition of poetry was finally established during the Second World War and was legalized in the 1950s and 1960s in the form of a politicized mass culture – dramatized presentations of poems associated with all-nation campaigns of the Mao Zedong era. It is impossible to overestimate the role that the phenomenon of recited poetry played during the Cultural Revolution and the ensuing democratic movement. Famous critic Tang Xiaobing 唐小兵 calls it the «lyrical age» [6, P. 171], the epoch of revolutionary utopian desires and passions, which found expression in the development of the poetry recitation practices. In the era of reforms an important role in this process was played by the so-called "Misty" or "Obscure" poets (menglong shiren 朦胧诗人), associated with Today journal (Jintian 今天), and those who were actively involved in samizdat and unofficial poetry circles as early as Cultural Revolution.

A striking example of such authors is the poet Huang Xiang 黄翔 (1942–). During the Cultural Revolution he lived in Guizhou in the attic of an abandoned Catholic church, which had become a meeting place for a group of aspiring writers – soon to become the "Wild Ducks Literary Salon" (Yeya shalong 野鸭沙龙) [7, P. 610–611]. In the early stages of the democratic movement Huang Xiang moved to Beijing. Huang is probably best known for his theatrical performance style – the voice of the poet breaks into scream, roar, he is crying and shaking his fists. This is recitation driven to the absolute.

For contemporary Chinese audiences this wild style of performance exemplified by Huang Xiang is much less separated from the officially approved manner than it seems to an untrained observer. Both stem from the same tradition of poetic recitation as means of conveying a hyperbolized emotion and as an agitation tool; they differ in the choice of their dominant stylistic and performance platforms. Many "unofficial" poets in contemporary PRC organize various spaces for the sounding poetry themselves – one can remember the "White Nights" (Baiye 白夜) bar in Chengdu owned by poet Zhai Yongming 翟永明 or Mo Mo's 默默 "Coquette Academy" (Sajiao shiyuan 撒娇诗院). However, as a rule poetic recitation acts as part of a larger event: poetry festival, book publication, etc., while the association of poets with avant-garde or semi-official circles is quite stable [8].

As far as technique and performance style are concerned, the most interesting experiments in this area belong to the so-called poets of the "third generation" (disan dai shiren 第三代诗人). Already since the mid-1980s a new generation comes out on the Chinese poetic scene, their work was a direct reaction to the tradition of "Misty" / "Obscure" poetry and they defined the poetic landscape of the 1990s. For the most part, these authors were younger, better educated, and more open to the influence of world literature. Many were fluent in foreign languages. If Russian, French (Baudelaire) and Chinese republican tradition had the main influence on the "Misty" poets, most authors of the new generation were familiar with contemporary American poetry. At the same time due to their focus on the reformatting of the poetic language they worked more intensively with the tradition of classical Chinese poetry in an attempt to find there a starting point for creating the "voice" of the new poetry.

The quest for an adequate strategy of constructing the language is one of the most important aspects in the history of Chinese poetry of the past thirty years. It is on the basis of their approach to language that two different poles or two creative paradigms, which tend to certain authors, are singled out.

The first strategy can be labeled "intellectualist" (zhishifenzi 知识分子); it is related to construction of a complex subject, thereby the independent nature of the language itself is exposed. The second, "populist" (minjian 民间), is based on the idea of moving the language of poetry closer to everyday speech, of maximizing their syntactic and lexical similarity. Of course, the very structure of Chinese language, with its analyticity, its colossal amount of homophones and, as a consequence, increased dependence on the written sign for transmitting values creates a tension between the written word and the word voiced. The dichotomy of sound / sign is further complicated by the convention of the sign, the absence of its interrelationship with articulation, in part due to diachronic reasons. The paradox of Chinese poetic tradition is that despite the need to correlate recited text with the "libretto" it is precisely the voicing of a versed text laden with quotations, allusions, phraseology that is difficult to perceive by ear that turns into a central element of any performance, even drama, where calisthenics and music recede into the background. Despite the fact that most of the experiments of modern and contemporary poets are inseparable from the visible image of the word, they are consciously moving towards investigating the possibilities of poetry that finds an audible voice.

Among the most prominent representatives of this trend is the poet Hei Dachun 黑大春 (Pang Chunqing 庞春清, 1960–). At the beginning of the 1980s he, along with other writers and artists of Beijing, has founded the Poetry Society of Perfect Clarity (Yuanmingyuan shishe 圆明园诗社), located on the site of the ruins of the former Imperial Summer Palace (known as the Yuanmingyuan, "Gardens of perfect clarity"). As the embodiment of the lyrical voice of the bohème, he was one of the frequent authors in the unofficial journals published in Beijing and has performed with poetic readings. At the beginning of the 1990s when a group of new young poets and artists settled in the park, Hei continued to be an active participant in their activities. He writes poetry and gives recitals, concerts, combining music and verse. In 2006 he released his book The Night is Black (Ye heihei 夜黑黑) with an attachment of poetry performance on CD.

Hei Dachun's performances in which declamation is combined with the accompaniment of his rock band "Vision" (Muguang 目光) explore the possibilities of Chinese sounded words. Despite the fact that Hei Dachun's texts are difficult for literal apprehension through listening (because of the homophony of language, the complexity of poetic phrase loaded with long definitions), they have a melody similar to the melody of the traditional ci song as some critics say [9, P. 69]. For example, the poem Beans (Dou 豆, 1995) clearly falls into two quatrains – as it is customary in the xiaoling format (小令), a subspecies of the ci [10]. The even lines end in rhyme, with all the rhymes in level tones (pingsheng 平声), which is preferable in traditional Chinese regulated verse (lüshi, 律诗). In addition to that, the initial phonetic word of each quatrain also rhymes with line endings. All this reinforces the atmosphere of nostalgia, which prevails in the poem.

These features of verse structure, which are most clearly denoted by its voice presentation, are related to the tonal nature of Chinese language. When singing in Chinese a phrase's tonal pattern cannot be completely preserved due to the need of conforming to the tune. Recitation allows not only maintaining the original tonal unity, but also emphasizing and strengthening individual syllables by stretching the time of their utterance. It is in the voiced verse that the melody of speech is actualized and its prosody highlighted. It is no coincidence that Hei Dachun believes his work to owe much not only to rock music but to folk traditions of sounded poetry that can be traced back to the *Classic of Poetry*. In an interview he calls his art association, consisting of the poet and his accompanying musicians, "Declamatory group" (*Geshi Xiaozu* 歌诗小组), thus playing on the Chinese word for "poetry" (*shige* 诗歌, which literally means "poems and songs") that by the simple permutation of syllables is converted into the phrase "to perform (chant) verses" [11].

An example of another variant of working with the sounded word is Yan Jun's creations. Yan Jun 颜峻 (1973–) grew up in the city of Lanzhou, where he studied philology at the Pedagogical University of Northwest China and worked as an editor until he moved to Beijing in 1999. Since then he has become the central figure of "underground" (*dixia* 地下) or unofficial (*feiguanfang* 非官方) music scene – as a critic, publisher and musician. Yan Jun also established himself as a poet, editor of the unofficial magazine *Letter* (*Shu* 书) and author of the book *Infrasonic Waves* (*Cisheng bo* 次声波), which included his poems written between 1991 and 2000.

On April 8, 2003 he gave a big solo "concert" in Beijing, where the work of audio and video artists acted as an accompaniment to his recitation. In collaboration with the electronic duo FM3 and multimedia artist Wu Quan 武权 he released a CD titled Sub Jam 012 (no date, probably written between 2003 and 2004) based on the original live recordings.

The disk comprises 11 tracks. Yan Jun's recitation often deviates from the text of his poems (in the form in which they are included in the collection) on the lexemic and supralexemic levels. For example, "spent all the money" (*yongguangle suoyou de jinqian* 用光了所有的金钱) replaces "used up all the semen" (*yongguangle suoyou de jingye* 用光了所有的精液) in the *Yellow Submarine* (*Huangse qianshuiting* 黄色潜水艇), and in the long poem *Against All Organized Deception* (*Fandui yiqie youzuzhide qipian* 反对一切有组织的欺骗), which occupies the central place in the original live performance, some passages are constantly redrawn and relocated [12]. This can be compared with the performance practice of the classic *ci* song, with its text never been considered untouchable to variation, with the only difference that the authors of songs (at least the male writers) never engaged in the performance of their own works.

With his strong, deep voice Yan Jun's audio presentation is fully focused on the sounding of his lyrics, through the use of visual and musical accompaniment creating the effect of a three-dimensional performance. The very structure of his verse, the interior of which is based on frequent repetitions, allusions and citations from sources familiar to the audience (such as *The International*, texts of John Lennon, Mao Zedong, Li Bai, etc.), contributes to the comprehension and the immediate experience of poetry during declamatory performances.

Conclusion

This use of hybrid formats of information presentation captures new ways of verbal interaction in the practice of rethinking of the tradition.

American poet Charles Bernstein in his essay-manifesto *Artifice of Absorption* (1987) [13] has pointed out that language should be in the center of poetic attention, but not substituting for what is said. This idea was readily raised on the shield by contemporary Chinese authors, captured by the element of experimentation that accompanied the poetry of the "new China" throughout its existence.

Despite the presence of a space of variations, in the classical period those variations inevitably turned out to be placed in the framework set by the predecessors. This presupposed reproducible patterns. The revolutionary character of the new type of poetry consisted in its adaptation of non-Chinese (mainly Western) aesthetic dominants – a kind of internationalist spirit. This ardor was also manifested in the iconoclastic, experimentalist mood, which contributed to the "great liberation of poetics".

In practice, this meant that the language of modern Chinese poetry included a lot of heterogeneous elements. This gave the contemporary poet opportunities that were inaccessible to his counterpart in the premodern era and at the same time created the phenomenon of a "misty / obscure" text with its often deliberately complicated comprehension.

In the field of declamatory practice this becomes especially acute in connection with the general aspiration to the problem of the "living" or "sounding" word. This problem lies at the center of many works in poetics and linguistics. In Germany, a whole scientific trend ("Ohrenphilologie", or "auditory philology") was formed way back at the very beginning of the 20th century, headed by the famous linguist Eduard Sievers [14]. In the English and American science of verse, elements of sound have long been introduced into the analysis. In China scrutinizing the audial / written dichotomy in the field of poetry presents a constantly growing trend both in theory and poetic practice.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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СЕМАНТИКО-КОГНИТИВНОЕ ИССЛЕДОВАНИЕ ХУДОЖЕСТВЕННОГО КОНЦЕПТА
(НА ПРИМЕРЕ ТВОРЧЕСТВА Д.А. ПРИГОВА)
Научная статья

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Аннотация

Статья посвящена обоснованию некоторых этапов семантико-когнитивного исследования мегаконцепта «Творчество» в художественной речи. В работе была предложена общая схема анализа и ее теоретическое обоснование. Данный подход был применен в других работах авторов, на которые они ссылаются в ходе изложения материала, для реконструкции мегаконцепта «творчество», и позволил выявить особенности индивидуального художественного сознания Пригова. В статье изложена общая схема анализа мегаконцепта, также упоминается новый метод ассоциативного наложения, применяемый для интерпретации текстов с отсутствием прямой номинации концепта, но подробно представлен первый этап исследования: описание формальной структуры этого сложного ментального образования, выстраиваемой на основе лексикографического анализа и отражающей научное представление о данном понятии. Таким образом, данная работа является своеобразным теоретическим обобщением проведенного исследования.

Ключевые слова: семантико-когнитивное исследование, концептуальный анализ, мегаконцепт «творчество», когнитивный признак, концептосфера.

SEMANTIC-COGNITIVE RESEARCH OF THE ARTISTIC CONCEPT
(ON THE EXAMPLE BY WORKS OF D. A. PRIGOV)
Research article

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Abstract

The article is devoted to the substantiation of some stages of semantic-cognitive research of mega-concept "Creativity" in artistic speech. The analysis general scheme and its theoretical justification are proposed. This approach was applied in other works of the authors, which they refer to in the given article, for the reconstruction of the mega-concept "Creativity", and made it possible to reveal the features of individual artistic consciousness of Prigov. The article outlines the general scheme for analysis of mega-concept, a new method of associative superposition used for interpretation of the texts with no direct concept nomination is also mentioned, but only the first stage of the study is presented in detail: that is a description of the formal structure of this complex mental formation, being built on the basis of lexicographic analysis and reflecting the scientific understanding of this concept. Thus, this work is a kind of theoretical generalization of the study.

Keywords: linguo-cognitive research, conceptual analysis, mega-concept «Creativity», cognitive features, conceptosphere.

Introduction

The evolution of human society is based on two processes: the accumulation and the transfer of knowledge, both scientific and humanistic. The method of transferring technological knowledge is well developed and known, which cannot be said about the method of transferring humanistic knowledge. But if you treat a literary text as a source of a person's inner, spiritual experience, it is necessary to find a way to perceive it correctly and apply it practically. The methodological basis of this skill is formed by some directions in linguistics, which are focused on solving communication problems. One of these is cognitive linguistics. Conceptual analysis (CA) is of particular interest among the variety of methods in this direction. This method allows you to reconstruct the language picture of the world.

