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Grammar (UDC 81'36)

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НА ПАЛЬЦАХ РУКИ (О КОНЦЕПТЕ ЧИСЛА В АНГЛИЙСКИХ ПОСЛОВИЦАХ)

Аннотация

В статье рассматривается репрезентация концептов первых десяти чисел, соответствующих количеству пальцев на руке, в пословицах английского языка. Описываются когнитивные, характеризующие данные концепты.

Ключевые слова: пословица, число, когнитивная.

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ON THE FINGERS OF YOUR HAND (ON THE CONCEPT OF NUMBER IN ENGLISH PROVERBS)

Abstract

The paper examines the representation of the concepts of the first ten numbers, corresponding to the number of fingers on your hand, in English proverbs. Cognithemes characterizing these concepts are described.

Keywords: proverb, number, cognitheme.

The concept of number belongs to one of the basic concepts in the human conceptualization of the surrounding world, being relevant to any culture and society. A. Wierzbicka lists quantifiers among other universal conceptual primitives. From her point of view, these primitive quantifiers are expressed in English by the words *one*, *two*, *many* and *all* and have equivalents in all languages (Wierzbicka 1996:35). Like other primitives, they form a common conceptual basis underlying all human languages, cognition and culture (Ibid.: 207).

This opinion is shared, e.g., by L.L. Conant, who affirms that even primitive tribes distinguish *one* and *many* and it is not possible to find a language without words denoting number which belong to the earliest stratum of the lexicon (Conant 1931 // <http://www.gutenberg.org/files/16449/16449-h/16449-h.htm>). The author observes that in some savage tribes found in the 19-th century the entire number system could consist of but two words, *one* and *many*; or of three words, *one*, *two*, *many*. This evidence strongly supports the idea of primitive quantifiers put forward by A. Wierzbicka.

If we look at the semantic primitives of A. Wierzbicka, we will see that there exists a certain gradation in their row: the first two represent very small and precise numbers while the second two denote an indefinite big quantity of things and an ultimate quantity of things respectively without specifying the exact number.

As L.L. Conant puts it, the first ten numbers are the most important for the human concept of number because they correspond to the number of fingers on both hands. It is well known that the count using one's fingers is essential for the formation of the concept of number both for primitive tribes and small children (Conant 1931 // <http://www.gutenberg.org/files/16449/16449-h/16449-h.htm>). The finger method has been the universal method of counting in all times (Ibid). Thus we can summarise the above by saying that the count on one's fingers is important for both ontogenesis and phylogenesis.

For this reason let us limit the analysis in this paper to the proverbs representing only the first ten numbers of the English system of counting.

The proverbs containing the first ten numerals are not many. Numerals from *one* to *ten* are encountered 201 times which corresponds to a little bit less than 200 proverbs out of over 6000 contained in the Dictionary of English proverbs (Fergusson 1995), because in some proverbs there are two and more numerals. Out of these cases of usage the distribution of numerals is as follows: *one* – 112 times, *two* – 49, *three* – 11, *four* – 4, *five* – 4, *six* – 2, *seven* – 12, *eight* – 2, *nine* – 4, *ten* – 2.

As we see *one* is by far the most important number followed by *two*, which is encountered in approximately twice as few cases. They are followed by *three* and *seven* after a very big gap, while other numbers look quite insignificant.

Let us look at the proverbs with the prevailing word *one*.

In most of them *one* is opposed to other words expressing the definite or indefinite quantity. These words include numerals, nouns and pronouns, represented in the following oppositions: *one* – *two*, *one* – *seven*, *one* – *twenty*, *one* – *fifty*, *one* – *a hundred*, *one* – *a thousand*, *one* – *the other*, *one* – *another*, *one* – *all the rest*, *one* –

many.

One hour today is worth two tomorrow.

One eye of the master sees more than ten of the servants. One enemy is two many, and a hundred friends is too few.

A thousand cranes in the air are not worth one sparrow in the fist.

Opposition is a very important factor of the human conceptualization of the world. There are basic oppositions that form the foundation for the language picture of the world, in particular, for the proverbial picture of the world, including "Old - Young", "Big - Small", "Good - Bad" etc. The opposition of the words expressing small and big numbers can be incorporated into the above-mentioned opposition "Big - Small".

Analysing the concept of *one*, similarly to analysing other concepts, allows defining cognithemes in the cognitive structures of the proverbs, representing this concept. Cognithemes are units of knowledge extracted from the conceptual domain formed by the semantics of language signs and can overlap, contradict or be in generic-specific relations with each other. (Иванова 2012:73-75) The most frequent cognithemes relevant for modelling the proverbial concept of *one* are "one is better than many", "one is worse than many", "one brings about another of the kind", "one brings about many of the kind", "one is enough", and "one is not enough". The essential peculiarity of the concepts of numbers consists in the fact that their characteristic features are very much dependent on the kinds of objects that are counted, hence the formation of contradicting cognithemes.

Proverbs with the word *one*, but without the opposition to other numbers are few.

One swallow does not make a summer.

In some cases the meaning of number is combined with the meaning "the only one":

Every dog is allowed one bite.

In some cases *one* takes on the meaning "the same":

Pride and grace dwelt never in one place.

Unlike proverbs containing *one*, proverbs with *two* are rarely built on the opposition of numbers. We find the following oppositions in some proverbs: *two* – *one*, *two* – *three*/*third*, *two* – *neither*.

Two attorneys can live in a town when one cannot. Two is company, three is none.

In many cases *two* defines different, incompatible or opposite objects.

Seeing and doing are two things.

Two suns cannot shine in one sphere.

Two things a man should never be angry at: what he can help, and what he cannot help.

In the second proverb listed above the incompatibility of the identical objects is determined by their double number in the same space, while in the other two the objects themselves are different by their nature. (In this context an object is understood as a material thing, living being, process, situation, in a word, as anything denoted by a language sign or signs). Apart from the meaning of number, *two* may take on an additional meaning. In the proverb about seeing and believing the meaning "different" is added to the meaning of number and forces it into the background.

It is necessary to state that *two* is a very important number for the perception, description and interpretation of the world. As L.L. Conant writes the ideas of *one* and *two* were the first to be formed (Conant 1931 // <http://www.gutenberg.org/files/16449/16449-h/16449-h.htm>). A person has two eyes, two ears, two hands, two legs and learns the idea of this number very early both in ontogenesis and phylogenesis. L.L. Conant supplies the evidence that the knowledge of numbers revealed by some primitive tribes did not extend beyond *one* and *two*. The importance of *two* is also confirmed by the existence of so-called dual nouns in the grammatical structure of English and other languages, like *trousers*, *scissors*, *scales*.

The most frequent cognithemes relevant for the concept of *two* are "two of the same kind cannot be in the same space", "two is required for some things to happen" "two of the same kind cannot make one of a different kind", "two is/is not good", "two is better than other numbers (one, three, many)".

Two sparrows on one ear of corn make an ill agreement. It takes two to make a quarrel

The next numbers – *three* and *seven* – are represented in much fewer proverbs than the first two numbers. A. Dundes states the existence of the law of three in American English – one of fundamental laws governing the composition of folk narration (Dundes :134). Trichotomy could be found in jokes, folk songs, superstitions, traditional games and Christian texts (Ibid : 137-149). This law of three could be also discovered in British English as well as other languages, e.g. Russian. In proverbs, however, the concept of three is not that important.

In 5 proverbs out of 11 we can see the correlation of trichotomy with folk tales, where there are three magic objects, three competing characters, three paths to choose from, three difficult situations on the way to success, etc. The cognitheme "three matters" can be traced.

Three things are insatiable, priests, monks and the sea.

Three women, three geese, and three frogs make a market.

Three is opposed to two and six.

Three may keep a secret, if two of them are dead. Three helping one another, bear the burden of six.

Seven found in 12 proverbs is mostly used to denote a long period of time (the cognitheme "seven is a big number").

Keep a thing seven years and you will find a use for it. He that lives not well one year sorrows seven after.

It is opposed to *one*, on one hand, and *five*, *six*, *eight* and *eleven*, on the other, the latter opposition occurring in the

proverbs about sleep.

Six hours sleep for a man, seven for a woman, and eight for a fool.

As far as other numbers are concerned, their representation in proverbs is very scarce.

Four eyes see more than two.

A man at five may be a fool at fifteen. A stitch in time saves nine.

One enemy can do more hurt than ten friends can do good.

Nine and *ten* are mostly associated with a long period of time or a big number of objects. (Rhyme also plays its role in the above proverb with *nine*) *Four* has the latter meaning only in the proverb above, *five* and *six* do not take on any other meaning apart from the precise number they denote.

It is necessary to say some words about the associations with a long period of time or a large number of objects, characteristic of *seven*, *nine* and *ten*. In the proverbs they have the same function as the words "hundred", "thousand" or "many". They denote a large quantity, as a rule in an opposition to a small quantity, but not necessarily.

As L.L. Conant writes, experiments and observations prove that people have a very vague idea about big numbers, like 10000, e.g. (Conant 1931// <http://www.gutenberg.org/files/16449/16449-h/16449-h.htm>). Going by this judgement it is possible to suggest that the idea of the last numbers in the first ten may also become vague, especially when they are contrasted with small numbers like *one* or *two*. In many cases the exact number, say, *ten* or *seven* could be not so important, the main thing being that it is bigger than the other small number.

Summing up the conducted analysis it is possible to say the following. Numbers in proverbs are often opposed to one another, with bigger numbers taking on the additional meaning of a large quantity. *One* and *two* are by far more widely represented in proverbs than other numbers, which coincides with the statements of scholars concerning the importance of these numbers in the conceptualization and perception of the world. Cognithemes constituting different concepts of numbers are varied and very much dependent on the nature of objects being counted.

This paper did not trace the possible connection between the proverbial usage of numbers and their symbolic meanings in culture. This could be the subject of a separate investigation. Another interesting direction of research is seen in the comparison of the concepts of number in English and Russian proverbs.

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Psycholinguistics. Psychology of language (UDC 81`23)

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ЭМОЦИОНАЛЬНЫЙ КОМПОНЕНТ В МАНИФЕСТАЦИИ СМЫСЛА СЛОВ ДЕТСКИХ АССОЦИАЦИЙ

Аннотация

Статья посвящена возрастным изменениям способа идентификации слова с опорой на чувственно-эмоциональные и оценочные переживания. Ассоциативные эксперименты проводились на русском, татарском и башкирском языках в 4 разных возрастных группах от 4 до 17 лет. В ходе анализа выявились как количественные, так и качественные изменения в способе идентификации слова. Распознавание слова и доступ к его значению проходит по эмоциональному и сенсорному каналам не зависимо от языка исследования.

Ключевые слова: ассоциативный эксперимент, значение слова, эмоционально-оценочный компонент слова.

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EMOTIONAL COMPONENT OF THE WORD MEANING MANIFESTATION IN CHILDREN ASSOCIATIONS

Abstract

The article is devoted to age change of word identifying way on the base of feelings, emotions and evaluation. Association experiments were held in Russian, Tatar and Bashkir languages in 4 different age groups from 4 to 17. The materials' analysis showed growth of this word identifying way with the increase of years. Qualitative and quantitative changes of the word identifying way are observed. Word recognition and access to its meaning go through emotional and sensory canals and do not depend on language.

Keywords: emotional and evaluative component of the word, the word meaning, association experiment.

The human language is interfused with feelings. Emotions as a form of cognition and reflection of reality are connected with human needs and are the basis of the motives for his work. Human's emotions and feelings are not aware by him and are not amenable to direct observation completely. In our research, we faced the responses, in which the feelings and emotions with different degree are manifested. The term "emotional yield of the word" first introduced by E. Myagkova means any manifestation of the individual's relationship to what refers to the word perceived or used by him [2, p.37].

From the linguistic view, emotions are expressed through language, when the dictionary has a specific class of the so-called "emotional vocabulary" which is different from the rest of the neutral words for its value. Psycholinguistic view assumes that the emotional component is presented in the meaning of all the words of a language without exception, but it is very difficult to fix this component, as it "escapes" from the researcher for different reasons. The result of the constant "creating" the word meaning is more or less permanent and immediate elements in the structure of the word meaning that make the process of describing emotional component even more complicated.

According to A. Zalevskaya, vocabulary units are impossible without the emotional and evaluative context, and the word's ability to save link with different sensitive characteristics denies the validity of the popular view that semantic units are some abstract entity, absolutely deprived of emotional and evaluative nuances which appear in some mysterious way from nowhere due to the context, situation, etc. [8, p. 8].

Today it is an uncontested fact that cognitive and emotional processes are inseparable from each other. As S. Rubinshtein noted, the word is included in a variety of psychical processes where emotional and intellectual are inseparable, as human emotions represent the unity of emotional and intellectual, as well as cognitive processes usually form a unity of intellectual and emotional [5, p.141].

S. Rubinshtein's view is shared by A. Zalevskaya, believing that the word, functioning as a way to access a human single information thesaurus, is included in a variety of psychical processes in which emotional and intellectual are inseparable [9].

L. Vygotskyi thinks that the isolation of thought from affect makes impossible the explanation of thinking, because the deterministic analysis of thinking supposes opening the driving motives of thought, needs and interests, motives and tendencies that direct the movement of thought in one or another way [7, p.14].

Connecting emotions and language, A. Leontiev notes that emotions can be generalized in communication; a person has not only individual emotional experience, but also an emotional experience that he had acquired in the process of communication of emotions [1, p.260]. Explaining his point of view, the author points to a distinct ideational nature of emotions, that is the ability to anticipate situations and events, which have not come yet, and appear with representing the past or imaginary situations. The emotions' most important feature is their ability to generalize and communicate; therefore, the human's emotional experience is much more than his individual experience of feelings; it is also formed as a result of emotional empathy while communicating with other people and, in particular, by means of art. The scientist says that expressing emotions acquires the features of socially formed and historically changeable "emotional language", as numerous ethnographic descriptions and such facts as, for example, facial gesture poverty that congenitally blind people have [1, p. 266].

In S. Rubinshtein's research we also find confirmation of the emotions' nature duality, forming during human activity directed at satisfying his needs; thus, appearing in the human activity, emotions and needs experienced in the form of emotions, are also the motivation for activity [6, p. 247].

E. Myagkova considers emotional component of the word to be inherent part of the psychological structure of the word meaning. The peculiarity of the emotional component as a unit of the lexicon the author traces in the complex of feelings associated with the word that reflects a compound system of human's relations to the object of the external/internal world and to himself.

According to the researcher, the main features of the emotional component of the word meaning will be its integrity, different level of components' coherence and social and ethno-cultural indirectness, as well as individual peculiarity of the information representation. Thus, every word imbibes a whole complex of feelings connected with it and involved in the process of word meaning formation [3, p.92-93]. Besides, the word can capture the variety of the supporting elements and strategies that provide access to the linguistic and encyclopedic knowledge and subjective experience stored in the human's memory.

To study age dynamics of the word meaning identification strategies we carried out free association experiments in Tatar and Bashkir languages in four different age groups of children: the preschool age (4-6 years), the primary school age (7-10 years), the secondary school age (11-14 years) and the senior school age (15-17 years); analyzed and compared the materials of association experiments with the Russian children of the same age groups, carried out by T. Rogozhnikova [7, p.101]. It should be noted that the differentiation of the identification strategies of the word meaning is relative, since they are closely interrelated and often combine each other.

The analysis of experimental material showed that, the number of responses identifying the word meaning based on emotional and evaluative experience grew with age, and in some cases even prevailed among all the identification ways in all three studied languages. The Tatar word-incentive ЖИР (GROUND) served as an example. In the preschool age, the Tatar subjects identified the word meaning, based on the following emotional experience: *суык* (cold), *зур* (large), *тузгарак* (round), *кара* (black), *матур* (beautiful), *музез* (smooth). The percentage of responses with this way of identification was in the pre-school age only 7% of 100%.

In the primary school age the following responses appeared: *чиста* (clean), *кара* (black), *туган* (native), *жыуеш* (wet), *чэчкэлэр* *матур* (flowers are beautiful), *матур* (beautiful), *нычрак* (dirty), *зур* (large), *туган ил* (native country), *яшел* (green), *оло* (large) and others. The number of responses increased from 7% to 37%.

In the secondary school age the following words were added to the above responses:

уңдырышлы (rich pasture),
туган як (native land),
эйбэт (good),
йомры (round),
тузгарак (globe-shaped),
йомошак (soft),
кэкре (curve),
эсан иясе (soul),
мин (I) – 40% of the responses.

In the senior school age we had the largest number of responses identifying the word meaning based on emotional and evaluative experience – 58% of all the responses:

кара (black),
тузгарак (round),
йомры (round),
зур (large),
оло (big),
туган як (Motherland),
каты (firm),
туган жыр (native land),
комлы (sandy),
эйбэт (good),
туган ил (native country),
Яркей (Yarkeevo-village),
йешел (green),
йомшак (soft),
уңдырышлы (rich pasture),
матур (beautiful),
яраткан (my love),
сафлык (purity),
ашламалы (fertilized),
ярату (to love).

Moreover, starting from the primary school age the identification of the word meaning based on emotional and evaluative experience became the dominant way of acknowledging

the meaning of the word ЖҮП(GROUND).

In the Bashkir language, we took the word-incentive КЕШЕ (MAN) as an example. In the pre-school age, the number of responses received on the word with the way of the word meaning identification based on emotional and evaluative experience amounted to 30% of 100%. The following responses demonstrate emotional and evaluative coloring:

зур (adult),
оло (adult),
матур (beautiful),
якшы (good),
һәйбәт (well),
дус (friend),
дустар (friends),
йән әйәһе (soul),
робот (robot),
насар (bad),
ысын кеше (real person (man)),
Аллах бәндәһе (God's creature),
күн (a lot),
аҡыллы (clever),
бәхет барыһынала (happiness to all people).

In the primary school age the percentage of responses remained the same – 30%, however, the responses became more abstract and generalized:

һәйбәт (good),
якшы (good),
насар (bad),
матур (handsome, beautiful),
сибәр (beautiful),
тере йән (human being),
аҡыллы (smart),
йән әйәһе (soul),
ярҙам (aid),
личность (personality),
бәхетле (happy),
ярата (he/she loves),
кеше инде (people too),
тырыш (diligent),
белемле (educated).

