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РУБРИКА ГЛАВНОГО РЕДАКТОРА



В условиях реформирования системы образования отечественная педагогическая наука меняет векторы своего развития: затрагивается структура профессионального образования; обновляются Федеральные государственные образовательные стандарты; совершенствуются на основе компетентностно ориентированного подхода механизмы оценки качества образования. В связи с этим особую значимость приобретает качество информационного обеспечения научных исследований в образовательной сфере, поскольку именно оно обуславливает доступность и дискуссионность научных результатов, возможность обмена педагогическим опытом, то есть представляет собой интегрирующий фактор образовательного пространства России. Произошли также и существенные изменения государственной политики страны в сфере подготовки научных кадров: аспирантура становится третьей ступенью высшего образования; утверждены и внедряются Федеральные государственные образовательные стандарты подготовки научных кадров в аспирантуре, которые предъявляют новые требования к научно-исследовательской подготовке аспирантов. В соответствии с задачами, поставленными Председателем Правительства РФ Д.А. Медведевым, основные направления реформирования – стимулирование научно-исследовательской деятельности аспирантов, докторантов и молодых ученых и, главное, повышение качества научных исследований. В результате преобразований оптимизируется сеть диссертационных советов; повышены требования к составу диссертационных советов, научной квалификации оппонентов диссертационных работ и ведущих организаций, качеству самих диссертаций и научным изданиям, в которых публикуются результаты исследований соискателей ученых степеней. В таких условиях значительно повышается ответственность за качество рецензируемых статей / диссертаций диссертационных советов, ведущих организаций, научных журналов, оппонентов и рецензентов научных работ.

Все вышесказанное, а также обострившаяся конкуренция научных журналов на рынке периодических печатных изданий, приводит к необходимости внутренней реформы и уточнению основных направлений развития «Педагогического журнала Башкортостана» на 2015–2020 годы. На заседании редакционной коллегии утверждена пятилетняя программа развития журнала – комплекс мероприятий по повышению качества издания, выведению его на международный уровень, с включением в информационные процессы высокого уровня. Будущее «Педагогического журнала Башкортостана»: междисциплинарное научное издание социально-педагогического профиля, освещающее научные проблемы и результаты апробации педагогических инноваций образовательного пространства России, мировой опыт профессионального образования.

На предшествующем этапе «Педагогический журнал Башкортостана», созданный в 2005 году как периодическое издание научной педагогической общественности Республики Башкортостан, осуществлял информационное сопровождение инновационных процессов и материализации педагогических идей ученых и практиков Республики Башкортостан, а также других регионов Российской Федерации. Развиваясь в атмосфере психолого-педагогических исследований Башкирского государственного педагогического университета имени М. Акмуллы, сформировались его научно-методический потенциал и информационная платформа, что позволяет позиционировать его как научное издание мирового уровня.

Исходя из мировых тенденций и процессов модернизации в сфере профессионального образования, направлений реформирования системы подготовки научных кадров и приоритетов психолого-педагогических исследований, редколлегия определила векторы развития

«Педагогического журнала Башкортостана». Это интеграция журнала в мировое научно-информационное пространство, для чего расширяется география публикуемых материалов и они приводятся в соответствие с требованиями международных стандартов научных изданий и критериев индексации цитирования (при включении журнала в мировые информационные ресурсы). То есть, обсуждение на страницах издания актуальных во всем мире проблем в области профессионального образования – совершенствование механизмов международного сетевого взаимодействия вузов, объективная и всесторонняя оценка качества подготовки специалистов, поддержка непрерывного образовательного процесса – обеспечат журналу мировое признание.

Далее, мировой опыт интеграции образовательных систем, процессы модернизации и реформирования в системе образования определяют новые направления научных исследований в области педагогики и психологии. Внедрение Федеральных государственных образовательных стандартов и Профессиональных стандартов заставляет и школьного учителя, и преподавателя вуза существенно переформатировать свою профессиональную деятельность. Как следствие, возникают задачи перестройки содержания профессионального образования, разработки новых педагогических технологий и частных методик, позволяющих активизировать субъектную позицию обучающихся и формировать соответствующие компетенции. Поэтому профессиональному сообществу жизненно необходимы объективные механизмы диагностики компетенций и оценки качества образования; модели инновационных образовательных программ, отвечающих потребностям современной экономики; исследования психолого-педагогических проблем инклюзивного образования.

В таких условиях научное издание психолого-педагогического профиля становится своего рода проводником педагогических инноваций в России (и регионе), для чего решается вторая задача развития «Педагогического журнала Башкортостана»: он становится и дискуссионной площадкой для обсуждения образовательных реформ, и информационной платформой для обмена педагогическим опытом в сфере профессионального образования, и фактором интеграции образовательного пространства региона, рассматривая методические проблемы образовательных организаций высшего и среднего профессионального образования независимо от их профиля и вида реализуемых образовательных программ. С этой целью в журнале введена рубрика «Методика профессионального образования», материалы которой вооружают преподавателя вуза и колледжа методическими инструментами реализации компетентностно ориентированного образовательного процесса.

Еще один вектор развития журнала – совершенствование его в качестве внутренней инфраструктуры системы подготовки научно-педагогических кадров: наряду с информационным сопровождением исследований, важной функцией является воспитание исследовательско-публикационной культуры молодых ученых, аспирантов и магистрантов. В этом плане «Педагогический журнал Башкортостана» выступает как стартовая площадка обсуждения научных результатов молодых отечественных исследователей – педагогов и психологов. С этой же целью в течение нескольких лет ведутся эксклюзивные рубрики – «Дизайн диссертационного исследования» и «Дебют в науке». Положительный эффект реализуемого подхода проявляется на практике, подтверждая целесообразность совершенствования его механизмов путем интеграции деятельности журнала и процессов реализации образовательных программ магистратуры и аспирантуры, а также деятельности диссертационных советов по педагогике и психологии.

Современный научный педагогический журнал может эффективно развиваться исключительно в тесной связи с практикой профессионального образования и подготовки научно-педагогических кадров, поскольку является площадкой для отработки исследовательских компетенций, формирования научной культуры и апробации результатов исследований, инструментом развития научно-информационной и дискуссионно-образовательной среды становления исследователя.

Уважаемые ЧИТАТЕЛИ!

Вы держите в руках первый номер «Педагогического журнала Башкортостана» 2015 года, содержание которого посвящено проблемам образования в области иностранных языков и культур. Этот специальный выпуск отражает результаты крупного педагогического проекта, участники которого – известные ученые в области филологии, лингвистики, и педагогики, а также преподаватели-практики, представляющие свой профессиональный, в том числе исследовательский опыт. Мы готовы совершенствоваться и экспериментировать, расширять географию публикуемых материалов (преодолевая границы образовательного и научного пространства), предоставлять свои страницы для новых идей и педагогических открытий. Надеемся, что проведенные реформы, позволят журналу и сохранить своих постоянных авторов и читателей, и привлечь внимание новых авторов – ведущих ученых, аспирантов и докторантов, школьных учителей и студентов вузов к обсуждению актуальных проблем в сфере образования.

Р.М. Асадуллин

ПРОБЛЕМЫ СОВРЕМЕННОГО ОБРАЗОВАНИЯ



Данный выпуск журнала, в связи с профессиональной спецификой поступивших материалов, приводится в авторской редакции.

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21st CENTURY COMPETENCIES & LANGUAGE TEACHING

Keywords: 21st century, competences, language teaching, foreign language.

Abstract: In today's hyper-connected world, no nation can launch a fully effective domestic education agenda without addressing global needs and trends, and nurturing a globally competent citizenship. Therefore, nations should be alerted to know how other nations are approaching to meet the ever increasing challenges.

In a knowledge-based economy where creativity, innovation, and collaboration are highly regarded, one of the most important twenty-first century skills students need is global competence. It is now a prerequisite for success in a world that demands scientific and technological literacy as well as cross-cultural leadership.

Competences can be defined as a combination of knowledge, skills and attitudes appropriate to the context and the key competences are those which all individuals need for personal fulfillment and development, active citizenship, social inclusion and employment.

This plenary speech will introduce the key competencies and specifically focus on the importance of foreign language teaching and learning.

Ключевые слова: 21 век, компетенции, обучение языкам, иностранный язык.

Аннотация: В современном чрезвычайно взаимосвязанном мире ни одна нация не может разрабатывать свою образовательную стратегию, не обращаясь к вопросам глобальных требований, тенденций и не формируя полноправного гражданина мира. Таким образом, представителям различных наций следует быть обеспокоенными тем, как другие нации подходят к решению возникающих задач.

В современных образовательных структурах, в которых высоко оценивается креативность, инновации и сотрудничество, в качестве одного из важнейших навыков студента 21 века рассматривается глобальная компетентность.

Компетенции могут быть определены как сочетание знаний, умений и точек зрения, соответствующих контексту. В качестве ключевых компетенций рассматриваются те, которые необходимы для личностного развития и самодостаточности, активной гражданской позиции, социальной интеграции и трудоустройства.

Данное пленарное выступление представит ключевые компетенции, уделяя особое внимание важности изучения иностранных языков.

Introduction

As globalization continues to confront the individuals worldwide with new challenges, each citizen will need a wide range of key competences to adapt flexibly to a rapidly changing and highly interconnected world.

This need is mostly attributed to the changes in society, and more particularly, to the rapid development of technology and its impact on the way we live, work and learn. Through Infor-



mation and Communication Technology (ICT) our society is changing from an industrial society to information or knowledge society [11].

One of the biggest challenges facing today's teachers worldwide is making sure that our students are equipped for success in an increasingly knowledge-based, economically interdependent, and demographically diverse society [15].

While in the industrial society the main focus of education was to contribute to the development of **factual and procedural knowledge**, in the information or knowledge society the development of **conceptual and meta-cognitive knowledge** is increasingly considered important [2]. This change has inevitable implications for our education systems.

It is important to note that the changes in economy and the labor market caused by globalization and internationalization increased the need of 21st century skills. The need for individuals to flexibly adapt to a changing society as well as the need for sustainable democratic development is also worth to mention.

Overall, economic and societal changes closely related to the recent developments in technology and consequently in the characteristics of the jobs and the home environment seem to be regarded as the most important driving forces that call for 21st century skills [14].

As a result, the education ministers of OECD countries embraced the concept of lifelong learning in 2004, which covers all purposeful learning activities in a person's life.

For example, the European Youth Pact which is annexed to the conclusions of the Brussels European Council stressed the need to encourage the development of a common set of core skills in 2005 [5].

In my speech, I will use the term 21st century skills or 21st century competences as an overarching concept for the knowledge, skills and dispositions individuals need to be able to contribute to the knowledge society in 21st century and I will introduce the key 21st century competences and specifically focus on the importance of foreign language teaching and learning in this list.

In a knowledge-based economy where creativity, innovation, and collaboration are highly regarded, one of the most important twenty-first century skills students need is global competence. It is now a prerequisite for success in a world that demands scientific and technological literacy as well as cross-cultural leadership.

In today's hyper-connected world, no nation can launch a fully effective domestic education agenda, without also addressing global needs and trends, and nurturing a globally competent citizenship.

Globally competent individuals should be able to investigate the world and recognize and respect others' perspectives without prejudice.

What is Global Competence?

Global competence can be described as "the capacity and disposition to understand and act on issues of global significance [3].

The debate should not only focus on what important 21st century competences are, but also where and how these competences can be acquired and assessed.

Therefore, developments towards the knowledge society have implications for our education systems [e.g. 9; 4; 12].

Education, generally having two roles, social and economic, has a key role to play in ensuring that all citizens acquire the key competences needed to enable them to adapt flexibly to such changes.

Therefore, there is a strong need to change curricula so that students develop competences which are needed in the 21st century [e.g. 2; 13]. One might argue that in addition to education also other parties of society might also provide relevant opportunities for acquiring 21st century competences.

It is obvious that globally competent students will require globally competent teachers. To achieve this, teacher preparation programs need to take concrete steps to internationalize their curriculums and provide meaningful experiences for teacher candidates, as well provide the faculty who are responsible for training the next generation of teachers with opportunities to develop their own global competences. **Therefore, in order to prepare globally competent teachers, we surely need globally competent teacher educators.**

Key competences

Competences are defined here as a combination of knowledge, skills and attitudes appropriate to the context.

Key competences are those which all individuals need for personal fulfilment and development, active citizenship, social inclusion and employment.

Key competences for lifelong learning — A European reference framework sets out eight key competences [10]:

- 1) **Communication in the mother tongue;**
- 2) **Communication in foreign languages;**
- 3) Mathematical competence and basic competences in science and technology;
- 4) Digital competence;
- 5) Learning to learn;
- 6) **Social and civic competences;**
- 7) **Sense of initiative and entrepreneurship;** and
- 8) **Cultural awareness and expression.**

Although, the key competences are all considered equally important since each of them can contribute to a successful life in a knowledge society, in this paper only highlighted items are discussed as they are related to linguistics and language/foreign language teaching directly. As one can notice, many of the competences overlap and interlock and aspects essential to one domain will support competence in another. Competence in the fundamental basic skills of language, literacy, numeracy and in information and communication technologies (ICT) is an essential foundation for learning, and learning to learn supports all learning activities [10].

There are a number of themes that are applied throughout the Reference Framework: critical thinking, creativity, initiative, problem solving, risk assessment, decision taking, and constructive management of feelings which play a role in all eight key competences [10].

Communication in the mother tongue:

A positive attitude towards communication in the mother tongue involves a disposition to critical and constructive dialogue, an appreciation of aesthetic qualities and a willingness to strive for them, and an interest in interaction with others [10:14].

This implies an awareness of the impact of language on others and a need to understand and use language in a positive and socially responsible manner.

Here, I would like to share world famous Tata Poet Abdullay Tukay's poem on mother tongue!

"Oh My Mother Tongue
Oh, beloved native language
Oh, enchanting mother tongue!
You enabled my search for knowledge
Of the world, since I was young
As a child, when I was sleepless
Mother sung me lullabies
And my grandma told me stories
Through the night, to shut my eyes
Oh, my tongue! You have been always
My support in grief and joy
Understood and cherished fondly



Since I was a little boy
In my tongue, I learned with patience
To express my faith and say:
"Oh, Creator! Bless my parents
Take, Allah, my sins away!"

Communication in foreign languages:

Communication in foreign languages broadly shares the main skill dimensions of communication in the mother tongue: it is based on the ability to understand, express and interpret concepts, thoughts, feelings, facts and opinions in both oral and written form (listening, speaking, reading and writing) in an appropriate range of societal and cultural contexts (in education and training, work, home and leisure) according to one's wants or needs [10:14].

Communication in foreign languages also calls for skills such as mediation and intercultural understanding.

Essential knowledge, skills and attitudes related to this competence:

In the context of multicultural and multilingual societies, it is recognized that the mother tongue may not in all cases be an official language of the State, and that ability to communicate in an official language is a pre-condition for ensuring full participation of the individual in society (EC, 2006:14).

Mother tongue could be as one of several official languages. It is important to recognize that many citizens live in bilingual or multilingual families and communities, and that the official language of the country in which they live may not be their mother tongue [10:14].

Social and civic competences

These include personal, interpersonal and intercultural competence and cover all forms of behavior that equip individuals to participate in an effective and constructive way in social and working life, and particularly in increasingly diverse societies, and to resolve conflict where necessary [10:16].

Essential knowledge, skills and attitudes related to this competence:

For successful interpersonal and social participation it is essential to understand the codes of conduct and manners generally accepted in different societies and environments (e.g. at work).

It is equally important to be aware of basic concepts relating to individuals, groups, work organizations, gender equality and non-discrimination, society and culture [10:17].

Understanding the multi-cultural and socio-economic dimensions of European societies and how national cultural identity interacts with the European identity is essential [10:17].

The core skills of this competence include the ability to communicate constructively in different environments, to show tolerance, express and understand different viewpoints, to negotiate with the ability to create confidence, and to feel empathy [10:17].

Civic competence is based on knowledge of the concepts of democracy, justice, equality, citizenship, and civil rights, including how they are expressed in the Charter of Fundamental Rights of the European Union and international declarations and how they are applied by various institutions at the local, regional, national, European and international levels [10:17].

Full respect for human rights including equality as a basis for democracy, appreciation and understanding of differences between value systems of different religious or ethnic groups lay the foundations for a positive attitude [10:17].

Sense of initiative and entrepreneurship

Sense of initiative and entrepreneurship refers to an individual's ability to turn ideas into action. It includes creativity, innovation and risk-taking, as well as the ability to plan and manage projects in order to achieve objectives [10:17].

Essential knowledge, skills and attitudes related to this competence:

Entrepreneurship and education are two such extraordinary opportunities that need to be leveraged and interconnected if we are to develop the human capital required for building the societies of the future.

The ability to judge and identify one's strengths and weaknesses, and to assess and take risks as and when warranted, is essential [10:17,18].

Entrepreneurship is the engine fuelling innovation, employment generation and economic growth.

Cultural awareness and expression:

Appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts [10:18].

Essential knowledge, skills and attitudes related to this competence:

Cultural knowledge includes an awareness of local, national and European cultural heritage and their place in the world.

It covers a basic knowledge of major cultural works, including popular contemporary culture. It is essential to understand the cultural and linguistic diversity both within the country and abroad (in Europe and other regions of the world) the need to preserve it and the importance of aesthetic factors in daily life.