As a result, we get a tool for understanding the cultural and spiritual heritage of both the nation as a whole and its individual representatives.

Today, two types of conceptual analysis can be distinguished:

1. The analysis, which results in the formation of the meaning of a certain concept.

2. A certain way of research used to reveal the meaning of a text by means of already known concepts.

In this work, an attempt is made to substantiate the method of concept analysis, which is the part of a certain poetic conceptosphere and reflects the individual consciousness of the author.

Conceptual analysis is not identical to semantic analysis (SA), which is aimed at explication of the semantic structure of a word, namely, its denotative, significative and connotative meanings. SA is associated with the clarification of the word, CA – with the identification of mental representation of the world of a particular individual (in our case, of the author of the text).

At the moment, there is no general method for concept explication. Basically, the meaning of a concept is deduced from the use of different words and word constructions, while sentences and their nominalizations, nouns of specific and general meaning, taking into account the contexts of use, are analyzed [1]. Our research is based on the following task — to form a method which allows to obtain the most objective interpretation of the concept (in our case, the concept "creativity"). With regard to the methodological substantiation of this task, the most valuable for us are the achievements in the field of conceptology which have been made in two directions: linguo-cognitive (semantic-cognitive) and linguo-cultural.

The main position of the methodology of these two directions in cognitive linguistics is to study the semantics of linguistic signs, which allows to penetrate into the conceptual sphere of people, to clarify the features of national linguistic culture in its historical development and individual author's conceptual spheres. The interpretation of the concept as a global unit of mental activity [2], a kind of quantum of consciousness is also non- controversial among the representatives of these directions. In both approaches, the concept research methodology contains such stages as the analysis of the lexical meaning and the internal form of the word representing the concept, the identification of the synonymous row of the lexeme — the concept representative [3].

Our research was carried out mainly within the framework of a linguo-cognitive approach (semantic-cognitive analysis), a distinctive feature of which is cognitive interpretation, which makes the transition from the content of meanings to the content of concepts. Following Z.D. Popova and I.A. Sternin, we believe that a concept can be expressed without even having a special denotation through a certain word, but in this case it must necessarily be verbalized by other linguistic means: by a phrase, a sentence or a text. A native speaker always has the opportunity to put the prevailing world views into the verbal form. But if this does not happen, therefore, the concept has not been formed in the consciousness of the individual. Also, the work implements a linguo-cognitive approach to organizing the structure of a concept according to the field principle (the core, the close, the far and the extreme periphery). In addition, our research has shown that the structure of a concept (but, as we assume, not any) can be represented by such components as image, conceptual content and an individual-interpretive field.

In each single case, a certain method of describing and researching a particular concept is used. For instance, the analysis of a cultural concept reflecting a certain fragment of the world picture of one or another nation requires a semantic description, which should give "possibly complete knowledge about the concept that exists in the minds of culture bearers – the knowledge expressed in certain linguistic stereotypes, which can be both words and phraseological units" [4]. Therefore, the material for such an analysis is mainly taken from dictionary entries, folklore texts, texts reflecting the everyday speech of a native speaker, in which the concept nominee word is directly used.

In the concept analysis, based on the material of literary texts that represent the poetic individual consciousness of the author, there are difficulties with the choice of the concept representatives. So, the name calling it can be omitted, and the concept is verbalized not in a word, not in a phrase and not in a phraseological unit, but in the whole text, that is, in fact, the text acts as a concept nomination.

For this reason, the analysis of the concepts extracted from a literary text, and even more so from a postmodern poetic text which has the polyvariety of the sign code, causes a particular difficulty in relation to the correct choice of the research method [5]. Explication of this kind of concepts requires a special approach in the development of methods of analysis, especially when it concerns such complexly organized cognitive structures as the concept "Creativity", the study of which is being carried out on the material of Prigov's poetic texts, organizing a special space of conceptual poetry.

Creativity is the process of realizing the spiritual and practical needs of a person, accompanied by a desire for a qualitative change in the present situation. The purpose of this activity is the creation of new cultural or material values. The concept "Creativity" is a set of ideas, situations, relationships that accompany the creative process. By the type of reflected knowledge and due to the complexity of this mental formation, it can be attributed to mega-concepts.

The lexicographic study of the concept made it possible to determine the complex structure of this concept.

In modern Russian lexicography, the lexeme *creativity* has two main meanings: *creativity* as a process and *creativity* as a result. This ambiguity is reflected in the concept "Creativity" in one way or another. The seme 'the result of creativity' is represented by synonymous lexemes: *creativity (tvorchestvo), creature (tvoreniye)*, *creation* (*sozdaniye)* (according to dictionaries). The seme 'the process of creativity' – by words *creativity (tvorchestvo), creation (tvoreniye, obsolete), creation (sozidaniye, high), creature (sozdaniye).* If creativity is a process and a result of some kind of activity, then someone should carry out this activity, "creativity is specific to a person, because it always presupposes a creator who is a subject of creative activity"[6]. Therefore, it is possible to define subject-object relations within this conceptual paradigm. The meaning of the subject is represented by the following synonymous series: creator, maker, doer, demiurge. *Creator and maker (*with the meanings *tworets* and *sozdatel')* are the words most commonly used by native speakers, with a frequency index of 12.36 and 13.04, respectively [7]. The object is the result of creativity. Securing the status of a cognitive features for such meanings as «creator», «the process of creativity», «the result of creativity «, in our opinion, is not enough, since during the analysis within these units, three basic structural components of the concept were identified: an image, a conceptual content and an individual-interpretive field. Thus, "Creator", "the Process of Creativity", "the Result of Creativity" can be called the private concepts that are a part of the mega-concept "Creativity". The usual method of describing a concept is not appropriate for representing this complexly organized cognitive structure. The mega-concept can be described as a series of hierarchized concepts, each of them can be described through a system of cognitive features [8].

Let us consider the formal structure (i.e., the structure being built on the basis of lexicographic research and reflecting the scientific understanding of this concept) of this complex mental formation.

Mega-concept "Creativity":

1. Concept "Creator"
2. Frame "the Process of Creativity"
3. Concept "the Result of Creativity"

This structure allows to search purposefully in a work of art (in this case, the poetic texts by Prigov) for representatives of each of the concepts. It is interesting that direct nominations for the mega-concept "Creativity" were not found in Prigov's texts, but this does not mean its absence in the artistic space of the postmodern poet. The formal structure helps to identify the representatives needed for concepts analysis.

Further, when analyzing a particular concept, cognitive characteristics representing it are identified, the latter are compared and, as a result of cognitive interpretation, generalized by cognitive classification features.

In general, the scheme of our proposed semantic-cognitive research can be presented as follows:

1. Construction of the nominative field of a concept, reflecting scientific consciousness:

a) The main name of the concept (the keyword-representative) is determined.

As a keyword, we define the lexical unit that most fully nominates the concept under study. In this case, it is the word "creativity". The relevance of its use by a native speaker and the preference of this particular lexeme in comparison with the synonymous "creation" [9] is checked by the frequency dictionary: the frequency index for the word "creativity" is 39.36, and for the word "creation" – 1.90.

b) A lexicographic study of this name is being carried out using various modern dictionaries. The data of explanatory and encyclopedic dictionaries are compared. A general definition of the keyword is compiled.

c) Construction of the derivational field of the keyword and the lexemes included in its synonymous row.

1. On the basis of the "Word-Formation Dictionary of the Russian Language", cognate units are identified, the frequency of their use in the language is determined by the frequency dictionary. Semantic analysis of the identified derivatives makes it possible to detect a number of both basic and additional cognitive features.

2. Analysis and description of the semantics of linguistic means forming the nominative field of the concept. Identification of conceptual features that form the concept "Creativity" as a mental unit.

3. Combining the selected features into semantic blocks on the base of generalizations.

4. Drawing up the structure of the mega-concept "Creativity", reflected in the scientific mind. Within this mental formation, concepts and frames connected and diffuse in relation to each other are distinguished. The structural formation of the mega-concept "Creativity" includes the following concepts: "Creator", "the Process of Creativity", "the Result of Creativity".

5. The nominations of various types of concept denotation and individual concept features included in the structural formation of the mega-concept "Creativity" are extracted from the artistic (poetic) text by the continuous sampling method. Thus, several blocks of representative nominations are formed, each of which corresponds to a certain concept. For the texts with no direct nomination of the concept, a new method of associative superposition is used (linguistic structures sufficient for understanding from one text are correlated with the texts in which there is no direct nomination-representative; in the result of such comparison-superposition, the denotation is identified as the main content of this structure) [10].

Further, the analysis of each concept, frame included in the structural formation of the mega-concept is carried out separately and in the following order:

6. Analysis and description of the semantics of linguistic means that form the nominative field of the concept. Definition of conceptual features reflecting the individual meanings of the concept representatives (interpretation of semes, metaphors, frequency of lexemes).

7. Cognitive interpretation of the description results of the semantics of linguistic means – the comparison of conceptual features and, on this basis, the identification of cognitive features that form the studied concept as a mental unit.

8. Description of the concept content in the form of a list of cognitive features. Generalization of cognitive features similar in meaning and thus the allocation of cognitive classification features.

9. Comparison of cognitive features that reflect the content of each concept, frame, included in the formal structure of the mega-concept "Creativity". Determination of national and individual characteristics of the concept.

10. Modeling the mega-concept "Creativity" as a unit of individual poetic consciousness.

a) Description of the macrostructure of the concept (cognitive features are correlated with the figurative, conceptual components and the individual-interpretive field, their relationship in the structure of the concept is established).

b) Description of the categorical structure of the concept (description of the concept as a hierarchy of cognitive classification features).

c) Description of the field organization of the concept.

Thus, we have tried to substantiate some stages that are absent in other studies of cultural universal concepts: 1) the need for lexicographic research to draw up the formal structure of the mega-concept; 2) the search for representatives in a literary text based on the identified private concepts in the structure of the mega-concept. Also, the general analysis scheme outlines the essence of the new method of associative superposition, which helps in the interpretation of the texts with no direct nomination of the concept. We consider that these elements of analysis would help to reconstruct the concept reflecting the individual consciousness of the author of a literary text with greater accuracy.

Конфликт интересов	**Conflict of Interest**
Не указан.	None declared.

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ТЕКСТОВОЕ СЕМАНТИЧЕСКОЕ ПОЛЕ ПЕРСОНАЖА КОРОЛЯ АРТУРА
Научная статья

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Аннотация

Статья посвящена изучению образа короля Артура в средневековой литературе. Основу анализа составили произведения Гальфрида Монмутского, Роберта Васа, Кретьена де Труа и Томаса Мэлори. Целью работы является построение текстового семантического поля художественного персонажа. Лексические единицы для построения текстового семантического поля были отобраны методом сплошной выборки и проанализированы методом компонентного анализа. Было выявлено, что текстового ядро семантического поля художественного образа составляют следующие микрополя: «Authority», «Worship», «Justice», «Anger», «Advice», «War», «Love (for his knights)», «Generosity» и «Knight». В периферию текстового семантического поля входят микрополя: «Courtesy», «Clemency», «Guarantee», «Rush» (n), «Sage» (adj), «Ruiner».

Ключевые слова: король Артур, художественный образ, текстовое семантическое поле.

TEXT SEMANTIC FIELD OF THE IMAGE OF KING ARTHUR
Research article

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Abstract

The article studies the image of King Arthur in medieval literature. The works of Geoffrey of Monmouth, Robert Wace, Chrétien de Troyes, and Thomas Malory are the basis of the current research. The research has its purpose to construct a text semantic field of the artistic figure. In order to construct this field, lexemes, first, were selected by the continuous sampling method, second, were analysed by the componential analysis method. 'Authority', 'Worship', 'Justice', 'Anger', 'Advice', 'War', 'Love (for his knights)', 'Generosity', and 'Knight' are the micro-fields forming the core of the studied text semantic field. The micro-fields forming the periphery are the following: 'Courtesy', 'Clemency', 'Guarantee', 'Rush' (n), 'Sage' (adj), 'Ruiner'.

Keywords: King Arthur, artistic figure, text semantic field.

Introduction

The image of King Arthur is rather popular and frequently exploited in books, films, and series. Each writer or film director has their own vision of the renowned king and presents his image in various ways. However, we suggest the image of King Arthur having a certain set of constant and permanent characteristics regardless of the image exploitation by different authors. The purpose of the current research is to define these characteristics and construct a text semantic field of the King Arthur image.

'History of the Kings of Britain' by Geoffrey of Monmouth [7], a fragment of 'Roman de Brut' by Robert Wace [12], 'Erec and Enide' [6, P. 67-216] and 'The Knight of the Cart (Lancelot)[6, P. 360-512] by Chrétien de Troyes, 'Le Morte D'Arthur' by Thomas Malory [10], [11] were chosen as the material for the research.