In the secondary school age emotional and evaluative responses increased to 56%, having changed not only quantitatively, but also qualitatively:

һәйбәт (good),
якшы (good),
матур (beautiful),
насар (bad),
яман (bad),
йән әйәһе (soul),
ят кеше (stranger),
изгеле (holy, kind),
бәхетле кеше (happy person),
хөрмәт (respect),
үзбөзгән кеше (our person),
төрлөсә (different),
бөтәһелә һәр беренән айырыла (all differ from each other),

личность (personality),
тизкәре (stubborn),
гражданин (citizen),
көслө (strong),
күн (a lot),
ышанышсы (hard to believe),
күнелле (funny, jolly),
яраткан (loved one),
просто кеше (just a person),
әллә күпме кеше (very many people),
тыныс (calm),
бай (rich),
хужа (host),
яратырға (to love),
тере (alive),
тырыш (careful).

The remarkable thing is that the way of the word meaning identification based on emotional and evaluative experience was the dominant way of the identification in the secondary and senior school ages. In the senior school age responses to the word КЕШЕ (MAN) amounted to 50% and were represented by the following words:

якшы (good),
һәйбәт (good),
һәйбәтлек (some good, something good),
матур (beautiful),
шәхес (personality),
йән (soul),
бәхетле кеше (happy man),
кешелекле (humane),
насар (bad),
якын кешеләр (hostages to fortune),
эмер (life),
һайуандар да аламарақтары була (there are people, who even worse than animals),
кәшене кешелекле итеп күреү (to see human being in the man),
һәйбәт эшләр эшләү (to do some good deeds),
һәйбәт кеше - йәмғиәт (good man is the society),
усал (angry),
унған (hard-working),
берҙән-бер (the only one),
оло бер шәхес (a great personality),
йәш (young),
юғары белемле (clever / those, who know much),
тере (alive),
зиян (harm, damage),
хисле (emotional).

Thus, the examples given above clearly illustrate psycholinguistic concept of A. Zalevskaya, considering the identification of the word meaning as a complete set of processes running in human's verbal and cognitive activity, the product of which is the subjective knowledge experience linked with the word in a human's unified information base, taking into account the emotional and evaluative nuances in the interaction of the conscious and the unconscious, verbalized and beyond verbalization.

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Rhetoric of speech. Art or technique of oral expression (UDC 808.5)**Любезнова Наталья Владимировна**

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ОБ ОРАТОРСКОМ ИСКУССТВЕ ФРАНКЛИНА ДЕЛАНО РУЗВЕЛЬТА*Аннотация**В работе представлен политический, социально-психологический и лингво-риторический портрет Ф.Д. Рузвельта как оратора.***Ключевые слова:** ораторское искусство, изобразительно-выразительные средства, стиль изложения.**Lyubeznova Natalia Vladimirovna**

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ABOUT THE PUBLIC SPEAKING OF FRANKLIN DELANO ROOSEVELT*Abstract**The paper presents the political, socio-psychological, linguistic and rhetorical portrait of F.D. Roosevelt as a speaker.***Keywords:** public speaking, figurative and expressive means, presentation style.

A new epoch hasn't interrupted the creative role of public speaking. The unique experience of the outstanding political leader, Franklin Delano Roosevelt remained in the memory of the peoples, it is truly inestimable and can be creatively used for constructive purposes in the current context for making benefit of the peoples.

What exactly from the experience of this great ancestor can we keep in our minds?

A hard work is known to be the basis for achieving the highest professionalism in any field. That particular factor served to Roosevelt in his gaining the influence power on the minds and hearts of millions.

He had painstakingly accumulated the experience in the management of a huge country, its socio-economic, scientific, technical and spiritual development. Hence the main thing was the fact that at any time with any audience he had the opportunity to say what was necessary to say and what the audience expected him to say.

His natural abilities played a significant role in the formation of a speaker, his unique and constantly evolving memory in particular. It allowed to enrich and capture in brain the capacious content of his speech, carry it out in front of the audience like a just made improvisation, producing a huge impression on those who listened to him.

A magic beauty of the art of influence of his words was caused by the fact that many people thought him to be the finest psychologist, social psychologist "with a God-given talent". He spoke about the most crucial problems of the millions of ordinary Americans, appealing to their highest spiritual qualities, aiming their will to negotiate the severe economic crisis and achieve victory over worst enemy, being a part of the allied coalition.

Roosevelt had clear idea about the psychology of political elite, officials, oligarchs, workers, farmers, soldiers, and intellectuals.

The content of his speeches and conversations have always been inextricably linked to the specific life problems. Roosevelt and his true passion words took away the breath of millions of his compatriots when he said that everyone should have the right to work as he can, to own property, to live within his means and to have a government that protects his interests.

The strong point of Roosevelt's speeches and interviews was their high political, philosophical, logical culture. He skillfully used the arsenal of political, economic and other arguments for the main ideas of each performance.

The contents of each his speech was always carefully considered. Thoughts were outlined intelligibly, consistently and convincingly. A strictly logical expression was supplemented by the socio-psychological and lingvo-rhetorical components, increasing the emotionality, passion of his speeches.

Roosevelt's speeches were not only convincing, but also inspiring; he used verbal and nonverbal means of influence, made some of his speeches similar to religious sermons by the content and psycho-stylistic tonality.

Roosevelt had the gift not only to suggest to the interlocutor the confidence of his idea, but also a great confidence in him, as a person. His contemporaries proved that Roosevelt, using his psychological abilities could encourage those who were unconfident, and had no will to solve the problems. Roosevelt himself projected confidence, energy and fortitude during his speech. Those who listened to him got down to work resolutely, having the faith in success. The basic idea of Roosevelt's

suggestion was to sensitize a man to a strong action which seemed to be unbearable before the meeting with the president.

Roosevelt had a talent of communication with mass audience, groups of people, and individuals. He spoke tactfully, kindly and availably. According to his contemporaries sometimes he was acrid when it came to serious neglects at work without a valid excuse.

It must be emphasized that he explained concisely, clearly, passionately during his speeches. Each sentence carried a strong call to action. His words were particularly impressive they expressed the thoughts and hopes of people ordinary everyday life. His speeches reacted in a lively response in the minds and hearts of all who listened to his voice.

Roosevelt's living word had a magical power because it was constantly and organically linked with his daily activities, with the work of his colleagues.

Roosevelt was a successful speaker due to a painstaking preparation of his speeches. Roosevelt himself and his councilors worked on every important argument in favor of the main idea of the speech. It was a precise work to select of the most effective logical, psychological and rhetorical means impact on the audience. They also carried out the careful training for speech presentation, as a rule.

The language, Roosevelt's word, lexical-phraseological richness, diversity of the means of the speech syntactic organization, massive opportunities of emotional impact of rhetorical universals were the main means for control of minds and feelings of the audience. Roosevelt skillfully used tropes and that gave the art style to his speeches, the ability of exclusively strong influence on the emotional sphere of the man. The orator pictured the words in many cases, using precise, prominent definitions, imaginative metaphors and similes, opposition, epigrammatic expressions elements of humor and satire.

Roosevelt was perfect in speech sounding. He spoke loudly, emphatically, his voice was powerful. The skillful use of intonations focused the audience on the key aspects of the speech.

Roosevelt-speaker made economical but expressive gestures and pantomime, deliberation of poses, rare plastic gestures, he was always constructive and relevant. Roosevelt didn't move much, he was rather static. All the sense and emotionally expressive load was inside his words.

Roosevelt's charm was imperious and irresistible. Because of the illness he was deprived of a number of additional means of influence, but he managed to convince his listeners with the purposeful, impressive, meaningful and resounding words. In order to emphasize the logically valuable words he not only strengthened or changed his voice in the speech, but often used also the steady rhythm, sustained by pronunciation. Roosevelt was inimitable in the art of the sound implementation of his speeches and interviews. It is true to say that he was a true wizard of living word.

The especially realistic show of reality was the constant companion of his speeches.

There was a notable feature in the Roosevelt's oratorical style: facts and events, which were spoken about were represented to the listeners in all their palpability and drama increasing the impact of his words on the audience imagination. However, his speech were natural, simple and varied in the verbal expression while being totally non-pretentiousness and non-affected.

Roosevelt fully used the advantage of the rich intonation opportunities of his voice, baritone.

The modern speakers should pay special attention to the fact that language style of his speeches and conversations were highly clear for most of the population of the United States of America of the thirties and forties. Roosevelt did not admitted the abuse of a complex, little-known to majority the financial, economic, scientific, technical and other terms.

Many of the Roosevelt's speeches were story-like by the form and construction simplifying the understanding of the majority of the audience.

Few Roosevelt's speeches had a sublime presentation style. Such style was used in the disrupted speeches devoted to the problems of fateful importance for the life of the country, its history, its development, etc. In general, the grandiloquence seldom was in his speeches.

There was a unique tradition of reliance on the country's history in Roosevelt's oratorical practice. He constantly felt the look of his great forerunners – the fathers of the nation: Washington, Jefferson, Lincoln and other prominent figures of the United States. Roosevelt's powerful oratory impact on his compatriots was caused by the fact that no matter what was his audience the devotion of this extraordinary man to his country and people was obvious.

Already in the forties USA had a fantastic military-industrial potential. Its operation required the special attention of the President and a Commander in Chief. The leadership of the huge country with a great economic potential, military complex and complicated social structure in the era of great home and international shocks required daily mental and physical tension; that depleted the strength of Roosevelt.

As a person Roosevelt was characterized by determination and perseverance, a high sense of duty, a belief in the creative man's destiny, the commitment to humanistic traditions, loyalty and generosity, compassion for the poor, love for his country.

Roosevelt being a charismatic politician, strategist and experienced pragmatist, was always ready to make the necessary adjustments to any ideas and methods of solving socio-economic, military, political and other tasks without deviating far from his intended course on the chosen target, he managed to pass the state ship through the storms of the Great Depression and conflicts of the Second World War. The history made its verdict on his person, recognizing him to have the highest status of the policy-strategy of national and international rank, the status of the greatest political orator, constantly evolving the idea of development of the closer alliance of the US with a Great Russia in the interests of world peace forever in his numerous speeches.

Roosevelt's oral presentations in those difficult times were an effective tool for promotion of his socio-economic ideas and policies. The speeches and interviews had a powerful impact on the work of all major intellectual institutions in the country: print press, radio, cinema, visual arts, and others. They willingly and unwillingly became a kind of voice for public speaking of the leaders of state, party, and trade unions, scientists, educators, representatives of various democratic organizations, religious leaders, etc.

Roosevelt's speech had a definite impact on the same institutions of other countries. One could state that as a political leader, Roosevelt was the most effective preacher of his ideas, plans, programs and strategies of economic and political nature.

The living word of authoritative political leader played a huge role in forming of a focused national and international public opinion.

Roosevelt's speeches-preachments proclaimed the equal dignity of individuals and their social responsibility being a compelling and effective means of democratic and unorthodox leadership in the United States.

His public appearances played a significant forming role of a democratic culture of a "New Deal" in his mass support in development of the interest policy and democratic accountability.

Roosevelt had many opponents. They often made an accusation at his address accusing him in turning the political activity of the United States in the "one-man show". The most of his contemporaries believed that Roosevelt "has given a new impulse to the democratic governance", the origins of which went back to the works of "founding fathers".

The glory of the outstanding political speaker was assigned to Roosevelt largely due to his public speeches on the problems of war

and peace. These speeches of his played a crucial constructive role at that time. They engaged the attention of people on all continents.

Being a far-sighted politician, Roosevelt showed the unrelenting attention to the destiny of the future world order. He paid the look of his contemporaries on the ways which could provide long-lasting and fair peace in the world.

In a speech in January 1945 in the Congress, Roosevelt had emphasized the need to avoid the abuse of force as a deterrent in the world. Roosevelt said that the power must be connected to responsibility and serve to protect the common good, only this can justify its use. Speaking about "peace for the people", he meant the world based on independence and self-determination of peoples.

He assigned a critical role in the ongoing processes to the United Nations. According to Roosevelt only they could "have a right to quick and decisive actions to maintain peace, if necessary – by force".

After he returned from the Crimea (Yalta) Conference, Roosevelt, speaking to a joint session of Congress, March 1, 1945, emphasized: "The world we are building cannot be American or British, Russian, French or Chinese world. It cannot be the world of big or small states. It must be a world based on the joint efforts of all the countries...". The President said that it should come "the end of the system of arbitrary acts, closed unions, spheres of influence, the balance of powers and all of these and similar methods that have been used for centuries and always with no success" [1, p.110].

Roosevelt expressed the hope that the post-war world will be led by the United Nations. Unfortunately, the world described by him, was not good to all in the USA and outside of it. Several years passed and a long and exhausting confrontation of two opposite systems had started.

There was a sign of F.D. Roosevelt in the "Communiqué of the Crimean Conference of the leaders of the three allied powers - the USSR, the USA and the UK" on February 13, 1945, along with the signatures of Winston Churchill and Stalin.

Section IX of Communiqué "Unity in the organization of the world, as well as in the conducting of war," says:

"Our meeting in the Crimea has confirmed our common determination to maintain and strengthen that unity of targets and actions that made the victory possible and certain for the United Nations in the modern warfare in a peaceful period. We believe that this is a sacred obligation of our governments to our peoples and the peoples of the world.

Only the continuing and growing cooperation and understanding between our three countries and all the peace-loving peoples the higher aspiration of humanity can implement the durable and lasting peace, which should, as the Atlantic Charter says "provide such a situation when all the people in all countries could live their entire lives without knowing neither fear nor need".

Victory in this war and the formation of the proposed international organization will provide the greatest opportunity in the history of mankind to create the most important conditions of the peace in the coming years." [4. 311]

I'd like to hope that someday this "strong and lasting peace." will be restored in the world.

Many other features of Roosevelt's speeches also supplemented the basis of their success, including not only the content, but also the style of proclamation.

Unchanging sympathy of the millions and millions of listeners were based on the boundless confidence in him as a president, a reliable person, protecting the needs of "small men". Roosevelt used their respect and love for the implementation of proposed plans and programs. His policies reflected their interests, hopes and aspirations. Psychological structuring of the overwhelming majority of listeners contributed the complete perception of his political activities.

Roosevelt nearly always managed to capture the thoughts and feelings of the audience to catch their spirit and send them to the right, creative way. The success of this manner was based largely on the fact that he always had in mind the orientation of the entire mass of listeners. Measures to improve the situation in that particular area of life proposed by speaker found the support of millions.

The opening words of the most of Roosevelt's speeches were warm and respectful for the audience. All the positive recommendations of the traditional psych-oratory were taken into

account. Addressing the audience, he often used uniting words, phrases like "you and I", "us together", etc.

One of the notable features of Roosevelt's oratorical practice was the fact that at the end of many speeches he pronounced with a bright major key, in spite of all the innumerable difficulties which he spoke about in the middle of the speech. Positive emotional tone of his voice inculcated optimism and confidence in the memory and feelings of the listeners, they were sure that everything outlined will be fulfilled. The ending of his speeches were especially impressive he passionately urged the audience to listen to the precepts of providence.

General stylistic communication manner used by Roosevelt was characterized by the openness, sincerity, honesty. The main feature of his style consisted in the fact that he was able to say meaningfully, sensibly with a living sense, with the inspiration about any issue.

Roosevelt's oratorical style is a complete harmony of thought and word. This last has always been on the growth of thought. Words spoken by speaker, the content of speech, voice, tone, the set of psycho-rhetorical tools and techniques - everything was thought out to the last detail and weighed up.

He showed moderation arguing with opponents. Roosevelt showed sparkling irony and sarcasm only in the most necessary cases.

The exerted influence of the Roosevelt's living word was largely determined by the peculiarities of his unique personality, his charisma, high moral character, his lifestyle, a high degree of Reference for surrounding persons. The power of his will noted here, was of course complemented by his high status as a president and a commander in chief. In other words the administrative resource played an important role in this mightiness.

Franklin Delano Roosevelt remained in the memory of Americans and progressive world community as a courageous and honest politician. Together with his compatriots and allies fighting against Nazi Germany and militarist Japan, he created a history and was convinced that the future of humanity will be peaceful and clear for a long time after the victory. His public speaking was great. His great personality created unique examples of the living word powerful influence on the public consciousness of the millions.

And for modern political leaders Roosevelt's heritage may serve as a source of knowledge of unlimited possibilities of living full-fledged word that can determine the fate of the new

generations.

Seven decades have passed since Franklin Delano Roosevelt passed away. The world became much different. The communication within the states and in the international arena is now in a lot of ways not like it was in his time. However, just like before the living word remains its leading position. Moreover, it is reinforced by the new scientific and technological achievements; it has got even the more important role. The world practice shows that the living word of political leaders implemented with the new communication means may have a certain effect on the million audiences all over the world.

A public speech in modern conditions more intensively use the latest achievements of sciences, including sociology, general and social psychology, linguistics, ethics and aesthetics, pedagogics, political science, communication theory, and others. At the same time the historical experience of the best speakers of past epochs is still used.

Rational, logical ways, means, methods of exposure gained the increasingly significant weight in the theory and practice of management and international relations. However, tools and techniques of the irrational influence have become more sophisticated; they act on consciousness and subconsciousness of the great number of people through television, Internet and other electronic means of zombification.

The intensive use of electronic communication means stipulated a significant change in requirements and techniques for effective impact on the audience, and to the structure of the public speech. For example, the phenomenon of complexity in the use of various sign systems in public speech, such as linguistic, paralinguistic (intonation, etc.), kinetic (facial expressions, gestures, etc.) has become multifaceted in modern conditions.

Roosevelt's speeches, declaimed 70-80 years ago, and in our time still conquer by the depth of content, business, careful literary-linguistic, rhetorical finishing.

Roosevelt's speeches, his famous "Fireside chats" [3] even today may be the handbook for those who have dedicated themselves to the political leadership.

Roosevelt had a powerful prognostic vision, imagination, fertile imagination, courage, at the same time a careful mind of a lawyer and diplomat. Roosevelt's idea of a fair harmonious world, expressed in his public speeches, is very timely in beginning of a new millennium.

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Indo-European languages (UDC 811.1/.2)

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РАЗВИТИЕ СЕМАНТИКИ ПРОИЗВОДНОГО СЛОВА КАК РЕЗУЛЬТАТ КОНЦЕПТУАЛЬНОЙ ИНТЕГРАЦИИ

Аннотация

В статье выявляются закономерности взаимосвязи между моделью семантической деривации, словообразовательной структурой исходного значения многозначного производного слова и законами концептуальной интеграции. Концептуальная интеграция рассматривается как когнитивный механизм в основе взаимодействия фреймовых структур, определяющих развитие производной единицы.

Ключевые слова: комплексный знак, словообразовательное значение, семантическая деривация, концептуальная интеграция.