A solid understanding of one's own culture and a sense of identity can be the basis for an open attitude towards and respect for diversity of cultural expression. A positive attitude also covers creativity and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life [10:18].

Why foreign Language (s)?

Global competence requires knowledge of other world regions, cultures, and international issues; skills in communicating in different foreign languages in addition to English while working in global or cross-cultural environments.

With people, information and capital flowing more freely than ever, the ability to think critically across different societies, to communicate in different languages and to form connections with a variety of people internationally is becoming more important than ever.

- ❖ Foreign language competence offers stimulation to our minds.
- ❖ It gives lusting for knowledge and oozing curiosity at every turn.
- ❖ Through foreign language, the familiar becomes fascinating, and our minds open to new ways of approaching even the simplest areas of life.

- ❖ Studies show that children enrolled in foreign language courses demonstrate stronger cognitive skills, particularly in the area of creativity and adopt a personality appreciating diversity at early ages.

- ❖ The real world extends beyond the classroom walls; language learning takes place in and out of the classroom. Therefore, foreign language teachers should be effective to bring outside to the classroom.

- ❖ Foreign language learning opens the minds to new cultures and new ways of thinking. It gives us a deeper respect for our multi-faceted world. It helps us to travel and make connections with people overseas.

- ❖ Speaking a second language can improve our cognitive skills. According to a Harvard study, bilingual babies showed advanced skills in monitoring changes in their environment, compared to monolingual babies [9].

- ❖ A University of Chicago study showed that thinking in a foreign language helps to reduce biases in your decision-making [8].

- ❖ There's even research that has demonstrated that being bilingual can help delay the onset of dementia and other symptoms of Alzheimer's disease [1].



❖ If we are serious about educating globally competent individuals for a promising tomorrow, we need to have students who can engage in many different societies and be able to build cooperation between them. The key of such an endeavor is through foreign language (s).

❖ The pursuit of foreign language education should not be considered a luxury to be sought by a few. Foreign language instruction should be a core element to our education and taught both as early as possible and as effectively as possible.

❖ Teachers need the stimulation of new thinking and new techniques to keep a fresh and lively approach to their teaching, but without losing their grip on enduring truths of learning and teaching that have proved to be basic to effective language experiences.

❖ In a world that is increasingly interdependent, we can no longer afford to remain monolingual and even with one foreign language! Learning foreign languages is no longer a pastime: it is a must!

❖ Foreign Language does not and should not mean only English! It is estimated that there are approximately 6500 spoken languages in the world! However, about 2,000 of those languages have fewer than 1,000 speakers [7].

❖ In the EU27 in 2009, 82% of pupils at primary and lower secondary level and 95% of those in upper secondary level general programs were studying English as a foreign language. The second most commonly studied foreign language at primary and lower secondary level was French (16% of pupils), followed by German (9%) and Spanish (6%), while at upper secondary level it was German (27%), and followed by French (26%) and Spanish (19%) [6].

❖ We should encourage our students to learn languages other than English and some common languages. Programs should provide opportunities and encourage learners to learn Chinese, Hindi, Arabic, Portuguese, Turkish, Russian, Japanese, ect. Since these languages are in the list of most widely used languages in the world.

To be effective, foreign language teaching needs well qualified foreign language teachers. Besides relevant qualifications, foreign language teachers need sufficient and appropriate teaching resources as well as clear teaching guidelines. Yet, even if these needs are met, implementing official recommendations might still prove to be a challenge in some countries.

Conclusions

It is obvious that in today's hyper-connected world, no nation can launch a fully effective domestic education agenda, without also addressing global needs and trends, and nurturing a globally competent citizenship. However, a clear analysis worldwide shows that most students do not possess the aforementioned necessary twenty-first century competencies outlined above. Therefore, the main goal of administrations and education ministries should be to increase the global competencies of all citizens.

Individual differences should be considered while determining the expected educational outcomes or achievement targets for each skill. Additionally, the links between formal and informal learning environments as well as their contributions to the acquisition of 21st century skills should be explored.

We are good at teaching content, but not teaching individuals how to use it creatively and innovatively. Therefore, entrepreneurial teaching focusing on individual differences and alternative assessment should be at the core education.

Globally oriented education systems are the ones which can create a global vision and culture, recruit and prepare internationally oriented teachers, transforms curriculum and instruction by integrating international content, emphasize the importance of foreign language(s) proficiency, and expands student experiences through effective use of technology, international travel and partnerships, and international service learning and internships. We should not forget that globally competent teachers start with having globally competent teacher educators who will prepare these teachers. Here it becomes very important to have a common understanding of what internationalization means.

Transforming curriculum to meet those demands and preparing teachers meeting these needs require a commitment to internationalization at all levels, e.g., individual, departmental, college, institutional and more importantly at nationwide level.

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Н.Э. Аносова

ОСОБЕННОСТИ ПЕРЕВОДА ПОЛИТИЧЕСКОГО ДИСКУРСА СМИ

Ключевые слова: политический дискурс, культуроспецифичность, приемы перевода.

Аннотация: Статья посвящена анализу функциональных и стилистических особенностей политического дискурса СМИ. В статье также рассматриваются трудности перевода лексических единиц политического дискурса с английского языка на русский.

Keywords: political linguistics, culture specific discourse, translation techniques.

Abstract: This paper discusses the functional and stylistic features of political discourse in mass media as well as its genres and types. The paper addresses some of the problems in relation to the translation of political discourse in mass media. The analysis of some stylistic and lexical techniques of English-Russian political translation is given in the paper. The purpose of the article is to consider the ways to classify difficulties in the translation of mass media political discourse and suggest the ways to tackle them. Conclusions are made in concern of the translation techniques to be used while translating culture specific vocabulary in political discourse.

Общественно-политическая ситуация и ее изменение играют существенную роль в развитии языка. Политический дискурс – это явление современной повседневной жизни. Чем более открыта и демократична жизнь общества, тем больше внимания уделяется языку политики, причем политический дискурс интересует как профессионалов, занятых в политике, журналистов и политологов, так и самые широкие массы граждан.

Политический дискурс является предметом изучения политической лингвистики, основанной в середине XX века Дж. Оруэллом и В. Клемперером. В настоящее время она выделилась в отдельное направление, успешно развиваемое как зарубежными, так и отечественными исследователями. Политическая лингвистика находится на стыке наук (лингвистики, политологии, культурологии и др.) и активно использует методы социолингвистики, лингвистики текста, когнитивной лингвистики, стилистики и риторики.

Лингвокультурная специфика реализуется в семантике, синтактике, прагматике языковых знаков, наполняющих текст, что в совокупности составляет культурологическую маркированность медиа-дискурса [1]. При этом категория культуроспецифичности представлена совокупностью единиц культурологического контекста, относящихся ко всем его четырем уровням: денотативному, коннотативному, ассоциативному и метафорическому [2]. Лингвистическую основу данной категории составляют слова, обозначающие реалии и артефакты, слова и словосочетания с культуроспецифичными коннотациями, лексические единицы с устойчивыми ассоциативными связями.

Перевод политического дискурса имеет ряд функциональных и стилистических особенностей, которые находятся в прямой зависимости от особенностей самого политического дискурса. Из общеязыковых функций наиболее актуальной для политического дискурса является функция воздействия на адресата. Теория перевода на современном этапе своего развития обращает внимание на взаимосвязь перевода и социолингвистических факторов, и делает вывод о том, что реципиент неизменно воспринимает текст перевода через призму своей национальной культуры, и соответственно некоторые содержательные аспекты высказывания будут априори не поняты, либо неверно истолкованы.

В значительной степени денотативный культурологический контекст политического дискурса составляют общественные и политические реалии, аллюзии к прецедентным текстам, цитаты. Отличительная черта американского современного политического дискурса — аллюзии на сакральные тексты. Политический и религиозный дискурсы могут «переплетаться». Так, в дискурсе Б.Обамы значительное место занимают мессианские мотивы (сейчас в меньшей степени, чем до прихода к власти), аллюзии на библейские сюжеты и речи М. Л. Кинга-мл. [3]. Для правильной интерпретации и перевода аллюзий и цитат необходимо обладать общей эрудицией и фоновыми знаниями о культуре и стране происхождения исходного текста.

Анализ текстов массовой информации на политическую тематику показывает, что такие тексты содержат большое количество лексических единиц, обладающих свойством культуроспецифичности. Общественно-политические тексты сегодня – это актуальный материал перевода, поэтому переводчику приходится, так или иначе, сталкиваться с переводом политических реалий.

Реалии принято относить к ряду элементов «непереводимого» в языке. Речь идет, однако, о формальной невозможности перевода таких языковых единиц, поскольку теория принципиальной непереводимости на практике оказалась несостоятельна. Слова-реалии могут быть переведены на другой язык, хотя в большинстве случаев процесс перевода реалий представляет определенные трудности для переводчика. Они являются носителями культурно-маркированного значения, и задача переводчика заключается в том, чтобы максимально сохранить и передать это значение на языке перевода.

Реалии представляют, пожалуй, самую большую проблему и самый большой процент ошибок для переводчика. А.О. Иванов приводит следующий пример переводческой ошибки:

By then, Miss Sandaran would be assisting a full-fledged Treasury Counsel, possibly even a Queen Counsel, who would be engaged by the CPS to try to achieve a conviction.

К этому времени мисс Сарадан будет уже работать где-нибудь в Совете Казначейства, а может даже станет королевским адвокатом. Пока что ей надо пройти через все необходимые этапы своей карьеры [4, 157-158]. В Англии адвокаты делятся на два класса: поверенные (solicitors) и защитники (barristers). При этом защитники также имеют две степени: низшая степень – Советник Казначейства (Treasury Counsel) и высшая степень – Советник Короны (Queen Counsel). Вследствие незнания реалий английской судебной системы переводчик допустил ряд ошибок, что привело к полному искажению содержания в переводе.

В основе политического дискурса лежат концепты свободы и демократии, патриотизма, республики и т. д. Это все идеалы и стереотипы, воспроизводящиеся на уровне общественного сознания, и, в частности, современные американские политики с успехом используют их в политическом дискурсе с целью воздействия на электорат. Особенно отчетливо эта тенденция прослеживается на примере предвыборного дискурса. Выборы президента в США всегда являются зрелищным и широко освещаемым в СМИ событием, а также, в силу своей специфики, источником большого числа реалий и прецедентов. Коммуникация на заданные темы нередко становится источником языковых новообразований – реалий-неологизмов, и переводчик становится своего рода «первооткрывателем», подбирая варианты адекватного и эквивалентного перевода.

Перевод реалии *full Ginsburg* – пример настоящей переводческой головоломки. С одной стороны, имя Гинсбурга, вероятно, ничего не скажет многим русскоговорящим читателям, и в иной ситуации стоило применить описательный перевод или контекстуальную замену. Однако в нашем случае Гинсбург упоминается и далее по тексту; соответственно, мы не можем пожертвовать этим прецедентным именем и заменить или убрать его в переводе. Таким образом, одним из возможных вариантов перевода является создание полужанры «трюк Гинсбурга». Рекомендуется также сделать сноску и дать небольшой переводческий комментарий.

And of course, there's one big advantage to pulling a Full Ginsburg when you're the guy in the Oval Office: "When you're the President, you make them come to you," said CNN's John King, host of State of the Union. "Ginsburg had to go to all five studios." ["Obama's risky 'Full Ginsburg'; The New York Daily Times, June 11, 2009]

И, конечно, руководитель Овального Кабинета имеет одно большое преимущество, исполняя трюк Гинсбурга: «Если ты – президент, они сами приходят к тебе», -



говорит ведущий воскресного шоу на CNN «State of the Union» Джон Кинг. «Гинсбургу же пришлось побывать во всех пяти студиях».

Эпизод имеет отношение к интервью Барака Обамы с пятью ведущими воскресных утренних шоу на национальном телевидении, вышедшее в эфир в 2009 году. Такой политический ход называется в Америке «full Ginsburg», в честь адвоката Моники Левински Уильяма Гинсбурга, который первым осуществил его в 1998 году во время скандала с Клинтон. Тогда Гинсбург появился во всех пяти воскресных утренних шоу в один день: «This Week» на ABC, «Face the Nation» на CBS, «Meet the Press» на NBC, «State of the Union» на CNN и «Fox News Sunday». Обама принимал ведущих в Белом Доме, в отличие от Гинсбурга, который появлялся в студиях телепередач лично.

Названия партий в США зачастую носят очень образный характер, и адекватный перевод такой лексики невозможен без наличия у переводчика фоновых знаний об американской партийной системе. В следующем примере встречаем словосочетание *Blue Dogs*. Это не просто политическое прозвище или ироничное сравнение с синими собаками, а название учреждения или государственного образования.

Hailing mostly from rural to exurban districts, Blue Dogs were left vulnerable in states where GOP governors and legislatures drew the lines. [“Blue Dog Democrats trying to stave off extinction following Pennsylvania losses”; Washington Post, April, 4, 2012]

Пользующаяся популярностью у жителей сельских и пригородных районов, партия консервативных южан оказалась уязвима в тех штатах, где порядки устанавливает правительство от республиканской партии.

В ноябре 1994 года в ответ на республиканский успех на выборах группа умеренных и консервативных демократов в Палате представителей США объединились, назвав себя «Демократами синей собаки» (англ. Blue Dog Democrats). В качестве талисмана они выбрали синюю собаку, очевидно намекая на старую шутку о том, что южанин проголосует за демократов, даже если кандидатом от демократов будет «жёлтая собака». «Желтая собака» превратилась в голубую, так как голубой – традиционный цвет демократов. [Wikipedia]

В данном случае выбран описательный перевод со смысловым развитием, сопровождающийся снижением образности: *Blue Dogs – партия консервативных южан*. Название этой партии в последнее время все чаще появляется на страницах американских общественно-политических изданий, и в русскоязычных СМИ можно встретить варианты перевода «Партия синих псов» или «Демократы синей собаки». Здесь требуется переводческий комментарий, поскольку среднестатистический русский читатель не столь близко знаком с партийной системой США, и подобный перевод без пояснения может вызвать непонимание.

Безусловный интерес переводчика вызывает акроним **GOTV**.

The importance of the 72 hour GOTV effort cannot be understated. It is the culmination of all the voter contacts, the phone calls and door-knocking, that we have made throughout the campaign cycle. [“Campaign volunteers gear up for 72 hour GOTV effort”; The Washington Examiner, October 30, 2009]

Не стоит недооценивать важность 72-х часовой предвыборной кампании «Отдай свой голос». Это кульминация всех контактов с избирателями, телефонных звонков и личного общения - всего, что мы проделали в рамках этого избирательного цикла.

Американскому политическому дискурсу свойственно употребление большого числа различного рода сокращений, например, Dem. - democrat, Rep. – republican, FDR - Franklin Delano Roosevelt. GOTV – акроним «Get Out The Vote» - относится к мероприятиям, проводимым непосредственно перед выборами. Для кандидатов это последняя возможность повысить свои шансы на победу. В русском языке нет аналога этого выражения, по-

этому мы расшифровали акроним и применили калькирование его полной формы: GOTV – «отдай свой голос». При переводе фразы *72 hour GOTV effort* применен прием смыслового развития - *72-х часовая предвыборная кампания*, поскольку представляется важным подчеркнуть, что упомянутое действие происходит непосредственно перед голосованием избирателей.

Приведем анализ перевода реалий *battleground states, swing states, Super Tuesday*.

The battleground states surveyed include Michigan — where Tuesday's primary has become a critical showdown between Romney and Santorum — as well as Ohio and Virginia, which vote next week on Super Tuesday. The other swing states are Colorado, Iowa, Florida, Nevada, New Hampshire, New Mexico, North Carolina, Pennsylvania and Wisconsin. [“Swing states poll: Health care law hurts Obama in 2012”; USA TODAY, 2/27/2012]

Опрос проводился в штатах, в которых борются за голоса избирателей демократы и консерваторы, включая Мичиган, где на праймериз во вторник произошла схватка Ромни и Санторума, а также Огайо и Вирджинию, голосование в которых пройдет на следующей неделе в так называемый «супервторник». Остальные «неопределенные» штаты – это Колорадо, Айова, Невада, Нью Гемпшир, Нью Мексико, Северная Каролина, Пенсильвания и Висконсин.

Battleground states и *swing states* являются синонимами и называют штаты, жители которых, в отличие от жителей других штатов, не имеют четких политических предпочтений, и соответственно кандидат от любой партии имеет возможность получить большинство голосов. При передаче реалии *battleground states* мы использовали описательный перевод, чтобы раскрыть семантику борьбы двух ведущих политических партий США. Реалия *swing states* была передана с помощью приемов калькирования и функциональной замены.

Реалия *Super Tuesday* также относится к выборной лексике США: так называют первый вторник февраля, когда первичные выборы проходят одновременно в большом количестве штатов. Создание кальки, на наш взгляд, наиболее уместно в данном случае и позволяет сохранить структуру словосочетания и передать коннотативную окраску важности этого события. Также уместен будет и переводческий комментарий.

Институт лоббирования можно в целом рассматривать как политическую реалию США. По мнению некоторых политологов, лоббисты уверенно превращаются в «четвертую власть» штатов.