Geoffrey of Monmouth (c.1100-1155) is the first author to have introduced the plot about King Arthur into European literature. It is thanks to him the storyline has become one of the most popular themes [8, P. 253]. In Geoffrey's pseudo-historic book (finished in 1138), it is told about the conception of Arthur as the result of an adulterous union between Uther Pendragon and duchess Yegerne. Geoffrey depicted Arthur as a conqueror of many realms who possessed Caliburn (future Excalibur). He married to Guanhumara (future Guinevere) and was betrayed by his nephew Mordred, who previously had usurped Arthur's kingdom. Finally, in the battle at Calamn, Arthur was mortally wounded by Mordred and was taken to Avalon to heal his wounds. In about 1155, Robert Wace translated 'History of the Kings of Britain' into Anglo-French poetry adding details about the round table. In the late 12th-century in Chrétien de Troyes poems, the image of Arthur was moved to the background, and knights of the round table become central figures of narration. Finally, Thomas Malory in the book 'Le Morte D'Arthur' (ca 1470) attempted to compile all stories about King Arthur in one: from his conception to his end [8, P.39-40].

Methods

The set of characteristics is structured according to the semantic field's principle. L.A. Novikov defines semantic field as a hierarchically structured group of lexemes united by an invariant meaning. Semantic field (SF) is the biggest structure reflecting a certain conceptual sphere [2, P. 8]. Structure and semantics of text semantic field (TSF) depend on context [2, P. 9].

We can define two zones in TSF: the core and the periphery. The core zone consists of the elements that most accurately characterise a keyword. These are essential, vivid, and permanent features that appear most frequently in the text [4].

The criteria to choose core elements are the following: frequency, ideological and artistic importance, aesthetic function, and semantic content of lexemes [3, P.124].

Less frequent and less used lexis constitutes the periphery of TSF. Hence, as core elements we are taking permanent and constant characteristics presented in the chosen literary works defining the image of King Arthur. Peripheral elements are non-permanent and non-frequent characteristics, they are not important for the plot development.

TSF is actually a set of micro-fields. The basic micro-field element is a lexico-semantic group (LSG). A shared archiseme is a reasonable basis to unite lexemes into an LSG [2, P. 11].

In this paper, the componential analysis method applied to the analysis of a lexico-semantic word variant helps to define each LSG. The analysed words are selected with continuous sampling, and the componential analysis is proceeded by the step-by-step identification method of dictionary definitions [1, P.453].

Results

The core of the TSF consists of the micro-fields presented below. LSG representing these micro-fields displayed in parenthesis.

1. Authority (to allow, to appoint, to command, a commander, an order, to rule, a ruler)
2. Worship (homage, to revere, reverence, worthy)
3. Justice (fairness, justified)
4. Anger (to aggravate, anger, to get revenge from)
5. Advice (a committee, a guidance, to recommend)
6. War (to attack, to battle, to be victorious, a blockade, to conquer, to encircle, a fight, an exploit, to kill, slaying, to take by storm, a win, a winner)
7. Love for his knights (to acclaim, to adore, to cry, fondness, to weep)
8. Generosity (to award, generosity, to present)
9. Knight (a knight)

Periphery of the text semantic field.

1. Courtesy (courtesy, courteous, to greet, manner)
2. Clemency (clemency, to excuse, forgiveness)
3. Guarantee (to promise, a promise)
4. Rush (n) (to rush, swiftness)
5. Sage (sage, understanding)
6. Ruiner (to plunder, to ruin)

Conclusion

One of the key characteristics of King Arthur is that he is a representative of **Authority**. We cannot but mention that in pre-Geoffrey tales Arthur was depicted only as a martial leader without any allusion to having power. The tradition to picture Arthur as a king firstly appears in 'History of the Kings of Britain' (Geoffrey of Monmouth) since the author aimed to legitimise the Plantagenet Dynasty from the cultural approach with the image of King Arthur as an instrument. Author's emphasis on **Worship** to the king can be explained from the same perspective [5].

Arthur becomes very vile and angry **(Anger)** when justice is denied. For example, he gets ferocious when an unfair murder takes place in his kingdom (ex. the episode about Balin who has killed the Lady of the Lake) or his comrades killed by enemies. Moreover, Arthur is ready to condemn his wife to be burnt at a stake to fulfill justice.

All taken works show Arthur as a person who is eager to heed pieces of **Advice**. This peculiarity can be explained regarding Geoffrey's plot. Arthur had to become a king at a young age, and it was vitally necessary for him to get help from more experienced people when it came to solving national issues. Lately, the king takes advice from his knights. In 'Le Morte D'Arthur' Merlin functions as the king's adviser before the magician's death.

The micro-field **War** is widely represented. All the works contain information about Arthur's conquests. For instance, the king successfully conquered Denmark, Norway, and Iceland. Also, the fight with Mordred is always described in detail. The authors always highlight Arthur's **Love to his knights**. Having spent much time in battles, the king and his knights become true friends. Arthur's **Generosity** is a way to demonstrate homage to the knights. His generosity at the same time is a thoughtful political movement. Awarding the knights with lands and titles, he allocates his power to the comrades and thus maintains peace in the kingdom. King Arthur manifests himself as a **Knight**. He is an armoured warrior on a horseback, which corresponds to the dictionary definition [9].

Courtesy is a part of the semantic field peripheral zone. This feature is attributed to a knight, but in Arthur's case it makes no essential contribution to the narration, in latter work this characteristic is the fruit of courtly literature. **Clemency**, **Guarantee** (keeping promises), **Rush** (regarding movement during military campaigns), **Sage**, **Ruiner** (in Wace's work, the author highlighted his willingness to destruct enemies' realms). These characteristics are less frequent (not represented in all literary works) and are aimed to embellish and expand the image of King Arthur according to the author's intense.

In conclusion, the image of Arthur created by Geoffrey of Monmouth is the very basis of further works, and other authors minimally transformed the image only adding less important details.

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ШОТЛАНДСКАЯ ЭМИГРАЦИОННАЯ ПОЭЗИЯ США XIX В. И ЛИТЕРАТУРНО-КРИТИЧЕСКИЙ КОНТЕКСТ

Научная статья

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Аннотация

В статье рассматривается литературно-критический контекст, актуальный для шотландской эмиграционной поэзии США XIX века. Определены основные тенденции в развитии литературной критики. Метрополийная шотландская и американская литературная критика мало интересовались творчеством шотландских поэтов-эмигрантов. Литературно-критическая деятельность в большей степени реализовывалась шотландскими критиками-эмигрантами. Шотландский литературный контекст изменился качественно из-за уменьшения масштаба социокультурного мышления, проблемы понимания скотса, отношения протестантизма к языческому наследию. Шотландские поэты-эмигранты в своем творчестве данные тенденции минимализируют.

Ключевые слова: Шотландия, США, XIX век, поэзия, эмиграция, литература, критика.

SCOTTISH EMIGRATIONAL POETRY OF THE USA OF THE XIXTH CENTURY AND LITERARY-CRITICAL CONTEXT

Research article

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Abstract

The article examines the literary and critical context that is relevant to the Scottish emigrational poetry of the United States of the XIXth century. The main trends in the development of literary criticism are determined. Metropolitan Scottish and American literary criticism took little interest in the work of Scottish emigrational poets. Literary criticism was largely carried out by Scottish emigrational critics. The Scottish literary context has changed qualitatively due to a decrease in the scale of socio-cultural thinking, the problem of understanding Scots language, the attitude of Protestantism to the pagan heritage. Scottish emigrational poets minimize these tendencies in their poetical works.

Keywords: Scotland, USA, XIX century, poetry, emigration, literature, criticism.

Introduction

Emigration takes a special place in the fate of the Scots. In the XVIIIth-XIXth cc., Scottish emigration became widespread. In the XVIIIth century, there were mainly political reasons (the XVIIIth century was the century of two major armed uprisings against the union of Scotland with England (1715; 1745-48)). In the XIXth century, Scottish emigration had a predominantly economic motivation. One of the main directions of emigration was the United States, which attracted emigrants with its unlimited possibilities [1].

The **purpose** of this article is to define the fundamental characteristics of the literary-critical context relevant to the Scottish poets-emigrants of the United States of the XIXth century period.

Tasks:

1) identify the main trends in the growth of literary criticism (metropolitan (both of American and Scottish origin) and emigration);

2) describe the general literary context (Scottish Metropolitan and American);

3) analyze the impact of the religious context on the Scottish metropolitan literary context.

The poetical works of Scottish emigrational poets, representing Scottish poetic emigrational discourse, received not only readership's reception. Poetry of Scottish poets-emigrants functioned in a distinct literary-critical context.

The historical-literary discourse of the XIXth century poetry of the USA written by Scottish poets-emigrans was also formed – a segment related to literary criticism and poetry about literature. These two spheres are realized in different genres (criticism in essays, essays, etc., poetry in the genres of epitaphs, memoranda, messages, epigrams, etc.). Together they constitute the Scottish emigration discourse, very often presented by the same authors. Research perspective of the work is aimed at studying the literary context and literary criticism, which determine the readership and perception and form trends and preferences. These issues determine the relevance of the study.

The following research methods were applied to the material under consideration: historical-biographical, comparative-historical, real commentary (thesaurus), elements of statistical analysis.

The Scottish literary process in the XIXth century United States, which was very vibrant, was poorly supported by literary criticism. English critics and literary studies also showed little interest in the literature of their diasporas.

The literary criticism of Scotland itself in the 19th century lagged far behind its national literature. Starting at the end of the XVIIth century, and then after the reunification of Scotland with England (1707), the Scottish intellectual elite (following the social elite) gradually moved to London or to the university centers of England. At the same time, university education in

Scotland was still held at a great height. The Scottish press did not shy away from literary reviews and essays at that time. But scientists and journalists in Scotland focused primarily not on aesthetic, but on religious-ethical, socio-political and philosophical topics. Criticism and journalism preferred to draw examples of this from English or continental literatures, written in the most widespread languages, but not from literature written in Scottish languages unfamiliar to the reader (for Anglomans — not languages, but «dialects»): Celtic Gaelic or Germanic Scots [6], [7], [9].

The poetry of Scotland, too, was slowly falling behind the dominant tendencies of English continental poetry. As noted by Scottish literary historians, the poets of Scotland in the second half of the XVIIth— XIXth centuries belonged neither to the ancestral nobility, nor to the high clergy, nor to the upper juridical estate (as had been the case in earlier eras, the Middle Ages and the Renaissance). Consequently, not only did their level of education decline, but also the scale of their socio-cultural thinking declined [5, P. 539-684], [10, P. 33-70].

As religion influenced greatly all spheres of life of that time it is urgent to describe religious situation as well. The religious situation has changed as much for Scotland. Protestantism as a leading religion became much more zealous against the vestiges of paganism in Scottish everyday life than Catholicism did. Catholics had at least 1,000-1,200 years of experience in adapting Celtic pagan traditions. Already Pope George I (ok. 540-604) in the II half of VI c. AD directed Roman missionaries in Britain to not destroy, but to «redefine» sacred objects of local pagans: sanctuaries, funeral complexes, «procession alleys», especially revered groves, trees, mountains, stones, springs, rivers, lakes, etc. [2, P. 60-65]. In contrast, the Protestants destroyed sculptures and other church decorations inside the already existing Catholic churches. Poet and scientist T. Scott (1918-1995) wrote about the Reformation era and about the defeat of the famous cathedral in St. Andrews, perpetrated by the English Protestants: «<…> I've seen them stane be stane / Tak doun your braw cathedral on the brae / And leave it bare as bane <…>» (Fergus, [8, P. 492]). Another Scottish poet of the metropolis, E. Muir (1887-1959) (1887-1959) wrote about the same: The Reformation acted, «<…> strip the peopled hill and altar bare, / And crush the poet with an iron text <…>» (Scotland 1941 [8, P. 428]). The commentator deciphers this image: «Protestantism fought equally zealously against the signs of pagan beliefs (in accordance with it fairies and elves live in the hills, underground), and with Catholicism (which is characterized by magnificent temple services and decorations) <...>» [3, P. 246-247].

One consequence of this struggle was the abandonment of the Celtic mythopoetic heritage by the Protestant poets of Scotland. It included national and regional myths, legends, legends. Among other characters, Protestantism had to give up the figures of the poet-prophets. Among the Celtic tribes, they acted as counsellors and singers, acts of chiefs, kings, their companions or feats of entire tribal associations («peoples»).

However, to suppress completely both mythogenic and ethnogenic functions of the national singer-«bard» (similar to the Slavic speakers-«boyans») Scottish poetry could not and did not want. The poet, especially regional: «local» or village, – could sometimes be represented not without comic. (See. For example, R. Sampil's joke poems (?1595-? 1668) about Hobby Simson [8, P. 233-236] or J. Beatty (Beatty) (1735-1803) on Aleksander Ross [8, P. 279-282]. But still in these poems the poet remains a chronicler, a judge and a «glorificator» of his region.

Conclusions

The results of the study of the literary-critical context are as follows:

1. Metropolitan Scottish and American literary critics showed little or no interest in Scottish emigration poetry US XIX. Literary criticism of Scottish emigrant poets is represented by Scottish critics.