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THE DEVELOPMENT OF DERIVATIVES SEMANTICS AS A RESULT OF CONCEPTUAL INTEGRATION

Abstract

The paper reveals the correlations between the model of semantic derivation, the word-formation structure of the input meaning of polysemantic derivative and the principles of conceptual integration. Conceptual integration is considered as a cognitive mechanism at the basis of frame structures interaction which determine the derivative development.

Keywords: complex sign, word-formation meaning, semantic derivation, conceptual integration.

The article deals with the word formation issues in the dynamic aspect. The dynamic word-formation is understood as the process of polysemy development of derivatives. The correlation of word-building components undergoes changes during this process which results in the re-grouping of semantic components fixed by a word-formation base and a word-formation element [an appropriate affix – see 1]. Such transformations are based on the principals of conceptual integration which attracts a lot of researchers attention nowadays [2, 3, 4, 5, 6 etc.].

The theory of conceptual blending is based on the notion that the construction of a new meaning is based on the integration of two or more input conceptual structures as a result of which a new integrated structure, called blend, appears. The blend includes both common and specific features of input structures. However, blend is not a simple combination of their elements, it can include the elements which are not typical for input structures but emerge in the process of integration [2, 42]. Conceptual blending is a basic mental operation which is at the basis of a wide range of language phenomena (phraseological units, comparison, conditionals etc.). In the course of this study we consider the process of conceptual derivation a particular type of conceptual integration the result of which (blend) is verbalized by a derivative.

The process of de-etymologization does not take place as soon as the word starts developing its polysemantic meanings and becomes idiomatic to some extent. While studying several derived sememes we can analyze the “trace” of word-formation meaning (WM). So, we consider compositional semantics of derivatives, which develop polysemy, the interaction of certain cognitive structures behind word-forming elements (affixes) and base [7]. This enables us to regard a derivative as a complex sign (CS) that is a sign composed of two other completed signs [8, 12]. According to this, while studying CS we are trying to solve a number of problems: the problem of semantic modeling; correlation of language meaning types (the change of word-formation meaning and lexical meaning correlation in the process of semantic modification of the CS; the search of cognitive reasons at the basis of semantic development of the word and many others).

The theory of regular word-formation has been well developed during the last decades by such scientists as P. Gilbert, G. O. Vinokur, Ye. S. Kubryakova, M. Doculil, O.V. Rayevskaya, N. N. Lopatnikova and others. In their works a lot of attention was paid to the regular word-formation meanings of monosemantic derivatives. However, the study of polysemantic derivatives arouses a certain interest. Polysemantic derivatives occupy a special place in the word-formation theory and demonstrate specific patterns of functioning of such parameters as word-formation motivation, word-formation dividedness, correlation of word-formation (WM) and lexical meaning (LM). There exist different points of view on the place of polysemantic derivatives in the system of synchronous word-formation. Polysemantic derivatives (as well as simple, i.e. non-derived words) undoubtedly demonstrate the appearance of new semantic units which are the result of the change in the meaning of the word. Nevertheless, it is difficult to agree that LM is only a derivational sphere which is beyond word-formation. Many linguists consider a certain amount of idiomaticity of a derivative as a sufficient reason for excluding it from the range of the words being able to be divided. That is why derived meanings of polysemantic derivatives and compound words have not been properly analyzed in many cases. However, as the research shows, we cannot but register the trace of word-formation meaning in lexicalized derivatives, the degrees of its presence enable us to create a certain system, which represents regular

correlations between word-formation and lexical meanings. The empiric material of the research includes French and English word-formation means with the semantics of denial, namely French derivatives with the prefix *dé* and English derivatives with the suffix *less*.

The purpose of the research is to reveal the regular correlations between the model of semantic derivation, word-formation structure of input polysemantic word meaning and principles of conceptual integration which are at the bases of frame structures restructuring, which determine the development of CS. These correlations are based on the fact that when the polysemy of CS is developed, not only the LM of the derived sememe is changed but also its word-formation parameters: word-formation meaning, word-formation motivation, dividedness according to word-formation model, degree of idiomaticity.

Speaking about prospective course of research of dynamic aspect of word-formation, we have to underline the role of cognitive approach to derivatives. This approach helps to reveal clearly and positively the reasons and types of relations between LM and WM, rules of word-formation structure elements composition and prototype models, which characterize combination of word-formation and lexical aspects of research. Cognitive approach is especially essential because a complex sign has a special structure of representing knowledge in which the new knowledge is based on the meaning of the input unit. Complex sign represents the whole range of human knowledge and experience in the form of word-formation models and word-formation meanings, CS is a special cognitive structure since there is a certain amount of knowledge behind each of its components (word formation-base and word-formation element). These components have specific relations between each other which determine further semantic development of CS. That is why derivatologists believe that since there is a certain amount of knowledge behind word formation-base and affix, they can consider derivatives as a special cognitive structure [9, 12]. According to Ye.S. Kubryakova, using cognitive methods helps to understand the word-formation mechanism deeper, to identify cognitive peculiarities of word-formation, to describe derivatives semantics and to study the process of emerging of such new meanings, “understanding of which makes us go beyond the borders of signs as they are and, therefore, implement the mechanism of “inference” [8, 17]. The study of word-formation dynamic aspect, especially of different word-formation changes and semantic features of CS in the process of “ageing” of a word (when developing polysemy), is also of a current interest.

In this respect it is important to clarify the following problems:

1. Semantic and structural relations which exist between a motivating word and a derivative as well as regularities of word-formation base and affix combinability.
2. Semantic differences between motivating and derived meanings of a CS. It would be advantageous to find objective reasons for these differences and criteria for their identification. The polysemic derivatives reveal such differences most apparently.
3. The ways and means of gaining new meanings and losing old ones by CS.
4. The ability of a derivative to evaluate semantically and influence of these processes on the structural and semantic peculiarities of the sememes developed on its base.

All these problems can be solved with the help of both traditional methods of word-formation analyses and cognitive approach, especially compositional semantics. Ye. M. Pozdnyakova offers some principals of cognitive research concerning word-formation. First of all, it is an importance of representing human experience by means of human activity which means that the

conceptual structure of CS also represents those elements of action situation which are not apparently explicit.

Secondly, there takes place a comparison of two conceptual structures, one of which categorizes while the other identifies the object of nomination.

Thirdly, we need to recognize the importance of taking into account principals of perception psychology, which are revealed in the language by explication of some elements and implication of others by a language unit. Fourthly, such instruments of man's cognitive activity as a metaphor and a metonymy take an active part in word-formation [10, 135].

It is commonly known that cognitive linguistics insists, first of all, on the importance of binding the meaning of the word with the knowledge structure it represents [7, 30]. In connection with that, according to Ye.S. Kubryakova, despite all existing research of derivative elements combinability it is still essential to study the rules of sense composition as the result of which new senses appear [8].

Taking all this into account, we have made an attempt to analyze a range of derivative French verbs with prefixes and English adjectives with suffixes which develop polysemy. As a result, we have found out the following correlations:

1. The model of conceptual integration has a core influence on the coming into focus of a conceptual element which correlates with either an affix or motivating base, or is the result of their rethinking.

2. The type of concept feature actualization (semantic derivation model) determines word-formation parameters of CS as well as peculiarities of its compositionality in derived sememe (LSV 2, i.e. lexico-semantic variant 2), especially:

- if a concept feature activated during semantic derivation based on CS is correlated with the motivating base of input meaning of these CS, then the derived sememe retains such word-formation parameters as partial motivation and presence of word-formation meaning in a modified form. CS demonstrates partial compositionality (i.e. its idiomaticity is partial).

- if a concept feature activated during semantic derivation is the result of rethinking of the information, fixed by both components of the word-formation structure of the input meaning, the derived sememe is characterized by obscure word-formation motivation, relative word-formation dividedness and implicitness of word-formation meaning. In this case the degree of CS integrity is

heightened. These theses have been verified by means of conceptual analysis, component analysis and by presenting semantic structure of derivative through unfolded syntactic structure [11].

The above mentioned assumptions can be illustrated by the analyses of CS with partial and obscure motivation (French verbs with the prefix *dé* and English adjectives with the suffix *less*).

As a rule, partially motivated verbs are derived LCV of polysemic CS, developed due to semantic derivation (in our case – by means of metaphorization). The process of rethinking involves motivating base only, semantics of denial, which belongs to the prefix, remains unalterable, WM of such derivatives undergoes changes.

For example, the verb *découronner* has the following meanings:

1. *Priver de la couronne* – deprive of the crown;
2. *fig .Dépouiller de ce qui couronne* – enlever le sommet – to remove the top.

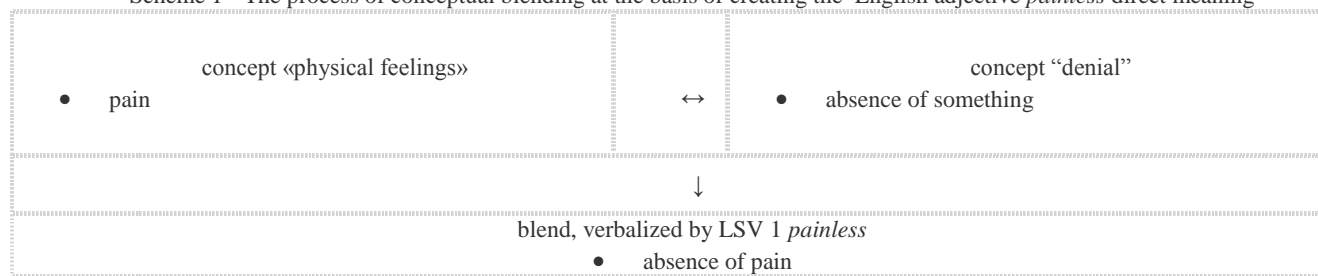
Two concepts are verbalized in the input meaning: “denial” (“deprivation”) and “power” (a crown is a symbol of power). In the model of conceptual blending, which determines the process of polysemy development, the focus is on the feature of the second concept which correlates with the motivating base, i.e. concept “power”: it is feature “location” (a crown as a symbol of power is located above). This feature is activated during semantic derivation and determines the change of word-formation and semantic parameters of derived sememe: if the input sememe is characterized by full motivation, clear dividedness according to a word-formation model, explicitness of word-formation meaning (“deprive of what is signified by the motivating base”), then the derived sememe has only partial word-formation motivation, partial idiomaticity and dividedness of the first degree [12, 180], WM is represented in its changed form – “deprive of something which is similar to what is signified by the motivating base” (the top, as well as the crown, is located above). As for the prefix semantics, it remains unaltered.

The English adjective *painless* has the following meanings:

1. *not causing physical pain* (painless operation);
2. *not causing much effort or stress* (painless solution).

The input meaning of *painless* verbalizes the result of two concepts integration (“physical feelings” and “denial”) represented by the motivating base and the suffix.

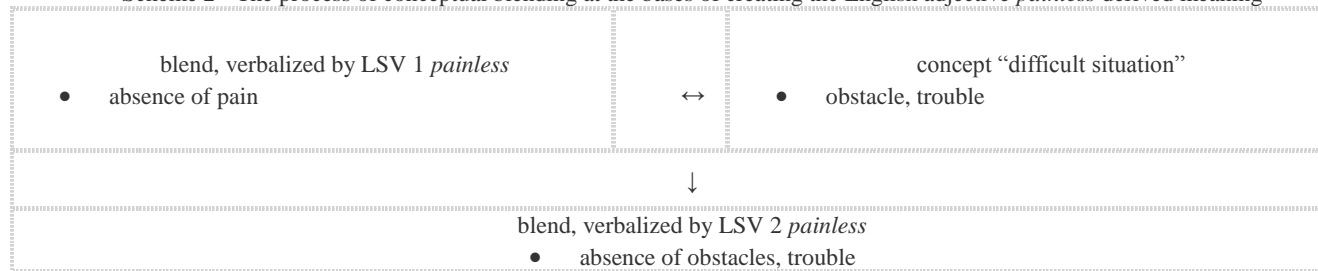
Scheme 1 - The process of conceptual blending at the basis of creating the English adjective *painless* direct meaning



The term “blend” is used to identify the result of input conceptual structures integration which is to be verbalized by CS “*painless*” in its direct meaning. When forming the derived

meaning of the adjective in question this blend functions as an input conceptual structure and interacts with the concept “difficult situation”.

Scheme 2 - The process of conceptual blending at the bases of creating the English adjective *painless* derived meaning

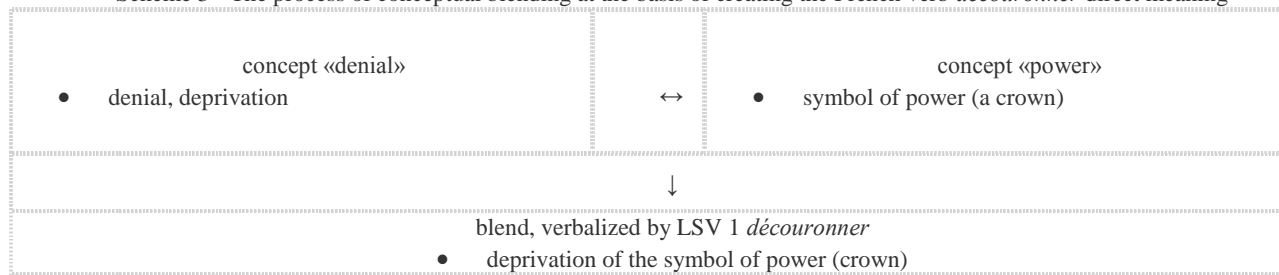


In the process of conceptual blending the conceptual feature “obstacle, trouble” comes into focus (pain is an unpleasant feeling, a trouble, which does not let the body function well). Activation of this feature in the process of semantic derivation determines alteration in word-formation and semantic parameters of derived

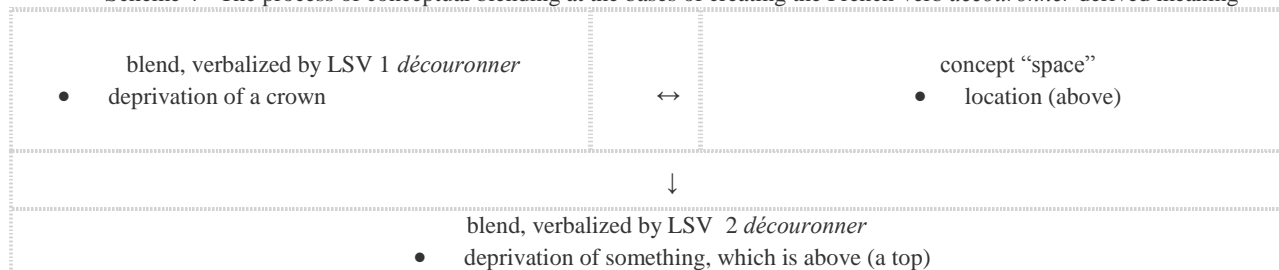
meaning, WM is represented in the modified form: “an absence of something which is similar to what is designated by a motivating base”, semantics of the suffix remains unaltered.

Processes of conceptual derivation at the basis of creation of French verbs with the prefix *dé* proceed in the similar way.

Scheme 3 - The process of conceptual blending at the basis of creating the French verb *découronner* direct meaning



Scheme 4 - The process of conceptual blending at the bases of creating the French verb *découronner* derived meaning



So, according to the rules of compositionability of this type, which are determined by specific character of restructuring the sememe (the place of the core seme in the model of semantic derivation in compliance with the elements of word-formation structure of the input meaning), the derived LSV of analyzed CSs retains a certain degree of dividedness, i.e. low degree of integrity of its components which represent low degree of integrity of concepts represented by them. We consider such signs in their own meaning in two aspects: on the one hand, they are the results of word-formation derivation, on the other hand, they can function as input signs for semantic derivation.

We have also found out a different model of developing polysemy, which is connected with obscure motivation of derived CS meaning. The correlation between obscure CS word-formation motivation and model of semantic derivation has been revealed. The model of semantic derivation is determined by the model of conceptual blending, as in the previous case.

As the research shows, the peculiarity of the semantic derivation model in this case is the fact that its core seme does not correlate with any of the word-formation elements, but appears thanks to rethinking the input semantics of the derivative. For example, the verb *débroussailler* has the following meanings:

1. *Arracher, couper les broussailles de (un terrain) – make the surface free from bushes, i.e., remove the bushes;*
2. *fig. Eclaircir ce qui est confus – make an obscure question clear, i.e., make it more understandable.*

The derived sememe is completely rethought. If we compare the derived meaning with the input meaning it becomes clear that the core seme represents the result of the action “make free from the bushes” (i.e. “make the space clear, so that it’s easy to see something there”). Such rethinking is clear because of conceptual blending model, which is connected with prototypical metaphorical model “action → result of action” in which the conceptual feature “result” is in focus.

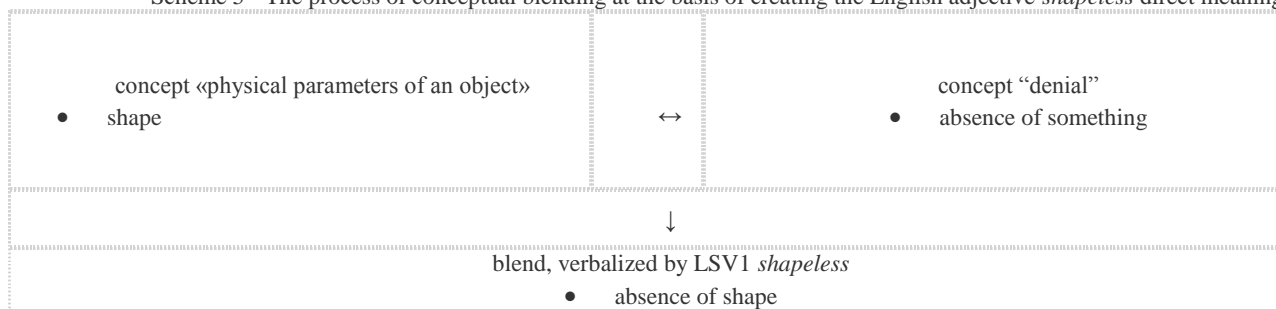
WM is not explicit in derived sememes of this types, word-formation motivation is obscure, idiomaticity is considerable, semantics of prefix or suffix is present only as the component of LM which proves the change in WM/LM correlation: WM is implicit, LM, on the contrary, gains new semantic components.

The derived English adjective *shapeless* demonstrates similar characteristics. The adjective has the following meanings:

1. *without a definite shape – (shapeless dress);*
2. *hard to describe, i.e., of obscure nature (shapeless fear).*

The direct meaning of the adjective is formed according to the principles of its elements composition.