“We need people from outside Washington, outside K Street”, Mitt Romney said in December, as if K were the heart of the heart of darkness. To the outside world, “K Street” means “lobbying” or “influence-peddling.” [“K Street: The route of all evil, or just the main drag ?” The Washington Post, February 6, 2012]

«Нам не нужны люди из Вашингтона - лоббисты с Кей-стрит», - заявил в декабре Митт Ромни, как будто Кей-стрит – самое сердце тьмы. Для остального мира, Кей-стрит является синонимом «лоббизма».

Кей-стрит – это не просто топоним, но неотъемлемая часть современной политической культуры США, поскольку именно там находятся офисы большинства компаний, представляющих столь характерный, можно даже сказать, олицетворяющий США институт лоббирования. На страницах американских СМИ выражение *K Street* употребляется как термин для обозначения всех лоббистов в совокупности.

Примененные в переводе приемы калькирования и конкретизации позволили сохранить внешнюю форму реалии и одновременно раскрыть ее значение: *K Street - лоббисты с Кей-стрит*. Интересно отметить, что в американских СМИ можно встретить обозначение этой реалии посредством всего одной буквы – *K*. Русскоязычному дискурсу подобные сокращения не свойственны.



Известный обозреватель Нью-Йорк Таймс Нейт Сильвер, ведущий собственную колонку под названием «FiveThirtyEight», пишет об охватившей всю политическую сферу мании на создание и использование акронимов: «*In Washington, there is nowhere to hide from ... the acronym. And the English language may not survive the scourge*». Причем особая разновидность акронимов, заполонивших Вашингтон, называется “the bacronym”: это заранее осмысленный акроним, где элементы подбираются таким образом, чтобы их начальные буквы составили желаемое слово:

Fair Allocation of Internal Revenue Credit for Renewable Electricity Distribution by Indian Tribes Act (FAIRCREDIT)

Helping Agriculture Receive Verifiable Employees Securely and Temporarily Act (HARVEST)

Комитет политических действий Мишель Бахман носит название *Many Individual Conservatives Helping Elect Leaders Everywhere PAC (MICHELE PAC)*.

Перевод таких единиц представляет большие сложности, связанные с передачей внутриязыкового значения. Чаще всего такие акронимы переводятся поэлементно, посредством калькирования и транскрипции. Рассмотрим пример перевода реалии *DREAM act*:

Passing the DREAM Act is an important part of President Obama's comprehensive immigration reform agenda. It will unleash the full potential of young people who live by the values that all Americans cherish — a strong work ethic; service to others; and a deep loyalty to our country. [“Column: Why DREAM Act is right for U.S., young people”; USA Today, June, 27, 2011]

Принятие закона о развитии, помощи и образовании несовершеннолетних иммигрантов в США является важной и актуальной частью иммиграционной реформы президента Обамы. Это поможет реализовать потенциал молодым людям, живущим ценностями, которые важны каждому американцу: строгая рабочая этика, взаимопомощь и глубокая преданность своей стране.

Перевод реалии *DREAM act* осуществлен посредством описательного перевода, представляющего, по сути, расшифровку акронима и калькирование его полной формы: *DREAM act - Development, Relief, and Education for Alien Minors Act - закон о развитии, помощи и образовании несовершеннолетних иммигрантов*. Создание акронима по аналогии с единицей ИЯ в большинстве случаев невозможно, поэтому принцип языковой экономии, присущий англоязычному дискурсу, практически не соблюдается при передаче реалий на русский язык.

Представляет интерес перевод реалии *stump speech*.

With the approach of congressional elections and the midpoint of what he hopes will be his first of two four-year terms, President Barack Obama is honing a humor-laced stump speech that is part pep talk, part populist ideology. [“Obama's stump speech blends partisan rhetoric with populist themes”; CNN, August 19, 2010]

По мере приближения выборов в Конгресс и по прошествии половины первого из двух, как он сам надеется, президентских сроков, Барак Обама оттачивает свою не лишнюю юмора «речь с трибуны», которая является, с одной стороны, ободряющим напутствием, с другой – популистской идеологией.

Дословный перевод *stump speech* - «речь с пня», что полностью отражает этимологию этой реалии, которая уходит корнями во времена, когда происходило становление американской политической культуры. Кандидаты на общественный пост разъезжали по городам с избирательной кампанией и произносили речи, стоя на пнях спиленных деревьев вместо трибуны. Поскольку за один день кандидат мог объехать несколько городов, использовалась одна и та же речь, в которую вносились лишь небольшие изменения, связанные с упоминанием представителей местных властей. В современном дискурсе выражение *stump speech* относится к традиционной речи кандидата, текст которой повторяется несколько раз на официальных мероприятиях.

Второй элемент реалии *stump speech* был передан посредством калькирования, первый потребовал контекстуальной замены. В целом, семантика официальной обстановки, в которой произносится такая речь, на наш взгляд, отражена в предложенном варианте перевода. Сема повторяемости одного и того же текста речи на нескольких мероприятиях могла бы быть утрачена здесь, однако она поддержана контекстом: *Барак Обама оттачивает свою не лишённую юмора «речь с трибуны»*. Приведённая лексема указывает на неоднократность действия.

Vote-a-rama – ещё одно понятие, специфичное для Конгресса США.

As the Senate finished its “vote-a-rama” dealing with a number of Republican amendments to the health care bill “fixes,” senators have had to stay close to the chamber. [“Vote-a-rama takes over Capitol Hill”]; CNN, March 25, 2010]

После того, как Сенат завершил поэтапное голосование на предмет принятия ряда поправок к законопроекту о здравоохранении, предложенных республиканцами, сенаторам пришлось задержаться в зале заседаний.

В одном интернет издании находим интересное объяснение этого процесса: *the “vote-a-rama” is the annual rite of spring. If you haven’t heard about this tradition, don’t blame your civics teacher. The practice — which is unique to the U.S. Senate — is unlikely to be described in any textbook on U.S. government. [Capital Confidential, March 31, 2009]* Таким образом, этот тип голосования в Сенате известен далеко не каждому американцу, а русский читатель и вовсе мог никогда не сталкиваться с данным понятием. Реалия *vote-a-rama* описывает утомительную процедуру голосования, в основном, по статьям бюджета, которая может длиться несколько дней подряд. Сенаторы один за другим рассматривают вынесенные на голосование пункты. Сложносоставная ЛЕ *vote-a-rama* передана в переводе посредством атрибутивного словосочетания *поэтапное голосование* с применением грамматической трансформации формы слова. Сама реалия не имеет понятной внутренней формы, поэтому для адекватного восприятия читателем данной ЛЕ в переводе использован прием уподобления. Рекомендуется также дать переводческий комментарий.

Сложными для перевода представляются реалии *astroturfing, a grass-roots movement*.

Representative Edward J. Markey, a Massachusetts Democrat and a sponsor of the climate bill, has begun an inquiry into whether the fake letters amount to fraud on Congress, and the Sierra Club has petitioned the Justice Department to bring criminal charges against Bonner for wire fraud.

An aide said Mr. Markey hoped to combat the tactic of astroturfing in which a professional lobbying effort is made to seem like a grass-roots movement. [Coal Group Is Linked to Fake Letters on Climate Bill; The New York Times, August 4, 2009]

Представитель Демократической партии в штате Массачусетс, а также спонсор законопроекта о борьбе с глобальным потеплением Эдвард Маркей начал расследование с целью выяснить, предполагает ли количество фальшивых писем факт мошенничества в Конгрессе. Руководство Сиерра Клуб, одного из крупнейших инициативных общественных движений США, подало прошение в Министерство Юстиции о выдвижении обвинения против Боннера за распространение фальшивых писем.

Помощник мистера Маркея разъяснил, что конгрессмен надеется побороть тактику так называемого «астротерфинга», когда кампания, организованная профессиональными лоббистами, выдается за инициативное общественное движение.

В приведённом контексте встречаются две яркие политические реалии США: *grass-roots movement* и *astroturfing*. Под *grass-roots movement* понимаются инициативные общественные движения, организованные простыми гражданами для борьбы за свои права. *Astroturfing* является разновидностью мошенничества, когда за псевдонародным движением скрывается тщательно спланированная лоббистская кампания. Одним из способов полити-



ческого влияния подобных кампаний является распространение фальшивых писем от лица общественных движений.

В самом значении реалии *grass-roots movement* заключена семантика инициативы, исходящей «снизу». Данная реалия передана в ПЯ посредством создания полукальки в сочетании с приемом описательного перевода – *инициативное общественное движение*. Перевод данной ЛЕ сопровождается снижением образности, однако основные семантические компоненты переданы в полном объеме, что обеспечивает адекватное восприятие текста перевода.

В отношении реалии *astroturfing* наиболее релевантным для данного контекста мы определили прием транскрипции. При рассмотрении вне контекста такое решение требует приведения переводческого комментария, однако в данном конкретном случае перевода комментарий понятия *astroturfing* дали сами авторы статьи. Таким образом, можно сделать вывод о том, что рассматриваемая единица является новой и для носителей американской культуры.

Анализ переводческих приемов, использованных для передачи в ПЯ приведенных выше политических реалий, позволил выявить несколько закономерностей: например, калькирование практически всегда сопровождается переводческим комментарием; создание полукальки подразумевает наличие, по меньшей мере, еще одного приема перевода. Необходимо также отметить, что в переводе политических реалий часто используется прием модуляции – смыслового развития. Данный прием, на наш взгляд, является релевантным в отношении перевода политических и других типов реалий.

Исследование функциональных и стилистических особенностей политического дискурса помогает осуществить перевод с сохранением необходимо коммуникативного эффекта, что является, безусловно, первостепенной задачей переводчика.

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THEMATIC ROLE OF CONCEPT IN IMAGINATIVE DISCOURSE

Keywords: discourse, concept (kontsept), notion (ponyatie), meaning, commonema, approximema, rigorema, culturema, topic, theme, proposition, denotative space, cognitive-propositional structure, dicteme.

Abstract: deals with the ways of representing concept in imaginative discourse. It touches upon the definition of such notions as discourse, concept, topic and theme. It analyses the differences between concepts in everyday speech, in imaginative discourse, in scientific prose and culturally determined concepts of different nations.

The purpose of the article is to show how concepts are connected with denotative space of a discourse, with its topic.

Cognitive-propositional structure is applied for both semantic and conceptual analyses.

In imaginative literature the real world is reflected through the individual author's perception of it, and thus is conceptualized. Within a proposition a nominated topic is predicated to its interpretation by the author. The results are illustrated by the examples from modern literature.

Ключевые слова: дискурс, концепт, понятие, значение, коммонема, аппроксимема, ригорема, культурема, тема, пропозиция, денотативное пространство, когнитивно-пропозиционная структура, диктема.

Аннотация: Статья посвящена рассмотрению способов репрезентации концепта в художественной литературе. В ней определяются такие понятия как дискурс, концепт, тема художественного произведения. В работе анализируются различия между концептами повседневной жизни, концептами в художественной и научной литературе и культурно-обусловленными концептами, присущими различным народам.

Целью работы является стремление показать, как концепты связаны с денотативным пространством дискурса, с его темой.

Для анализа и денотативного, и концептуального пространства текста используется когнитивно-пропозиционная структура. В художественной литературе реальный мир, отражаясь через его индивидуально-авторское восприятие, концептуализируется. В пропозиции происходит предикация темы произведения к ее авторской интерпретации. Выводы подкрепляются примерами из современной британской литературы.

Discourse in the broad meaning of the word is all the language activity of a human being. This activity is determined by ideological and aesthetic requirements of the time. At the same time discourse is also the result of such activity – a text or a corpus of texts in which their communicative and extralinguistic characteristics are taken into account. In the first case discourse is treated widely, and in the second - in the narrow sense of the word.

A text of imaginative literature (discourse in the narrow meaning of the word) is characterized by the fact that it reflects the world indirectly through an author's individual perception. Due to the author's intention the text is conceptualized.

Concept is a mental image of an object or a phenomenon, and this image may acquire a verbal form as well as a sensuous one.

In the English language the terms '*concept*' and '*notion*' are synonymous. Our home linguistics differentiates between these terms. Thus, according to Y. S. Stepanov and S. G. Proskurin, notion (*ponyatie*) is characterized only by significant and necessary features while concept (*kontsept*) may also comprise unessential features [11, p. 14-30].

Some linguists also treat the term '*meaning*' (*znachenie*) as equal to the term '*concept*' (*kontsept*). But we can't share this approach. As it was truly admitted by S. S. Neretina concept is different from meaning. Meaning is realized through the process of direct verbal communication, in which illocutionary force is directed from the speaker to the listener. Concept emerges in the course of reasoning in which the entity is clarified by the subject of speech. The concept is formed in the process of auto communication (I - I), while the meaning is realized in the act of communicating properly (I - YOU) [10, p. 9].

Concept is wider than meaning because it generalizes a number of meanings. It is also broader than notion because it comprises the individual world view of the author and emotive meanings. However, concepts themselves are not uniform. Let us compare the everyday concepts 'table', 'travel' and the like with the concept of 'happiness-beast', which survives only on fresh warm human flesh, in the story by N. A. Teffy '*Happiness*' [12].

If we consider not very strict scientific terms (because the strict ones completely coincide with their notions), such as '*discourse*', we'll again observe that they differ from both everyday concepts and figurative ones.



More than that, there are concepts that reflect certain ideas of this or that nation, such as 'volya' for the Russian, 'order' for the Germans, etc. These conceptual meanings are singled out from the collective, culturally determined understanding of the referent, the signified.

The differences between all these concepts are based on divergences of basic meanings employed in them. When we deal with everyday concepts the employed meanings are common ones which are exercised in non-specific ordinary usage of language. M.Ya. Bloch suggested calling them '*commonemas*' [3, p. 102].

Imaginative, figurative concepts are based on notions which are not very strict. They comprise emotive and individual author's meanings. They got the names of '*approximemas*'. And finally, in a scientific concept conceptual meaning prevails. M. Ya. Bloch called such a concept '*rigorema*' [ibid, p. 103].

We'd like to add to this allo-emic approach one more term, viz '*culturema*', which prevails in nationally determined concepts. In every language there exist universal concepts such as 'time', 'space', 'human being', 'life', 'death', 'meaning of life', etc. In addition to the universal concepts each nation has its own, unique cultural and language concepts. According to Dmitry Likhachev's point of view, the language wealth is determined not only by the wealth of its vocabulary and grammatical features but also by the 'richness of its conceptual world, its conceptual sphere, which is reflected in the language of the nation and its people' [7, p. 8].

As for the semantics of concept of imaginative discourse it depends on many factors, both objective (historic-cultural paradigm, mentality of the epoch in which the concept is used), and subjective, such as the individual author's world view). The degree of conformity of objective and subjective factors can be arbitrarily varied.

The concept of a piece of art as opposed to other texts is not introduced into a text in its complete form as an expression of the collective unconscious, but is being formed in it as the embodiment of the author's intention, which reflects their, the authors', subjective view on the events and phenomena described. As it was rightly observed by I.R. Galperin, conceptual information is implicit, it 'informs the reader about the individual author's understanding' of the events and phenomena [5, p. 28]. Moreover, the measure of subjectivity can be arbitrarily varied.

The concept of a work of art doesn't appear out of the blue, it is directly related to its denotative space, to what it is about, its theme or topic.

Topic is the main uniting and shaping factor of the text. It is revealed through micro-topics observed in dictemes representing the text. Micro-topics form macro-topics, which, in their turn, form the global topic of the whole creation.

The term dicteme was suggested by M. Ya. Blokh as a minimal systematizing and topical unit of a text (Blokh, 1985, 1994, 1999, 2000, 2004 – Concept of dicteme) [2]. This term originates from Latin *dictare*, which means to suggest an idea. It is just this function that is fulfilled by a text: it suggests an idea, a point of view, a topic.

Meanwhile, as it is rightly observed by G. Brown and G. Yule, there is no single true topic for a piece of discourse. It will always be a series of its possible representations [4, p. 75].

Van Dijk under the main topic of a work understood its macro-proposition [6, c. 59]. Sharing this point of view, we can define the topic as something that is said in a text, that is depicted in it, as its global proposition.

At the same time proposition, as it is precisely noticed by G. N. Manaenko, 'is not a replica of reality or a name of a mirrored ontological situation. It doesn't represent the outside world irrespective of the author but the author's personal image (picture) of the world' [8, p. 67-68].

The real world pictured in imaginative literature is reflected through the individual author's perception of it, and thus is conceptualized. Within a proposition a nominated topic is predicated to its interpretation by the author in accordance with the scheme: **x** is **y**, where **x** is the topic of the text, and **y** - its understanding and interpretation by the author. In this way concept is formed.

The author's interpretation of the topic includes emotive and evaluative connotations. This interpretation is, in the majority of cases, imaginative, metaphorical and can either coincide or differ from the generally accepted views of a given culture.

The author's view is not always represented as a rational, logically complete idea, but often either x or y or even both of them are images or even a series of images that express the author's emotional perception of the world reflected by him.

The predication of the topic to its interpretation by the author implements a kind of communicative intention. This intention represents the actual division of the transmitted information, where the topic of an imaginative work serves as something given, known, the theme of a work while the author's interpretation becomes that new information for the sake of which the communication is carried on, i. e. its rheme.

The individual author's understanding as well as the topic of the work itself does not appear out of nowhere. They exist in the semantic space of the text.