2. Scotland's literary context has changed qualitatively. The Scottish poets are no longer members of the ancestral nobility, and lack a high level of education and a broad socio-cultural mindset.

3. Protestantism proved to be much more categorical than Catholicism in the struggle against pagan heritage, leading to a narrowing of the mythopoetic component of Scottish poetry.

4. These trends were only partially accepted by Scottish emigrant poets. Not being members of the ancestral nobility, they are distinguished by a high level of education (through self-education, first of all). Despite general religious tendencies, the mythopoetic component in their poems remains in a strong position due to the resort to folklore.

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ЛЕКСИКО-СЕМАНТИЧЕСКОЕ ПРОСТРАНСТВО КРАСНОГО ЦВЕТА В РОМАНЕ ЕРЕМЕЯ АЙПИНА «БОЖЬЯ МАТЕРЬ В КРОВАВЫХ СНЕГАХ»

Научная статья

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Аннотация

В статье исследуется лексико-семантическое поле цвета в романе Е. Д. Айпина «Божья Матерь в кровавых снегах». Рассмотрение лексики как структурированной системы в последнее десятилетия является весьма актуальным в научных исследованиях по филологии в целом, и лингвистической семантике в частности. Цель данной работы - выявить особенности функционирования цветовой лексики в художественном тексте. Задачи исследования – посредством теории лексико-семантического поля определить частотность употребления слов в значении красного цвета, а также отметить особенности семантики данных цветолексем в конкретном художественном тексте, определить их статус в тексте и роль в системе выразительных средств автора. Цветообозначения в художественном тексте становятся нередко не только смысловыми доминантами в тексте, но и репрезентантами индивидуальной картины мира автора, соответственно привлечённый материал может быть привлечён в проектах по исследованию антропоцентристской семантики, внутрисистемных лексических связей и отношений, а также при изучении особенностей идиостиля писателя.

Ключевые слова: семантика, колоратив, цветолексема, лексико-семантическое поле.

LEXICAL-SEMANTIC FIELD OF THE COLOR RED IN YEREMEI AIPIN'S "HOLY MOTHER IN THE BLOOD-RED SNOW"

Research article

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Abstract

The article deals with the lexical-semantic field of color in "Holy Mother in the Blood-Red Snow" (Bozhya mater v krovavykh snegakh) by Yeremei Aipin. In the course of the recent decades the relevance of studying lexicons as a structural system has been observed throughout various scientific studies in the field of linguistics, particularly in semantics. The goal of the study is to determine the functional aspects of color lexicon in a literary text. The objectives of the study are to define the usage frequency of words that stand for the color red, to note the semantic features of given color lexemes in a particular literary text, and to define their status in the text and in the author's system of stylistic devices. Color terms in a literary text usually become not only units of meaning, but also express the author's personal worldview. Thus, the studied material could be used in the study of the semantics of anthropocentrism, internal systemic lexical connections and relations, and individual style of a particular author.

Keywords: semantics, color lexicon, color terms, lexical-semantic field.

Introduction

A literary text, in a way, is a picture made of puzzles, piecing the elements of that puzzle together allows one to understand the authorial intent. The most essential element of the authorial intent is color, through which the author translates the feelings of physical and emotional condition of the characters and that of the environment, the author also can hide the hints that allow the readers to read between the lines, and to immerse them in the author's poetic world through the use of color lexemes.

To each person, a "segment" of color represents different components that are defined by the person's linguistic picture of the world and also both by linguistic and extra-linguistic features of the person. These features depend on personal culture, spirituality, worldview, mindset and ethnicity.

The study examines the color lexemes of the color red in the novel "Holy Mother in the Blood-Red Snow" by Yeremei Aipin [1].

The following concepts complete the basis for the present research:

In her article «Semasiological Approach in Studying Color Naming System in Languages with Different Structures» [4, P. 50–53], M.G. Volkova underlines that the number of figurative meanings of color names varies from culture to culture. Ultimately, it depends on the symbolism of the colors, their names. For example, the adjectives describing black, red and white possess more figurative meanings than those that describe yellow. These colors (yellow, green, blue) are less capable of rendering figurative meaning. The offered systematic approach to color naming suggests the field-structure of the given lexical-semantic field.

Many scientists took part in the research of the linguistic field: A.K. Basharina [2], U. N. Karaulov [6], N.A. Borovikova [3], G.S. Shur [11], A.I. Smirnitsky [8] etc.

The author adheres to the position of A.A. Ufimtseva who defines the lexical-semantic field as a «big unity of semantically bound lexemes, one of which is a root word while the lexical-semantic word group is a collection of words that belong to the same part of speech united through interlingual connections that are based on interconditional and interconnected elements of meaning» [10, P. 274]. Thus, the lexical-semantic field as a linguistic term combines the words of various parts of speech which are characterized by a common or similar linguistic meaning.

Materials and Methods

The main methods of the research comprise of the descriptive method, the methods of semantic and pragmatic interpretation, the method of stylistic evaluation, the method of complex analysis and the method of statistic description. The research materials are gathered via continuous sampling method. The nature of the study suggests the use of the contextual method combined with the method of interpretation of the obtained data.

Discussion

Yeremei Danilovich Aipin is the most influential prose writer of the Khanty literature, he predominantly writes in Russian. His novel, «Holy Mother in The Blood-Red Snow», is a multilayered and multifaceted piece of literature devoted to the history of the author's homeland. The novel is filled with various themes, motives and images, such as: family, Christianity, folklore, images of local scenery, memorable female characters, image of a warrior etc.

Such variety in the fictional worlds of the author defines stylistic uniqueness throughout different layers of the text. The unique feature of the novel is a multilayered image of colors where color lexicon is used in complex linguistic relations on different language levels. The study analyses linguistic aspects of literary meaning of the color red.

That meaning firstly defined by the fact that adjectives denoting colors are unambiguously used to describe particular colors.

As stated by T.A. Ermakovskaya, it is fair to suggest that «adjacent components are connotations bearing semantic, expressive, emotional and evaluative meanings of the words. It communicates literal information, emotions, expressiveness and evaluation. Since the light/color lexicon was analyzed in every semantic-stylistic transformation, it's necessary to implement an umbrella term "field-adjacent" that includes not only certain color lexemes, but all the color related language units: color names, comparatives, collocations and comparisons» [5, P. 10].

Results

For the analysis of «Holy Mother in the Blood-Red Snow», the study selected 64 cases of the usage of the color red. The study is focused on the usage of language units consisting of either **Red (krasny)** or **Blood-Red/Bloody (krovaviy)**.

The color term "**red**" is used quite frequently —39 times.

The symbolism is ambiguous. V. Turner states that «the most of the world cultures associate the red color with fire, blood, life, love, passion, war, power» [9].

In the Russian Language Dictionary by A.P. Evgenyeva "**krasny**", red is defined as «1. Being one of the spectral colors that goes before orange; color of blood; 2. Refers to the revolutionary movement; refers to the Soviet Union, to the Red Army; 3. *poetic*. Pretty, Beautiful; 4. *Archaic*. Joyful, happy; 5. *Folklore*. Bright; 6. *Archaic*. Festive, honorable» [7, P. 122]. The word **red** in *red — to turn red* (*to blush*) — *getting red — turned red* (*blushed)* dominates not only in terms of semantics, but in terms of derivation. Undoubtedly, this lexical unit is a polysemantic one. Polysemy determines a wide usage of the word form in both literal and literary meanings. Yeremei Aipin mainly uses the second meaning of the **red** color to define the supporters of the Soviet government who fought under the red flag. These are 35 cases of the color term usage in this meaning. According to the context it is used in derogatory sense: **The Reds** *dishallowed the holy of holies (krasnye oskvernili svyataya svetykh)*[1, P. 17]; **the red** *scum drove away (krasnaya nelyud ukatila)* [1, P. 36], [1, P. 181], [1, P. 186]; **the red** *death squads (krasnye karatelnye otryady)* [1, P. 18]; **the red** *winged vehicle (krasnaya krylataya mashina)* [1, P. 200].

The red color is used to describe the character appearance. There are 2 color lexemes: the root word **red**: *The face* **turned red** *from the freezing cold…(Litso krasnoye ot moroza)* [1, P. 111], and a derivative **ruddy**…. (rumyanaya) [1, P. 86].

The red color is associated with violence, enmity, blood, fire, war, and Yeremei Aipin deliberately focuses the readers' attention on this color. It is the element that characterizes the novel's content in terms of ideology and the way in which the characters and the author perceive the world.

This point can be considered fair in regards to the scenery description, but there is only one single color term that is used twice: *yagushkas slided into* **the red** *snow (yagushki skatilis na krasny sneg)*[1, P. 35].

The author uses the red color lexemes to describe the characters' emotions: *Anna's eyes were already* **red**, *like the ones of a black grouse, — it seems she'd been crying all the way (Glaza Anny ezhe byli krasnye, kak e tetereva, — vidno, plakala vsyu dorogu* [1, P. 45]. There are also various derivative forms: … **the eye turned red** *(pokrasnevshim glazom)* [1, P. 36]; **reddish brown** *sediment (buriy osadok)* [1, P. 68].

There is a lexical-semantic group of a color lexicon **bloody/blood-red (krovaviy)** (19 cases). There is no coincidence that the color lexicon **bloody\blood-red** appears in the novel's title — "Holy Mother in the Blood-Red Snow". The lexical unit of color **bloody** in the Russian Language Dictionary is defined as: «1. *Adjective to* blood.2. Covered with, drown in blood; ensanguined. 3. Followed by bloodshed, connected to bloodshed. 4. Bright-red, the color of blood» [7, P. 131–132]. Thus, this polysemantic word is of mostly negative connotation (definitions 2 and 3). The word form is a part of a word formation chain *blood — bloody – ensanguine –* the word **bloody** is a relative adjective, and is therefore related to the noun *blood* on the levels of word formation and semantics, and determines the adjective's form and meaning. However, the word **bloody,** in terms of color naming, is the root word in the lexical-semantic field of color. The red-colored blood and the word "bloody" in this case communicate the information about one particular color, but most importantly they convey negative connotation. The author uses the word form **bloody** when describing physical injuries of the characters. There are 7 cases of the use of these

color lexemes and it's derivatives: *His left eye bleed, but it seemed that he tried to behold even through this **bloody** veil… (leviy glaz byl zalit krovyu, no kazalos, dazhe cherez etu krovavuyu pelenu on pytalsya uzret…)*[1, P. 36]; ***bloody** corpse (okrovavlenny trup)* [1, P. 158]; ***bloody** hair(okrovavlennye volosy)* [1, P. 161], and there is also a field-adjacent component: *…and she brought **a mug of warm water to his lips** covered in clotted blood (I podnesla k ego zapyokshimsya gubam kruzhku s tyoploy vodoy)*[1, P. 106]. These cases in an example of the direct usage of the listed color lexemes. Every single sentence uses parts of speech that refer to "blood", "the color of blood", "something that resembles blood" or is "covered in blood".

When describing the psyche of the characters the author also uses color. There is a representative example of communicating the color: *bloodshed eyes (nalitye krovyu glazishha)* [1, P. 21], [1, P. 231] where the color is denoted through the use of participle constructions.

The studied color lexemes are used when describing the scenery (2 units): *in **bloody** snow (v okrovavlennom snegu)* [1, P. 122]; *water is filled with **blood** clots (vody s krovavymi sgustkami)* [1, P. 139] — the former example means "covered with blood", the latter example — "made of blood". The color in these cases fulfills the additional function that is semantically derivative of *blood*.

There is an example of an episode of a horrible massacre in the text: ***The bloody** day of arrival of **The Reds** was coming to an end (krovaviy den prokhoda krasnykh shel k kontsu)* [1, P. 38], [1, P. 44]. The Soviet dominion is enforced with fire and sword, blood and death. Similar meaning is found in 8 more cases of the color lexemes — **bloody**, as a unit of color, and **blood**: ***bloody** atrocities…(krovavye zverstva)* [1, P. 181]; ***bloody** raid… (krovavyi razboy)*[1, P. 180]; ***bloody** war… (krovavaya voyna)* [1, P. 126], ***bloody** job…(krovavaya rabota)* [1, P. 159], *sea of **blood**… (more krovi)* [1, P. 127].

Conclusion

The study identifies the following results:

1. The lexical-semantic function of the color red is a key element of the studied literary text. The color red and its shades reflect, to some extent, the unique features of the author's linguistic worldview in terms of his literary style. This color is essential for understanding the ideological layer of the novel, a shade of red is even present in the title itself — "Holy Mother in the Blood-Red Snow".

2.Through the use of color lexemes, the author tells the story of unbearable hardships that took place in the past due to the enforcement of the Soviet power that often escalated to violence. The color lexemes such as **bloody** and **red** in meanings that refer to the Revolutionary movement and the rise of the Soviets» represent 70% of the color lexicon; descriptions of the characters' appearance, the injuries they got in the bloody events equal 14%, descriptions of emotions and the characters' psyche equal 8%, and the descriptions of the scenery equal 8%. Thus, the study covered the main semantic groups of the novel's color lexicon relative to the rate of use.