Scheme 5 - The process of conceptual blending at the basis of creating the English adjective *shapeless* direct meaning

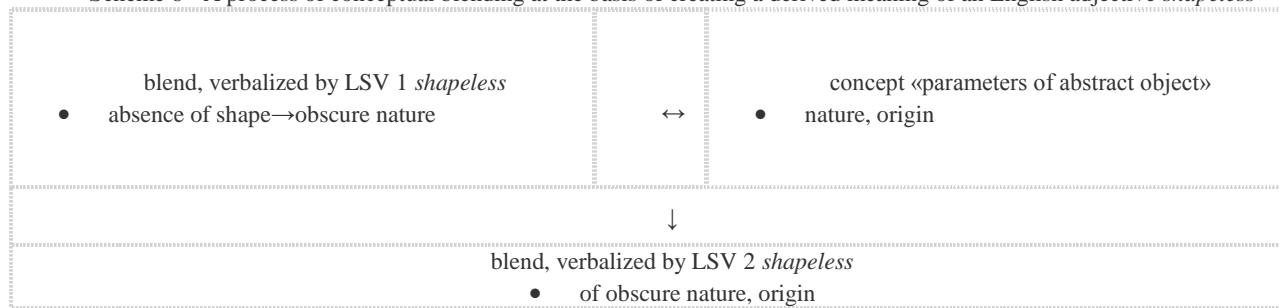


Conceptualization of an object according to its shape (LSV 1) or nature (origin) (LSV 2) is at the basis of semantic derivation forming derived meaning of the adjective *shapeless*. Rethinking of a feature, designated by the adjective takes place according to the metaphoric model “physical feature → mental feature”. Due to the cognitive mechanism “elaboration”, the feature “absence of shape” transforms into the feature “of obscure nature” which raises the

degree of integrity of the derivative. Similar to the French verb *débroussailler*, activation of the concept feature «result» takes place: as a result of shape absence the object is difficult to understand and describe.

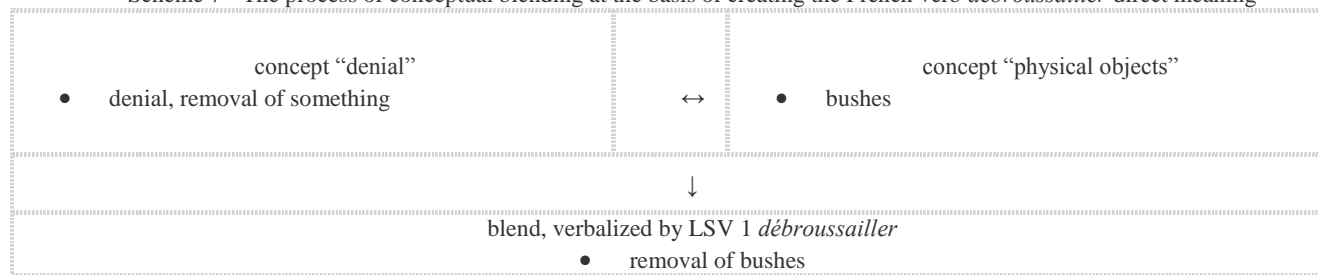
Interaction of blend (the result of integration of initial concepts represented by the motivating base and the suffix) and concept “parameters of abstract object” takes place at the conceptual level.

Scheme 6 - A process of conceptual blending at the basis of creating a derived meaning of an English adjective *shapeless*

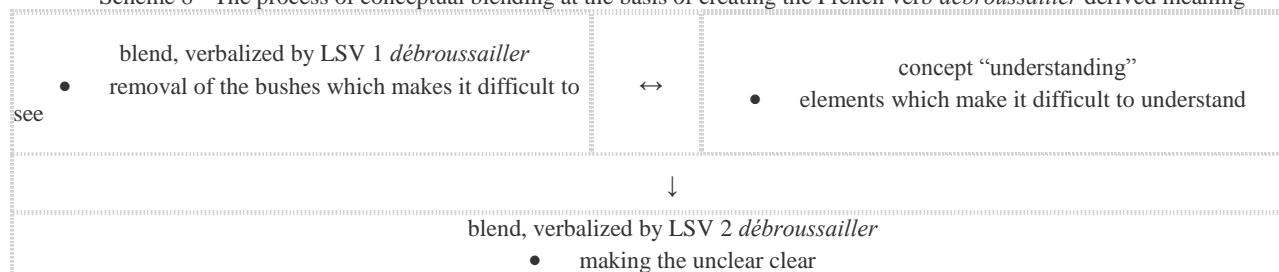


Similar processes of conceptual derivation are at the basis of polysemic French verbs with prefix “dé” formation.

Scheme 7 - The process of conceptual blending at the basis of creating the French verb *débroussailler* direct meaning



Scheme 8 - The process of conceptual blending at the basis of creating the French verb *débroussailler* derived meaning



So, we can see that the two ways of polysemic French verbs with the prefix *dé* and English adjectives with the suffix *less* formation are based on two types of input concepts interaction in the process of conceptual blending:

1. Each of the input concepts contains its own frame, one of the frames structures the blend;
2. Input concepts include different frames, in this case the blend is structured by its own emergent frame, which includes the elements of input structures.

As a result of activation of these two types of input concepts interaction, analyzed complex signs in their derived meanings demonstrate, on the one hand, different degrees of word formation parameters explicitness (higher degree of explicitness in the first case and higher degree of idiomaticity in the second) and, on the other hand, different models of semantic derivation according to which complex signs develop their derived meanings. All this proves once again the close connection between mental categories and verbal ones in the language and the regular character of such connections.

In conclusion we have to underline that the rules of compositionality of CS, developing polysemy, are systemized and determined by peculiarities of prototype modeling which is at the basis of semantics development. Cognitive features, revealing in the dynamics of complex sign, have their impact on the correlation of word-formation and lexical parameters when developing CS polysemy; influence compositional properties and the degree of integrity. By carrying out a research in this field we can identify cognitive reasons for choosing a particular way of developing polysemy by CS and try to answer the question why this or that component of word-formation structure of initial LSV becomes the core seme of semantic derivation. Such correlation enables the forecast of semantic development of monosemic CS. We also have to note that the results of research based on the material from different languages which belong to different groups prove the hypothesis that the processes of conceptual blending are universal.

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Literature (UDC 82)

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БУРЯТСКИЙ ЭПОС «ГЭСЭР» И АНГЛО-САКСОНСКАЯ ЭПОПЕЯ «БЕОВУЛЬФ»

Аннотация

Культуры не изолированы друг от друга и не имеют столь большого значения сами по себе, в отрыве от других культур. Каждая культура несет в себе энергию соседних или отдаленных культур. Воин, который олицетворяет всю силу и мощь своего сообщества наделен щедрыми дарами от природы, поскольку его главной миссией является защита племени и рода от всевозможных бедствий. Бурятский эпос «Гэсэр» и англо-саксонская эпопея «Беовульф» имеют много общего в отношении исторической эпохи, отчасти содержания, некоторых эпизодов и мотивов, персонажей, морали и стилевых черт. Дискурс обоих текстов отличается чертами типологического сходства, среди которых наиболее примечательными являются этно-исторический фон, структура текста, обрисовка героических подвигов. Эпическое сознание обоих народов характеризуется символическими, мифологическими, тотемистическими, анимистическими чертами. Эти народы с их исконно языческим и шаманским верованиями испытывают на себе влияние других религиозных проявлений, таких как христианские и буддийские соответственно. Оба народа обладают некоторыми общими чертами, которые могут сыграть положительную роль в диалоге их культур.

Ключевые слова: диалог культур; энергия соседних и других культур; гармония; глубокое понимание; экологический императив; культурный плюрализм; герои и героические подвиги; благородство и щедрость; идея спасения.

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THE BURYAT EPOS «GESER» AND THE ANGLO-SAXON EPOPEE «BEOWULF»

Abstract

Cultures are not isolated from one another and are of no significance all by themselves, taken separately. Each culture carries in itself the energy of neighboring and other cultures. The warrior who personifies all the strength and might of his community is showered gifts on by nature for his chief mission is protection of his tribes and kin from all kinds of misfortune. The Buryat epos "Geser" and the Anglo-Saxon epos "Beowulf" have much in common regarding the historical epoch, content, episodes and motives, characters, morals and style features. The discourse of both the texts is noted for the features of typological similarity, among which most prominent are ethnic and historical background, textual build-up, heroic deeds. The epical consciousness of both the peoples was noted for their symbolical, mythological, totemic, animistic features, pagan and shaman beliefs somewhat mixed up with some other religious tendencies like Christian and Buddhist ones respectively. Both possess some common features that can play a positive role in the dialogue between the two cultures.

Keywords: dialogue of cultures; energy of neighboring and other cultures, harmony; the greatest understanding ever possible, ecological imperative, cultural pluralism, heroes and heroic deeds, generosity; salvation.

The epos as part of culture is an expression of national mentality, it can help identify the national belonging of a person. At the same time the communicative function of folklore makes possible the exchange of cultural achievements among certain human communities as well as individuals. This function makes possible the communication within the framework of dialogue of cultures which in its turn helps create the international cultural stock. The process of globalization brings peoples and their cultures closer to each other. One can witness mutual understanding and interpenetration of some elements of various cultures, fragments of epical works, for one. One of the functions of culture is connected with the social and individual factor; in other words, with disintegration, on the one hand, and integration of social, national and other communities of people, on the other hand.

The international picture of the world, globalization of positive and negative tendencies is evidence of integration of formerly closed, disintegrated human communities. Cultures are not isolated from one another and are of no significance all by themselves, taken separately. Each culture carries in itself the energy of neighboring and other cultures. In this context the theory of incomprehensibility of the other cultures is groundless. The idea of peculiarity of each national culture, the contribution of each nation to the culture of the whole mankind is evident. It does not contradict the idea of certain commonness of all cultures.

Now the humankind came up to the point beyond which there might be global catastrophes. This prompts the need in change of the former model of unstable development and integration in the spiritual aspect as well. The words "harmony" and "understanding" should become the key notions of the contemporary world view. People belonging to different cultures should treat each other with the greatest understanding possible. The dialogue of cultures as interpretation of "the alien", different cultures calls for quite a special mentality, new ontology, otherwise a new paradigm "world with man" or "man with the world" or "man in nature" rather than "nature for man".

It is important to become aware of the priority of the spiritual basis in the whole life of the contemporary mankind, as well as of ecological imperative, human-conformable and nature-conformable tendencies. Internationalization, globalization brought world civilizations and cultures closer to each other. The world does become united and integrated. In the light of the theory of "cultural pluralism" culture is a connecting link among nations. Therefore understanding and respect for cultural values is not a matter of being educated but an indispensable condition for harmonious development.

No doubt there are very many outstanding tales and legends depicting the ideals of kindness, truth and justice. Among them one could mention an Anglo-Saxon epos "Beowulf". The poem of Beowulf is the only great work of the heroic epos of Anglo-Saxons that came to us almost intact. It was composed in an armed force community just as the Buryat Geseriade, they both describe battles, warriors and feasts in honor of the victory over the enemy. The early medieval period of history, i.e. the V-XI centuries is described in the Beowulfiade. The story began when in the middle of the V century Anglo-Saxons and other tribes of German origin invaded the territory of Britain. The end of that period is 1066 when there was the battle at Hastings that marked the conquest of the British Isles by Normans. The Anglo-Saxons founded some small kingdoms. Angles founded Mercia and Northumbria, Saxons – Wessex, Jutes – Kent. Those new formations struggled for the political superiority. Soon Northumbria yielded to Mercia, then in the IX century to Wessex. The western-Saxon dialect of Wessex became the classical dialect of the Old-English language. "Beowulf" was based on the old German pagan legends which appeared among German tribes long before Anglo-Saxons settled in the territory of Britain. The scenes of the poem were laid on the shores of the Baltic sea.

In the Geseriade the actions take place on the territory of the present Buryatia (Russia), Mongolia and Tibet (Amdo, Kam). The interaction of the Tibetan, Mongolian, Buryat, Turkic and other cultures made possible the creation of various versions and variants

of the heroic epos of Geser. One should also bear in mind that Beowulf is not an Anglo-Saxon hero and the scene is laid not on the territory of contemporary England. Neither mentioned in most of the variants of the Buryat Geseriade are the Buryats proper. The episodes and motives of the Buryat epos come from the ancient times, when probably the name of Buryats as nation and not just a tribe or a kin had not been formed up yet.

In the first part of the Anglo-Saxon poem the events take place in Zealand, in the second part in Juteland. Neither Angles, nor Saxons take part in the events depicted in the poem. Accordingly one might suppose that the events described in the epopee of Beowulf could date back to the time before settling of Anglo-Saxons in Britain when their territory on the continent bordered on Denmark. One might as well assume that the poem was composed in the period of the Dutch interventions. This accounts for the presence of the northern narrative traditions typical of Anglo-Saxon tales as well as the details related to the genealogies of the Dutch kings.

Fragments of historical events, battles of North German peoples among themselves and with South German tribes poetically adapted in the form of saga might have been formed up in the first half of the VI-th century. Under the influence of paganism the poetical works were not to be written down, it was prohibited to fix them up in written form. It was not until the introduction of Christianity that recording was allowed. The names of pagan gods and traces of German mythology are lacking but introduced are Christian inclusions. Therefore there are allusions to Cain's descendents, i.e. borrowings from Old Testament: the names of Abel, Noah, ark, the flood that dates back to the biblical book of Genesis. The description of the hero's death was subject to literary adaptation in the Christian way. As for the epos of Geser Buddhism that came much later pressed shamanism. Since the epos "Geser" bears the traces of shamanic ideas owing to its archaic origin, the Buddhist clergy did not regard it with favor. Buddhist elements in the epos are not of quite organic nature, they bear evidence of artificial inclusions. "Geser" bears traces of various cults of early communities. Buddhism made attempts at affecting the spiritual foundations of the traditional society. But it was not quite an easy task to compete with shamans in their practice of guarding soul which was one the main spheres of shaman's profession. Nevertheless Buddhist inclusions are still presented in the epos. The spiritual basis of the heroic epos of such Mongolian nations like Mongols proper, Buryats, Kalmycks is characterized by the rich diversity of various cults and rituals. The epos in its spiritual archaic nature possesses mythological, fairy-tale and magical, animistic, totemistic, fetishistic, shamanic features of the ancient syncretical consciousness of Mongolian tribes.

The poem of Beowulf might be supposed to date back to the time of the Anglo-Saxon literature of the VIII – IX centuries because it is written in ancient German alliterated verse which can be found in the Anglo-Saxon as well as the ancient Upper German and ancient Scandinavian poetry of the period between the VIII and the XIII centuries. Each verse is divided into two hemistiches with two chief rhythmical accents. The consonants standing in front of one or both the chief accents of the first hemistich were to be repeated before the first accent of the second hemistich.

The use of metaphors is typical of the Anglo-Saxon and Scandinavian poetry. Consider some interesting terms designating the nobility in England in the period of the early Middle ages. The term *miles* (warrior) besides designating the occupation soldier denotes the subordinate position of man in public service. Various Anglo-Saxon (*eorl*, *ealdormen*) and Latin words (*dux*, *comes*, *nobiles*, *defensor*, *patricius*, *primas*, *satrap*, *subregulus*) designate certain ranks of aristocracy. The words *cyninges*, *tegh*, *thanius*, *regis* denote rich high-born people. Let us give a brief account of the contents of the Anglo-Saxon poem. Beowulf is a nephew of the king of Geats (a Scandinavian tribe inhabiting the southern coast of present Sweden and called Gauts in Scandinavia). He learns of the tragedy with Dans. Their palace Heorot or Deer's palace is celebrated for its beauty and splendor. During many years it had been attacked at nights by a horrible man-like creature Grendel who killed warriors. Beowulf goes to Dans, spends a night in Heorot, fights Grendel, defeats him, during the fight he tears off his right hand. The next night Grendel's mother comes to Heorot to take revenge. She kills and takes away one of the Dutch warriors.

Beowulf finds Grendel's den that was at the bottom of a mountain lake. With the help of a magic sword he defeats Grendel's mother. In a while after Higelac's and his son's death Beowulf becomes the king of Geats for fifty happy years of prosperity.

Then there appears a fiery red dragon. He longs for the revenge because the treasure that he was standing guard over had been encroached upon. A terrible dragon attacks Geat's settlements and fortresses. Beowulf defeats him but himself dies of the dragon's poison. The Geats bitterly mourn over his death, set fire to his body and make up a high burial mound on the cape that protruded into the sea so that Beowulf's mound were seen from afar. The description of the funeral rites and mourning over the great hero completes the poem.

The bases for the heroic actions are the conflicts that involve many tribes just like in Geseriade. The main hero of the poem is fearless, courageous and brave (Beowulf: lines 603-608, 1383-1396, 2509-2527). The monsters, the hero's adversaries are blood-thirsty, greedy and malicious (Grendel: lines 729-746; his mother: lines 1276-1281; dragon: lines 2286-2310).

The main hero is unique, he is destined to complete a great feat; he is the only in the world to defeat Grendel and the dragon. Beowulf's strength is the strength of all Geats (lines 698-700). The warrior who personifies all the strength and might of his community is showered gifts on by nature which are conditioned by his chief mission, i.e. protection of his tribes from all kinds of monsters.

Here we can see similar features with the main hero of the Buryat epos and his mission in all the variants of this work, those of the Buryat, Mongolian, Tibetan, Turkic peoples. One of the main functions of the protector and fair judge is that Beowulf subdued thirty warriors with only one hand (Beowulf: lines 381-382) just like Geser who only with the strength of his shoulder (combat in wrestling) or his big finger (archery) defeated the enemy.

Beowulf stands out for his appearance which is the evidence of his heroic nature. It is for his outward appearance that guards on the coast pay special attention to him. It is just at first glance at him that celebrated warriors understand that he is an outstanding fighter (lines 336-339). Beowulf's look, his strength and his moral features, his being true to his mission, the king and his people are artistically idealized in the poem.

Here one can recollect the lines of the heroic beauty of Geser, his might and build. The genealogy of the hero also adds up to his heroic description. The man in the epical story is inseparable from his folk with whom he is connected by the bonds of kinship and friendship. It is typical of the Geseriade that many of its lines are devoted to the celestial and earthly "biography" of the central hero.