Denotative space of the text can be examined in terms of its cognitive-propositional structure: the subjects of the text, its predicates, attributes, causes and effects. Moreover, this structure is implemented at a certain time span and within a certain space. The conceptual space of the text is based on the same cognitive-propositional structure.

Conceptual analysis involves the detection of key words within the text and, what is the most important, their interpretation, which may reflect both the mentality of the time, and the author's original, individual understanding of the events important at the given period.

The basis for the selection of keywords is not only the frequency of their usage (although it is certainly relevant), but much more importantly is the principle of their highlighting (the term of I. V. Arnold [1], which is observed when language units have strong positions (title, epigraph, the beginning, the end, the golden ratio, rhythm, rhyme for poetic works, etc.).

However key words also exist within the semantic space of text. In her work Moskalchuck G. G. showed, that 'text formation is carried on ... in accordance with objective laws of nature. And repetition becomes one of the objective text-forming factors. It is an objective physical characteristic of text, which determines its integrity' [9, p. 3]. The density of repetition depends on text positions and reaches its climax in strong positions.

Now we shall analyze the conceptual information of the story 'Once upon a Time' by a Nobel prize-winner on literature in 1991 Nadine Gordimer, a writer from South Africa [14].

As a matter of fact there are two stories in it. The author begins her narration informing the reader that she was asked to write something for children. She refused because she doesn't write for children. Soon after that she woke up at night and it seemed to her that she heard some steps. She felt horror because she recalled terrible stories about murders that had happened in the neighborhood recently. She felt her complete vulnerability. Fortunately that time her worries turned out to be unfounded. The author tried to come down and release herself to sleep again, so she began to tell herself a story (a story within a story) about a happy man and his wife and their little boy with his beloved cat and dog. They all loved each other and everything was fine with them. But they didn't feel secure because there were riots, unemployment and hunger 'outside the city, where people of another color were quartered'. And though the riots were suppressed there were many burglaries and even murders in their beautiful and well-to-do suburb. The family makes more and more attempts to be more secure, and at last installs DRAGON'S TEETH on the wall around the house. 'Placed the length of the wall, it consisted of a continuous coil of stiff and shining metal serrated into jagged blades, so that there would be no way of climbing over it and no way through its tunnels without getting entangled in its fangs. There would be no way out, only a struggle getting bloodier and bloodier, a deeper and sharper hooking and tearing of flesh'.

The next day the little boy pretended to be the Prince who rescued the Sleeping Beauty to life. He dragged a ladder to the wall which with its shining coil resembled the terrible thicket of thorns round the



Beauty's palace. What was left from the child had to be hacked out of the security coil with choppers, saws and wire cutters.

As we can see from this short rendering of the text the topic of both stories can be defined as **striving for security**. In the first case it is only striving which doesn't lead to anything. In the second case it causes an awful tragedy.

Analyzing this work, let us examine its key words. In cognitive-propositional structure of both stories the cause of events is fear.

The semantic field of fear or frame of fear (Minsky M., van Dijk T. A.) is represented not only by the lexeme *'fear'* but also by synonymous words and phrases, predicative units, describing this emotion. It also includes words and phrases, representing the causes of fear and expressions comprising the seme of fear, danger, threat and violence.

In the first text the units with this seme are as follows:

'sound', 'creaking', 'burglar', 'gun', 'my windows could shatter like wineglass', 'fears', 'murdered', 'fierce dogs', 'strangled', 'knifed', 'victim', 'arrhythmia of my heart', 'threat', 'misbeats of my heart', 'threatened', 'spared', 'might be interred there in the most profound of tombs', 'I couldn't find a position in which my mind would let go of my body – release me to sleep again'.

In the second novel the semantic field of fear is represented by the following units:

'fire', flood damage and theft', 'YOU HAVE BEEN WARNED', 'intruder', 'It was impossible to insure the house, the swimming pool or the car against riot damage.', 'was afraid', 'riot', 'damage', 'people of another color', 'to fear', 'buses were being burned', 'cars stoned', 'school-children shot by the police', robbers', 'burglar bars', 'alarm', 'electronic harpies', 'discourse intruders', 'sawed the iron bars and broke into homes, taking away hi-fi equipment, television sets, cassette players, cameras and radios, jewelry and clothing', 'sometimes were hungry enough to devour everything in the refrigerator', 'paused audaciously to drink the whiskey in the cabinets or patio bars', 'loss', 'thieves', 'some drank liquor and fouled the streets with discarded bottles', 'loafers and tsotsis (hooligans) who would come and tie her and shut her in a cupboard', 'They are looking for their chance...', 'someone might still be able to climb over the wall... into the garden', 'more report of intrusion', 'the bedrooms were being ransacked upstairs', 'armed robbery', 'red-earth smuggles that could have been made by the kind of broken running shoes, seen on the feet of unemployed loiterers that had no innocent destination', 'concentration-camp', 'serrate and jagged blades', 'fangs', 'struggle getting bloodier and bloodier', 'a deeper and sharper hooking and tearing of flesh', 'DRAGON'S TEETH', 'razor-bladed coils', 'the terrible thicket of thorns', 'razor teeth', 'screamed', 'tore his hands', 'wailing', 'screams', 'bleeding mass', 'weeping'.

As it can be seen from these examples the semantic field of fear is frequently and extensively represented in the text. And no less frequently nor extensively is represented its antonymous field, that of security.

A great number of units in these antonymous fields coincide though sometimes they are a resource of fear and sometimes they serve for security. But as we can see from this text the emotive meaning of a word is not restricted to the objectives fulfilled by the fragment of objective reality named by it. A language unit itself correlates with the object or phenomenon of reality due to its inner semantics and may contain threat, comprising the seme of fear.

This correlation can be seen in the semantic field of security where the language units similar with the units of the first group (the semantic field of fear) are underlined with the help of italics. Let us examine these language units that represent security and the means providing it.

In the first text they are:

'Burglar bar', 'gun under the pillow', take... precautions', 'fierce dogs'.

In the second text the fear is opposed by happiness which is represented in the following phrases: 'were living happily ever after' (3 times), 'began to live happily ever after', and by love: 'loved' (4 times).

Besides security is provided by a range of measures, which are represented by the following language units:

'swimming pool which was fenced so that the little boy and his playmates would not fall and drown',

'absolutely trustworthy housemaid',
'highly recommended itinerant gardener',
'they were warned not to take anyone off the street',
'They were inscribed in a medical benefit society',
'their pet dog was licensed',
'they were *insured* against *fire*, *flood damage* and *theft*, and subscribed to the local Neighborhood Watch, which supplied them with a plaque for their gates lettered YOU HAVE BEEN WARNED over the silhouette of a would-be intruder.',
'there was nothing *to fear*',
'there are *police* and soldiers and *tear gas* and *guns* to keep them away',
'he had electronically controlled gates fitted',
'the *riots* were suppressed',
'she implored her employers to have *burglar bars* attached to the doors and windows of the house and the *alarm* system installed.',
'the house was surely secure, once locked and with the *alarm* set',
'...the walls should be higher. And the wise old witch, the husband's mother, paid for extra bricks as her Christmas present to her son and his wife',
'an array of different varieties of security fences'.

The text also comprises the description of various security systems implied in the district and absolutely all of them contain the seme of threat:

'There was the low-cost option of pieces of broken glass embedded in cement along the top of the wall, there were iron grills ending in lance-points, there were attempts at reconciling the aesthetics of prison architecture with the Spanish Villa style (spikes painted pink) and with the plaster urns of neo-classical facades (twelve-inch pikes finned like zigzags of lightning and painted pure white).'

The security system installed by the 'happy family' is even more awful:

'It was the ugliest but the most honest in its suggestion of the pure concentration-camp style, no frills, all evident efficacy. Placed the length of the walls, it consisted of a continuous coil of stiff and shining metal serrated into jagged blades, so that there would be no way of climbing over it and no way through its tunnel without getting entangled in its fangs. There would be no way out, only a struggle getting bloodier and bloodier, a deeper and sharper hooking and tearing a flesh. The wife shuddered to look at it. You're right, said the husband, anyone would think twice . . . And they took heed of the advice on a small board fixed to the wall: Consult DRAGON'S TEETH The People For Total Security.'

Thus, even before the tragedy took place the vocabulary of security has completely merged with the vocabulary of fear and terror. The vocabulary informed about the tragedy before it took place.

This story reflects the individual author's approach to the problem of security. N. Gordimer showed that traditional understanding of security which demonstrates the 'happy family' in this story and the means which provide this security do not lessen threat and danger. One can't be happy and secure in one separate house, garden, suburb and, probably, in one country. It is impossible to hide oneself behind the high wall from the grief and hunger of the unfortunate. The writer shows that people are secure if the world round them is secure. And it means that to live happily we should improve the world for all of us. Thus, the concept of security in this story can be represented through propositional predicative structure, in which the topic of security is predicated to its author's interpretation:

Security for a human being is not high walls and solid locks.

A recipient can easily form a new concept or an extension of the previous one:

Security for a human being is security and happiness for everybody.

Thus, recipients are also included into the process of concept formation.

An author's individual treatment of the theme is often shifted to (a) narrator (s), and so these interpretations can be multiple.

In the story 'Groundlings' by Jane Gardam [13] the topic is the life of theatre fans. For the characters of this work (theatre-goers), theatre is a real life. It is characterized by deeper emotions and pas-



sions than real life. And accordingly the concept of theatre for them is as follows: **theatre is 'larger than life'**. It is this idea of the theatre that is expressed by the narrator of this story, one of the representatives of this group of theatre-goers. Thus, in this work, there is such an interpretation of the concept of theatre. And as the author of the story transferred her functions of story-telling to the narrator, she has the right and opportunity to express a different point of view in another work.

From the structural point of view we distinguish simple (as in the previous example), horizontally multiple and vertically multiple conceptual spaces. We observe horizontally multiple conceptual spaces when *x* is correlated with multiple *y* as it happens in the David Lodge's novel *Nice Work* [15] where topic *nice work*, on the one hand, correlates with two different works (that is of a managing director of a large enterprise and a university professor) and on the other, with their evaluation by the both main characters.

Vertically multiple conceptual space can be seen in Richard Bach's narrative *Jonathan Livingston Seagull* [12] where the concept of freedom is represented by the sequence of steps or topics: *hard work* which is represented through *flights* leads to *the perfection* which in its turn result in *freedom*.

In some works conceptual space can be more complicated, as is illustrated in novel by Barry Unsworth *Morality Play* [17] we observe a concept within another concept:

The topic of the novel is the life of travelling actors in the middle ages. This life is reflected in three semantic groups of key words. These groups are death, religion and art. And all these aspect of life are reflected in art which is metonymically represented by a morality play. Thus, *life* is predicated to *morality play*. And then *morality play* is predicated to *the author's interpretation of art*: *morality play (art) is larger than life (nobler, braver and more honest)*.

From the point of view of meaning it is possible to single out metaphorical, metonymical, imaginary emotive, antonymous and causative-consecutive concepts.

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**INVESTIGATION OF TEXT COMPREHENSION PECULIARITIES:
MEASURING OF INDIVIDUAL DISTINCTIONS**

Keywords: text comprehension, extroverts and introverts, Myers-Briggs questionnaire, associative fields, semantic space, cognitive space, universal and specific features, word and text meaning operation, stereotype level.

Abstract: Strategies of verbal behavior extrovert/introvert are the subject of the research. The aim is to define specificity and universality of nonfiction text difficulties and comprehension according to the readers psychological type. The main methods are the associative context experiment with the registration of the primary response, quantitative analysis, and the method of denotative analysis, descriptive-comparative method. questionnaire of Myers-Briggs based on theoretical research is used as the research tool of psychological type of the Testers. The article reveals the suggestive potential of the text and justify the extensive comparative studies, the results obtained allow us to enrich significantly the portrait image of a native speaker.

Ключевые слова: понимание текста, экстраверты/интроверты, опросник Майерс-Бриггс, ассоциативные поля, семантическое пространство, когнитивное пространство, универсальные и специфические особенности, уровень стереотипности.

Аннотация: Предметом исследования выступают стратегии вербального поведения экстравертов/интровертов (испытуемых, принадлежащих к разным психологическим типам). Цель заключается в определении универсальных и специфических особенностей процесса понимания компонентов сложности научно-популярного текста с учетом личностных различий испытуемых. Основными методами являются ассоциативный контекстный эксперимент с регистрацией первичного ответа, количественный анализ; наблюдение; метод денотативного анализа, описательно-сопоставительный метод, в качестве инструмента исследования психологического типа испытуемых был использован опросник Майерс-Бриггс, в основе которого лежат теоретические исследования. Статья раскрывает суггестивный потенциал текста и обосновывают проведение широких сопоставительных исследований, полученные результаты позволяют значительно обогатить портретный образ носителя языка.

Research tasks that can be solved with quantitative and qualitative analysis of the associative field structure dealt with the study of the words and text meaning operation difference between extroverts and introverts. The experience of many researchers was considered and the most extensive comparative analysis was carried out during the associations investigation.

The working hypothesis of the study is that bi-directional specificity of operation of the word meaning is transformed into universality under the influence of the context. A necessary condition for the transformation of specificity into universality is the text.

Readers individual mindsets are leveled off during the text comprehension. Universality of comprehension strategies of the Testers suggests the equivalence of established complexities of the text for different types of Testers.

The aim of our research was to define specificity and universality of nonfiction text difficulties comprehension according to readers psychological type. Thus, the first step was to measure psychological types of all Testers. There are a lot of different procedures and techniques for measuring certain quality of a testee. We have chosen the social-psychological typology created by G. Jung which let us know Testers' interior life.

The questionnaire of Myers-Briggs follows through with G. Jung theory about individual proneness and explains, characterizes individual peculiarities. This questionnaire (MBTI) was worked out on the basis of G. Jung ideas at the end of 50s in XX century. The author created a psychological tool for the individual peculiarities description. The questionnaire is based on the opposition exposure which reflects mental process of perception and information processing.

The base of the typology is the notion of "mindset and function". According to G. Jung, mindsets don't exist independently and there are both mindsets in every person, but the dominating mindset is a principal one, another is secondary. Combination of dominating and secondary mindsets identifies person type.

Existence of four processes (S, N, T, F) is shown in the questionnaire. The scales of important individual proneness were formed, namely: extraversion -introversion, sensory ability -



intuition, way of thinking - feeling, decision making - perception. Oppositions combination makes up 16 behavior types.

Questionnaire scales show individual distinctions in information perception and making decision and there are specific dynamic relationships between questionnaire scales. All the processes and mindsets are involved in individual behavior, but gravitation to one of the poles occurs.

Individual psychological type can be described by a formula of 4 letters (E/I, S/N, T/F, J/P =ESTJ, INFP) – each letter indicates the domination pole at each scale: extraversion or introversion (1st letter), sensory ability or intuition (2nd letter), way of thinking or feeling (3rd letter), decision making or perception (4th one). Every type is characterized by dominant and secondary processes. One function usually dominates considerably and one more relatively developed is secondary. The more dominant and secondary are developed and conscious the more their opposites are unconscious.

An extravert uses their dominant process dealing with external world while secondary process is used to relate to the inner world. The dominant process of an introvert is introspective, the secondary one is used for external world. So we can see secondary process is developing to balance perception and evaluation of information.

In comparison with others this questionnaire has some advantages but there is no one which can discover the complexity of human nature. Application of this questionnaire seems to be rather wide. Testers answer 94 questions and then through machine processing the explanation of rate is known. In such a way all rates were divided in two groups – extraverts and introvert.

The research has been carried out on the material of russian nonfiction texts. Revealing the extent and depth of comprehension of the texts by Testers required building denotative graphs on the original texts and the texts obtained from the Testers. To describe associative fields 74600 associative responses obtained from 373 stimulus words and phrases were analyzed. The algorithm of words selection was based on the detecting areas of difficulties in the text. Such areas of difficulties were indicators of areas of misunderstanding. Detecting areas of difficulties in the texts is based on denotative analysis proposed by A. I. Novikov.

An experimental list of stimulus words and phrases consisted of four groups of words. They were key words, terms, and words that belong to the vocabulary core of a person. The list also included the words selected according to the results of Testers' work with texts: at one stage of the experiment Testers were asked to make up the texts of the parts. The texts were cut into fragments by the researcher (the author's sequence of paragraphs was thereby broken down), and during the presentation of the test parts were mixed. Thus, "problem" paragraphs were identified.

The "problem" in the work called the paragraphs that "travel" in the text i.e. the testers could not connect these paragraphs with those that precede or follow them according to the author's ideas. As the result the testers themselves have identified the words that were at the junction of the difficulties found in the text. These words were also included in the associative experiment.

The information base of any person occurs through the word - only the word allows us to capture the experience of previous generations completely. Initially, the individual must learn the ideas of previous generations, and only on this basis formation of his own system of thoughts occurs. To participate in this process it is necessary that the intellectual work of one man be transferred to another person.

And this is the direct mission of the language, which is a kind of gear. Speech is a channel of communication and comprehension becomes the reinforcement of communication, without which the communication is terminated. Thus, the lexicon is the means of accessing the information

base and, accordingly, reflects the systemic nature of human knowledge about the surrounding world and his characteristic patterns and relationships [3: 157].