The topical nature of the article defines its scientific potential. Such approach is can be applied (and is applied) in the analysis of various lexical-semantic groups of the Russian vocabulary of different authors with consideration of the value of vocabulary in literary works of any genres and literary styles.

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АФОРИСТИКА СЕРГЕЯ ДОВЛАТОВА
Научная статья

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Аннотация

Цель статьи заключается во всестороннем анализе афористики Сергея Довлатова, а также в рассмотрении некоторых вопросов теории афористики. Стиль Довлатова можно назвать афористичным, в его художественных текстах содержится множество изречений, которые были извлечены и исследованы.

Афоризмы Довлатова раскрывают его индивидуально-авторское мировоззрение в семантических полях человек/люди, талант, гений, свобода, качества человека (снобизм, равнодушие, низость и пр.). В корпусе изречений Довлатова отчетливо просматривается оригинальность и неоднозначность (в некоторых случаях противоречивость) его уникальной концептуальной и языковой картины мира.

Афористика Довлатова антопоцентрична, в центре ее стоит человек со всеми сложностями и экзистенциальными вопросами бытия.

Ключевые слова: афоризм, афористика, изречения Сергея Довлатова.

APHORISTIC NATURE OF SERGEY DOVLATOV
Research article

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Abstract

The aim of the article is to make a comprehensive study of aphoristic nature of Sergey Dovlatov and to analyze some aspects of aphoristic theory. Dovlatov's style can be called aphoristic, as there are many adages that were extracted and analyzed.

Dovlatov's aphorisms reflect his individual author philosophy in the following semantic fields like people/person, a talent, a genius, a freedom and individual qualities (snobbery, indifference, meanness, etc.). In the corpus of Dovlatov's adages the reader can clearly understand the originality and ambiguity (and in some cases inconsistence) of his unique concept and linguistic worldview.

Dovlatov's aphoristics is anthropocentric. In the centre of his aphoristic system, there is a man with all the difficulties and existential mode of life issues.

Keywords: adage, aphoristics, Sergey Dovlatov's aphorisms.

Introduction

In the definite periods, nations face with the demand for some moral, philosophic and worldview concepts that are reflected in pearls of wisdom. That is why the origin and existence of aphorisms in the first instance are due to social and historical factors and aphoristics has been known since the earliest times of human development. The study of aphoristics is a difficult issue as there isn't a joint understanding of the notion aphorism on account of the fact that aphorisms are objects of study of linguistics, literary studies, philosophy, sociology, cultural linguistics and etc.

We believe that nowadays almost all viewpoints on aphoristics can be divided into several groups:

- Aphorism as a literary genre;
- Aphorism as a branch of knowledge;
- Aphorism as a linguistic phenomenon.

According to a viewpoint concerning the aphorism nature and essence, scientists offer different methodologies and methods of their studying.

Let us analyze the study of aphorisms from the linguistic point of view.

Firstly, the aphoristics can be studied in the frames of functional and semantic typology of rhetoric.

The following concept is developed by Yu.E.Prohorov [7], [8], some parts of the concept are presented in the monograph "Aphoristics" by N.T. Fedorenko and L.I.Sokolskaya.

In works by E.E.Ivanov "National and cultural semantics of aphoristics and the problem of its linguistic and cultural representation", "Афарыстычныя адзінкі у беларускай мове", "Linguistics of the aphorism" the author confirms that the understanding of the deep sense of aphorism can be reached not along with the knowledge of a language but with the understanding of mental peculiarities of the culture.

E.E.Ivanov offers the following general understanding of the essence of the aphorism: "aphorism is a short adage in the form of a finished statement that include a general idea of theoretical (or practical) content" [2, P. 4].

Secondly, aphoristics can be studied as a unit of phraseology of a language. Due to our concept, that was presented in numerous works, including forewords to the dictionaries of aphorisms and monographs, aphorism is a short-form adage of a phraseological kind that has the following properties: the concept-words in its structure; reproducibility; separability; brevity [3, P. 37].

This approach makes possible to distinguish the aphorisms in the texts of any functional style, to make up dictionaries of aphorisms that means to include the aphoristic material into scientific lexicography, to differentiate between aphorisms and aphoristic adages or other close notions.

Thirdly, the essence of aphorism is studied from the point of view of structural paramiology.

The study of aphorisms in frames of paramiology level of the language allows offering different structural models of aphorisms and narrowing the frames of ambivalent notion of aphorism as well as analyzing the syntactic nature and text functions of adages. However, this approach makes it impossible to make up dictionaries of aphoristics and differentiate between proverbs, sayings and aphorisms.

Fourthly, aphorisms can be studied in frames of Cultural linguistics, with all their national specific character. E.M.Vereschagin and V.G.Kostomarov in their works ("Language and Culture", "To the problem of proverbs, sayings and winged expressin in the language and culture learner's dictionary") classify aphorism as an adage (usually in the form of a phrase) that expresses some general idea. Both the completeness of a thought and brightness and form elegance are obligatory for aphorisms [Kostomarov, Vereschagin 1979: 5]. In the stated works the authors point out that aphorism due to the structure is a unit not less than a sentence that can be reproduced.

From the point of view of E.M.Vereschagin and V.G.Kostomarov aphorisms perform cumulative functions, i.e. recording the experience of people. We can add that aphorisms reflect the national worldview of the nation.

The national, cultural and historical contexts matter in aphoristics, but concurrently adages reflect universal human values. The correlation of cultural and ethical universals in aphoristics of different time layers is closely connected with the author's personality that is extremely important for the writer like Sergey Dovlatov.

We have a theory that aphorisms are highly fragile linguistic and literary category that can express philosophic and worldview concepts.

Methods

Conducted analysis of Dovlatov's aphorisms is based on the descriptive and analytical methods. The main methodical principle is semantic and structural analysis of Sergey Dovlatov's aphorisms. About two hundred units were analyzed.

The study material is Sergey Dovlatov's aphoristics stated by A.V. Korolkova as part of authorial group in The Dictionary of Russian Writers' Aphorisms (XVIII – XX cc.). Aphorisms were extracted from Sergey Dovlatov's texts, the basis of the methodology were the keywords of aphorisms that classify them as members of a specific thematic sphere.

Text of article

Sergey Dovlatov's artistic legacy is profoundly particular and is now a question of discussions due to ambiguousness of his poetic style [5], [6]. Contemporary readers consider Dovlatov to be a member of grotesque view of life author of 70-80th of 20th century. There is an amazing mixture of comedy and tragedy, infernality and nonsense in his literary works. Carnavalism (M.Bahtin's term) is the basis of Dovlatov's artistic method and it structures the system of his philosophic, social and aesthetic views. His creative world is tuneful and anthropocentric and there is a man in the central point of his world with all his weaknesses, sins and values. In Dovlatov's works there are neither positive no negative characters. Dovlatov considers the conflict in mentality of a common person to be natural. He never blames anyone and he does not offer any problem solving, he describes the real life with an amazing and cutthroat accuracy.

Человек человеку… как бы это получше выразиться – табула раса. Иначе говоря – все, что угодно. В зависимости от обстоятельств.

<center>* * *</center>

Одни и те же _люди_ выказывают равную способность к злодеянию и добродетели.

While analyzing creative works of any author, the researchers traditionally highlight a style feature like aphoristic nature, i.e. fiction works or social and political essays display an essential quantity of adages, many of which become well known.

There are a great number of aphorisms in Sergey Dovlatov's literary works that are easily recognized as they always have a keyword (a concept). However, we emphasize the fact that his works present a deep stylistic specific nature with irony and sarcasm often with a hint of grotesque. That is why while sampling aphorisms (all Dovlatov's aphorisms are narrative in Fedorenko and Sokolskaya's terms) it is necessary to bear in mind the individual writer's worldview.

Aphoristic nature can be considered as a specific style feature of Dovlatov's works. We also should comment on the fact that almost all his works tend to laconism. He is often called a minimalist writer as well as his adages tend to briefness.

Sergey Dovlatov's aphoristic corpus include the adages various in semantic and syntactic structure.

Let us provide a quantitative analysis of the relevant thematic groups of Sergey Dovlatov's aphoristics.

The subject of his aphoristic is timeless. Moral, ethical and philosophic issues have always been actual problems in literary works. They are the so-called timeless issues like love, friendship, betrayal, patriotism, human life values, good and evil, etc.

For example:

Женщины любят только мерзавцев. Однако быть мерзавцем дано не каждому.

It should be noted that in his reasoning about the essence of good and evil, Sergey Dovlatov expresses a peculiar and even a counterintuitive author's position. Good and evil in his works are represented as ambivalent entities.

Зло определяется конъюнктурой, спросом, функцией его носителя. Кроме того, фактором случайности. Неудачным стечением обстоятельств. И даже – плохим эстетическим вкусом.

* * *

Человек способен на все – дурное и хорошее. Мне грустно, что это так. Поэтому дай нам Бог стойкости и мужества. А еще лучше – обстоятельств времени и места, располагающих к добру.

* * *

Разумеется, существует врожденное предрасположение к добру и злу. Более того, есть на свете ангелы и монстры. Святые и злодеи. Но это редкость.

Moreover, Dovlatov's aphoristics reflect the burning issues of today connected with the interpretation of totalitarianism, oppression and ambiguous development of the soviet society. Dovlatov's creative manner depends on the history of the state and the society.

In the corpus of Dovlatov's adages, there are aphorisms about publicity, falsehood in official public diplomacy, vulgarity of the outward, indifference.

For example:

Гласность – это правда, умноженная на безнаказанность.

The topic of writer's genius has a specific meaning for Dovlatov. He reasons about genius, talent and responsibility of writers to the world.

For example:

Талант. Божий дар, как сокровище. То есть буквально – как деньги. Или – ценные бумаги. А может, как ювелирное изделие. Отсюда – боязнь лишиться. Страх, что украдут. Тревога, что обесценится со временем. И еще – что умрешь, так и не потратив.

* * *

Гений – это бессмертный вариант простого человека.

The topic of journalism is one of the main topics in Dovlatov's works (this fact is illustrated by his background). This group comprises adages with the keywords of the theme group "journalism". The author muses upon its essence, speaks ironically about official soviet directions of ideological kind in the media content.

В *журналистике* каждому разрешается делать что-то одно. В чем-то одном нарушать принципы морали.

Dovlatov's individual style is based on the critical plot and composition simplicity as well as the language.

Syntactical characteristics of Sergey Dovlatov's aphoristics.

Structurally Dovlatov's aphorisms tend to a specific simplicity. However, this simplicity is rather relative. The adages consist either of one final statement (conclusion) that leaves preliminary reasoning beyond the limits of an aphorism, or a specific thought that results from the final statement. The aphorisms consisting of a final statement prevail in the literary works of Dovlatov.

In the theory of aphoristics, there is not a joint understanding of the content of an aphorism. We are of the view that an aphorism should comprise not more than three sentences of different syntactic structure. A classical aphorism in terms of its structure is an adage consisting of one simple sentence. There are many of them in Dovlatov's works.

Скудость *мысли* порождает миллионы единомышленников.

More often, the aphorisms in Dovlatov's works syntactically consist of a number of simple semi-composite sentences. The author finds it not enough to use short form of simple sentences.

Собственнический *инстинкт* выражается по-разному. Это может быть любовь к собственному добру. А может быть и ненависть к чужому.

* * *

Свобода одинаково благосклонна и к дурному, и к хорошему. Под ее лучами одинаково быстро расцветают и гладиолусы, и марихуана.

Dovlatov's aphorisms are peculiar, introductory and are different in their syntactic and compositional structure.

Results

The article deals with the analysis of aphoristic corpus of Sergey Dovlatov's works that amounts to 200 units. The main themes of Dovlatov's aphoristics are stated in the keywords of his adages. We need to point out that it is like in the world aphoristics his keywords (adages themes) coincide with the basic universal concepts of Russian culture.

The main topics of Dovlatov's aphoristics are presented in the keywords of his adages. We should point out that the keywords (topics of adages) coincide with the basic general meanings, the same as in the world aphoristics in its entirety.

Traditionally, as in the entire Russian aphoristics of XVII-XX centuries, Dovlatov's aphoristics include the following issues like love, friendship, the opposition of good and evil, life and death, author's individual opposition of love and falsehood.

The aphoristic units illustrate the author's individual paradigm in the following semantic fields like a person/people, a talent, a genius, a freedom and individual qualities (snobbery, indifference, meanness, etc.).

We need to make a pointed reference to the fact that quantitatively relevant in Dovlatov's aphoristics are adages with the keywords love, friendship, betrayal, truth, genius, freedom that classify the writer's aphorisms as specific semantic fields.

In the corpus of Dovlatov's adages the reader can clearly understand the originality and ambiguity (and in some cases inconsistence) of his unique concept and linguistic worldview.

There is a specific stylistic peculiarity of Dovlatov's aphorisms. A small quantity of figures in his adages correlates by the way with the tendency to simplify the literary text.