The introduction of the personage in the narration begins with the indication of his kin which is quite important. The connection with a celebrated kin determines to some degree a hero's merits. He is capable of completing noble deeds not only owing to his personal qualities but as a representative of the kin which is known for its generous deeds. Very often the heroic qualities of the hero are conditioned by the merits of the kin the personage belongs to. Depicted in "Beowulf" are some other examples of noble conduct, namely wisdom and generosity of the king of the tribe Hrothgar; courage and devotion of Wiglaf; beauty and generosity of Wealhtheow, the queen of Dans. The epical conflict divides the images of the poem into two camps. In one of the camps there is the main hero, the king and the queen, their armed force; in the other there are monsters, enemies. In Geseriade we also see two camps: those of the eastern and western deities.

The king, his bodyguards, the queen, the main hero form up an ideal community of the epical world of the Anglo-Saxon epopee. The king is mighty, generous, wise; the warrior is devoted to his king, courageous and lofty. Embodied in the image of Hrothgar are the ideals of a noble ruler, of social order and well-being which he maintains in his kingdom. One of his chief duties is distribution of wealth, dispensing of treasure just like in the Geseriade. The chief mission of both the rulers is protection of their tribes, warriors which is evidenced by a great many epithets embodying the idea of protection, patronage.

Glorified is the wisdom of the ruler which is understood as observing the ethical norms, conformity with the heroic ideal. Blood relationship is one of the important social relations. In the epoch of the late tribal and early feudal set-up each man was involved in the system of vassalage. The duties of the king in relation to his armed force, his bodyguards are unambiguous and are

embodied in the image of the ideal ruler. In rare cases the attitude of the bodyguards to their king is more complicated and ambiguous. Here one might recall the image of Apsagaldai from Geseriade who betrayed Geser.

In Beowulf the ideal is Wiglaf, who is also connected with Beowulf by bonds of blood relationship. Faith and loyalty of a vassal is kind of charge for the charity and quarter with which a ruler endows his warriors. The blood relationship is also quite important. Beowulf is true to his suzerain Higlac who is also his uncle. He helps his son. Hrothulf is greatly condemned for killing his relative, Hrothgar's son in the struggle for the Dutch throne.

All the objects, mentioned in the poem of Beowulf are weapons, feasts and palaces, rich utensils. All other things representing the diversity of the material world are lacking in the poem. Much is concentrated around battles.

In Geseriade on the contrary presented in great detail is the whole material world of that time and those communities. This is accounted for by the big size of the epos, sweeping generalization of the epical narrative, where alongside with heroic deeds there is space for the description of everyday life, household and domestic affairs.

Depicted more often in Beowulf are weapons and armor, cuirass, helmet, shield, sword with the help of which the hero defeats the enemies. The splendor of weapon, its peculiarity is a well-spread method for representation of heroism just like in Geseriade. Here the key notion in both the eposes is unique nature of weapon. Uniqueness of the hero is shown also in the uniqueness

of his weapons, in their being destined for each other. The sword which Beowulf finds in the dwelling of Grendel was the only weapon to do away with the monster's mother. Geser also fights with the mother of one of the monsters. He has many weapons that were destined for him and were sent to him by the celestial deities.

The Buryat epic "Geser" and Anglo-Saxon epic "Beowulf" have much in common regarding the historical epoch, content, episodes and motifs, characters, morals and style features. The discourse of the texts in the Buryat Geseriade and Anglo-Saxon Beowulf is noted for the features of typological similarity, among which most prominent are ethnic and historical background, textual build-up, heroic deeds and other aspects. The most important passages in the content of the Anglo-Saxon and Buryat epics and their significance and interpretation are very important. The epical consciousness of both the peoples was noted for their symbolical, mythological, totemistic, animistic features and cult pagan and shamanic beliefs somewhat mixed up with some other religious tendencies like Christian and Buddhist ones respectively. The mythological consciousness displays itself in various heterogeneous and heteromorphic elements.

The parallel study of the two epopees might help establish good ties between the two peoples. The two cultures the Geseriade and Beowulf belong to are separated from one another not only geographically but in the historical, ethnical, language, cultural and other aspects. Nevertheless they have some common features that can play a positive role in the dialogue between the two cultures.

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ИСКУССТВО СКАЗЫВАНИЯ ИЛИ СКАЗИТЕЛЬСКИЙ ДАР

Аннотация

Некоторые экологические воззрения связаны с мифологическими представлениями о близости человека и природы и необходимости заботливого отношения к ней. Сейчас можно наблюдать попытки преодоления познавательного психологического барьера, который отделяет дискурсивно-логические методы от интуитивно-сенсорных, динамических подходов. Тело человека представляет собой вмещище многих каналов восприятия. Большое значение имеют символические образы, возникающие в виде моделей Вселенной или отпечатков мысли или смыслов, формирующихся посредством волнового резонанса. Вначале были движение тела, некие обыденные движения, затем появилось слово, сопровождающее действия, иначе говоря, миф. Можно говорить о гипотетическом первенстве ритмического движения, ритмов кинетического свойства или волн, распространяющихся во Вселенной. Это следует принимать во внимание при рассмотрении сложного сказительского процесса или любого другого вида исполнительского искусства, сопровождаемого произнесением вступ слов.

Ключевые слова: мастерство сказывания; правое полушарие мозга; духовное восприятие действительности, природа и природные объекты, сенсорно-двигательный канал, ритмодинамика, принцип золотого сечения.

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THE ART OF NARRATION: THE STORY-TELLERS'S GIFT

Abstract

Some ecological views are associated with the mythological ideas of affinity of man and nature and the need in careful attitude towards the latter. Attempts at overcoming the cognitive psychological barrier which separates the discursive-logical methods and the intuitive-sensory, integrated dynamic methods are observed now. Man's body is the repository of many channels for perception. Of great importance are symbolic images emerging as models of the world or images of thought or meaning which are formed by means of wave resonance. There was motion, body movement, ritual movements, afterwards there emerged the word, i.e. the myth. One can assume hypothetical priority of the rhythmical motion, rhythms of kinetic property, waves that spread in the Universe. This all should be taken into account when considering the intricate process of story-telling or any other kind of artistic performance.

Keywords: skill for story-telling; brain right hemisphere; spiritual mastering of the reality; nature and natural objects; sensual-motor channel, rhythmodynamics, golden section.

The altered state of consciousness which sometimes vividly displays itself presents quite a typical property of consciousness and psyche of the people in general, not to mention story-tellers who possess a peculiar quality, i.e. story-teller's gift. The functioning of the right hemisphere of the brain or the intuitive zone of cognitive processes increases during story-

telling ceremonies but in some cases this is accompanied by the decrease of the level of self-control. When people suffer from some organic disturbances of the right hemisphere of the brain, their creative potential suffers too although their formal-logical thinking and everyday skills remain intact. When the right hemisphere preserves the ability for individual perception, the skills for abstract

thinking might get lost. These inferences help understand how the relations between the inductor (story-teller or narrator) and percipient (listener) are implemented. Of great importance are the material facilities in the process of story-telling. Those are phonics (sounds, intonation, rhythm, pauses), kinetics (miming, gestures, body movements), otherwise the means for verbal and non-verbal communication.

It was just the process of getting food no matter how primitive it was in the earlier ages and meeting some other needs for survival that gave ancient people some empirical knowledge of the realm of animals, plants, vegetative processes that depended on the periodic change of seasons, climatic conditions, the quantity of atmospheric precipitation, condition of soil, etc. But the practical activity of man was related to the spiritual mastering of the reality as well as the religious and mythological ideas concerning the connection of man with the world of nature, e.g. the totemic and animistic beliefs, regulations for an appropriate use of what nature could provide them with, etc. Of great importance were traditions, the specific attitude towards natural objects like the Earth, the Sun and the Moon, the Sky, water, trees, mountains, etc. Owing to nature and natural objects from among the members of the kin there came not only the getter but pagan priest, prophet, there emerged the beginnings of the religion in the form of some prescriptions, cults and rituals.

Modern studies somewhat restore ancient outlook of various peoples, among them proto-Buryats who in the ancient epoch possessed verbal, semantic properties, certain aura and did not separate themselves from nature, fauna and flora, the entire natural environment and informational zone, tengris (gods, deities, divinities and avatars), spirits and masters of localities. In the Buryat myths, legends and epos one can observe close connection of man with nature, worshipping nature, persistent need in the co-evolution of man and nature, realization of the advantage of the ecological imperative over the social-oriented imperative. Some ecological views of the contemporary world are also associated with the mythological ideas of affinity of man and nature and the need in careful attitude towards the latter.

Nowadays we do observe the emergence of new ideas, new tendencies in the study of man, e. g. sociometry, holistic dynamics, evolutionary ecology, synergetic, etc. Now we witness attempts at overcoming the cognitive psychological barrier which separates the discursive-logical methods for world perception, on the one hand, and the more sophisticated, implicit methods for perception, i.e. the intuitive-sensory, integrated dynamic methods, on the other hand. At present we do witness various kinds of catastrophes, bifurcational processes and the like. In the process of perception of information the sensual-motor channel proves to be the chief one. Man's body is believed to be the repository or container of many channels for perception. It is vitally important to understand in which form the information comes in, functions and is preserved in one's memory. Of great importance are also symbolic images emerging as models of the world or images of thought or meaning which are formed by means of wave resonance. As a result we came to know that there are some wave entities giving information of the form, color, volume, motion. Then there come sound images. In the next place there are olfactory, gustatory, tactile senses. This information is channeled to the brain. Brain is not only an organ for thinking, it is an organ for surviving. In the world that changes very fast when each year there occurs an unprecedented renewal of information, this presupposes the need in new methods and ways for cognition. The meaning can be transmitted with help of signs, symbols, images, as well as engineering devices. In the archaic period of man's evolution knowledge was transmitted orally. In the noosphere epoch the transmission of information might be realized with help of symbols and signs. In the hypothetical post-noosphere period as one might suppose this transmission is expected to be just direct, i.e. realized with help of mental images, thus there might be the so-called semantic vacuum. This all should be taken account of.

One might suppose that at first according to the myths there was motion, body movement, afterwards there emerged the word, i.e. the myth. One can assume hypothetical priority of the rhythmical motion, rhythm of kinetic mechanical property. The community was not divided into meaningful groups, it was just a commune. At the level of consciousness people were to a great extent connected by spiritual ties. There was interrelationship dictated by

commonness of the vital need to survive, they were endowed with the intuition that made them closer to each other and helped them understand one another. Intuition is in some way the result of motion or vibrations coming from each man and from everything around.

The civilization crisis witnessed nowadays reflects the historical tendency to hyper-analytic, discursive logical, i.e. the brain left- hemispheric thinking, imbalance of natural potentialities of man. Bifurcational processes can be smoothened down provided that the fact of interaction of man and the Universe, Nature is recognized as well as the phenomenon of rhythmodynamics, i.e. the wave picture of the Universe.

One can briefly dwell on the law of the golden section. It is based on natural phenomena. As is known, the golden section or the golden proportion divides an object into two parts so that the relation of the bigger or longer part towards the smaller or shorter one equals the relation of the whole towards the bigger part and equals 1,618. This principle well coordinates certain parts of the whole; it's kind of dynamic symmetry. This is found in the human organism, the gene system, the build-up of the ear, in the location of the rod of retina of the eye apple, in the pulsation of the heart muscle, the symmetrical biorhythms and the neurophysiological structure of the brain, the proportion of the body and organs, etc. The key to its understanding might be found in the specificity of the mental activity of human brain as an invariant of betta-wave emerging during mental activity which is equal to 1,618. This principle became an academic canon in architecture when it was understood that it was better to erect buildings the compositional properties of which should be invariant to the biorhythmical properties of man [Хембидж 1936]. It is also presented in painting. Its simplified variant is division of the canvas into 10 parts, the section line will be located in the point of intersection of 4 to 6 or 2 to 3 and the main figure should be located not strictly in the center. One can divide the picture into 5 parts, the golden section will be found in 3 to 2 or 2 to 3 proportion. The main object is located in the point of intersection but not in the center of the canvas. Thus the visual and notional or semantical center may be located either in the right-, left- hand or lower, upper part of the canvas. This is prompted by the lay-out or the structure of the eye, the specificity of activity of the human brain and the regularities for visual perception [Ковалёв 1989]. When you observe motion, growth and development, you are sure to discover that principle. In botany, biology this might be observed in the location of the scales in the cones of pine-trees, in the algae, mollusks, etc.

It can be found in poetry (Васютинский 1990). Take, for instance, Pushkin's novel "Eugene Onegin". Its structure is based on the closeness to Fibonacci's numbers: 8, 13, 55. Eugene's letter to Tatyana breaks the last chapter into 2 parts: 32 and 19 verses. Let's divide 32 by 19, we'll get 1, 68 which is the criterion for harmonic build-up in which the growth of emotional strain is longer than the culmination and the fall. This law helps to comfortably visualize the object because it observes the laws of nature, psychology and physiology of human perception. In the compositional build-up of many musical works there is the highest point of culmination which is seldom situated in the center of the work.

Everything in nature obeys that law: eye-sight, the pulse of the heart, brain biorhythm, etc. Roughly speaking, the relation of 2 to 3, 4 to 6, 6 to 10 is best. For instance, the sculpture looks well if the pedestal is 3 parts and the figure itself is 2 parts. As is known Fibonacci made up a series of natural numbers which proved to be of great use. This is as follows: 1, 1, 2, 3, 5, 8, 13, 21, etc. The law of the formation of the terms of this series is quite simple: the first two members are 1, each subsequent member is formed by adding up of the two preceding terms. For example: $2 = 1 + 1$; $3 = 1 + 2$; $5 = 2 + 3$; $8 = 3 + 5$, etc. The Fibonacci series is known not only to mathematicians but to naturalists and other professionals as well.

It was not until the 90-s of the XX century that the principle of the golden section was first mentioned in the academic works of the Buryat "Geser" experts. The Buryat tales are noted for the specific structural build-up, image-bearing units, but the Buryat scholars did not associate that symmetry with the principle of golden section. It was a Buryat scholar S. Sh. Chagdurov who discovered that law in the Buryat epos. He devoted one of his books to the phenomenon of Altan kheblich which is the Buryat analogue of the golden section [1993]. A comprehensive study of the role of this phenomenon in the Buryat epos was carried out by D. B.

Badmatsyrenova [2001]. This is called in Buryat “Altan kheblig”, which means golden canon or golden model. The Geser epic observes the laws of the poetical structuring, one of which is the principle of golden section. Altan kheblig was first mentioned in the epos by Pyokhon Petrov, one of the outstanding Buryat epic singers of the XX century. The principle appears when the uliger episodes are in dynamics, when there is gradual growth, then the highest point, the culmination and, last of all, the fall or the end. This dynamic symmetry was studied in the various eposes-uligers written down from well-known Buryat story-tellers.

In the light of phase-frequency oscillations as mechanism for interaction of objects the studies devoted to the phenomenon of “golden section” seem to be quite promising and advanced. The epos, uligers contain many notions like various personified prime elements, flora and fauna which interact with each other and the man. The dynamic symmetry of ‘golden section’ in the Buryat epos is in most cases associated with the psychophysical nature of nomads which is felt in the poetical rhythm – reserved, solid and dignified in unison with the nature and great steppe which is somewhat monotonous but majestic and grand to the heart and mind of the steppe dweller born there. It is natural that the pictures of the symmetry prompted by nature and set in the frame of the poetical verses are of the secondary nature for they are artificially though skillfully created by man. The proportion of ‘the golden section’ varies in a certain range. One might suppose that the numeral 1,168 seems to appear later after such works of ancient times as Geseriade and a lot others were in the throes ‘giving birth’ to ‘golden proportion’ copying nature. Thus, Geseriade or its ancient part reflects the time when the harmony in nature was taken note of and afterwards was taken over to art. The golden proportion is found in classical forms, it is lacking in non-classics. When there is no harmony borrowed from nature the moral and spiritual level decreases. The principle of golden section is characterized by the following features: anonymous nature, syncretism, unobtrusive transmission of information, ecological character, spirituality, functional prevalence of the right hemisphere of the brain which is responsible for the emotional perception of the reality unlike the brain right hemisphere that is in charge of logical rational approach.

The rhythm of verses (Buryat: badag - step) can remind of the step of, say, horse or camel, various kinds of movements of animals, e.g. step, trot, gallop, rising up on hind legs might be in a certain degree associated with the starting point, pressing in and culmination in the poetical works. Man borrowed beauty, harmony

from nature; on the contrary, conflict with nature brings about the calamities which it is sometimes very hard to predict for Nature is of self-organizing character. Everything in it is interrelated but man cannot figure out all its parameters for many things in it are beyond man’s potentialities for perception. He simply may not be aware of the existence of something he is unable to perceive at the moment. The golden proportion helps see or feel that unknown. Rhythms of nature [beats of heart, puff of wind, ripples on water, whistle, spread of sound in space, etc.] lead us to realizing the existence and role of rhythm-dynamical processes in micro- and macrocosm. This all evidences interdependence of man, nature and culture as important components of the Universe, their harmonious coexistence.

The uliger tunes present kind of melodious recitative. Uligers did not have a certain fixed melody. Each rhapsode possessed one or more tunes and used them when performing the uligers he knew. The peculiarity of the Buryat folk music is based on pentatonism. The melody or the tune depended on the structure of the verse. The verse and the tune closely interact. S. Sh. Chagdurov and D. B. Badmatsyrenova noted that the golden section point usually occurs in the third quarter of a musical phrase. The golden section is marked in the compositional lay-out of the uliger and gives prominence to the culminating points which are found not in the center of the epic text but in its third quarter. The most important function of the golden section in the text is semantical, notional, dynamical and euphonic. It is the law of motion and growth in nature. Due to the principle of Altan kheblig presented in the main constructive units of the epos of Geser the listeners could not but feel that harmony. The rhapsodes and the listeners as well as their brain could not but get adjusted to the betta-wave which dominated and caused the feeling of joy. In the rhythmical build-up of the verse in “Geser” an asymmetrical division into syllables is observed, when in the first hemistich there are 5 syllables, in the second 3 syllables. The interrelationship of 5 to 3 is 1, 66 which corresponds to the proportion of the golden section. The principle of Altan kheblig, an original analogue of the golden section, is well presented in the text of the Geser epos.

The story-tellers have good memory, artistry and expressiveness of speech. Owing to the gifted story-tellers and shamans who also recite versified invocations the skill for masterly performance of the ancient pieces of poetry and prose remains well preserved up to now.

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Ural-Altaic languages (UDC 811.51)

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СЕМАНТИЧЕСКАЯ-СИНТАКСИЧЕСКАЯ АСИММЕТРИЯ В УЗБЕКСКОМ ЯЗЫКЕ

Аннотация

В данной статье исследуется одна из актуальных проблем синтаксической семантики – асимметрии языковых знаков. Автор исходя из природы узбекского языка освещает асимметрию формального строения сложных предложений и его содержания.