Given that the lexicon is a tier structure (this hypothesis was expressed by A. A. Zalevskaya), with each tier corresponds to a particular stage of verbal and cognitive activity, one can imagine that the internal lexicon is a complex system of "tiered repeatedly intersecting fields.

In these fields, information is stored in an orderly manner "ready to use". It is necessary to launch this multi-tiered mechanism [6: 267]. A. A. Zalevskaya calls a word as "center of relations bundle, directly leading to the products of numerous acts of deep predication, which together with ties along the lines of sound and graphical forms of a word gives a multidimensional system of relations" [4: 55].

Each word is characterized by a certain level of activity, and the relationship between words delivers this activity from one word to another. In addition, the word can store the total activity during some time. Thus, the operation of the lexicon is a "branching process. At any moment words may become available for a linear processing device with probability determined by the ratio of the accumulated activity of this word to the sum of all such activities in the lexicon" [3: 64].

The activity of the words is determined by information, thought processes, and the interaction of units of the lexicon.

The system of knowledge which a perceived word is in "is backlit" by the subconscious level of a person during the perception of the word.

Text perception is accompanied by certain mental operations, providing the recipient a constant orientation. This orientation is carried out in two spaces simultaneously: in the semantic space of the text and the cognitive space of thinking.

Both these spaces must be covered by some anchor points - "contact points" - such common elements on which these spaces can be interprojected to form integral structure of content during the process of comprehension. This is reflected in the fact that in the text perception the reader constantly needs to know what it is about, what sub-theme or sub sub-theme must be in the operative memory even if it is not indicated explicitly. Orienting in the space of sub-theme or sub sub-theme the reader should also determine the coordinates of these units in the cognitive space. Due to the above reasons this orientation can be broken and lead to comprehension difficulties. Comparison of quantitative parameters obtained from the extraverts and introverts showed that areas of difficulty encountered by the experimenter in the text constitute identical areas of misunderstanding for extraverts and introverts.

The analysis carried out leads to the conclusion that comprehension of nonfiction text often is only "the illusion" of comprehension, not a full and deep comprehension. Experimental material obtained from testers belonging to different psychological types suggests that the illusion of ease comprehension is a characteristic of the testers of both types.

Associative field structures of extroverts and introverts have both universal and specific features, which in turn indicates the universal and specific features of the word semantic development of the introverts and extraverts.

Associative fields are generated on the basis of information contained in the dictionary article. As an example, let's consider the content of the article, based on the reactions of a group of extroverts on the stimulus word GIDROMOTOSKI.

GIDROMOTOSKI: water 20; sports 11; the sea; the motor 3; batten; skis; don't know; rest; instrument; speed; snow; equipment; equipment 2; aggregate; device; delirium; fast; fun; water technology; water skiing; jet; wave; rattles; an item; a detail of the machine; the Board with the motor; land; winter; interesting; some thing; some invention; skate; knee; ski; motor boat; powerful; male; incomprehensible; innovation; ocean; to drive; pan; scooter; complex technique; snowmobile "Buran"; snowboarding; means of transportation; technical derision; pleasure; installation; nonsense; Eureka; powerhouse1; **100+55+5+40.**



The core of such associative field will be three most frequent responses with quantitative indicators: 20, 11 and 3. The next turn will reflect the words with a frequency of "2", i.e. $2 \times 9 = 18$. The third turn shows a single reaction in a quantity of 40. Sector "refusal" completes the picture - the number in the last turn displays the number of subjects that responded with a refusal. We also track the quantitative composition of the core and the number of turns in each field.

The table let us see the difference in the associative behavior of extroverts and introverts on the basis of comparison of the number of turns of each associative field. We see that fields with the lowest number of turns – 4 characterize extroverts. These indicators of extroverts are higher than those of introverts. The indicators of extraverts decrease - the frequency of their occurrence decreases due to the increase of the number of turns. Spiral with five turns were in associative fields of introverts. In addition, spiral with seven turns were registered into introverts' associative field, which have never been recorded in the associative fields of extroverts.

Table

Summary table of the turns number and the frequency of their occurrence

Number of turns up	The frequency of occurrence of a given number of turns up of extroverts	The frequency of occurrence of a given number of turns up of introverts
4	10	5
5	6	9
6	3	3
7	0	2

The analysis of the responses received suggests that the search for words in Testers' memory of both groups occurs most often with regard to the semantic attribute, the total number of formal responses is negligible. The analysis of experimental data revealed that responses with paradigmatic type of relationship are dominated in the testers' responses of both groups. The indicator of introverts syntagmatic responses is higher. Word-formation responses in the total mass of analyzed responses are negligible, The way of new word formation of the extraverts and introverts are similar.

The basis for the study of the responses stereotype level was the assumption that it can be associated with the typological characteristics of the testers. Experimental data allow us to mark different levels of extraverts and introverts stereotypes. It was recorded that the extraverts responses have a higher stereotype level as compared with the introverts responses. The associative fields of introverts are characterized by a large number of different and individual responses.

Analyzing the strategies that were used by testers in text comprehension, we can note that the set of strategies for the representatives of different psychological types is characterized by heterogeneity. The success of comprehension is achieved by the difference in the use of comprehension strategies by extraverts and introverts, in particular strategies of local coherence, production strategies, and inference strategy.

The analysis of the obtained responses showed the universal and specific features in the processes of semantic development in testers belonging to different psychological types. Universal strategy complexes specific to all groups of testers was defined. Specificity consists in the difference of "N" dominant strategies: the dominance of the process of generalization is illustrative of extraverts, introverts are characterized by the dominance of the process of differentiation.

Objects of comparing and contrasting become the mentality of extraverts and introverts presented in associative-verbal networks, which reflect the text potential of the individual. As can be seen from the analysis of associative responses of introverts and extraverts, a number of associative responses to the same stimuli coincides. It appears from this that the degrees of intellectual activity of introverts and extroverts can be the same. However, recognizing the duality of the medial meaning function, we have seen the priority use of system-wide meaning by extroverts and psychological meaning by introverts.

Associative fields fragments of extroverts and introverts modeled in the experiments are part of the associative-verbal network which reflecting the organization of human linguistic capacity contains information about the levels of linguistic identity. The materials of the experiments indicate the implementation of the main ways of word meaning development. They are hypothesis of generalization, hypothesis of differentiation, prototypes hypothesis, and hypothesis of characterizing- definitive shift.

The distribution of associative search in a specific direction defined by the text prevents the associative movement in other arbitrary directions.

The text is a regulator of "choice freedom" of strategies, as the result of which a matrix of universality observed in the materials of the associative experiment is transformed into the universal matrix, and it is able to neutralize the personality differences of the testers. Verifications of expressed assumptions have been found in the researches carried out by A.A.Reformatski, N.I. Zhinkin, T.Rogozhnikova, R Daminiva.

In our study we compare the individual fields – author's one of nonfiction texts and collective associative fields, obtained in the experiment from the testers. Static equilibrium of relations can be described as smooth surface with many nodes. Collective field, in our view, is characterized by the absence of relations equilibrium, and, consequently, the surface cannot be flat and smooth. In addition, relations equilibrium of the individual's associative field makes it possible to achieve balance and symmetry in the mechanisms of association of Testers with different, moreover, diametrically opposed individual mindset - extraverts and introverts.

In psycholinguistic studies the lexicon is treated as a hierarchical system consisting of two main layers - deep and surface. Both basic layers consist of many sublayers. At the level of the surface layer relations are installed according to sound and graphical form, length, etc. Units of the deepest layer find a large number of relations on the principle of overlapping or coincidence of content items, such overlapping or coincidence is due to the inclusion in the context the act of deep predications.

Existing semantic and logical rules of text formation reduce the number of combinations of selected words that gradually transforms a multi-level system into a single-layer.

Given the text-forming potential of associative field we can consider it as a text and schematically it can be presented as networks (our memory forms a system of interrelated elements), so any text is to present a network. The dome of such network should be presented as the plateau as in the text everything is inferior to semantic and process of comprehension involves only those relations that are in the plane of the text: text combination of words does not allow the mind to go far in the search of some associations, as it occurs in the associative experiment.

The specificity of psycholinguistic interpretation of the word meaning is to study the internal context of words based on perceptual, cognitive, affective experience of the individual, taking into account external (verbal or situational) context. From the perspective of this interpretation the word is a means of output to an individual picture of the world in all its diversity of objects, links and relations between them.



Double mediative function of the word meaning is manifested in bi-directional specificity of operation of the word meaning. During the research we found that the system-wide meaning will appear when strategy of generalization is used, the psychological meaning will appear if the strategy of differentiation is used.

This analysis allows us to conclude that the use of opposite strategies occurs regardless of Testers types. As you can see, in the process of text comprehension a set of strategies included in the universal complex of strategies are not only kept but there is a strategies transition from specific into universal, that is, there is an increase of universal complex of strategies by adding strategies of generalization and differentiation to the strategies of characterizing-definitive shift and typing strategies.

In the conclusion it should be mentioned that the text part of the experiment helped debunk the myth of comprehension ease of nonfiction text. The inability of the Testers to answer the questions after reading the text, gives us reasons to speak about the existence some areas of misunderstanding in the text.

Using a variety of traditional techniques for experimental psycholinguistic research was aimed at identifying the extent and depth of text comprehension by the Testers. The results obtained in the study of the difficulties of text comprehension have been have grouped into the associative fields and subjected to the same analysis as the responds of the associative experiment.

This confirmed the conclusion about the high stereotype level of extrovert made in associative experiment. But the analysis of the strategies used by the Testers in the text part of the experiment showed a difference of verbal strategic behaviour of the testes.

The Testers of both types used all strategies without restrictions. In this part of the experiment the using of "their" strategies was not recorded as clear as it was in the associative experiment. Specificity, observed in the associative experiment, ceased to be such and turned into universality.

According to this it can be concluded that the text having the protection of a technical nature, reflecting the static equilibrium of relations by smooth surface with many nodes, is itself a powerful external objective condition, which is able to smooth out certain personality traits.

Thus concept developed reveals the principle of the transformation of the bi-directional specificity of word operation in individual lexicon into an unidirectional versatility of words operation in the text. The text is declared as the controller of strategies choice and its impact leads to "dissolution" of individual differences in the process of comprehension.

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Y. Valova

DIFFERENTIAL SEMANTICS OF THE ENGLISH VERBS DECLINE, REFUSE, REJECT

Keywords: meta-language, semantic role, force application, mental force, volitional force, mental force application control, frame, differential information, integral information, phases of predicate denotation

Abstract: The research reveals the differential information of the meaning of the English verbs *decline, refuse, reject*. The integral information which refers these verbs to a single lexical-semantic group of verbs is the information about refusal: "Subject refuses Object". Differentiation of the meanings of the verbs *decline, refuse, reject* is carried out by determining the structure of semantic roles of the verbs. Disclosure of the meaning of the linguistic units is performed by semantic interpretation with the help of particular metalinguistic notions. The differential information of the verbs is the information indicating the grounds on the basis of which Subject doesn't accept Object.

Ключевые слова: метаязык, семантическая роль, приложение силы, ментальная сила, волевая сила, контроль за приложением ментальной силы, фрейм, дифференциальная информация, интегральная информация, фазы денотата предиката

Аннотация: Исследование раскрывает дифференциальное значение английских глаголов возражения *decline, refuse, reject*. Дифференциация значений глагольных лексем осуществляется за счет определения структуры ролевой семантики предикатов. Раскрытие содержания языковой единицы осуществляется путем семантического толкования с помощью определенного набора метаязыковых понятий, которые выявляются на основании наблюдения и анализа фактического материала, формулировки гипотез о структуре семантической роли с последующей верификацией в тестах. Интегральной информацией для исследуемой группы глаголов возражения является семантика отказа субъекта X от объекта Y. Дифференциальной информацией значений исследуемых глаголов возражения является информация, указывающая на основания, в соответствии с которыми субъект X выносит отрицательное суждение об объекте Y.

The research is based on the development of such a conceptual language that is used for the interpretation of the lexical meaning of verbs. Such meta-language is developed for a specific lexis. This approach is illustrative of the scientific School of O. Seliverstova [Seliverstova 1982; 2004]. Such methods makes it possible to formulate hypotheses about the semantic structure of different meanings of verbs, to verify the hypotheses by drawing upon experimental research, to model the semantic structure of verbs.

Differentiation of the meanings of verbs is carried out by determining the structure of semantic roles of verbs. Disclosure of the meaning of linguistic units is performed by semantic interpretation with the help of particular metalinguistic notions. These notions are revealed on the ground of observation and analysis of factual material, the formulation of hypotheses about the structure of semantic roles, verification of hypotheses in tests [Seliverstova 1982; Shabanova 1998]. The research of revealing the differentiation meaning of verb synonyms of different lexical-semantic groups has shown that the differentiation of the meaning of verbs is largely dependent on the structure of semantic roles of verbs [Amirova, 2002; Bostonov, 2005; Bayburina, 2006; Shvayko, 2006; Sherstkova, 2009; Volkova, 2009; Korneyeva, 2010; Kuzmina 2012].

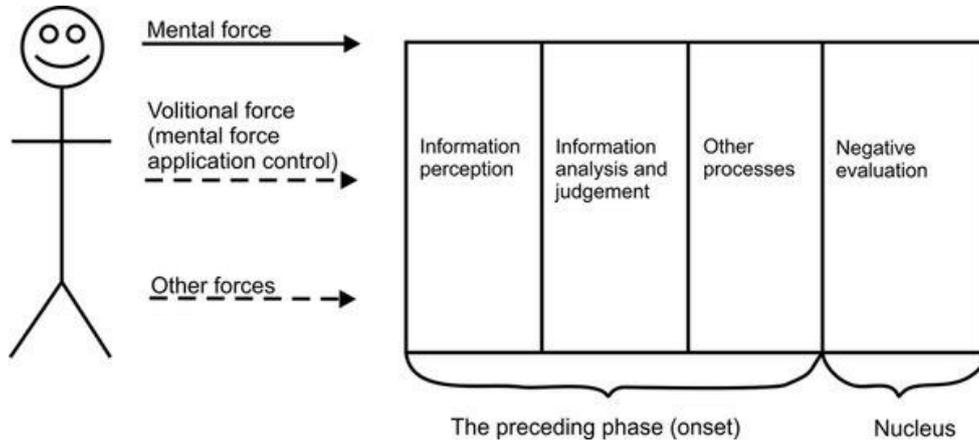
In this research, the means of describing the lexical meaning of the English verbs *decline, refuse, reject* is a "semantic role". Semantic role as a unit of semantic meta-language reveals the potential role valence of these verbs.

The semantic roles in the position of Subject, Objects and causative actant of the verbs *decline, refuse, reject* are characterized by a number of semantic notions which are universal entities used for the semantic interpretation of linguistic units: force, type of force, force application, vector of force application, initiation volition, application force control, force application perception. These basic semantic notions can be complemented by semantic entities that form the additional meanings by means of the other members of a sentence. The semantic role approach reflects the requirements for the meaning disclosure of a linguistic unit.

The basic semantic notions used for the interpretation of English verbs *decline, refuse, reject* comprise such components as "force", "force application", "initiative", "controllability", "perception" in different phases of predicate denotation ("force" as a notion is described in detail in the theoretical-experimental research of Shabanova [Shabanova 1998]).

"Force" is leading for characteristics of the English verbs *decline*, *refuse*, *reject*, as the activity described by these lexical units presupposes an active subject, which initiates and controls the negative judgment.

The Subject of the prototypical meaning of the English verbs investigated is a person who is a carrier of mental force. "Mental force" is not a homogeneous notion, it includes the comprehension of such steps as the information perception, information analysis and its negative judgment, implying a negative judgment of the Object as a result of the analysis and synthesis of the information received. Therefore, we can say that the Subject structure of the English verbs *decline*, *refuse*, *reject* is characterized by the semantic feature "mental force application". Steps of mental force application can be shown in the following scheme:



The scheme shows that the frame structure of the verbs *decline*, *refuse*, *reject* involves several phases. We use A. Fried's predicate phase theory [Freed 1979] consisting of the following phases: *onset*, *nucleus*, *coda*. The Subject of the verbs manifests in a difficult combinatorics of different forces application on the preceding phase and on the phase of nucleus. This manifestation represents a potential controllability on the phase of onset, when the Subject as a carrier of higher mental performance analyzes and judges the information received. However, on the phase of onset the negative judgement doesn't occur. The negative evaluation occurs on the nucleus phase which is the source of the lexical-semantic verb group's differentiation.

The subject's active role of the English verbs *decline*, *refuse*, *reject* is its role to create predicate denotation, which includes the information about such steps of human mental activity as information perception, its analysis and judgement and its negative evaluation. This mental activity can be represented like a situation comprising actants. The Subject role is performed by a person who is the carrier of mental force that is of heterogeneous character. The Object of the situation is the information received. The result of information analysis and judgment is a negative evaluation. The characteristics of Object (the characteristics of the information received) reveals the mechanism of the verb meaning changing.

The English verbs *decline*, *refuse*, *reject* are characterized by the frame with a number of actants: X, Y, Z, where X is the subject of a situation characterized by the semantic role of doer, who as a carrier of the higher mental performance controls the volitional force application; Y is the object of a situation characterized by the semantic role of Object *standard/norm* with respect to which X makes a negative judgment; Z is another participant of a situation characterized by the

semantic role of causative actant. The causative actant influences subject's negative judgment about object.