Syntactically Dovlatov's aphorisms consist of a number (it is often three or four sentences) of simple semi-composite sentences. There are some adages that are expressed by different types of complex sentences and there are no stated cases when his aphorisms are expressed by the complex syntactic integer.

Conclusion

The basis of Sergey Dovlatov's aphoristics is a human life with its conflicts, difficulties, existential mode of life issues, considerations about good and evil, the human life essence.

Dovlatov's aphoristics combines "the carnival view of life and a specific Dovlatov's humor that is opposite the tragic and existentialistic attitude to the world" (Zh.Y.Motygina).

In Dovlatov's aphoristics, the reader observes an amazing correlation of deep moral truths, irony, specific humor, paradoxal and grotesque, some observations on the definite life situations (life and death, honor, indifference, etc.).

The subject matter of Sergey Dovlatov's aphoristics unveils some specific moral values of the Russian people of the XXth century and changes happened in the national and cultural consciousness of people as well as the individual author philosophy.

Конфликт интересов	Conflict of Interest

Не указан.   None declared.

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ЖАНРОВОЕ ОФОРМЛЕНИЕ ПОЭТИЧЕСКОГО ПАЛИМПСЕСТА С. Т. КОЛЬРИДЖА «СКАЗАНИЕ О СТАРОМ МОРЯКЕ» В ЭПОПЕЕ У. ГОЛДИНГА «НА КРАЙ СВЕТА. МОРСКАЯ ТРИЛОГИЯ»

Научная статья

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Аннотация

Предметом изучения в статье является историко-литературный палимпсест, или образцовый художественный текст, принадлежащий к наследию прошлого и присутствующий в дискретной форме в составе жанровой архитектоники рассматриваемой эпопеи. Цель исследования заключается в том, чтобы установить зависимость авторской герменевтики классического образца от современных приоритетов и актуальных проблем писательского творчества. Системный подход к исполнению заданной установки позволяет воссоздать целостную полимодель трех романов и выделить в их жанровой организации формульную матрицу морского травелога, обеспечивающую множественные коннотации эпической трилогии У. Голдинга с идентичным палимпсестом – «Сказанием о старом моряке» С. Т. Кольриджа. Дискурсивная аналитика обнаружившихся связей выводит линию изысканий к точке пересечения классических традиций и обновленческих тенденций в британской литературе после модернизма. Прояснение ретроспективного плана морской эпопеи У. Голдинга в контексте постмодернистской ситуации влечет за собой заключение о том, что стратегия автора по отношению к палимпсесту была направлена на утверждение принципа исторической преемственности как необходимого условия нового развития.

Ключевые слова: палимпсест, интертекстуальный дискурс, архитектоника жанра, постмодернистская ситуация, английский философский роман, У. Голдинг.

THE PATTERN OF THE POETIC PALIMPSEST "THE RIME OF THE ANCIENT MARINER" BY S. T. COLERIDGE IN WILLIAM GOLDING'S EPIC "TO THE ENDS OF THE EARTH. A SEA TRILOGY"

Research article

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Abstract

The subject matter of the article is a historical palimpsest, or the exemplary literary text, borrowed from the past inheritance and discreetly introduced into the genre architectonics of the epic trilogy under study. The research aims to define the dependence of the author's hermeneutics of the classical specimen on the contemporary priorities and essential problems of creative writing. A systemic approach to the prospective purpose enables to reconstruct a consolidated model of the three novels and to identify their general pattern with the traditional formulaic matrix of the sea travelogue. Further insights into the structural organisation of the trilogy sustain, that the identified matrix provides multiple connotations of the epic narration by W. Golding with the corresponding palimpsest – namely, with "The Rime of the Ancient Mariner" by S. T. Coleridge. The discursive analytics of revealed connections brings the guideline of research to the intersection point of classical traditions and innovative trends in the British literature after modernism. Highlighting the retrospective plan of W. Golding's sea epic in the context of postmodern situation entails the conclusion that the author's strategy in relation to the palimpsest purported to assert the principle of historic continuity as a necessary condition for new developments.

Keywords: palimpsest, intertextual discourse, genre pattern, postmodern condition, the English philosophical novel, W. Golding.

Introduction

William Golding is one of the most noticeable representatives of philosophical prose who influenced the mainstream of literary thought in Great Britain in its postmodern period. He started his literary writing in the genre of the novel and became a recognized master of this form after publishing his opening book "Lord of the Flies" (1953). Since then the writer has issued a number of other novels reflecting his current experience in the art of fiction as well as thoughtful consideration of essential problems of the human condition. The epic "To the Ends of the Earth. A Sea Trilogy" relates to the later period of W. Golding' literary biography and is, in fact, a follow-up work, where the author resumed and finalized many of his aesthetic and philosophical ideas.

The name "To the Ends of the Earth. A Sea Trilogy" represents the sequence by William Golding's novels as a holistic narrative about a long and troubled voyage of British migrants to Australia in the early 19-th century. The series comprises three successive parts entitled "Rites of Passage" (1980), "Close Quarters" (1987) and "Fire Down Below" (1989). Set out in the frameworks of conventional sea travelogues, these nautical, relational novels account for a historical epic due to the wide scope of their factual content and its meaningful interpretation. S. Connor, a well-known postmodern critic, specifies that historicized fiction by W. Golding bounds up with "a kind of transmission or passage of meaning" which leads "not to Truth, but to the historical process of grasping at it" [10, P. 150,154].

Building a retrospective of the past from the position of modernity presumes deep insights of the writer into the life reality and the cultural mentality of the people who belong to previous generations. If a new work of literature about old times concerns the mental archeology of knowledge, then the author's restoration project needs a sound foundation to back up the order of epistemological discourse in the structure of eventful narration. W. Golding meets this requirement by establishing the storyline of his epic trilogy on the ground of palimpsest which lengthens the memory and extends the forethought of ideas in their historic movement from past to present.

The word "palimpsest" derives from the Ancient Greek παλίμψηστος ("again scraped") and refers to a manuscript underlying the lines and symbols of a newly written text [2, P. 714]. Until recently, palimpsests had remained subjects for linguistic and paleontographic explorations into ancient artifacts [4]. Nowadays, the hermeneutics of the term has extended, owing to the practices of modern and postmodern literature where the juxtaposition of diverse texts entails the emergence of a wide network of semantic connotations. Thus, a contemporary definition of palimpsest states that this phenomenon is especially characteristic of "postmodernism and POST-culture on the whole", as far as it enables to create "the systems of aesthetic oppositions" and "non-aesthetic contrasts" correlating with "various types of associative and intellectual perception" [3, P. 333]. G. Genette, a distinguished French specialist in narratology, was the first to introduce the renewed interpretation of palimpsest into literary theory under the definition of a layered structure with a remarkable faculty "to provide the substantial depth of the text for conceiving the deep substance of things" [11, P. 1]. Classifying various modifications of the structure "in the order of increasing abstraction", the French theorist upgrades the status of palimpsest in narration to the level of the "architext" that "sets the text in a relationship, whether obvious or concealed, with other texts" [12, P. 52].

N. Piege-Gro, another French researcher, approximated G. Genette's theory to writing practice by developing a conceptual scheme of intertextual and semiotic links between the palimpsest and the narrative text within a literary work [6]. The Ukrainian art expert and literary critic Yu. A. Pomogaibo facilitated further conceptual and practical advances in aesthetic interpretation of palimpsest when displaying the results of his interdisciplinary research, devoted to the palimpsest-related works of the Austrian writer Chr. Ransmayr and the German painter A. Kiefer [5]. Nevertheless, in the area of modern and postmodern literary studies, there are still unclaimed fields for special explorations into the subject. This article represents an experience of such a kind, aimed at identifying the concealed pattern of the poetic palimpsest "The Rhyme of the Ancient Mariner" by S. T. Coleridge in the epic narration of W. Golding's "To the Ends of the Earth. A Sea Trilogy". The prospective purpose of the actual case study is to reproduce the aesthetic system of their intertextual connections with regard to the current classical traditions and innovative trends in the British literature after modernism.

Methods

The general principle adopted for achievement of the aim stated is the system approach to the issues of study. This way conduces to a comprehensive vision of the whole in part through the recreation of a virtual model of the object under research. Systemic modeling involves a number of auxiliary methods, which enable to align the copy with the original and to highlight the immanent properties of the latter. The set of the operational instruments includes heuristic of the relevant elements and their structural organization along with discursive analytics and final conceptualisation of cause-and-effect relationship at different levels of the resultant system.

Discussion

In the epic "To the Ends of the World", W. Golding incorporated the basic components of the palimpsest into the architectonic foundation of the three novels by unfolding the narration within the homogeneous framework of a traditional travelogue. Turning back to the past, the author took into account the formula literature of the time and the vintage forms of the genre, created by D. Defoe (Robinson Crusoe, 1719) and J. Swift (Gulliver's Travels, 1726) in the early view of Enlightenment. Some later marks of that epoch on W. Golding's pattern of palimpsest pertain to L. Sterne, who attained the scope of personal vision to "A sentimental Journey Through France and Italy" (1795). In W. Golding's travel books, further introspections into individual perception of reality cast the reverse projections of the archived text onto the strong egocentric bias of modernistic novels and the criticism of this radical shift in postmodern literature. The starting point of these allusive connections is the position of the narrator as an autonomous subject of all artistic notional representations.

Considering the first book of the trilogy, "Rites of Passage", an English researcher, Ph. Redpath remarked, that "the historical mode of the novel and its historical subject matter complement each other" [16, P. 75]. This sentence is quite justified by the fact that the writer delegates his author's rights to the hero-narrator who is supposed to witness the forthcoming events and, hence, to make the story true. Since the authorized protagonist began the story in the form of personal travel notes, the ultimate task was complicated with the limited capacity of the genre, allowing more options for subjective self-expression than for epic objectivity. Therefore, the real writer conditions the feasibility of his project on the subsequent pages of the palimpsest where truth complies not only with the notional preconception of mind but also with the outcome of life experience. These pages are devoted to the poem by T. S. Coleridge "The Rime of the Ancient Mariner in seven parts" (1798), conveying the mainstream concepts of authentic knowledge in the English literature of Romanticism. W. Golding relies on this poem as on a relevant sample of literary writing and retains it for the benefit of the hero after the first attempts at travel reports and before entrusting him the genre of the novel: "Edmund, I adjure you! Be a writer" [13, P. 5]. Given the placement of the classical model, the tale of the old mariner overtakes the functions of the centralized metanarrative and sets guidelines for ordering the discourse of the narrative text. However, the initial guidelines of the poetic palimpsest do not cover the total genre pattern of the novel. In W. Golding's epic world, they undergo changes and lean towards alternative turns to thread paths to unknown sides of reality.

The intertextual correlations of W. Golding's trilogy with S. T. Coleridge's poem start up with distinctive signposts, pointing out to coincident routs at the very beginning of the two stories about sea voyages. The preceding "Argument" to the ancient mariner's rime outlines the plan of narration in the following words:

"How a Ship having passed the Line was driven by storms to the Cold Country towards the South Pole; and how from thence she made her course to the tropical Latitude of the Great Pacific Ocean, and of the strange things that befell" [9, P. 242].

Primarily, W. Golding adopts a similar itinerary with the view to implement a parallel storyline and to query into its possible branching within the spatial and temporal boundaries of epic narration. Eventually, this single line with subsequent ramifications facilitates new developments of aesthetic and philosophical ideas at various levels of the consolidated architectonics of the three travel books.

The crosscutting theme of the journey "to the ends of the Earth" passes through the first book along with persistent questioning about human condition under the circumstances of critical situations at sea and aboard the ship. Following the preassigned pattern of the palimpsest, the hero-narrator Edmund Talbot and one of his travel companions, the parson Robert Colley, arrange these versatile questions in depth of their own insights and mindsets. To match the subject matter, both characters choose the forms of personal travel notes, but digress from the original stencil when translating the everlasting literary issue of human destiny into individual acts of self-determination on the ways of being in the world. The story of the old mariner discerns the crucial stage of such a way with reference to the passage of the ship over the equator, and to its dramatic encounter with great nature's disturbance:

And now the STORM-BLAST came, and he
Was tyrannous and strong:
He struck with his o'ertaking wings,
And chased us south along [9, P. 245].

In "Rites of Passage", both storytellers witness, that the most powerful "storm-blast" came not from without, but from the inner disturbance of human nature, when its secret vices and worst inclinations got out of reasonable control and manifested themselves in the savage rituals of crossing the equator. At the time of sensible recognition, the parson suffered his painful death, tormented with shame and plunged in the darkness of "the lowest hell of self-degradation" [15, P. 278]. Talbot left the dark fields of discovery with a burden of guilt and insistent feeling that there would be no way to redemption without awareness of his own identity and sharing knowledge of the outer world. Although "the chain" between the two goals "would seem too thin, the links too weak", Talbot believed, that their disconnection might incur a moral fall of a man and unbearable tortures from belated remorse: "In not too ample volume of man's knowledge of Man, let this sentence be inserted. Men can die of shame" [15, P. 278].