Ключевые слова: синтаксический ярус, сложное предложение, форма и содержание, асимметрия, пропозиция, модус и диктум.

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THE SEMANTIC-SYNTACTIC ASYMMETRY IN UZBEK LANGUAGE

Abstract

In this article examines one of the urgent problems of syntactic semantics - the asymmetry of language signs. The author based on the nature of the Uzbek language highlights the asymmetry of the formal structure of complex proposals and its content.

Keywords: syntactic circle, compound sentence, form and content, asymmetry, pro-position, modus and dictum.

The philosophical units like form and meaning, the proportion of them, the relation of them to the event, especially, are specific for the sentence. The synthetic construction, especially, the opposites of the form and meaning are represented by two features: 1) paradigmatic disproportion; 2) syntagmatic disproportion [1, p.23-26].

The appearance of the synthetic – semantic disproportion is

displayed on the spare of 2 features or abundance of them and it consists of the form and event be-cause of spare them [5]. The opposite sides of plenty’s the language is the spare principles of the language, the synthetic- semantic disproportion of the simple sentences disappeared on the base of this principles. To spare of the means of the language is represented by the sparing the meaning of the compound forms. The plenty principle of

language displays the simple meaning in the compound sentences. The spare of language units and abundance of them is showed in every layer of the language. The spare and abundance principles, there is the dispro-portion of the compound and simple sentences are appeared. In this article we are pointed on the disproportion of the compound sentences and their types. Like the every language units, the compound sentences hazy the form and meaning. It is known, that the additional sentences is formed by the subordination and it express the more denotative events. For example: The book is the source of knowledge, that's why we love the book. This sentence is the additional sentences of cause. In "We love the book" there is two denotative event – the propositions are represented. The form and meaning are suitable to each other.

There are such kind of additional compound sentences which have not the proportion of form and meaning. It is known, there are expressive meaning, opposite words «deictic sign» are used in the compound sentences. These words have not the semantic qualities, but expressed by the additional sentences. This deictic signs represent the disproportion in the conditional sentences.

The additional conditional sentences are the wholeness which consisted of the form and meaning, this unit is formed by the usage of the opposite word in the compound words. This word has not any semantic quality, but expressed by the conditional sentences.

The abundance principle has only the form and is used in the sentences. «Two predicate which are expressed the event is used in the conditional sentences, and it is not expressed the main events, but, it gives evidence to the compound sentences» [3, p. 32]. In linguistics there are 2 definitions to the abundance: 1) the unit which is do not do the function in the sentences; 2) it is repeated in the different semantics and has many meanings. The abundance characterized not only the thoughtologic or facultative, but it expresses the connotative, emotive meanings. The abundance, first table, is understood as the specific and secondly, as the stylistic abundance.

The principle of abundance has two types: a) lexical abundance; 6) grammatical abundance. The lexical abundance is widely used in artistic and official style. The grammar abundance is widely used in the speech and written text.

The grammar abundance is observed in the simple and compound sentences. The simple and compound sentences are similar by their abundance peculiarities but they differ from each other. The abundance specific to simple sentence, mostly, is represented by asemantic vocabulary units in the synthetic structure of the sentences. The function of the asemantic form units do the vocabulary units which are observed by the pronominalisation. For example, the man who reads a lot knows a lot. In this sentence, the man is abundance. That's why; we can change this sentences, like that one: Who reads a lot, knows a lot. The construction of the sentences is changed, but semantic and synthetic structures are not changed. The abundance principle is active in the conditional sentences. Truly, the kind man is respected by everyone, this synthetic construction is must be expressed by this, everyone respects the men who is kind. The difference of the simple sentence from compound sentence, is in the consideration and separation of the, meaning. In generally, the abundance construction of the synthetic system is very, important and attentive events of these.

In compound sentences of abject, subject, complex object, predicate and position as in simple sentences there are the polypredicative constructions is given. For example: It is known, the honest people has the honest soul. By the general part of the compound sentences, the modus (It is known), by the additional sentences (the honest people has the honest soul) denotative events are represented. The dictum of this sentence can be given like this: The work of the people with honest soul must be honest. It is the

logic continues of the meaning and doesn't differ from each other. This denotative sentence is differing only by the expression. This was the reason to become the disproportion of the meaning, and form – the asymmetry. These typical constructions of the compound and simple, sentences are not differing. As, such differentiation is based on the denotative units like proposition.

There are some ways of disproportion are given: 1. The disproportion represented by the proposition. The proposition of the disproportion is appeared by the adding two simple sentences. In this position, the main part and additional sentences are not the proposition, they represent the modus.

The abundance principle works, only with the relation of the word in the modus which is expressed the event in the main sentences. Many times, when it is funny (qizig'i), it is good (yaxshisi), it is bad (yomoni) as the subject of the main part come like a quality, the denotative event changes into modus one, and it calls as the donative event of the additional conditional sentences [4, p. 114]. For example: It is funny, my aunt knows everything. – in this sentences, "it is funny" with modal meaning displays as the subject, in the result, the main part becomes modus event. The main information is informed by the additional sentences (she knows everything). We can observe such work when in order of object we use these verbs: bilmoq (to know), ko'rmoq (to see), aytmoq (to say), ta'kidlamoq (to consider), esda tutmoq (to remember), sedan chiqarmoq (to forget), payqamoq (to notice), ishonmoq (to believe), fahmlamoq (to conform), tushunmoq (to understand), ogoh bo'lmoq (be attentive), o'ylamoq (to think), qaror qilmoq (to make a decision), aniqlamoq (to find), tan bermoq (to subjugate), his etmoq (to feel), mo'ljalldamoq (to plan), shubhalanmoq (to doubt). These meaning is suit to the modus events [4, p. 173]. For example: The mother felt it, his son thought only about his stomach. In this sentence the object is "felt", it comes as modus, and can be used as the introductory: The mother felt that, – By the feeling of mother we can see that in order to make a strong consider, we used it in the introductory place. Such position can be shown in many artistic works.

2. The disproportion which is created by the synthetic way of proportional words. This disproportion can be observed in the main and additional sentences like the answer and question. The direction part of the conditional sentences do one synthetic function, other ones do the opposite synthetic one and it makes the disproportion. For example: Who wants to be great, one must limit herself. In this sentences the direction part of two sentences – plays like subject. So, in this sentence the direction parts are used in correct way. But some times we saw another ways: Who is polite, has many friends. In this sentence, which – one is the direction parts, they are disproportion because, the direct part of the additional sentence who – is the subject, one in the main sentence – is the predicate. In this sentence the propositions like this: The polite man has many friends. So, in below mentioned sentences we can the disproportion of the form and meaning. If the conditional sentence has two predicative relations, one denotative event is represented and by the abundance principle the expressiveness is made strongly. It is important to consider that the lingual disproportion plays a great role in the evaluation of language and it is not the plenty wage for the sentences. This principle expresses the information fluently and it serves to understand the sentence clearly [2, p. 30].

We can see it in this sentence: Who serves to his people, every body proud of him. (who, everybody – subject - predicate), who has the profession, one has the treasure (who – predicate, one – subject).

As the result, when the sentences with the abundance principles make the proportion of the form and meaning, it makes the synthetic – semantic disproportion.. So, the disproportion takes good part in the evaluation of the language. It doesn't matter, the disproportion is the attribute which is construct the similar events.

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

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ОСОБЕННОСТИ ДЕЛОВОГО ЭТИКЕТА НА СОБЕСЕДОВАНИИ-ИНТЕРВЬЮ

Аннотация

В статье представлены результаты исследования стенограмм собеседований по найму с позиции коммуникативного поведения доминирующего коммуниканта (специалиста по кадрам). Для того, чтобы достичь своей главной цели – определить, насколько кандидат соответствует требованиям работодателя – интервьюер использует различные этикетные формы, способствующие более продуктивному общению и обуславливающие кооперативность его стратегий и тактик.

Ключевые слова: Собеседование, рекрутер, этикетные формулы, речевые стратегии и тактики, стратегии кооперации

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BUSINESS ETIQUETTE IN JOB INTERVIEW

Abstract

The article presents the analysis of job interview transcripts from the perspective of dominant communicant's (HR manager) communicative behavior. The interviewer uses various etiquette forms that facilitate a more productive dialogue and stipulate cooperative strategies and tactics in order to achieve the main goal – to determine whether the job applicant meets the requirements of the employer.

Keywords: job interview, recruiter, etiquette formulas, speech strategies and tactics, strategies of cooperation.

Recruiting is a relatively new sphere for Russian communication environment that scarcely attracted linguists as the object of study. This professional discourse started its development in Russia together with the development of market economy in the end of 1990-s of XX century. The communicative centre of the reviewed discourse is a job interview between a recruiter and a job applicant; the unique communicative act with a number of specific features. Identification of these features let the author confirm the opinion of a well-known researcher of Russian business communication R. Ratmayr about a phenomenon of “new Russian politeness” in economics that was spread from the West during establishment of market relations [Ratmayr: 191].

The empirical base for the study are transcripts of 43 TV programmes “Kadry reshayut” (KR) broadcast in 2010 on the online television channel “Uspeh” [http://www.uspeh.tv]. The analysis of live communicative acts has revealed that altruism and cooperation of a recruiter's verbal behavior is shown at all linguistic levels. Principally, it is based on the use of various etiquette forms of politeness accepted in society as rules and traditions.

The significance of the study arises from the need to describe a recruiter's verbal behavior that will allow potential participants of the

job interview forecasting the verbal communication and building an efficient plan of successful verbal interaction. Furthermore, the presented material will assist in training basics of Russian business communication for Russian and international students.

The use of cliché and half-cliché sayings (“recheniya”) is known to facilitate the communication process and make it more successful.

We will analyze final parts of job interviews. As separate verbal pieces they are referred to the zone of “spoken dialogue for which the probability of the use of standards is maximal” (Borisova, 2009: 239). **The strategy of final decision** is one of communicative tactics of a recruiter in the final part of the interview. This strategy defines “semantic, stylistic and pragmatic choice of the speaker” [4: 147] as well as the choice of the corresponding linguistic means at different levels (morphologic, syntactic, lexical, etc.) which have the role of “verbal tactics indicators”.

Typically, final parts of interviews are started with the **tactics of request** used by recruiters who render tribute to etiquette.

- Thank you / Maria/ for answers // (KR, episode 8)

- It is all / thank you very much for the interview / should I give my feedback now? (KR, episode 16)

- Well / thank you / Andrey // (KR, episode 25)

First of all, interviewers use the **tactics of request**. They ask job applicants for time to make decision because in many cases it should be done during the interview. The wide range of verbal variants of the cliché formula with the meaning of “small amount of time” (*I need ... minutes, seconds; Give me ... minutes, seconds*) is used for implementation of this tactics. There are 4 structural types of its content:

1) Neutral vocabulary:

- Tatyana / I will need **five minutes**/ to watch the records and decide / if I present you later // (KR, episode 1)

- I need / .../ need **some time** to/ take a decision // (KR, episode 3)

- Uh-huh // Well// Oksana/ thank you/ give me/ please/ **a minute of time**/ I have to analyze one more time /everything we have discussed today / ... / your experience/ and I will give you answer // (KR, episode 4)

- Thank you/ Irina/ I need **twenty seconds**/ to think over what/ you have said/ and understand / whether you are suitable for this position or not // (KR, episode 6)

Now I need **several minutes** to think over and make my decision // (KR, episode 8)

- Thank you // Sergey / I need **just ten seconds** to analyze our interview // (KR, episode 28)

2) Colloquial phrases:

- Well/ Yekaterina/ now I need **a couple of minutes** to think // (KR, episode 7)

- Yulia / there you go, I need **two moments** to think / what will happen later // give you feedback // (KR, episode 12)

- Now I will think for **just a minute** / yes / about everything/ we have just discussed // (KR, episode 5)

3) Loans:

- Let do it in this way / I ask you about **smalltime-out** / to think over / and summarize the information / I heard from you / and then I will come to some conclusion based on the results // (KR, episode 14)

4) Appellative words:

- Well / Lyudmila / then give me / please/ **several split seconds** to / analyze our interview // (KR, episode 30)

The use of such phrases in nearly each job interview once more confirms social status of verbal-behavioral tactics. «Cliché sayings are extracted from memory unlike those invented in speech – this is a social aspect of speech act. The personal aspect of a speech act is in adaption of cliché samples for a specific situation and their combination» [5: 14].

In some cases when interviewers need a longer quantity of time they mainly choose a construction with prepositions “during”/“within” that serves as a linguistic marker of an official business register. The period of required time varies from **five days** to **two weeks**.

I will inform us about my decision within **five days** / I will be glad / if you join our team // (KR, episode 21)

During **five days** you will get either the positive response to organize our next meeting or the negative response // (KR, episode 24)

Within **five days**/ I think / I will be able to connect you / it will be either a positive or a negative answer. The lack of my signal means the negative answer // (KR, episode 25)

I or my colleagues will report the result to you during **ten working days** // (KR, episode 13)

We will analyze our meeting // <...> and the response will be given during **two weeks maximum** // (KR, episode 11) The **back-passing tactics** is used by some recruiters as argumentation:

After our meeting I will agree on the time with the company-customer and I think / that I will get feedback within five working days

// (KR, episode 22)

The specialists who do not specify the deadline for rendering of decision shift responsibility, too:

I will contact you after communication with our client // (KR, episode 17)

I will be able to provide you with more detailed information / when our next meeting is planned // (KR, episode 20)

One bright feature of job interviews as a verbal situation in professional discourse is revealed at a stylistic level. The official register is harmoniously combined with conversational register (litotes, diminutive suffixes, etc.) that is apparently determined by specifics of a recruiter's strategy – the strategy of cooperation. This is expressed in wish to encourage positive course of conversation despite its seriousness and formality, and "soften the blow" for the job hunter if the decision is negative.

Objectivity and forethought of the decision are underlined by a dominant communicant with the help of lexical and semantic markers. It is specified that the time is needed:

a) to think: the use of such verbs and phrases like *to watch the records, to analyze, to think over, to comprehend, to understand, to reason out, to summarize*;

b) to sum up: *to take decision, to give answer, to provide feedback, to summarize, to report*.

The most frequent is the verb **to think over**. It means that the opinion voiced afterwards will be grounded and reasoned out.

The listed lexical markers promote implementation of the **request tactics** within the etiquette borders of the main strategy of a recruiter.

As it was already mentioned some specialists who conduct interviews announce their decisions immediately and explain them indirectly. The example is shown in the final part of episode 10. According to specialists, this is an ideal interview conducted by the skilled recruiter who can take decisions immediately in the course of the dialogue.

- Having analyzed our communication and your experience / I can tell/ that you have good experience of project management <...> // I am ready to recommend you for this company // (KR, episode 10)

It is interesting that both positive and negative responses may be given in such situations. Recruiter: *- Kseniya/ thank you for the interview / now I have to give you a kind of feedback ...* Job seeker: *- Uh-huh//*

Recruiter: *- It is a difficult situation / I will tell you this / you are not a lawyer / (the job applicant is a lawyer– author)* (KR, episode 19)

It is obvious that successfully implemented tactics in main part of the interview (identification of motivation, experience, and conformity to the requirements of the employer) allow the recruiter making decision in the course of the conversation. Undoubtedly, it is connected with personality factor: the recruiter's high professionalism.

The analysis of the records revealed that interviewers use standard etiquette forms for verbalization of **tactics of farewell** most actively in the final parts of interviews. HR managers bid farewell in a positive way thus implementing two corresponding techniques – **tactics of gratitude** and **tactics of feedback**.

The study has revealed 4 types of farewell (depending on combinations of tactics and explicitness of their expression):

1. Standard farewell. It is expressed explicitly, in small amounts.

- Good bye // (KR, episode 22)

- Good bye // (KR, episode 29)

Apparently, a minimal etiquette form of farewell for

implementation of cooperation strategy is too official and not efficient for closing conversation as one of the recruiter's goal is to leave the positive opinion. Therefore, extralinguistic factors come to the fore: an interlocutor may recommend a recruiter to other job applicants or employers.

1. Farewell + gratitude.

It is the most frequent verbalization form through the use of direct sayings and types of gratitude which acquire an additional function of positive attitude.

- Thank you / Elena / see you later! (KR, episode 29)

The explanation tactics is usually used at this point because the specialist expresses its gratitude as well as explains its reason. The more standard is the phrase when a speaker shows appreciation to an interlocutor for taking part in a meeting.

- Thank you / for arriving here // Have a nice day! (KR, episode 7)

- Thank you / for coming! It was important to meet you / to find the suitable position // (KR, episode 15)

- Thank you for the meeting! Thank you / for coming! I will contact you after a meeting with our client // Good bye! (KR, episode 17)

There are also examples of half-cliché sayings when a communicant adapts ready phrases extracted from memory for the communicative situation.

- Thank you for positive attitude / for an interesting story /... (KR, episode 23)

- I am grateful to you / for the time you devoted to our meeting / for your smiles / good spirits / I think / that we will meet each other // Thank you / Nina / and see you late // (KR, episode 26)

- Wonderful! Thank you for the meeting! Thank you for your time! I was glad to meet you // (KR, episode 5)

3) Wishes + gratitude.

It is implicit farewell through the use of verbal-behavioral tactics of wish and gratitude.

- Have a nice day / Thank you for the meeting // (KR, episode 13)

- I am thankful to you / for coming to the interview / on time / and in good spirits // Have a nice day! (KR, episode 20)

4) Farewell + gratitude + wishes.

- Thank you for the time / you devoted to me / and see you late // Good luck! Andrey: - Thank you / good bye!

- Take care! (KR, episode 26)

Thank you/ Lyudmila/ Best wishes and good bye // (KR, episode 30)

The presence of 2nd, 3rd. and 4th listed farewell types testifies verbal creativity of the interviewer who tries to diversify verbal content of tactics thus maintaining pleasant conversational ambience till the end.

The reviewed material let us come to the conclusion that the main points for a specialist closing the interview are:

1) to express opinion thoughtfully and objectively in order not to offend a job applicant (tactics of positive and negative response; tactics of compromise; tactics of praise);

2) to explain the decision for the interlocutor to draw conclusions for "future" (tactics of explanation, tactics of persuasion);

3) to leave the most positive impression (tactics of gratitude, tactics of well-wishing, tactics of buck passing).