The integral information of the meaning of the verbs *decline*, *refuse*, *reject* is the subject's refusal of the object.

As a hypothesis there was defined differential information in the structure of the subject and the object of the verbs *decline*, *refuse*, *reject*. The differential information of the verb meaning is the grounds under which subject judges negatively about object.

The reason for the subject's negative judgment about the object in the meaning of the verb *decline* is the information about the object's discrepancy for the subject's certain arrangements (personal principles, physiological characteristics, environmental factors, personal concerns, personal interests). The object is the carrier of such information in which there is no subject's negative attitude toward the object. Example:

1. *She pressed me to take some cream crackers also, but I **declined** because I thought I would make too much noise.* – J. Joyce

2. *"Write that you **decline** to support this scheme of hers, as you hold it to be a dishonest scheme."* - Oscar Wilde

3. *The author, on a former occasion, **declined** giving the real source from which he drew the tragic subject of this history, because, though occurring at a distant period, it might possibly be unpleasing to the feelings of the descendants of the parties.* - Walter Scott

4. *The lover, in return, **declined** positively to receive such an answer from any one but his mistress in person.* - Walter Scott

In example 1 in the meaning of the verb *decline* the subject *I* refuses the object *to take some cream crackers* under the influence of the surrounding atmosphere which is the reason *because I thought I would make too much noise* of the subject's impossibility to accept the object *to take some cream crackers*.

In examples 2, 3, and 4 in the meaning of the verb *decline* the subjects *you*, *the author*, *the lover* refuse to accept the objects *to support this scheme of hers*, *giving the real source*, *to receive such an answer* on the ground of the subject's *you*, *the author*, *the lover* certain moral principles and personal concerns. In the example the reasons on the ground of which the subjects don't accept the objects are: *to support this scheme of hers*, *giving the real source*, *to receive such an answer* are used explicitly: *as you hold it to be a dishonest scheme*; *because, though occurring at a distant period, it might possibly be unpleasing to the feelings of the descendants of the parties*; *from any one but his mistress in person*.

The differential information in the meaning of the verb *refuse* is that another participant of a situation (causative actant) makes the subject do something, but the subject doesn't accept this on the grounds that the subject finds the object unacceptable. Example:

5. *Mr. Lawrence had been invited to join us, but, for some reason best known to himself, had **refused** to give us his company.* – Anne Bronte

6. *He attempted to put a piece of gold into her hand, which she **refused** to receive; and, in the slight struggle attending his wish to force it upon her, it dropped to the earth.* - Walter Scott

7. *They both partook of the cake, but obstinately **refused** the wine, in spite of their hostess's hospitable attempts to force it upon them.* – Anne Bronte

8. *Lord Arthur at first **refused** absolutely to come, but Surbiton, of whom he was extremely fond, finally persuaded him.* - Oscar Wilde

Example 5 emphasises the meaning of the verb *refuse* in which the causative actant *we* makes the subject *Mr. Lawrence* do something *to join us*. But the subject *Mr. Lawrence* doesn't accept to do this on the ground of some personal reasons *for some reason best known to himself* and on the ground of the fact that the subject finds the object *to give us his company* unacceptable.



In examples 6,7,8 the information about the causative actant's impact is explicitly emphasized: *He attempted to put a piece of gold into her hand, in the slight struggle attending his wish to force it upon her; in spite of their hostess's hospitable attempts to force it upon them; finally persuaded him.*

The differential information in the meaning of the verb *reject* is the subject's negative judgement about the causative actant's impact that makes the subject own the object. The reason for the subject's negative judgment about the object is the object quality discrepancy for the subject's requirements. Examples:

9. *She had, or might have had many suitors in her own rank of life, but she scornfully **re-jected** them all, for none but a gentleman could please her refined taste, and none but a rich one could satisfy her soaring ambition.* – Anne Bronte

10. *Indeed, it occurred to her very forcibly that even now his stupid pride might cause him **to reject** her money altogether.* - Edgar Coppard

11. *"Oh, but do stay and take a little! It will be ready in five minutes." But he **rejected** the offer with a majestic wave of the hand. "I'll tell you what I'll take, Mrs. Markham. I'll take a glass of your excellent ale!" – Anne Bronte*

12. *"Would you believe it, I made this very morning two suits to the Prince, and he **has rejected** them both. What do you think of it?" - Walter Scott*

13. *"The lady, if I understand you, has already **rejected** your interference in the matter." - Walter Scott*

Example 9 emphasises the meaning of the verb *reject* in which the causative actant makes the subject *she* have the object *many suitors in her own rank of life*. The reason for the subject's refusal of the object *many suitors in her own rank of life* is the object quality discrepancy for *none but a gentleman could please her refined taste, and none but a rich one could satisfy her soaring ambition* of the subject's requirements.

In example 10 the causative actant *she* makes the subject *he* have the object *her money*, but the subject *he* refuses to accept the object *her money* because the object *her money* is discrepant for the subject's requirements which are explicitly used in the sentence *his stupid pride might cause him*.

Thus, the English verbs *decline*, *refuse*, *reject* from the point of view of semantics refer to the heterogeneous verbs. Semantics of these verbs includes several steps of human mental activity: information perception, its analysis and judgement and its negative evaluation. For the differentiation of the meaning of the verbs it's important to take into consideration the information on the basis of which the subject doesn't accept the object, the information characteristics, explicitly emphasized members of a sentence. All these components are characterized by their own differential semantic features which define the meaning of the verbs.

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N.V. Volkova

THE PROBLEM OF INTERPRETATION OF INDIRECT MEANING OF ENGLISH VERBS OF VISION (ON THE MATERIAL OF ENGLISH VERBS SEE, NOTICE, SPOT, DISCERN)

Статья выполнена при поддержке гранта РГНФ 14-14-00497

Keywords: interpretation approaches, construction, metaphorisation, conceptual analysis, componential analysis, meta-language, semantic interpretation, linguistic experiment, semantic model.

Abstract of the paper: The article deals with the problem of interpretation of the mechanism of transformation of a direct meaning of verbal lexis into an indirect one. The major purpose is to describe the procedure of the research dealing with the phenomenon of productive interpretation of the kind. The field of analysis is the 'visual' group of verbs of sense perception. The key approaches applied in the paper are: conceptual analysis, componential analysis, semantic interpretation and linguistic experiment on the basis of the meta-language formulated for the given layer of vocabulary. The main result of the research is in the formulated semantic models of the 'visual' verbs that allow us to state the parameters of situations regulating the usage of the given verbs in the indirect meaning and, thus, to clarify the area of their usage. The results of the work may be applied for further integrative semantic researches.

Ключевые слова: методы толкования, конструкция, метафоризация, концептуальный анализ, компонентный анализ, метаязык, метод семантического толкования, лингвистический эксперимент, семантическая модель.

Аннотация: В статье рассматривается проблема толкования механизма перехода прямого значения в переносное. Основная задача – описать процедуру исследования, позволяющую аргументированно интерпретировать анализируемый феномен изменения значения глагольной лексики. Рассматриваемый пласт лексики – глаголы визуального чувственного восприятия. Ведущие методы исследования: концептуальный анализ, компонентный анализ, метод семантического толкования и лингвистический эксперимент, базирующиеся на метаязыке, сформулированном для изучаемого пласта лексики.

The paper is focused on the problem of effective approaches to interpretation and differentiation of polysemantic verbs. The review of Russian and foreign works on the given topic shows considerable interest to it and gives a basis for further reflections. Moreover, the issue of proper translation and usage of such verbs by learners of English makes the research relevant. Undoubtedly, the question of the origin of indirect meaning and its interpretation is still unsolved.

The research is aimed at the attempt of definition of a type of effective approach of the kind. The verbs of vision in their indirect meaning (*see, notice, spot, discern*) are taken as the field of work. The analysis of the works devoted to the description and research of the English verbs of vision and their semantic types has shown that their majority is concentrated on their direct "visual" meaning [Stainsby 1970; Wierzbicka 1976; Усонене 1983; Шабанова 1998; Бостонов 2005]. However, the work with factual material has showed that by no means fewer of these verbs are used in their indirect meaning. In the course of selection of these particular verbs as the target of the given research among the ample amount of similar units, one took into account both the information about the frequency of their usage in various language styles and their representation in the text in metaphorical meanings. Being quiet frequently used lexical units, they clearly demonstrate the system of semantic relations of the verbs of the analyzed group.

The main interest of the paper is in the group of indirect meanings based on conceptualization of comprehension processes of the received information about connections and relations between objects and phenomena of reality (the definition of mental processes is borrowed from psychology). The work of brains is conceptualized in the language in the image and likeness of vision.

*Ex: We'll have to ask Wilson later and **see** if he has any ideas.*

*Ex: Campbell **has** simply **spotted** the contradiction in trying to support unrestrained economic growth with ecologically harmless systems for energy.*

*Ex: She **noticed** Ralph's coldness; she **understood** it due to the fact that he didn't ask her any questions.*

*Ex: Not everyone **could discern** her vulnerability.*

More than 2, 000 sentences with 'visual' verbs in indirect meaning have been analyzed. The sources of the examples were British National Corpus / BNC and texts from Gutenberg project. We've arrived at a conclusion that 'mental' metaphorical meanings form the largest group of indirect meanings. One meets ample usage of the following examples as: *I see your point* or *Let me see what you mean* and etc. in every day speech as well. Most fluent speakers of English would willingly use such structures, however, they would find obstacles in explaining which particular indirect meaning is realized in the sentence and the reason for it. Obviously, the answer should be found in the definition articles of dictionaries. Although, in fact we observe only lists of meanings and few examples. There is the problem of absence of explicit information on the characteristics of the situations that presuppose the usage of this or that meaning:

- see (WEUDEL)**
1. to perceive with the eyes; look at.
 2. to perceive things mentally; discern; understand: *He could see the point of the argument.*
 3. to accept or imagine or suppose as acceptable: *I can't see him as president.*
 4. to ascertain, learn or find out: *See who is at the door.*
 5. to find out; make inquiry: *Go and see for yourself.*
 6. to consider; think; deliberate: *Let me see – how does this thing go?*

- see (LDCE)**
1. to understand or realize something: *I can see that you are not very happy with the situation.*
 2. to use your eyes to look at things and know what they are: *I can't see a thing without my glasses!*
 3. to find out information or fact: [+ what, when, who, how etc.]: *Can you see who is at the door? [+ if/whether] Sharon! See if there's any juice in the fridge.*
 4. to consider something to be a particular thing or to have a particular quality: *Jake saw any man who spoke to his wife as a potential threat.*
 5. to show that you are trying to remember something: *Let me see... where did I put that letter?*

- see (CALD)**
1. to be conscious of what is around you by using your eyes: *Turn the light on so I can see.*
 2. to understand, know or realize: *I see (that) the social club is organizing a theatre trip next mo*
 3. to consider: *She didn't see herself as brave. It was easy to see the gift as a sort of bribe.*
 4. to try to discover: *Will you see if you can get anyone to help? I'll see what I can do.*
 5. used when you want to think carefully about something or are trying to remember: *Let's see. Next Saturday, let's see, that's when we're going to the theatre. The last time I spoke to her was, now let me think, three weeks ago.*

The quotations from explanatory dictionaries display that indirect meanings of the visual verbs are often explained in terms of their direct meanings in glossaries. We see that different dictionaries give different lists of possible meanings of lexical units and in many cases these lists



are not exhaustive. Another problem is that we can hardly ever explain the reason for the choice of this or that meaning in a particular context and dictionaries are rarely helpful.

notice (WEUDEL) 1. to become aware of (something or someone) by seeing, hearing, etc.

discern (WEUDEL) 1. to see or understand the difference

observe (WEUDEL) 1. to see and notice someone or something

One may observe that the verbs **notice** and **discern** are described in Webster's Encyclopedic Unabridged Dictionary of the English Language by means of the verb of the same group **see**, and if we address the verb **observe**, we will find in its description **notice** and **see**. The comparison of articles of the verbs of this group in the glossaries represent extensive sets of cross-references and synonyms that demand some further interpretation and give a very vague idea of the real usage of the verbs.

One of the keys to the solution of the problem may be found in terms of so widely used nowadays concept of Construction. Construction has always been an essential element of traditional linguistic analysis. It was often used as a primary structural unit for the study of a sentence grammar structure by many scholars. The tradition goes back to Transformation Grammar by N. Chomsky (1957, 1965) that emphasized the primacy of Construction. In Transformation and Production Grammars a structure of phrases making a sentence (these may be groups of words or nominal groups etc.) is meant by the Construction. Other researchers would assert that only a completed sentence may be treated as a Construction, for them its syntactic content would be primary. There is no doubt that the way of presentation of such an important notion may vary in linguistics, however, its essence remains the same: *construction is some semiotic entity having the aspect of content and aspect of expression*.

One of the first generalized interpretations of the phenomenon of Construction was proposed in Construction Grammar by Ch. Fillmore and Paul Kay in 1990s. He united the ideas of Case Grammar, Frame Semantics and views on the role of phraseological units in language. Construction Grammar postulates complex grammar construction, some kind of grammar frame including lexical, grammar, syntactic and semantic information as the main building block of the language.

Another example of the shift to constructional primacy can be traced in Radical Construction Grammar in the debate between lexical rules and constructions in the analysis of argument structure alternations. The debate is typically framed in terms of verbal polysemy derived by rules (lexical rules) vs. underspecified verb meanings filled out when combined with an argument structure construction. Croft (2003) argues that the verb has its meaning only in particular argument structure constructions.

In our paper constructions are understood as a multifold concept including cognitive, semantic and grammar aspects. The combination of these aspects in the given situation of a given construction creates the particular meaning. The multifold nature of the phenomenon of construction and mental processes realized in the meanings of analyzed verbs of 'vision' determines the necessity of a complex approach to their interpretation.

According to the hypothesis of our research one of the main mechanisms of the change of meaning of 'sensory' verbs is associated with metaphorisation. On account of this, it seems entirely reasonable to address the methods of Cognitive Linguistics that focuses so much attention on the processes of perception and comprehension of the world in the language. Cognitive interpretation displays metaphor as one of the most productive means of meaning 'creation' on all significant levels of language structure [Guk and others 1988: 3-4]. Up-to-date cognitive researches treat metaphor as a 'construct' on the basis of which numerous contextual meanings are formed. Linguistic researches of metaphors became associated with its study as a language char-

acteristic connected not only with words but with comprehension and activity. It's a widespread opinion of modern linguists that metaphor can explain very many language processes, moreover, the thesis of J. Lakoff and M. Jonson that our everyday conceptual system in terms of which we think and act is metaphorical per se has already become canonical. The usage of the cognitive approach based on the ideas of J. Lakoff and M. Jonson assists in recognizing the empirical basis, the origin of the changes of direct meanings into indirect. While speaking of the verbs of vision in terms of Cognitive Linguistics the transformation of 'visual' meaning into 'mental' one will be caused by the cognitive metaphorical model 'UNDERSTANDING IS SEEING'. According to conceptual analysis [Lakoff, Jonson 1980] this is a conceptual structural metaphor. This cognitive model is supported by the laws of physiology. The empiric basis of the metaphor in this case is the fact that the greater part of knowledge that we have is received through the visual canal. In addition, such ample realization of the given metaphor in the language is connected as well with the existing general principles according to which the consciousness of a human being (anthropocentric by its nature) organizes non-objective (abstract) reality similarly to the space and time of the real world given to us in terms of real physical sensations [Teliya 1988].

Thus, the cognitive approach helps us to understand the physical nature of the change, its primary reason. The general metaphorical mechanism of the meaning transformation is formulated with the help of cognitive analysis. Realization of this ideas can be clearly traced in the language.

*Ex: It was the number one awkward question but I **discerned** the faintest gleam of hope; he had spoken in the unmistakable harsh, glotal accent of my home town.*

The indirect metaphorical character of the action of *discerning* seems quite obvious as the object of the activity '*the faintest gleam of hope*' belongs to nonobject reality and the process of its interpretation can hardly be based only on physical sensations but it presupposes some mental operations as well. The consciousness draws an analogy with more comprehensible processes of visual perception. In the language these processes are expressed by means of the usage of 'visual' verb *discern* in its indirect 'mental' meaning in order to describe the given situation. This is the general formula of the metaphorisation mechanism of the meaning of 'visual' verbs in terms of cognitive approach that makes the basis of the changes under the study. It gives us the notion that the appearance of the new 'mental' meaning is based on the definite cognitive model or construction.

However, it doesn't explain how this process is realized in the language, either the level of the lexical unit is meant or the level of verbal construction is taken into account. Consequently, some further approaches have to be used in addition to make the interpretation of the change being researched more substantial. According to the hypothesis of our work among them the most productive are the following: componential analysis, semantic interpretation and linguistic experiment on the basis of the meta-language formulated for the given layer of vocabulary.