The turning point passed, the epic storytelling reverts to the palimpsest storyline and continues the predestined itinerary in the novel "Close Quarters", the second book of the trilogy. In S. T. Coleridge's poem, the sailboat, damaged in the storm, had to go southward at the will of an outer power:

With sloping masts and dipping prow,
Who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled [9, P.247].

In W. Golding's novel, the same evil rock drives the ship in a disastrous state and blows it towards the South Pole. However, the fatal power turns against the voyages only after the impious rites of passage and the miserable death of the parson, the tragic victim. This sequence of events relates the logic sense of the narration to the narrator's inquiry into consistent "links" of course and effect in human destiny in the world. Highlighting the cognitive aspects of the hero's activities, the author engages him in the essential problems of modern and postmodern literature as far as they concern the plausibility of figurative and conceptual representations, contingent on the knowledge and experience of the narrative subject.

The cross-temporal involvement of the hero exemplifies the theory of transcendent intertextual functions of palimpsest, proposed by the French analyst N. Piege-Gro: "So, the palimpsest implies such a mode of intertextuality, whereby the priority is given to continuity and connectivity: deriving by-gone texts from nihility and oblivion, writing weaves the thread of incessant tradition" [6, P. 170]. W. Golding summons his hero-writer to derive the beginning of cohesive "thread" of historic continuity commensurate with romantic traditions and modern trends in hermeneutics of human values. The English critic J. Carey writes that this assignment is complicated with high social standing of the protagonist because it "shows us how much progress he still has to make in transforming himself from an Augustinian gentleman into a human being" [8, p. 455]. Nevertheless, Edmund Talbot steps up to the challenge and moves ahead to awareness of other reality beyond his own self. From this point of view, the title of the novel "Close Quarters" signifies the convergence of individual positions and dissimilar lifelines on the common way, which necessitates Talbot, as well as other travelers, to bridge divides of social differences, of spiritual self-isolation, or existential alienation from the real world.

In the romantic palimpsest of S. T. Coleridge, the hero's sense of abandonment in the boundless ocean equals the ulterior intuition of rejection, inflicted by Almighty on the lost soul:

Alone, alone, all, all alone
Alone on a wide wide sea!
And Christ would take no pity on
My soul in agony [9, P. 256].

In the novel of W. Golding, the same feelings of blame and desolation overwhelm the hero-narrator whenever he recalls his failure to save the ill-fated Colly, – now dead and alone, "as Mr Coleridge says, all, all alone" [15, P. 264]. To escape the horror of non-being in the abyss of solipsism, Talbot, like the ancient mariner, seeks for reconcilement in communication with other people. Unlike the old sailor, the young voyager regains complicity in common life not through intimate confessions to strangers, but doing his best for passengers, who suffer no less from personal afflictions, or for sailors, who need help to keep

afloat the half-destroyed vessel. The redemptive actions of good will make up the sequential stages of the hero's progress from the negative experience of solitary existence to emotional sensations of moral suspense, and then to comprehensive knowledge of moral laws of human coexistence. A later revelation of goodness as the imperative of his own life comes to Talbot together with the inner voice of guilt and sorrow for the suicidal deaths of Colley, and then Wheeler, another unhappy shipmate: "You could have saved us" [14, P. 63].

The hero's exit from the vicious circle of egocentric world outlook induced a key prerequisite for the utter fulfillment of the author's project allowing for a continuous extension of the epic perspective in conformity with the enlarging horizons of the narrator's vision. Explaining the reasons for the increase of the epic space to global proportions, W. Golding specified the cognitive objective of the process: "In all my works I have suggested a shape in the universe that may, as it were, account for things" [17, P. 12]. In the novel "Fire Down Below", the third book of the sea trilogy, the writer's globalization strategy is aimed at shaping the total picture of the world with the view to a particular area of human reality and the outer environment around it. In this composite perspective, the main concern of the protagonist was to clarify whether the ethical measure of unity of human coexistence, derived from his life lessons, might account for the world order in general, and thence for the universal law of total being.

The romantic palimpsest of S. T. Coleridge affirms the idea of moral universe on grounds of metaphysical preconceptions and a supposed testimony obtained by the eyewitness at the extreme ends of human habitat and the realm of earthly nature. The first view of the icy deserts did not bring the people any hope for survival:

And thro' the drifts of snowy clifts
Did send a dismal sheen;
Ne shapes of men ne beasts we ken –
The Ice was all between [9, P. 246].

Further insights into severe surrounding revealed the inspiring sign of omnipresent Good in the image of albatross, which led and followed the ship on the way from the lifeless domain of eternal winter:

At length did cross an Albatross,
Thorough the Fog it came;
And an it were a Christian soul,
We hail'd it in God's name [9, P. 246].

The travel pictures in the novel "Fire Down Below" are reminiscent of the seascapes in the "Rime of the Ancient Mariner" if compared by modes of their symbolic stylization. When describing a storm in the vicinity of the Antarctic region, Talbot writes: "A place for no man: for sea gods perhaps; for that great and ultimate power which surely must support the visible universe and before which men can do no more than mouth life-defining and controlling words of experience of living" [14, P. 135]. However, notwithstanding apparent similarities, the two pictures have the backgrounds from different epochs of cultural history. While the primary pattern of S. T. Coleridge's marina pertains to the paradigm of Romanticism, the semiotic code of the secondary pattern in W. Golding's novel falls under the definition of recovered palimpsests as "retained traces of tradition" in postmodern culture. The Russian art critic S. I. Kuskov suggested this definition with the explanatory comment that "palimpsest biased rewriting of the Total Archive" aims at "obtaining something, which belongs to the past and without which the present artistic experience is unthinkable" [1]. Indeed, the romanticized picture of the "ends of the world" in W. Golding's epic brings out the missing arguments for enlarging the temporal and spatial dimensions of contemporary art of literature with a view towards the enhancement of its cognitive and didactic faculties. Thus, the further interpretation of the picturesque imagery in terms of philosophical connotations discloses the ontological decent of romantic metaphysics from Plato's dual model of moral universe. The author introduces this concept in the epic discourse under the mediation of the narrator, who refers to the reasoning of a travel companion about absolute Good in its divine and earthly hypostases: "Imagine our caravan, we, a fire down below here – sparks of the Absolute – matching the fire up there – out there!" [14, P. 219] Although the passionate faith of the speaker in ideal "fire up there" does not meet any objective correlates, the hero-narrator finds and presents the evidence of real "fire down below", telling the story of salvation from the heavy ice of the Antarctic owing to indicative signs and lenient messages of merciful nature.

The attitudinal bias in cognitive identification of objective reality is another juxtaposition where the novel text declines from the original palimpsest. The poem of S. T. Coleridge vindicates the real existence of supreme justice by proof from the contrary. The mariner, who killed the prophetic albatross out of self-interest, and the other sailors, who gave up the moral truth for the same reason, were doomed to retribution for trespassing the law of higher order:

One after one, by the horned Moon,
(Listen, O Stranger! to me)
Each turn'd his face with a ghastly pang,
And curs'd me with his ee.
Four times fifty living men
With never a sigh or groan,
With heavy thump, a lifeless lump,
They drop'd down one by one [9, P.256].

Drawn on a negative experience in the poem by S. T. Coleridge, the ethical concept of the world unity is conjured as a subject to positive verification in the novel by W. Golding. It remains a thought-to be-truth for the hero-narrator but becomes the truth beyond reasonable doubt for his shipmates, when the salvatory messages of nature about favourable winds and currents helped them rescue the vessel from the ice captivity in the Antarctic and plot a secure course for Australia. Nevertheless, the storyteller acceded to the common opinion as soon as he appreciated the real-life rewards for the successful trial by his personal gratification at the respectable social position, distinguished administrative career and happy marriage, all achieved at the end of the voyage. Embarrassed as he were for the authors "who feel that despite all the evidence from the

daily life around them, a story to be veridical should have a happy ending", the hero-narrator was apt to share these feelings from the moment when his own life "took a turn into regions of phantasy, or 'faerie', of ridiculous happiness!" [14, P. 277]

Overall, the aesthetic plan of W. Golding's epic is consistent with the pattern of S. T. Coleridge poem to the extent that both projects stipulate appropriate frameworks for depiction the destiny of man in the global perspective of outlook and being in the world. Within the open perspectives of both literary works, the scattered phenomena of human and natural reality take shape of a single entity under the legitimacy of cause and effect, action and reaction, and other compensatory implications comparable to the ethical principle of punished vice or virtue rewarded. As a result, the moral resolution of poetic justice, which T. S. Coleridge advanced by means of didactic suggestion, got confirmation on the solid basis of empirical objectivism in the epic novels by W. Golding. Acknowledging the viability of romantic moral ideas, W. Golding specified their contiguity with the principle of evolutionary process in real life and its representation in the art of literature: "The only kind of real progress is the progress of the individual towards some kind of – I would describe it as ethical integration" [7, P. 41].

The transversal research into W. Golding's narration and T. S. Coleridge's palimpsest leads to the conclusion about a systemic organization of their intertextual links in the novels of "A Sea Trilogy".

Conclusion

The conducted case study leads to the conclusion, that its factual results correspond with the initial aim to clarify the attitude of palimpsest related epic by W. Golding to the contemporary state of the art in the British literature of the postmodern period.

The historic palimpsest "The Rime of the Ancient Mariner" by S. T. Coleridge and the historicized travel story "To the Ends of the Earth" by W. Golding form a holistic aesthetic system, conditioned on their unitary genre modelling within the pattern of the epic. The main factor of the system's cohesiveness is the continuous network of constructive and semantic linkage between the lyrical palimpsest and the epic narration achieved by the author at all levels of his tripartite architectonics. Apart from the common formative methods, the writer implements the principle of homogeneous ontological framework for the unified genre organisation of the palimpsest and narrative contents. Assuming the ethical concept of the world order as the common fundamental element of the three novels, W. Golding, along with T. S. Coleridge, asserts its ontological status on the factual experience of human life, and then evens out the epistemological parameters of the whole system with the British empirical-and-sensualistic tradition in the philosophical theory of knowledge. Furthermore, since the way of knowledge and experience gives rise to various storylines in the architectonics of the two consolidated travelogues, this eventful and circumstantial diversification provides supplementary arguments in support of the concept assumed. Lastly, the phenomenal images of subjective perception, whereby the world represents itself on the roads of life, draw up coherent pictures of real objects in the frameworks of the lyric poetry by S. T. Coleridge and the epic prose by W. Golding, correspondingly.

Along with the intrinsic linkages with historic palimpsest, the aesthetic system of W. Golding's sea trilogy has a network of external correlations with the contemporary paradigms, which emerged on the crossways of classical traditions and innovative tendencies in the art of fine letters after several decades of modernist experiments. At the time of uncertainty, when the controversial trends in literary thought overshadowed its future prospects, the palimpsest related novels got into an intermediate placement, designating a turning point for new developments as opposed to the mutual negation of ultra-modernism and conservative traditionalism. The mainstay for the strategic position of "golden mean" between the extremes was the informed author's response to the postmodern questioning about the validity of truth claims asserted by the writers of previous epochs. W. Golding completes his retrospective study of the problem to the effect, that its positive resolution induces motivations for progressive changes to the present state of art with respect to the principle of historic continuity of long-standing and recent experience.

Конфликт интересов	Conflict of Interest
Не указан.	None declared.

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ПАТРИОТИЧЕСКОЕ НАЦИОНАЛЬНОЕ САМОСОЗНАНИЕ: ТЕОРЕТИЧЕСКИЙ ОБЗОР
(НА МАТЕРИАЛЕ ШОТЛАНДСКОЙ ПОЭЗИИ XIII−XX ВВ.)
Научная статья

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Аннотация

В данной публикации рассмотрены теоретические аспекты национально-патриотического дискурса на материале шотландской поэзии XIII−XX вв. Детально рассматриваются два таких ключевых аспекта, как: национальная самоидентификация поэтов Шотландии и персонажей их поэзии; а также текстовые формы, воплощающие эту самоидентификацию. В статье приводятся данные тезаурусного, контекстуального и мифопоэтического (или мифологического) методов анализа. На базе нескольких аналитических методов определены ключевые концепты и аргументы, по которым можно отнести тот или иной литературный текст к национально-патриотическому дискурсу; выяснены через какие конкретные текстовые элементы эти концепты себя манифестируют. Рассмотрена модель мифоанализа на текстовом примере − анонимные стихи XIII века, рисующие бедствия Шотландии после гибели короля Алекзандера III (1286). Детально исследуются понятия «Родина», «народ», «национальное», «национальный патриотизм», «нация этническая», «нация политическая», «государство» и «граждане», а также основные субъекты шотландского национально-патриотического дискурса.

Ключевые слова: мифологические мотивы, религиозный/политический/культурный субконтекст, антимиф, контрмиф, шотландская поэзия.