Therefore, in order to achieve the communicative goal recruiters choose the strategy of cooperation with "altruistic dominant" [6: 31]: their opinion is expressed reasonably within verbal professional etiquette; etiquette formulas and linguistic indicators of all levels (lexical and semantic, morphological, syntactical, stylistic) are actively used. Communication in job interviews is an example for the use of formal politeness in Russian business environment in accordance with standards of cooperative communication in modern business.

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К ВОПРОСУ О ФЕНОМЕНЕ ЛИНГВИСТИЧЕСКОЙ УВЕРЕННОСТИ/НЕУВЕРЕННОСТИ В БРЮССЕЛЕ И ВАЛЛОНИИ

Аннотация

Процессы глобализации побуждают языковые коллективы Бельгии выбрать: оградить себя, свою идентичность от влияния глобализации или же стать частью объединительных процессов. Ввиду ситуации многоязычия в Бельгии существует не одна манера говорить по-французски. Все меньше франкофонов ощущают себя неуверенно в использовании французского языка.

Ключевые слова: языковая уверенность / неуверенность, бельгизм, вариативность, пограничный ареал.

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ABOUT THE LINGUISTIC SECURITY / INSECURITY PHENOMENON IN BRUSSELS AND WALLONIA

Abstract

Processes of globalization make linguistic communities of Belgium choose: to protect their identity from the influence of globalization or to become the part of the unification. Due to the multilingual situation in Belgium there are some manners of speaking French. And fewer francophones feel insecure using this language.

Keywords: linguistic security, insecurity, belgicism, language variety, border area.

One of the most interesting object in linguistic type of research is Belgian Wallonia and Brussels. Language situation in this area can be described as plurilingualism: in Belgium there are three official languages: Dutch (58% Belgians), French (41%), German (less than 1%) [7]. Nevertheless English takes the leading position in spheres of trading, business and mass-media.

It should be noticed that besides the influence of English on the culture and languages in the realm French of Belgium presents one of the forms of French language that has its own history and the way of life. There is no unique French language [2, p. 127]. It has various forms in Europe, Canada, and Africa by interaction between individuals and languages.

The object of this research is lexical belgicism, notably expressions, words, forms which can occur on the territory of Belgium as well as

in France, Africa (the example: the verb «prester» as «provide services» in Congo, numerals «nonante», «septante» - in the north of France, in Switzerland, Congo and Burundi). Due to the absence of distinct linguistic borders of Francophonie area Brussels and Wallonia is the frontier (or marginal) area [1, p. 6].

Lexical peculiarities lead to analyse the status of the French in Belgian area. This notion is concerned with the linguistic security / insecurity («sécurité / insécurité linguistique») issue. The terminology was coined by the American sociolinguist William Labov [4] who studied linguistic communities in New-York. Linguistic insecurity is a feeling of linguistic difference perception. Insecurity can be explained in social, cultural (the level of individual grammar competence) and geographic ways. Investigations of this phenomenon were pursued in 1897 by Virgile Rossel but the terminology was not worked out. She noticed that the Belgians, the Swiss and the Canadians feel “linguistic superiority”

Table 1 - The analysis helped to systematize few groups of localisms presented in the table below

of France which was manifested in literature.

One of the way of protection from linguistic insecurity is hypercorrection, or behavior which is characterized by constant control in all discourse levels. The hypercorrection can be described as an insecure linguistic behavior and as the fact of using a large number of lexical features [6, p. 111-114]. The hypercorrection can provoke the abuse of clichés that are considered as adequate and the abundance of mistakes (phonetic, grammatical). The typical example of hypercorrection in French is the use of lexical word formation based on Greek or Latin languages (e.g., «associations caritatives» instead of «charitables»).

In general, residents of such areas as Switzerland, Canada and Africa are given to undervalue their manner of speaking and to give a negative image to their language variety.

So, language security is a feeling of safety, consciousness of language norm, when a speaker is sure of the legitimacy of speaking (statement), the use of words even if he / she goes beyond the norm. Linguistic insecurity, on the contrary, is related with the fact that speakers consider their speech intolerable towards the norm, what generates anxiety in speaking language or its variety.

The issue of linguistic insecurity is pending even today, different types of survey, polls were and are worked out, representing field studies of various resident groups. Actual studies are conducted in Universities of Provence, Reunion, Liège.

The object of researching in my paper is lexical features of Belgian variety of French; I take different mass-media as a source, both capital and regions since 2013 till today.

Sources: capital mass-media RTL.be (online), RTBF.be (online), 7sur7.be (online), LeSoir.be (online and printed editions) and regional ones LaLibre.be, LaMeuse.be, NordEclair.be, LaNouvelleGazette.be, LaCapitale.be and web portal Lavenir.net. The main subject is “soft” news about sport, culture and politics.

Notion	Example	Comments
Neologism born and current only in Belgium	Dans quelques semaines, de nombreux élèves deviendront étudiants et quitteront le cocon familial pour s'installer en kot	Using of « kot » instead of «chambre» as «student room»
Orthographicsimplification	Je ne peux pas me coucher tard, demain je vais au buro	Instead of correct «bureau» (office)
Expressions ofFlemish speech	Yves Lampaert (Topsport Vlaanderen-Baloise) a gagné vendredi la kermesse de Zwevezele	Using of «kermesse» instead of «fête en plein air» as «holiday»
Wallonisms	Les services de secours ont travaillé plus que d'habitude ce dimanche, à laducasse de Mons	Instead «fête en plein air», «festival, party»
Brusselisms	Venait le moment de l'énonciation du nom des joueurs: c'était folklorique et créatif à souhait, comme un Roumain découvrant la zwanze	Instead of «humour, galéjades», «joke»
Anglicisms (English loan words)	«Elle soigne aussi son look », «avec son atmosphère et son look sixties...», «Le nouveau look d'Obama fait parler de lui», а также его преобразование в языке: «ainsi relookée , la Dragster n'est pas sans rappeler la splendide Rivale»	« look » (appearance):
	«Mon disque tombe entre les mains d'un DJ qui flashe sur le morceau et le joue le soir même dans son club», «Un apprenti motocycliste a été flashé à 137 km/h»	Verb « flasher » (découvrir, apercevoir)
	«Quand je suis sur Twitter, je lis les trucs people et sensationnels»	Noun transformed into an adjective « people » (humain)

The largest lexical part is represented by anglicisms which are used most in Belgian mass-media of the capital and regions as well. Anglicisms can get French morphemes («relooké», «sampler», «surfer», «flasher») which means the accommodation of English and French on the territory of Belgium and perhaps, a major speakers security in terms of English language.

Linguistic situation of French-speaking Walloons and

Brusselians exposes the following image: it reveals a linguistic insecurity from the one side, from the another a growing recognition of linguistic legitimacy of forms different from French of France. Just because of this fact French language in Belgium presents “crossroad” [5, p. 289] of issues, which solutions can be an curious object of future investigations.

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ТИПИЧНЫЕ ЧЕРТЫ ПОВЕСТВОВАТЕЛЬНОГО СТИЛЯ НАРОДНЫХ СКАЗОК

Аннотация

Статья посвящена рассмотрению таких приемов повествовательного стиля народных сказок как повторение одного и того же мотива буквально, или с незначительными вариациями (сказочная ретардация) наращивание эффекта, параллелизм сказочных образов, типов, мотивов и комбинаций мотивов, использование типических сказочных фраз (хронологического или топографического зачина и рифмующегося исхода).

Ключевые слова: народная сказка, сказочный мотив, ретардация, числовой символизм, параллелизм, сказочные формулы, зачин, исход.

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TYPICAL FEATURES OF THE FOLKTALE NARRATIVE STYLE

Abstract

The article dwells on the typical features of the folktale narrative style such as the total or ranging motif repetition (folktale retardation), the motif effect intensification, using parallel interrelated folktale motifs and characters alongside typical folktale formulas (chronological and topographic beginnings and rhyming endings).

Keywords: folktale, folktale motif, retardation, number symbolism, parallelism, folktale formulas, beginning, ending.

If there is any single genre that has captured the imagination of people in all walks of life throughout the world, it is the fairy tale. The scholarly study of oral folk tale and literary fairy tale has expanded commensurately over the past fifty years and the diversity of analytic approaches to folk and fairy tales has enriched the fields of literature, anthropology, cultural studies, comparative linguistics, psychology, philosophy and others.

This article aims at pointing out the typical features of the folktale narrative style – a special combination of narrative techniques which are called “folktale ceremonialism” by A.N. Afanasiev [cit. 6, p. 11].

Folklorists generally make a distinction between wonder folk tales, which originated in oral traditions, and literary fairy tales, which emanated from the oral traditions through the mediation of manuscripts and print, and continue to be created today in various mediated forms. According to Jack Zipes, the author of *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*, it is almost impossible to give an accurate definition to either a wonder folk tale or a literary fairy tale as well as explain the relationship between the two modes of communication because “the tale types influenced by cultural patterns are so numerous and diverse” [7, p. 3].

Following the definition presented in The Greenwood Encyclopedia of Folktales and Fairy Tales “the folktale is a form of traditional, fictional, prose narrative that is said to circulate orally. In both colloquial use and within folkloristics, the term “folktale” is often used interchangeably with “fairy tale”, “märchen”, and “wonder tale”, their histories being interrelated and their meanings and applications somewhat overlapping” [2, p. 363]. Let us point out that the confusion of terms is rooted in the insistence that literary and oral tales have to be held distinct although the themes and the narrative techniques employed in both genres have much in common.

The term “folktale” is a direct translation of the German term

Volksmärchen, widely used by Wilhelm and Jacob Grimm who bore the palm of setting the generic parameters, contrasting the legend, myth and folktale as discrete narrative forms. For the Grimms, folktales were “the unmediated, uncorrupted voice of the folk”, written down with minimal editorial changes and in adherence to the sentiments of the folk [2, p. 364]. The folktale collections of the nineteenth century compiled by the Grimm brothers served to standardize and canonize the diverse tales told orally.

The term “fairy tale” appeared to describe the “elaborate, layered, discursive conversational creations” of the seventeenth- and eighteenth- century French salon writers. Some of those works were eventually put into print and became the so-called fairy-tale canon [2, p. 363].

Finally, the term “wonder tale” seems to embrace both “folktales (*Märchen*) ... and art fairy tales (*Kunstmärchen*) of later invention” and refer to tales involving marvelous elements and occurrences, transformations and metamorphoses [4].

Narrative techniques are the methods used to tell stories. When analyzing a folktale, it is important to identify these techniques in order to shed light on the ways in which they function in the story. Although a single article cannot cover all the types of narrative techniques, there are a few types of techniques that can be found in the majority of folktales irrespectively of their origin.

A typical folktale is characterized by sustainability, stereotyped form and style which shape up in the telling. The special techniques which provide for the unique folktale narrative style are as follows.

The literary device of motif is understood as any element, subject, idea or concept that is constantly present through the entire body of a folktale. Speaking in general, the motif of a handsome prince falling in love with a damsel in distress or a stepdaughter as opposed to a wicked stepmother, evil witch or beast are common motifs for the whole genre. Speaking more precisely, a motif can be viewed as the repetition of one and the same traditional formula, detailed description of an action or ornamental adjectives

and similes literally or with minor variations for the purpose of retardation, i.e. slowing down the action for artistic purposes. The application of this narrative technique makes folktales and epic songs merge to some extent [3, p.107].

Thereupon it is interesting to note that the most common number used in folktales is two. It is not mentioned directly but the typical folktale setting belongs to both this world and another world, main folktale characters are constantly faced with good and evil, secondary folktale characters either support or do harm to the hero. "Fairy tales thrive on simplification, focusing on polar opposites rather than on the complex continuum that connects them. A decision is right or wrong. One turns to the left or to the right" [1, p.7].

Other numbers that commonly occur in folktales are three, four, seven, twelve and thirteen, which can be explained by the structures of the natural world and the human mind.

Folktale episodes are typically repeated three times. If a set number of wishes is granted or a few challenges are to be faced, the number is almost always three. From the religious point of view, number three is associated with the Trinity of the Christian Godhead. More commonly, a triangle is the most stable of the simplest designs, the traditional family is represented by a father, a mother and a child, to name just a few examples.

Four is said to symbolize rectitude or completeness due to its association with the number of cardinal directions and sides in a rectangle. Seven dating back to the seven days of creation symbolizes completeness as well. Twelve gains its special meaning in the Judeo-Christian tradition because of the twelve tribes of Israel that inherited the Promised Land and the twelve apostles of Jesus Christ. Thirteen serves to unbalance twelve as in the thirteen participants at the last supper of Jesus.

Number symbolism has its specificity depending on the culture. Thus, in Russian folktales three prevails in motif retardation scheme (the stepdaughter is asked three times by Morozko if she feels cold; the character encounters Baba-Yaga who gives him sound advice three times, etc.), the number of characters (two clever sons and a stupid one; a submissive stepdaughter and two wicked stepsisters), magic objects (the hero wears out three pairs of boots or gnaws at three Hosts on his quest), and tasks the hero is commissioned with (spending three days and / or three nights in an enchanted place). As for numbers nine and twelve, they are less used and mainly serve to multiply number three (the wife of a czar

gives birth to triplets three times; the hero has to recognize his beloved one among the twelve daughters of the Sea King and he is given three attempts) [6, p.13].

Another narrative technique to be discussed is the one of the effect intensification and it has a ring of folktale retardation technique already described. The folktale motifs are rendered in such a manner that each following motif intensifies the effect of the previous one. For instance, in folktales about the persecuted stepdaughter, the motif of persecution is typically deepened by the motif of the stepmother's complot to exterminate the stepdaughter.

As a rule, folktale character types and motifs are parallel. The kind and weak-willed husband is always opposed to the quarrelsome and insistent wife, just as two elder and more successful brothers are contrasted with the younger and less intelligent one. If the stepdaughter's meek temper wins people's hearts and brings her a reward, the stepmother is punished for her evil deeds.

Folktales abound in typical formulas, especially at the beginning (*Once upon a time, and a very good time it was too, when the streets were paved with penny loaves and houses were whitewashed with buttermilk and the pigs ran around with knives and forks in their snouts shouting 'eat me' 'eat me' (Irish); Once upon a time, and a very good time too, though it was not in my time, nor your time, nor for the matter of that in any one's time... (British); In a certain kingdom, in a certain land, in a little village, there lived... (Russian)*) and at the end (*If my story is not true, may the soles of my shoes turn to buttermilk (Irish); In that town there was a well and in that well there was a bell. And that is all I have to tell; Step on a tin, the tin bends. This is how my story ends (British); The happy pair lived in good health and cheer for many a long and prosperous year (Russian)*) [5]. Folktale beginnings are most commonly either chronological (*Once upon a time there was...*) or topographic (*In a certain realm, in a certain land...*). Folktale closings are characterized by rhyming: *Be bow, Bend it, My story's ended. If you don't like it, You can take it to Wales, And buy some nails, And mend it.*

To sum up, the motif repetition as a means of stylistic retardation, the gradual intensification of motifs, parallelism of folktale characters and motifs and typical folktale formulas, especially at the beginning and at the end of the tale all contribute to the unique folktale narrative style sustaining its epic ceremonialism.

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СОВЕТСКАЯ СЛОВЕСНАЯ КУЛЬТУРА: ОСНОВНЫЕ ВОПРОСЫ И ПРОБЛЕМЫ ИССЛЕДОВАНИЯ

Аннотация

В данной статье анализируется советская словесная культура, т.е. общие принципы и закономерности «языковой жизни» советского общества. Различные аспекты советской словесной культуры изучаются со времени ее возникновения, особенно много сделано в постсоветские годы, но, несмотря на множество посвященных ей работ, в том числе и фундаментальных, она изучена недостаточно и несколько односторонне.

Ключевые слова: язык, культура, советская словесная культура.

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SOVIET VERBAL CULTURE: MAJOR RESEARCH QUESTIONS AND PROBLEMS

Abstract

Soviet verbal culture, i.e. general principles and patterns of "linguistic life" of the Soviet society, is analyzed in the article. Various aspects of the Soviet verbal culture are studied from the time of its rise, much was done in post-Soviet era but despite a great number of research papers dedicated to it, including fundamental ones, it has been studied insufficiently and rather one-sidedly.

Keywords: language, culture, Soviet verbal culture.

By verbal culture is understood a combination of social linguistic practice and language theory characterized by general principles of organization and functioning. Verbal culture implies those general principles

underlying the organization of the language, speech, linguistic identity, philology and philological descriptions – all the linguistic life of society. These general principles are specified by the culture of the society. The notion of verbal culture enables to trace more

accurately the interrelation between a language and a culture, their unity [Romanenko 2000].

N.I. Tolstoi in his paper "Language and national culture. Sketch of the Slavic mythology and ethnolinguistics" distinguishes three historical and linguistic types of culture: national, elite and mass culture. In his opinion national culture is embodied linguistically in dialects, elite culture – in literary language, mass culture – in colloquial language. This scheme corresponded to the cultural linguistic situation in pre-revolutionary Russia. The dominant part of this triad is "elite culture – literary language". This culture is represented by the intellectuals, national culture – by peasants, mass culture – by medium class, city dwellers. In the same way linguistic embodiment of the cultures were formed: national philology (folklore), literary philology (booklore), democratic philology (common talk, pulp fiction). Folklore and booklore had a more national and cultural importance which became apparent in regular reproduction of their works. Mass philology was located on the periphery of national and cultural space and in its essence being unoriginal was reproduced on the irregular basis and had a minimum cultural value [Tolstoi 1995].

The situation changes due to the social revolution of the XXth century, the prerequisites of which were formed before. The social structure of society is changing, the intellectuals are losing their leading role in cultural development, the peasants together with a part of the intellectuals are either democratizing, becoming "the masses", or together with another part of the intellectuals are appearing to be out of the borders of the new socialistic culture, becoming its enemies. A new literary language is developing, a new literary standard, based not so much on the old standard as on its negation. The best part of traditional and literary, bookish, "intellectual" language means are becoming no longer actual or demanded. The bearers of the new standard are general public. To extend the circle of bearers to the maximum the authorities take measures of teaching literacy and cultural and linguistic formation which satisfies the desires of the masses to master not only a political primer but the cultural minimum as well. In this situation the church is becoming objectively a competitor of the authorities and withdrawing from the official culture field. In this connection the religious and philosophical lexis and phraseology are out of the literary standard. The vocal embodiment of mass culture is changing as well, it includes a thriving philology – mass media texts: mass printing, radio, cinema, television, which do not break off with the old colloquial philology. The Soviet period of the literary language history is a period of development of the literary language of mass culture, the period of struggle between the norms of the elite and mass cultures. The history of the literary language of the Soviet time represents an alternation of two linguistic standards. Thus, the Soviet culture is a mass culture which began to dominate in the whole system of culture, pushing aside the national and elite types. Mass culture is secondary in relation to the national and elite ones and represents a certain combination of national and elite cultural models.