In the given research one would observe several stages of the description of meanings of verbal lexis. Firstly, the relevant meta-language is worked out with the anterior selection and examination of the factual material (examples of sentences with visual verbs in indirect meaning), which has been taken both from printed sources and electronic corpuses (e.g. British National Corpus, Gutenberg Project). Meta-language in terms of this approach presupposes the definite set of basic 'meaning units' which is sufficient for the construction of the semantic structure of each meaning variant. These variants of meanings are constructed from both universal content units and unique ones differentiating one meaning from another in terms of metaphorical ideas and polysemy. The characteristic aspect of this approach in comparison with the classical one of A. Wierzbicka based on semantic primitives [Wierzbicka 1972] is that in the course of working out of the framework of categories for the verbal lexis we do not limit ourselves in the number of neces-



sary components. Recognition of the meta-language relevant for all the levels of lexis groups should be the result of further researches of integrating character.

Secondly, the hypothesis of the semantic structure of each verbal unit is formulated on the basis of the framework components (meta-language) of the work. Further on one performs the verification of the hypothesis by means of linguistic experiment carried out through the work with English-speaking consultants and the system of tests constructed for the given lexical units. The experiment has a definite procedure based on the methodology developed by O.N. Seliverstova [Seliverstova 2004]. The validity of the applied tests and the main previously set conditions of the performance of the experiment are taken into account. The results of the given experimental work are expressed in the construction of semantic models of the researched visual verbs. Semantic model of the word has its inner syntax presupposing the presence of some core information organized in the form of semantic axes.

Example of the semantic models of the verbs **notice** and **spot**

NOTICE (SemT – action)

R X + (p) Physical power
+ (d) Controllability
+ (d) Intellectual Power
+ Sense of Power Enclosure and Result
+ Mental Perception
R Y - Perceptivity
+ (p) Identifiability
Rsn +Causativeness (ridiculousness Y, attracting attention X)
+ (d) Abstractedness
+ Identifiability

R X – semantic role of the left actor (subject), **R Y** – semantic role of the right actor (object), **Rsn** – reason (Causativeness), **SemT** – semantic type of the predicate, (p) – presupposition component, (d) – differential component.

SPOT (SemT – action)

R X + (p) Physical power
+ (d) Controllability
+ (d) Intellectual Power
+ Sense of Power Enclosure and Result
+ Mental Perception
R Y - Perceptivity
+ (p) Identifiability
Rsn +Causativeness (Y seems obviously peculiar against the background)
+ (d) Abstractedness
+ Identifiability

The carried out research lets us ascertain that modification of the meaning of 'visual' verbs based on the change of the cognitive model is determined by the influence of the predicative construction. The method of semantic interpretation and componential analysis displays the change of the semantic predicative type 'process' into the semantic predicative type 'action'. The

change of the predicate type is a consequence of the appearance of new components in the structure of actors, both left and right(subject/object in terms of syntax). Among these new components are the following: Controllability, Intellectual Power, Abstractedness, and some others). A detailed description of the semantic models of the visual verbs of sense perception in metaphorical 'mental' meaning in comparison with the ones in direct meaning can be observed in the research "Metaphorika Perenosnogo Znacheniya Angliiskih Glagolov Videniya"[Volkova 2009].

Thus, the complex approach to interpretation of polysemantic verbs allows us to determine the profiles of the constructions typical to mental indirect meanings of English visual verbs and it assists us in defining more exactly the peculiarities of their nomination.

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11. - 235 p.

The list of used abbreviations

1. BNC - British National Corpus (<http://www.natcorp.ox.ac.uk/index.xml>)
2. CALD - Cambridge Advanced Learners' Dictionary. - Cambridge: Cambridge University Press, 2003.
3. Gutenberg Project - Project Gutenberg website: www.gutenberg.org.
4. LDCE – Longman Dictionary of Contemporary English. Longman Group Ltd, 1995.
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R.R. Gryazeva

THE PROBLEM OF TRANSLATION OF THE WORDS BORROWED FROM ENGLISH LANGUAGE INTO RUSSIAN

Keywords: borrowed words, loan words, linguistic world image, world outlook, world perception, target language, word-building material, cultural world image.

Abstract: As it becomes clear from the title, the paper considers the problem of translation of borrowed words. Its aim is to analyze the methods of rendering the words that have no direct equivalents in Russian in order to find out the most common and efficient one. However, alongside with reviewing the phenomenon of loan words, the causes that make people borrow words from the other languages, their classifications and translation methods, the work studies the way the loan words influence the Russian linguistic world-image. It turns out that when we borrow foreign words we take over that other nation's world-image, which is not entirely a negative process, as the world tends to become a smaller place with the help of today's technologies. But the tendency seems to be threatening and it is the translators' task to generate new words based on the world-building capacity of our mother-tongue. For sure, this task is more complex than a mere transcribing or transliterating foreign words, but positively more rewarding.

Ключевые слова: заимствования, языковая картина мира, культурная картина языка, мировоззрение, миропонимание, язык перевода, ресурсы языка.

Аннотация: В данной статье речь идет о проблеме перевода слов, заимствованных из английского языка в русский. Целью является анализ способов передачи слов, не имеющих прямого эквивалента в русском языке, для выявления самого распространенного и эффективного из них. В статье рассматривается влияние заимствований на русскую языковую картину мира. Выяснилось, что в процессе заимствования, вместе со словами перенимается и картина мира другой нации, что воспринимается, благодаря процессу глобализации, как явление само собой разумеющееся. В то же время, заимствование английских слов, в их оригинальной форме и звучании, представляет определенную угрозу для языковой и культурной картины мира языка перевода. В такой ситуации на переводчиков возлагается важная задача создания эквивалентных слов на основе словообразовательного материала родного языка. Без сомнения этот процесс намного сложнее, нежели применение транскрипции или транслитерации, но, безусловно, он более стоящий и благоприятный, как для языка, так и для культуры народа в целом.

The phenomenon of loan words dates back to ancient times when people started traveling around the world usually with intention of trading. That is when people of different nationalities started to communicate, and hence speaking different languages, began to fill in the language gaps by borrowing the words from other languages for naming the previously unknown objects, states and phenomena. [Breiter 1997: p. 132-135]. Further, people started to feel the urge for differentiating semantically close notions since one conveys some additional shade of meaning (f.e уют-комфорт). Nowadays it so happens sometimes that the loan word enters the language without any sound reason and tends to supplant the original one in many fields (f.e. совершенный-абсолютный). Moreover, native speakers or some part of them tend to consider loan words to be more prestigious and people using them are thought to be knowledgeable, so, this reason refers to extralinguistical factors of words borrowing. Alongside the enrichment of the language, the process of borrowing may pose quite a threat for the developing of the target language. In order to look into the mentioned threat let us consider the ways of rendering the English words into the Russian language.

Translators have an arsenal of translation techniques for rendering English words which do not have their direct equivalents in the Russian language, but since we are worried about the words of distinctly exotic origin which exist in Russian, we decided to start with transcription and transliteration methods. Translators, almost in all cases, use them in order to convey proper nouns, but lately we have started noticing that more and more common nouns and other parts of speech have been introduced with the help of the above-mentioned methods, for instance there are such words as, «денди», «пейджер», «бифштекс». Transliteration as opposed to transcription is a process of recreation of the graphical form of the word with the help of the target language alphabet. It was widely used until the end of XIX century and yielded its position to transcription since its function lies in conveying the original pronunciation of the loan word as accurate as possible [Barkhudarov, 2008, p. 176]. So, it is clear that these two methods introduce the words that appear to be alien in the target language. The other widespread methods of rendering the foreign words include calque, descriptive translation, and sometimes together with other

methods translators can resort to annotations and explanations [Komissarov, Retsker, Tarkhov 1965: p. 287]. They encourage the translators, more or less, to use the word-building material of the target language which is quite healthy for its development, whereas transcription and transliteration simplify translators' work: they do not have to create completely new words with Russian roots and affixes.

The advocates of loan words note that they are short, succinct, and neat, for instance, the word "blender" is a device for chopping, grinding, and mixing foodstuffs, i.e. it combines the functions of a mixer and a mincing machine. Undoubtedly, it proves difficult to create a new word which would combine all the functions of this device and give rise to the image of the device in the speaker's mind. However, the word "блендер" when encountered for the first time does not imply any idea as to its purpose as well. It is just a name, or better, a tag which is not filled with sense in the mind of a Russian. And that situation totally changes when a person comes across the word "пылесос" for instance. We at once can grasp the idea and purpose of this device because the word is not a mere tag, but consciously chosen name comprised of roots of Russian origin. Still in some dictionaries it is possible to find the following variants of the translation of the word "blender"- «измельчитель», «мелкорезка», «пищекрошитель». These variants may not be thought as perfect but, nevertheless, they indicate that there are people imaginative enough and anxious about the development of their mother tongue. The history and language itself show that there have always been such people who took care of the enrichment of the language. Lomonosov M. V. outstanding scientist, writer and poet introduced such words as, «градусник», «преломление», «равновесие», «кислота», «вещество». Karamzin N. M. was the father of the following words «впечатление», «влияние», «трогательный», «занимательный», «сосредоточить», «промышленность», «будущность» and many others. These examples prove that the Russian language has a living nature and is capable of word creation; the translators' task is to be attentive to it.

We shall consider this issue from the aspects of such notions as "word", "language" and "linguistic world image". When defining "a word" we bring up an issue of its untranslatability into other languages, since the native Russian words along with the obvious surface meaning have "a literal" one. When all of the letters and syllables comprising a word convey some second meaning, which is quite clear in some cases, for example, "благодарю" in the meaning "thank you" or "благодарю", the literal meaning-"I give you my blessing". Or it is known that syllable "-ra" in Russian words means "movement", for example, it makes sense in such words as "hora" (a foot), "дорога" (a road), "Волга" (river Volga) etc. The fact that most of Russian words possess often hidden "second morphology" driven by literal and syllabic meanings of most words makes the translation of the sensible Russian speech almost an impossible thing to do. In order to convey the meaning of the of the literal or syllable level the translators should accompany the word with a comment, so it means that the size of the translated text will be bigger than that of the source text. The creation of such parallel commentary texts might become a new stage in the field of translation since translation is not a mere search for corresponding words, phrases and structures in the languages.

It becomes so much more important when we realize that a language in itself is not a mere tool which helps us to articulate our thoughts and communicate. It is a mirror of the culture which reflects a world that surrounds a person as well as public consciousness, its mentality, national character, lifestyle, traditions, morale, world-view and system of values. Language is a treasury and storeroom for culture [VP SSSR 2006: p. 181]. It stores cultural values in vocabulary, grammar, idioms, sayings and folklore. However, it does not only serve as a storeroom for all this information, but also transmits it to the next generations. Mastering the mother tongue children acquire the generalized cultural experience of their ancestors. In this way the language also has a power of forming the personality of the native-speaker through the culture, values and world outlook encrypted in it.

So the people create a language, but the language itself also influences people. Between the world and the language there stands a person who perceives the world through his sense organs and based on the received information builds a system of notions about the world, i.e. forms his world outlook. Alternatively stated, there is thinking between reality and a language. Different nations think differently because of the unlike geography, climate, history, traditions, social order which make impact on the way nations think and respectively on the language. [Ter-Minasova 2000: p.624] All these peculiarities of world outlook («мировоззрение») and world perception («миропонимание») inherent to different nations were reflected in the linguistic world-image which in its turn reflects reality though the cultural world-image. Therefore the linguistic world image differs from the real world. For instance, different ways of dividing 24 hours for the periods [Rakhilina 1998:p. 283]. As early as in the end of XVIII Wilhelm von Humboldt paid his attention to national aspect of language and thinking, pointing out that the differences in the languages generate different world outlooks. Such diversities show themselves in the vocabulary as well as in grammar, word formation process and morphology [Gumboldt von W. 1984:c. 372].

The avalanche of foreign words that has rushed into the Russian language in 1990-s, undoubtedly, introduced a lot of changes into the language. We got acquainted with the novelties in the sphere of technologies (плейер, тостер, принтер, ipad, ноутбук), professions (диджей, дилер, менеджер, секьюрити, имиджмейкер, промоутер, брокер), teenagers got a lot of new words and expressions at their disposal (гоу, чатиться, френдиться or зафрендить, лайкнуть, залогиниться (to log in), зачекиниться (to check in)). A lot of new expressions entered the language together with Internet and computers (апгрейдить, юзер, кликать, баг, омг (oh, my God), имхо (in my humble opinion), офлайн, флу, ник, никнейм, спам, спамер, спамить, фейк, читер, пост, браузер, гуглить, забанить, модератор and lots of others). It is highly possible that elderly people do not have any idea as for the meaning of 80% of these expressions. Consequently, the mutual understanding between the generations is at stake as well as the transmission of culture, values and world perception through the language.

The Russian language like any other natural language reflects some definite way of perceiving the world, the knowledge of the language presupposes the acceptance of the world image encrypted in it. The whole concept of the world constituting the meanings of the words and expressions of Russian form a unified system of ideas, views, and canons which is more or less shared with all Russian-speaking members of the society. The difference between English and Russian linguistic world images can be compared with the difference in the characters of their representatives. There are few similarities in their nature, but more often they are diametrically opposite to each other. Therefore, the great amount of loan words cannot but affect the Russian linguistic world image. It turns out that the anxiety about the spoilage of the language is not entirely unsubstantiated. The ideas forming the world image constitute the meaning of the words implicitly and the speaker accepts them without any second thoughts [Sarsenbaeva 2011:p. 37-45]. While uttering the words which convey implicit meanings a person subconsciously takes over the world outlook encrypted in these words. The existence of a big amount of loan words in any language poses a definite threat to it, since as a result a nation has a quite good chance of losing its national identity and unique world perception.

Apart from such impact on the language the borrowed words are often misinterpreted by the Russian-speakers, which leads to mistakes in their speech that could have been avoided if people used their original Russian synonyms. Let us give some examples in order to illustrate this fact: «Если кто не верит, то может походить по закулисы российских компаний, имеющих вполне европейский **интерфейс**».[1] In computing, an **interface** is a shared boundary across which two separate components of a computer system exchange information. The exchange can be between software, computer hardware, peripheral devices, humans and combinations of these. We could also probably call "interface" the process of cooperation between two companies. But the journalist made a mistake using this word. It would have been better to use

the following: «внешний вид», «фасад» or «облик». And this was not just some accidental mistake, the author, probably, drew a false parallel: внешний вид — облик — «фейс» — «интерфейс». The other examples deal with the word **«интерактив»** used in different contexts.

1. *«В ходе беседы были затронуты различные волнующие молодежь проблемы: развитие студенческих СМИ, компьютеризация общества, студенческий досуг и другие. При участии известного диджея Риты Митрофановой в рамках мероприятия был организован интерактив с представителями московской молодежи». [2]*

2. *«Зарабатывать канал собирается сразу на нескольких статьях дохода. 80% – это так называемый интерактив, то есть SMS-сообщения, 20% – реклама». [3]*

3. *«...Этот интерактив, это общение главы церкви с паствой...» (Православный священнослужитель в телеинтервью).*

Let us give the definition of the word **«интерактив»** which comes from English “interaction” in the meaning of “взаимодействие”:

a) Communication of any sort, for example two or more people talking to each other, or communication among groups, organizations, nations or states: trade, migration, foreign relations, transportation;

b) The forms of such interaction: “question-answer” services, chat, forum for a site and SMS for TV and radio show.

c) Site menu selection where all the above-mentioned services are situated: for instance, “About the company”- “Products”-“Services”-.....-“Interaction”

d) The feedback during the operation of machines such as a computer or tool, for example the interaction between a driver and the position of his or her car on the road: by steering the driver influences this position, by observation this information returns to the driver. [4]

Since this notion is rather new it definitely needs a name. The quotations №1 and 2 should not attract criticism because in the first case the youth is likely to understand the meaning of loan word; in the second case it is given with explanation, but the third quotation represents a stylistic and semantic nonsense. The loan word does not fit in this context, more so, the speaker explained its meaning right away. The words “communication” and “dialog”(«общение», «диалог») shifted by «интерактив».

In the light of all the above-mentioned information let us dwell upon the importance of employment of the mother tongue resources in the course of translation of the words with no direct equivalents in the target language. Even Pushkin A. S. considered it to be rather important and expressed that thought in the following quotation: “The language is inexhaustible in words joining”. The language is a living being, it keeps developing and changing, especially now when the process of globalization brings many nations closer, and as a result the languages interact and adopt some expressions, but not in an equal amount. Nowadays we often hear people say «актуальный», «мониторинг», «реализуют» instead of sell, the responsibility becomes «персональная», but not «личная» etc. These words started entering our languages slowly and surely and sometimes we feel that it is easier for us to use a loan word instead of recalling its synonym from the target language. If people neglect the original vocabulary of the mother tongue, then its development and a mere existence is cast doubt on. Would the language develop if instead of «законный» we will say «легальный», instead of «срочный» - «экстренный», «преступный» - «криминальный», «договор» - «контракт», «скидка» - «дисконт», «стоянка» - «паркинг», «выходные» - «уикенд» and so on and so forth? As a result, the whole structure of the language may change, since together with the process of ousting of original vocabulary the language becomes deprived of phrases constituted by these words, for instance, the Russian language acquired the word «абсолютный» (from English “absolute” – безусловный, совершенный) and the previously common «совершенно верно» gradually drops out of use and becomes substituted by «абсолютно верно», further there appeared such phrases as «абсолютная правда», «абсолютно правильно», «абсолютно точно», although we previously had «чистая правда», «со-

вершено правильно» и «совершенно точно». There are lots of similar examples, and that becomes a reason why nowadays it is so difficult for most people not to use loan words in their speech. If people keep hearing the word «стабильный» instead of «устойчивый» they start forgetting and others do not even know that the latter is a synonym to the former, so the word «устойчивый» vanishes from the people's vocabulary. Moreover, the older generation can point out that the youth speaks its own, puzzling language. Some part of Russian words got replaced by loan words in their minds and for the next generation these words would become numerous. Some people may disagree and notice that it is the process of enrichment and development of the language. Let us analyze the word «адекватный» it is used instead of the words «соответствующий», «соответственный», «соразмерный», «согласующийся», «равный», «равноценный», «равнозначный», «равновесный», «равностепенный», «подобный», «подобающий», «надлежащий», «пристойный» (пристойное поведение), «вменяемый» (вменяемое состояние). It is hard to understand why we needed to borrow this word. It becomes clear that such «enrichments» make our language poor: we use this one loan word instead of using a whole set of Russian ones, each possessing their own shades of meaning. We should start thinking about enrichment of the language using its inexhaustible stock. And back in the XIX century Shishkov A. S. expressed this idea in the best way possible: «The most ignorant and harmful habit of a language is using foreign words instead of its original ones. The language becomes impoverished and deprived of the ability to generate branches from the roots. And the already existing roots cannot widen their meaning area. The more often we use loan words the faster our own words like flowers lacking watering fade, wither, and stop blossoming.»