PATRIOTIC NATIONAL IDENTITY: THEORETICAL REVIEW
(ON THE BASIS OF XIII–XX CENTURIES SCOTTISH POETRY)
Research article

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Abstract

The paper deals with the theoretical aspects of national-patriotic discourse on the material of Scottish poetry of the XIII−XX centuries. It investigates two of such key aspects as: national identity of poets of Scotland and the characters of their poetry; the textual forms that embody their identity. The paper presents the data of thesaurus, contextual and mythopoetic (or mythological) methods of research. The key concepts and arguments on which a particular literary text can be attributed to the national-patriotic discourse have been identified on the basis of several analytical methods; the article determines through which specific text elements these concepts manifest themselves. A model of metaanalyse on a text example – the anonymous poems of the XIII century, depicting the disasters of Scotland after the death of king Alexander III (1286) has been analyzed. The notions of "homeland", "nation", "national", "national patriotism", "ethnic nation", "political nation", "state" and "citizens" as well as the essential subjects of the Scottish national-patriotic discourse have been thoroughly analysed.

Keywords: mythological motives, religious/political/cultural subcontext, anti-myth, countermyth, Scottish poetry.

Introduction

The purpose of this publication is to discuss the theoretical aspects of national-patriotic discourse, and above all, the debatable aspects. Only two key (from our point of view) aspects were chosen, namely: 1) the national identity of both the poets of Scotland and the characters of their poetry; 2) the text forms that embody this self-identification.

Methods

There are many scientific methods by which the given problem is solved. We have selected three methods of analysis: 1) thesaurus; 2) contextual; 3) mythopoetic (or otherwise, mythological). Preliminary experiments with them have shown that these methods help to formulate initial hypotheses much more quickly and accurately, and to come to certain preliminary conclusions based on the tasks of our research. These tasks are: 1) to identify the key concepts that can be used to refer a particular literary text to the national-patriotic discourse; 2) to find out through which specific text elements (including mythostructures) these concepts manifest themselves; 3) to outline the list of theoretical difficulties that arise while solving the first two problems.

The concept of "national" has undergone a long, centuries-old evolution. The most important frontier in its understanding was the end of the XVIII century, to be more precisely − the era of the French revolution and its ideology. It was just the time when the concept of "nation" was put forward and the accompanying concepts of "state" and "citizens" were named. Since then, what in Slavic languages and cultures is covered by the concept (otherwise − a social term-concept) "nationality", for the "atlantic" world is divided into "political nation" and "ethnic nation". For the concept "state" concept "homeland" is opposed, and for the concept of "(co)citizens" − the concept of "people". Political patriotism, in our opinion, is more appropriate to call "(civil) loyalty", and the term in connection with the concepts of "homeland" and "people" is considered "national patriotism".

Hypotheses. 1. Ethnopatriotism (unlike patriotism of the political itself) is based on much deeper layers of ethnic consciousness and ethnic behavior.

2. It demonstrates typical features of the ancient mythological/mythopoietic mentality. Namely: 1) lococentric, 2) nostrocentric, 3) syncretic.

2.1. *Logocentricity* − we understand it as the orientation of this ethnic culture on the parameters and values, focused primarily in space and not in time. 2.2. *Nostrocentricity* (the term of Prof. Novilova M.A.) means the culture and its texts focused on "us": on "our land", "our race (people)", our "language", our "heroes", etc. 2.3. *Syncretism* implies that different types of pictures of this world (and hence different ethnodiscourses) still exist in undivided unity. In other words, for ethnic consciousness, patriotism can be neither a purely scientific concept, nor an exclusively traditional behavioral prescription, nor only a myth-motive, nor a "poetic (lyrical) experience". It covers all spheres of perception, thinking and activity of a person as a member of an ethnocollective, and therefore all its discourses and all its texts. In some types of texts/genres it can be thematically dominant, in others – the peripheral, or only marginal.

Let's check the hypotheses that are put forward using the methods: 1) thesaurus analysis; 2) contextual analysis; and 3) mythopoetic analysis.

1.2. *Thesaurus and contextual analysis*. Let's bring together the most nationally significant localities, events, personalities (and hence the literary heroes who represent them). In the Scottish version this list looks like this:

I. Religious subcontext. 1) St. Columba, christianizer of the Picts (VI century); 2) St. Mungo, christianizer of the Scots (VI century); 3) St. Margaret I, Queen of Scots, reformer of the Church and socio-cultural life of the country (XI century); 4) martyrs and preachers of the reformation (XVI-XVII centuries), including the ideology of the Scottish "reformers", a preacher and a theologian John Knox (XVI century)).

II. Political subcontext. 1) Fergus, chief of the Irish Scots who migrated to Scotland (beginning of the IV century); 2) Aiden, king of Dalriada, the first Kingdom of the Scottish Scots (VII century); 3) Kenneth I of the (Mac) Alpin dynasty, king of Alba, the first United Kingdom of the Picts and Scots (IX century); 4) Malcolm III of the Canmore dynasty, husband of St. Margaret, the reformer king (XI century); 5) King Robert I of The Brusov and sir Walter Wallace, leaders of the national resistance and the struggle for political independence of Scotland (the end of XIII-the beginning of XIV centuries); 6) Queen Mary I of the Stuart dynasty, a rival of Elizabeth I of England from the Tudor dynasty, who was executed by her (XVI century); 7) Charles Edward Stuart ("the Younger Pretender", "Handsome Charlie") – the leader of the last armed revolt of the Scots against England and the last pretender to the Scottish throne from the Stuart dynasty (XVIII century)).

III. Cultural subcontext: 1) major Scottish writers: William Dunbar (XV century), Robert Burns (XVIII century), Walter Scott (XIX century), Hugh Mac Diarmid (XX century); 2) the most famous Scottish navigators and explorers: participants in the Viking campaigns (XI-IX centuries), Wood (XVI century), McKenzie, Park, sir Charles Murray (XVIII−XIX centuries); 3) the most famous Scottish seers, philosophers, scientists: Thomas Learmonth, Earl (Earl) Ersildunsky (XIII century), John Duns Scott (XIII century), Michael (Michael) Scottish (XV century), Adam Smith, David Hume, James Watt (XVIII century) [4], [5].

These are the main characters (or otherwise – the actors, or, in terms of conceptualism, the main subjects) of the Scottish national-patriotic discourse. If we talk about the main events (in terms of the same conceptualism − predicates) of this discourse, then, observing the proposed classification, we will name the following realities.

I. Religious subcontext. 1) Change of religions: paganism → Christianity (IV-VI centuries A.D. and further on). 2) Change of Church organization: an independent Celtic Church formed on the principles of Eastern (Catholic) Orthodoxy, based on the Middle East traditions of monastery, preaching, mentoring (IV−XIII centuries) → The Roman Catholic Church, which rebuilt the Church-administrative and confessional life of Scotland on the basis of strict hierarchy and strict theological, ceremonial and administrative discipline (XIII-XVI centuries). 4) Change of the dominant denominations: Catholicism → Protestantism (XVI-XVIII centuries), with an intermediate version, the Scottish Episcopal Church (late XVI-early XVIII centuries). 5) Trials of people accused of witchcraft; these processes affected the spiritual life of the country (late XIV-early XVIII centuries)).

II. Political subcontext. 1) Stages of consolidation of Scotland as a territory and as a state, and the Scots themselves – first as an ethnic, and then as a political nation. Among them – the Union of a) the Scottish Scots with the inhabitants of the North of Scotland (Caledonia), Picts (XI c.) b) the Scots and the Picts to the third Celtic ethnomuseum of Scotland, the Britons (XI c.); c) all areas of Scotland into a single state (XI−XV cc.). 2) The struggle for independence against external enemies: a) the Romans (I−IV centuries), b) the angles and Saxons (V−VII centuries), c) the Normans (Vikings) (VIII−XI cc.); d) Norman (XI−XII centuries.); e) the English (from the XIII century). 3) The struggle for internal unity of Scotland, against strife: a) rivalries of clans / clans, tribes/tribal unions (the end of 2-nd Millennium B.C. to the IX century A.D.), b) competition of pretenders to the Scottish throne (IX-XVI centuries), c) the confrontation of individual social groups of different orientations: "traditionalists" and "modernizers", "isolationists" and "European integrators": (XVII−XXI centuries).

Finally, the most culturally marked, and therefore myth-generating places of action in the national patriotic discourse are such cultural symbols and realities as: 1) Shrines, temples, chapels, and monasteries. 2) Burial complexes, cemeteries, graves of legendary and historical persons. 3) the historical capitals of Scotland: a) Scone, b) Dunfermline, c) Aberdeen, d) Edinburgh. 4) Residences of rulers, spiritual and cultural "fathers of the nation", prominent figures of Scotland. 5) Places of the most fateful battles for Scotland, among them: a) at the village and river Bannockburn (1314); b) on Flodden field (1513); c) near mount Braemar and the village of Culloden (1746). 6) Natural realities: famous a) forests and parks; b) meadows and steppes; c) swamps and heaths; d) islands, capes, cliffs, sea caves; e) straits and bays (fjords); f) sources, mouths, bends and fords of rivers; g) lakes, springs and waterfalls; h) the most remarkable hills, rocks, mountain peaks and mountain caves; i) some stones and/or "prehistoric" stone complexes (mounds, dolmens, menhirs, etc.).

In accordance with the lococentric thinking of the ancients, the marked places "attract" some events, and these events, in turn, "demand" heroes that are adequate to them, with adequate properties: magic (for paganism) or spiritual (for Christianity).

2. *Mythopoetic analysis*. After such a "national-patriotic map" has been compiled, we will try to determine: how does the literature of Scotland consist of individual national realities and symbols, characters, plots and plot motifs, not just "national color", but "national myth"? Thus, we will use additional analytical methods, and first of all, the method of mythopoetic

(mythological) analysis. As a classification for such analysis, it is convenient to use the division of mythological material into myths, anti-myths and counter-myths (the idea of prof. M.A.Novikova [8], [9], [10]).

2.1. Anti-myth is considered to be the myth of a hostile / alien otherworld (anti-world). 2.2. Counter-myths are myths of "own" world, "own" literature, but focused on the criticism of its short, well-established national system. Thus, a dynamic scale (or paradigm) is being built, along which national myth-making moves: from the stage of "constructive" ethnogenic activity (nationogenic myths) – to the stage of further development, and then, mass assimilation of this "own" mythosystem (culturogenic myths) – and even further, to the stages of their genotypization, and finally, to their anachronization. This creates, on the one hand, nostalgia, a conservative longing for the "good old days" and their myths. On the other hand, modern times actualize the need for counter-myths that critically overestimate the main ethno-and sociomyphs of given people.

Such crisis situations are familiar to the literature of Scotland. Thus, summary anthologies of Scottish poetry (see, for example, [1], [2], [3], [6], [7], [11] etc.) record both types of crossings across the border that separates non-national antimyphs from intra-national countermyphs. Markers, which still continues to divide these two varieties ethnomythology, serve: 1) addressers, and 2) addressees of these neomyphs, as well as 3) the nature of their acceptance/rejection of this national (and/or national-state) community.

Let's test the proposed model of mythoanalysis on a text example. There are anonymous poems of the XIII century, depicting the disasters of Scotland after the death of king Alexander III (1286), the last ruler of the Canmore dynasty. The author depicts the time of troubles after his death in the spirit of eschatological myth – as "the small end of the world". From the country "went <…> peace and quiet", and with them the prosperity of the people. Social problems had caused not only social but also cosmic chaos. "Every fruit that is poured out" fell to the ground; "both our bread and our ale have lost their power"; the negative transformation has affected even natural substances: "the gold metal turned to lead." (In reality, this line means: during periods of changing of dynasties, the country becomes catastrophically poor; this leads to the issuance of inferior currency and the disappearance of expensive items from use).

However, this text is not, in our opinion, a model of a national anti-myth or a national counter-myth. Our arguments are: 1) The addresser of the text, its author, associates himself with "our", not "someone else's" world. (Compare "our king", "our bread", "our land"); 2) Its addressee, those to whom this text is addressed, are also "our" people and even, in some ways, "our" Lord God, since he is asked to "save and have mercy" on "our" land. 3) The author would like to restore "our world" in the way it was before the ethnocrashing – the original Scottish world, where "everything <…> is in love, loved". There is certainly a nostalgic, but also quite "correct" myth: the retro myth of "good old Scotland".

Conclusion
Let's sum up some results concerning the theoretical side of the problem and the prospects for its further study.

1. Patriotic national identity is based primarily on the concepts of "homeland" and "people".

2. Both of these concepts are used in the literature with a significant concretizer – "own ("our") Homeland" and "your ("our") people".

3. The most controversial here: 1) the semantic scope and 2) the emotional and evaluative content of these concepts, and in particular– 3) the volume and evaluability of their concretizer ("our" and its variants).

4. Who, and what kind of homeland, what kind of people – "our" – just reveal several indicators. 1) Selection of textual realities, significant names, and leitmotif symbols that are put forward in strong textual positions. 2) Including them in the picture of the "own/other" world with the help of the pronominal concretizer "own/our" (in later literature – also "my").

5. The most complex version of national-patriotic identity is represented by texts embodying counter-myths. The picture of "their" world is seen as if "not their" (or not quite "their") eyes.

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