Soviet verbal culture (further mentioned as SVC) is in the center of our observation. SVC represents "general principles and patterns of "linguistic life" of the Soviet society. Various aspects of SVC have been studied since its emergence, in particular much has been done in the post Soviet times but despite a great number of papers dedicated to it including fundamental ones, SVC has been studied insufficiently and rather one-sidedly.

In the 1920's-30's G.O. Vinokur, S.I. Kartsevsky, E.D. Polivanov, A.M. Selishchev, P.Y. Chernykh, R.O. Jakobson studied transformations taking place in the Russian literary language after 1917. Significant changes in lexical and stylistic system were found (first of all occurrence of a multitude of abbreviations, rise in barbarisms and dialecticisms, considerable influence of colloquial language and formal speech, shifts in semantics and emotional colouring of many words).

In his book "The language of the revolutionary epoch. From the observations of the Russian language of the latest years (1917-1926)" A.M. Selishchev conveyed an analysis of the changes taking place in the Russian language connected to the revolution and establishment of the new system. Emphasizing a communication, expressive and nominative functions of the language, the scientist traces not only the process of formation of the basic political notions typical for the Soviet system, but he distinguishes how the "backward" world of social and political institutes and

phenomena attempts to comply with the new images reflected in the language: "I have come to love new words. But I can not use them appropriately in ordinary situations. Whenever I use them, it's off the topic." [Selishchev 1928]. The author not only gives a list of the new vocabulary, but he also shows the reasons of their occurrence in the Russian language, establishes social and stylistic boundaries of their distribution, gives an assessment from the point of view of the literary norm.

The book by G.O. Vinokur "Language culture. Sketches of linguistic technology" represents interesting observations of abbreviated words, stock phrases, language and style of periodical press [Vinokur 2000].

M.A. Rybnikova in her paper "Introduction to stylistics" emphasizes "a huge role" of the new Soviet formations and neologisms in the modern language vocabulary. New words are generated due to the novel nature of life, their strength lies in the fact that they are current and have an ideological weight. According to M.A. Rybnikova, the growth of the language vocabulary of the post October revolution time results not only from the creation of the new words but from the new interpretation of the old vocabulary [Rybnikova 1937].

V.V. Vinogradov in his paper "Study of the literary Russian language over the last ten years in USSR", summarizing the results of the research done by the linguists in the field of vocabulary of the modern Russian language, distinguishes the major aspects of its research: characteristics of changes in the Russian literary language over the Soviet period; study of the industrial and professional vocabulary; systematization and summary of the papers about the Russian scientific terminology; intensification of the tendencies of introducing foreign borrowings into the lexical system of the language etc. Thus, as the author emphasizes, in the 1940's-50's there was a continuous rise in the material for generalization related to the laws and rules of changes of the modern Russian literary vocabulary due to the collapse of the old social relations and to the formation of the new ones [Vinogradov 1995].

The papers written by S.I. Ozhegov "Lexicology. Lexicography. Speech culture", by I.F. Protchenko "Vocabulary and word formation in the Russian language of the Soviet epoch" are dedicated to the language of the Soviet time. In I.F. Protchenko's monograph special attention is drawn to the social and political vocabulary and sport terminology as well as to the description of the most productive types of word formation [Protchenko 1975].

Special attention should be given to the paper by N.A. Kupina "Totalitarian language: vocabulary and speech reactions" where the author considers the vocabulary of Soviet ideologemes related to the political, philosophical, religious, ethical and artistic fields as well as language resistance and language opposition of the communist ideology in Russia. The author believes that the main function of the totalitarian language is that of the ideological direction, realized in ideologeme by which a world-view directive (direction) is understood, put in the linguistic shape. Following the "Explanatory dictionary of the Russian language" edited by D.N. Ushakov the author distinguishes and describes the major ideologemes of the totalitarian language such as *policy*, *party*, *general policy of the party*, *Leninism* etc. [Kupina 1995]

The research papers on the Soviet culture in general belong to this time as well. The most significant paper in this regard is written by V.Z. Paperny "Culture "Two" where for the first time ever the author started the discussion about the opposition of the two cultural models of the Soviet epoch at the lexical level as well.

In the monograph by A.P. Romanenko "Soviet verbal culture: image of rhetorician" the author researches the general patterns of the SVC through the linguistic identity called the image of a rhetorician in the monograph. On the basis of the teaching of Y.V. Rozhdestvensky about ethos, pathos and logos, A.P. Romanenko considers the conditions of speech activity of the Soviet rhetorician (ethos), orientation of the content of his speeches depending on the type of speech (pathos) and the means of linguistic expression in respect to the conditions and orientation of the content (logos). A.P. Romanenko takes two cultural models to describe SVC: C1 and C2. They are opposed to each other, C2 tries to destroy its predecessor. The relations between the languages of these two cultures are ambiguous. A.P. Romanenko distinguishes them as the old language and the new one and describes them not as different

languages but as two linguistic standards: language 1 can not be called the old one (only the old “modernized” language) because culture 1 “processed” it. Language 2 is a proper new one. “The sense of the novelty of the language and of all the speech activity was sustained by the developed hostile attitude to everything old and to culture 1 as well”. It is language 2 that is called a newspeak (by Orwell) or officialese (by K.I. Chukovsky) [Romanenko 2000].

The papers by N.A. Kozhevnikova, S. Kordonsky, E. Lassan, Y.I. Levin, V.M. Mokienko and T.G. Nikitina, B.Y. Norman, P. Seriot, A.P. Chudinov and a number of other authors hold an idea that the language of SVC had a “diglossy”, or to be more precise several “dialects” were used (official, dissident, philistine, “secret”). As M.A. Krongauz truly observes, it is wrong to believe that “the Russian language in the Soviet epoch was awkward, bureaucratic and hard to understand. Only one of its forms was like that, notably the “newspeak”, but there was no other way for the “newspeak” to be different. Its structure was predetermined by its purpose” [Krongauz 1999]. It is noteworthy that the Soviet “newspeak” is not the language of the whole Soviet nation but the official language of the totalitarian society.

V.Z. Paperny in his paper “Culture “Two” describes the history of the architecture of the Soviet period by means of two cultural models: C1 and C2. C1 represents the model by means of which the material of the 1920’s is interpreted, and C2 – the processes of the 1930’s-50’s. The opposition of “C1 – C2” is considered quite comfortable to describe the events taking place in the same space but at other points of time, and in this paper the author assumes that some part of the Russian history can be

described in terms of alternate predominance of C1 and C2.

V. Paperny’s general hypothesis has two statements. The first statement: all the processes taking place in the Soviet architecture in the 1920’s -30’s can be considered as the expression of the more general cultural processes, and the victory of C2 over C1 should be viewed as the most important of them. The second statement: some processes of the Russian history have a cyclic nature, they can be described in terms of alternate C1 and C2.

Cultural processes are interpreted through three aspects stated by the author in the form of the main oppositions *spreading/hardening, mechanism/person, lyrics/epos*. C1 is characterized by spreading, mechanic nature and represents lyrics. As for C2, it hardens, oriented to a person and inclined to epos.

While C1 has a mechanic nature, C2 connects itself with a living organism. C1 leans on abstract notions while C2 – on the names. C1 readily applies figures, from the point of view of the following epoch, it is dumb. C2 is the verbal culture. C1 is oriented to reasonability. C2 is oriented to artistry. C1 excludes individuality and C2 is oriented to a person, who is ideal, who is not connected in any way with real people, living in the USSR. C2 does not notice the discrepancy between the ideal image and the real life [Paperny 1999].

In Paperny’s interpretation C1 and C2, besides obvious differences, have a common nature too, which first of all consists in excluding a person at the level of creation and at the level of culture “consumption”.

Thus, the specific character of SVC consists in its heterogeneity: “unity and struggle” of the two cultural and historical standards, two cultural models.

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Linguistics and languages (UDC 81)

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ЭСТЕТИКА КАК ЯЗЫКОВАЯ ПРОБЛЕМА В КОНЦЕПЦИЯХ К. ФОСЛЕРА И Э. КОСЕРИУ

Аннотация

В статье сопоставляются концепции двух выдающихся лингвистов XX века Карла Фосслера и Эуджена Косериу, которые в своих работах, независимо от лингвистических школ, выделяли приоритет эстетической или культурной составляющей в развитии языка.

Эстетический идеализм, поэтическая идея, правильность и истинность, идеальные формы языка, система возможностей, инновация и принятие.

Ключевые слова: эстетика, языковая проблема, концепция.

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AESTHETICS AS A LANGUAGE ISSUE IN THE CONCEPTS

Abstract

The article compares the concepts of two prominent linguists of the twentieth century Karl Vossler and Eugeniu Coseriu who regardless of their belonging to different linguistic schools, prioritize aesthetic or cultural components in the development of a language in their works. **Keywords:** aesthetic idealism, poetic idea, correctness and truth, ideal forms of language, capabilities system, innovation and adoption.

Keywords: aesthetics, language problem, concept.

“Geniuses are only the editors of the crowd inspiration” E. Coseriu The concept of aesthetic idealism, whose author is German linguist and literary critic Karl Vossler (1872-1947), generally considered to be an alternative to the traditional comparative-historical linguistics. Since the main idea of it is to ensure that every linguistics should be aesthetic rather than historical, we can find some of the contradictions in the ideas of Vossler himself. The origins of aesthetic idealism can be found in Hegel’s philosophy and writings of neo-Hegelian scientist Benedetto Croce, but we must remember that in the writings of Wilhelm von Humboldt the same ideas had a different linguistic interpretation. If Croce assigned the intuition a lead role in the process of learning, which receives its maximized embodied in an infinite number of works of art and makes aesthetics of a language, Vossler went on, believing that namely intuition and aesthetic taste define the structure of the language.

In his research programs “Positivism and idealism in linguistics” (1904), “Language as a creation and development” (1905), “The spirit and culture in the language” (1925) Vossler concludes that aesthetics is the science of the expression of spirit, intuition, and the language is a spiritual expression. Consequently, the history of language is the story of the spiritual forms of expression, i.e. art history. Grammar is a part of the styles history or history of literature because it reflects universal spiritual history and is a part of philology. According to Vossler, the main task of linguistics becomes the knowledge of the spirit, which is the only valid reason for the existence and change of language forms. He believes that every change and development makes a product of taste or aesthetic sense of a speaking person at the same time the aesthetic mechanism may be deeply hidden: “The idea of a language is a poetic idea, the truth of a language is a poetic truth, meaningful beauty” [3, p. 167].

K. Vossler is considered to be the founder of modern style as he regarded all the linguistic disciplines as an appendage of stylistics, which is considered to be the part of aesthetics – “the autocratic philology Queen”. However, he never explained in his writings what the difference of stylistics from the aesthetics is in this case. It seems to us that it is possible to understand these differences only through his understanding of the language variability. Vossler considered the issue of the language changing in connection with the progress: an absolute progress as a result of individual spiritual creativity and a relative progress of a result of a collective spiritual creativity. It is consistent with his understanding of the inner form of a language that Vossler defined as a “linguistic taste” or a “linguistic sense” [2, p.191]. Vossler clearly answered the question: “Who (individual or nation) is the creator of the language”. In his opinion only a personality (compare: a language personality, speaking person) as a many-sided dimension creates the language, but not the abstract individual. Later, however, under the influence of sociological ideas, he acknowledged that the language is unthinkable without the plurality of individuals and their communities.

Understanding the language of priority over the aesthetic Vossler explained by the fact that the aesthetic prevails in all the fine arts: in dance is a body language, in music is the language of tones, in painting is the language of colors and lines, in the architecture is the language of solids, then the language of all languages is a poetry. Modern linguistics acknowledges all these areas, but only as secondary ones and poetic language as one of its functions, but, it is fair to say and we can not but agree with the fact that the poets are artists who are given the talent to extract “from the language of the heart the language of the people”. Everyday speech is certainly not worth the analysis as art, but “... we generate verbal images, we are also poets and artists, though in everyday life we are very small, mediocre, unoriginal sketchy artists. Our everyday speech is not worth to be analyzed as poetry or art. But a *tiny verbal drop of some chatterbox* is ultimately derived from the same source as the infinite ocean of some kind of Goethe or Shakespeare” [3, p. 167].

As for the variability of language, in this regard Vossler is not consistently discarding his affiliation to the stylistics. He explains the violation of the language rules, by the fact that the change of concepts and forms of words begins in the stylistically marked context. K. Vossler wrote in his work “Grammar and history of language” in 1910: “Every form of language is subject to the

laws of nature, any arbitrary interference is a stupidity or illness. But, first of all, the very academic grammar is notable for its stupidity and arbitrariness. A true grammar is a law of nature, it does not need any academic instructions” [3, p.161]. Does it mean that the language does not need any norm and it does not need any correctness? Or does it concern only the issue of speech?

Thinking about how correctness differs from the truth, K.Fossler explains: “the predicates of true and correct, therefore, relate to each other so that at the maximum of correctness the minimum of truth is sufficient, and the minimum of correctness is able to comprehend the maximum of the truth ... Grammar correctness dominates in linguistic. No reasonable grammar raises a point of linguistic truth” [3, p.164]. If a correctness, by Vossler, in a foreign language is an external component in the truth (economic or technical) and is not itself a linguistic truth, it reduces the “authority” of the language norm, and therefore it admits the relativity, non-obligation, which is difficult to combine with the concept of language aesthetics. Apparently, we should be guided by the fact that the rate of change in the language begin with the freedom of choice that exists between the advisory nature of the academic grammar, criticized by K.Fossler and inner instinct of the bearer [2, p.191]. It means that the preference of “truth” in the language is very conditional. The basis of such preferences lies in the natural progression of the unconscious into the conscious: the ability of a word to have formal variants in the transition from language into speech is explained by the nature of interaction between thought and language.

It is appropriate to include in the debate about the aesthetics of language changes the observation of another prominent linguist - E.Coseriu, one of the followers of Ferdinand de Saussure. His famous work “Synchrony, Diachrony and History” is devoted to the problem of language change. This issue by itself contains a profound contradiction. In the author’s opinion is not a vicious circle, because the term “language” is understood in one case as the “knowledge” as “linguistic capital”, and in another case it is seen as a concrete manifestation of this knowledge in the process of speaking. Coseriu suggests to “stand on the soil of speech”, because only thanks to it we can cover both speech and language, “the language given in a speech at the time, as it is not given in the language” [1, p.20]. One can not say that speech is an “unconscious” activity, and speakers are “not aware” of the rules of the language they speak. This provision seems to Coseriu wrong, and he suggests to give it up as “non-pathological activity of awake consciousness can not be and is not be “unconscious” [1, p. 38].

The aesthetics of the language system, according to E. Coseriu covers perfect forms of a particular language realization, that is, techniques and standards for the appropriate language activities. The rate also includes models historically implemented by using this technique. Consequently, the dynamic of a language and its ability to go beyond the already implemented is detected through the system, and the rate matches the fixation of a language in the traditional forms: “Namely in this sense the rate represents the synchronous (“external” and “internal”) balance system at any given moment” [1, p. 37].

K. Vossler and E. Coseriu are consolidated in their recognition that “the speakers are able to use the language tool, are able to maintain the norm and create in accordance with the system”, but as a “transmission of knowledge (and not just purely personal “skills”), language skills is a fact of culture” [1, p.40]. Thus, the “aesthetics” of Vossler flows into the “culture” of Coseriu: “In fact, the man has not only the knowledge of things through the language, but also the knowledge of the language itself. In this sense “cultural aspect” of a language is the language as a set of language skills” [1, p.41], as the cultural, social and historical are congruent in the real language. The “Individual language” of Coseriu correlates with the “versatile person” of Vossler, but Coseriu emphasizes that the language is not strictly individual, but being strictly “individual” that language is not the language at all as “language is a requirement or a tool of language freedom perceived as historical freedom, an instrument, which is used and not a prison and chains” [1, p.48]. So, if the language is a tool of a special nature as a “system of opportunities” it is also “a tool to overcome itself” [1, p.49], and the factors of “the language changing” exist in the language itself. If the change is a new element in the language, i.e. innovation dissemination, then the conditions favorable for its

“inter-individual perception” must be found in this state of a language. These conditions of changing are exceptionally cultural and functional and can be witnessed in any “state of language”. Language is the ability to create and it is changing as the knowledge, but on the other hand, emphasizes Coseriu language is a set of system features and can only be changed systematically. In this matter, the views of Vossler and Coseriu are not congruent because staying the follower of Ferdinand de Saussure, Coseriu could not give up the idea that “if a “system” can be found at any “state of language”, it means that the language is a system in any point, i.e. it is “evolving” as a system [1, p.81]. Further, he nevertheless adds that “... the changes occur in synchrony from the point of view of culture in the “sporadic”, the so-called typical errors with respect to the established norms and in other-system features observed in the speech ...” [1, p.82]. Coseriu said that the “diversity (regional or social) of language skills within the same historical language and the weakness of these skills in an era of cultural decline or in social groups of low culture” is supportive for a change of language [1, p.82].

The statement of Coseriu that the change in language is not a “distortion” or a “damage” but a recovery, an upgrade of the system, which ensures the continuity of its functioning, speaks in favor of the traditional view of the relativity of the norm in the “system of a language capacity”. Thanks to it the system is maintained so long as a “mutation”, “a complete revolution of the

rules in this or that direction” takes place [1, p.205]. In the work of Coseriu we can notice a term *innovation* very “fashionable” nowadays: “All what the speaker said (viewed from the perspective of language laws) deviates from the models existing in the language ... can be called innovation. Toleration of the innovation on the part of a listener as a model for further speaking can be called acceptance of statements “[1, p.54]. So, according to Coseriu, *innovation* is overcoming the language; *acceptance* is the adapting of language, i.e. language skills to overcome it (the language), it is not a mechanical reproduction, it is always a choice. Consequently, the “acceptance” is an act defined by culture, taste, practical reason that K. Vossler called inner instinct, replacing the academic requirements.

Understanding the role of the aesthetic principle in the variability of a language brings together the views of two eminent linguists K. Vossler and E. Coseriu and their fundamentally incongruent directions in the study of a language change. It must be admitted that the identity of a person is guessed, first of all, in the language, because namely “... in terms of language skills is constantly observed discrepancy between knowledge systems and knowledge of rules. Knowledge of standards means a higher level of culture” [1, p. 98], and therefore a higher level of culture in society as a whole and this pattern remains relevant for all languages at all times.

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