As we've mentioned earlier new words entered our language because they name new objects and notions. The nations that created these new words took their own languages as a basis for these new words. Thanks to that their languages develop, and it is a real development since it does not chop away the roots of the language, but conversely, the roots serve a basis for new words formation. Vernacular roots of new words fill them with inner content which is clear for the native speaker. Therefore, they are called alive words, and not mere signs. For instance, such words as, «миксер», «тостер», «блендер», «плеер», «ресивер», «модем» and others are perceived as signs. We need to memorize them without understanding, because a word «тостер» does not give us the slightest idea as to its meaning. The Russian words vice versa convey the clarity of thinking, since there is no necessity in the mediator words. We understand that «будильник-будит» (an alarm clock is a device that alarms us about the time to get up), «печь-печёт» (a cooking stove-cooks), «холодильник-холодит» (a refrigerator-cools the groceries). Therefore Sumarokov and Lomonosov were right when they said that «foreign words cloud our thinking, complicate the understanding of simple things and as a result cripple our language». One of the words that is used in the western countries is «computer». It was transcribed into Russian as «компьютер», however, the French, for example, created their own word - «ordinateur», the Finns – «tietokone», the Icelanders – «tölva». The same work can be carried out in our language: the following examples may not be the perfect variants of translation, but at least they show that there is room for word-building in the Russian language-амортизатор (гаситель, ударник, смягчитель), радиатор (охладитель, охладник, остудитель, холодильник), спидометр (скоромер, скоростемер), трансформатор (преобразователь, преобразовник, перестройник), компрессор (нагнетатель, сжиматель), адсорбент (поглотитель), навигатор (путевик, направник, поисковик, поисковник, поискник, путивник,), корректор (исправитель, правщик), изолятор (обособник, отдельник, разделяльник, разделитель, раздел, отделитель). New word creation and language development are inextricably connected, one cannot exist apart from another. We did not receive our language ready-made, people a long time ago created sensible names for everything. Generations after generations perfected an ocean of words connected with the help of meaningful strings and into a powerful unit called the language. A bulk of common words that we got used to were created by outstanding Russian writers and scientists. For instance, thanks to Karamzin N.

M. the Russian language acquired such words as, “промышленность”, “влюблённость”, “рассеянность”, “будущность”, “человечность”, “достижимый”, “общепользовательный”, “совершенствовать.” Apart from linguists, few people know that Vasiliy Trediakovskiy was the father of the following words “гласность”, “предмет”, “общество”, “достоверный”, “вероятный”, “беспристрастность”, “дальновидность.” [5]. The great scientist Lomonosov M.V. who had a command of the Latin and the European languages thoroughly worked on the development of scientific word stock. Owing to his works the scientific Russian language now employs such words as, “опыт”, “наблюдение”, “явление”, “созвездие”, “притяжение”, “частицы”, “маятник”, “чертёж”, “плоскость”, and many other. He kept telling about harmfulness fouling of Russian with foreign words and sought to make scientific language more accurate, accessible, and understandable for any person. In his opinion this was the essential condition for the rapid and successful development of sciences in Russia.

However, in light of the above-mentioned information one may start to think that all of the borrowed words pose threat for the language. There was even a period in the history of our country at the beginning of the 19 century when a group of rather distinguished officials decided to initiate a tendency called purism. This word means the tendency for purification of the Russian standard language from foreign words, neologisms and substandard lexical and grammatical elements. They stood for the elimination of all of the borrowed words, which sometimes was carried to the point of absurdity, for example, instead of French «тротуар» they offered to use the word «топталыще»; instead of «кий»- «шаротык»; «фонтан»- «водомер» and etc. There still can be found such adherents of purism. Some of them believe that loan words are unacceptable in present and future, whereas others refer this idea to the past as well.

We believe that people speaking for the purification of the language from borrowed words do not understand why some of the words borrowed some time ago adopted and became Russified; correspondingly, they do not realize why not all of the words which are being borrowed now and are to be borrowed do not turn out to be rubbish, but vice versa, they enrich it widening its expressive capabilities. If to start thinking about purification of the language, there arise a number of questions.

- Till which historic period did the language exist in its original state?
- What kind of state is it?
- What words should we use in order to substitute the loan ones?
- And, finally, how would people react to such “purifications”?

If we started cleaning the language it would become deprived of almost all of the scientific terminology. It is the asset of the world civilization, it has been developed for hundreds of years by different nationalities that spoke different languages. Moreover, we would have to renounce the habitual words (газ, дизель, спирт, алкоголь, метро, электричество, троллейбус, автомобиль, трактор, телевизор, радио, магнитофон, телефон). Since the historic development of national cultures is peculiar and uneven, the exchange of the achievements between them is unavoidable. The exchange on the level of vocabulary and grammar becomes the constituent part of such development. Therefore, it is important to stay unbiased in this matter, every case of borrowing should be carefully examined by the linguists, translators and all the concerned ones. If there is a possibility to use one’s imagination in creating a name for a new object, phenomena or notion on the basis of the Russian language word-building material, one should not hesitate and use it, more so, such work is definitely a highly rewarding one.

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О.Г. Дудочкина

SOME PECULIARITIES OF EXPRESSING SPACE CONCEPTS IN ENGLISH AND RUSSIAN

Keywords: spatial prepositions, commonly conceptualized spatial properties and specific properties, important distributional characteristics, "Starting and Final Points", "Type of Trajectory", "Visible Scene", "Cognitive Map", subjects.

Abstract: The research is devoted to spatial lexicon in English and Russian. It reveals important distributional characteristics of the prepositions in English and Russian. We have studied spatial prepositions with the general meaning of crossing some space from one point to another in English and Russian. The investigation showed there are commonly conceptualized spatial properties and specific properties. The study demonstrated systematically in the organization of spatial lexicon. This means that the same concepts are repeated in different languages. First of all it concerns functional properties that govern the organization of human space perception. Geometrical information is repeated as well: Ground, Motion, Starting Point, etc. It has been also found that the information presented by a word is the sphere of semantics both in English and Russian, i.e. the information about the type of Ground and the type of Trajectory, Visible Scene and Cognitive Map is a separate semantic component in Russian and in English. The presence in the semantic structure of spatial prepositions geometrical and functional information explains the role of prepositions in the semantic structure of the sentence.

Ключевые слова: пространственные предлоги, важные дистрибутивные характеристики, всеобщие пространственные свойства, специфические пространственные свойства, «Начальная точка», «Конечная точка», «Тип траектории», «Визуальное пространство», «Когнитивная карта», информанты.

Аннотация: Исследование посвящено пространственным предлогам в английском и русском языках. В исследовании раскрываются важнейшие дистрибутивные характеристики пространственных предлогов в обоих языках. Мы исследовали предлоги с интегральным значением пересечения пространства из одной точки в другую. Исследование показало, что существуют общие пространственные характеристики, присущие обоим языкам, и специфические характеристики концептуализации пространства. Пространственные предлоги в английском и русском языках организованы системно, что означает повторение одинаковых концептов в обоих языках. Прежде всего, это касается функциональных характеристик, которые управляют концептуализацией пространства человеком. Геометрическая информация также повторяется. Наличие в семантической структуре пространственных предлогов геометрической и функциональной информации объясняет роль предлогов в семантической структуре предложения.

The article is devoted to spatial lexicon in English and Russian. We have studied spatial prepositions with the general meaning of crossing some space from one point to another in English and Russian. The investigation showed there are commonly conceptualized spatial properties and specific properties. To begin with it is necessary to explain how the investigation was carried out.

The first stage of the investigation was concerned with formulation of hypotheses about semantic properties of the prepositions. For this purpose examples of the authentic usage of the prepositions were collected. The corpus data were supplemented by usage examples found in unannotated English and Russian texts. This stage revealed important distributional characteristics of the prepositions. For example, it was found that the Russian preposition *cherez* never combines with verbs having an element *pro-*, such as *prolezt* (пролезть), *probezhat* (пробежать), while *skvoz* does, for example, *prolezt skvoz kusty*/**prolezt cherez kusty* (пролезть сквозь кусты/*пролезть через кусты). Hypotheses about analysed prepositions were formulated in terms of properties of referent scenes that tend to be described by these prepositions, such as "Starting and Final Points", "Type of Trajectory", "Visible Scene", "Cognitive Map", etc.

The hypotheses were tested in experiments with native speaking subjects. During the experiments subjects' judgments about appropriateness of the use of the prepositions in selected contexts were obtained. The methodology is based on the assumption that an expression is thought to be semantically acceptable in a context, if this context possesses semantic features that are either the same as those of the expression or do not contradict them; the expression is unacceptable, if the context contains semantic properties, contradicting those of the expression. The presence of a semantic property in the meaning of a preposition was verified in the following manner. In the context, which possessed the examined semantic property, first one and then the other of the contrasted prepositions were placed. If there was a statistically significant difference between the distributions of subjects' evaluations of the two sentences, presence of the property in the semantics of a preposition was considered to be verified.

Stuff for each preposition was tested in experiments with at least 30 subjects. As English-speaking subjects, university students and teachers, and a number of civil servants were employed. They represented the American, Canadian, and British varieties of English. Their age were between 20 and 60. All of them were college graduates. As Russian-speaking subjects, graduate and undergraduate students of the English Language Department of Bashkir State University (Ufa, Russia) were recruited, their age ranging between 18 and 30.

During the experiment the subjects were presented with questionnaires, each of them containing about 30 pairs of identical sentences. The sentences differed only in the prepositions used. For example:

- (1) The balloon went across the roof.
- (2) The balloon went over the roof.
- (3) The balloon went through the roof.
- (4) He went across the crowd.
- (5) He went over the crowd.
- (6) He went through the crowd.
- (7) The train went across the tunnel.
- (8) The train went over the tunnel.
- (9) The train went through the tunnel.

The subjects were instructed to evaluate appropriateness of the use of the prepositions in the sentences according to a 5-degree scale. In case they perceived a sentence as ambiguous, they were asked to point it out and leave it unevaluated. The received information was analyzed and the semantic structures of the prepositions were formulated. Then the subjects were offered the tests that might check for sure that the information in the form of a semantic component pertains to the meaning of the word but not to our knowledge of the world. For example:

- (1) He went across the room and left it.
- (2) He went over the room and left it.
- (3) He went through the room and left it.
- (4) He entered the room, went across it and left it at the opposite door.
- (5) He entered the room, went over it and left it at the opposite door.
- (6) He entered the room, went through it and left it at the opposite door.
- (7) He entered the room, went across it and stopped at the opposite door.
- (8) He entered the room, went over it and stopped at the opposite door.
- (9) He entered the room, went through it and stopped at the opposite door.

There were achieved final results with English and Russian prepositions.

The above mentioned methodology of investigation provided us with the tool to formulate the metalanguage for a particular synonymic group of prepositions: a separate metalanguage for each group and in each language. And only after that we can arrive at the definite conclusion concerning universal and national peculiarities of spatial concepts which are lexicalized in the languages.

The metalanguage presupposes some symbols which are interpreted in natural sentences so as to make clear how spatial information is processed and stored by human beings. The semantic structure of spatial lexicon is presented in the article as a natural description of the situation which demands the use of a particular word.

Metalanguage of English Prepositions *Across, Over, Through*

- Figure (X) – a moving object
- Ground (Y) – an object or area as a landmark of Figure's motion
- Type of Ground – Geometrical shape (whether it is conceptualized as Surface (horizontal) or volumetrical porous (nonporous) space
- Starting and Final Points of Figure's Motion

- Type of Trajectory while Figure moves in the area of Ground (a straight line, an arc, a curve or anything but a straight line)
- Goal - some real or implied point within the Final point of a path space of Ground or outside it, towards which Figure moves
- Source - some real or implied point within the starting point of a path or outside the space of Ground, from which Figure moves
- Visible Scene - Ground that can be perceived by the eyesight of Observer.
- Cognitive Map - Ground that is constructed in Speaker's mind but not necessarily perceived visually.

Obstacle – type of Ground, when Figure moves inside or along Ground. The obstacle can be:

- 1) horizontal or vertical distance;
- 2) another Ground;
- 3) an object, etc.

- Functional relations - any factual or potential forms of Figure and Ground interaction

Semantic Structure of English prepositions

Across

Across I

Preposition “across” informs about Figure's motion along a horizontal surface of Ground.

Trajectory of Figure's motion is a straight line.

e.g.: to go across a field / sky / to swim across a lake

Across II

Preposition “across” informs about Figure's motion parallel to a horizontal surface of Ground. In this case there is no “physical” contact between entities (Ground and Figure). Trajectory of Figure's motion is a straight line.

e.g.: to fly across an ocean / to go across the globe / to fly across the sky

In reality Ground may turn out not to be a flat horizontal surface, but it is always conceptualized as a flat horizontal surface.

e.g.: to crawl across a log / to lay across a ball.

Through

Through I (physical)

The preposition “through” informs about Figure's motion into or inside Ground. Ground is conceptualized as some volumetrical pourous space acceptable for inside motion of Figure.

e.g.: to go through a tunnel / to go through a forest / to see through clear water.

Through II (physical)

The preposition “through” informs about Figure's motion inside Ground. Ground is conceptualized as an Intermediate Point on Figure's way from Starting point of the path to its Final point.

e.g.: to go to Paris through Berlin / to go to a village through a forest.

Through III (functional)

The preposition “through” informs about Figure's using Ground as “a means”.

e.g.: to give a letter through a friend / to know it through mother.

Through IV (physical)

Preposition “through” informs about Figure's penetration into Ground. Ground is conceptualized as some kind of bulk (volumetrical nonpourous space). Figure always leaves the bounds of Ground. The integrity of Ground is broken by Figure's motion inside it.

e.g.: to go through the window / to go through the table / to go through the chest.

Breaking Ground integrity doesn't always occur. It depends on the structure of Ground. But this information is our knowledge of the world and not the sphere of semantics. e.g.: to go through the water / to go through the clouds / to go through the mist.

If the structure of Ground is hard, thick and dense Figure's motion inside Ground always breaks it.



Over

Over I

Preposition "over" informs about Figure's motion from Starting point of the path to its Final point. The Trajectory is like an arc. Physical properties of Ground are irrelevant.

e.g.: to jump over a fence.

Over II

Preposition "over" informs about Figure's motion from Starting point of the path to its Final point. Trajectory is any like but not a straight one. Physical properties of Ground are irrelevant.

e.g.: to wind over a field.

Metalinguage of Russian prepositions skvoz, cherez

- Goal - some real or implied point inside or outside Ground towards which Figure moves.

- Source - some real or implied Starting point inside or outside of a path of Ground, from which Figure moves.

- Visible Scene - the area within the sight of Observer

- Cognitive Map - the area constructed in the mind of Observer.

- Type of Ground - Geometrical shape of Ground (pours/nonpours Ground)

-Obstacle - the obstacle can be conceptualized as:

1) vertical distance

2) large horizontal distance

3) a large object

4) a solid hard object

5) some other Ground, etc.

Non-geometrical (functional) properties - any factual or potential forms of Figure and Ground interaction (Instrumental relations, Source relations, etc)

Semantic Structure of Russian Prepositions skvoz, cherez

Skvoz

Preposition "skvoz" informs about Figure's penetration into the bulk of Ground. Ground is conceptualized as being some nonporous space. Preposition "skvoz" informs about Figure's leaving the bounds of Ground.

e.g.: proyti skvoz stenu / proyti skvoz steklo / proyti skvoz sneg / proyti skvoz maslo (to go through the wall / to go through the glass / to go through the snow / to go through the butter).

Cherez I (geometrical)

Preposition "cherez" informs about Figure's motion into or inside Ground. Ground is conceptualized as some pourous space when Figure finds it possible to move inside Ground or through it.

e.g.: yehat cherez tunnel / to go through a tunnel

Cherez II (geometrical)

Preposition "cherez" informs about Figure's motion inside Ground when moving from Starting point of Path to its Final point. Ground is conceptualized as some Obstacle, which can be realized as a vertical or horizontal distance of a big size, a large object, a hard solid object, some other porous space, etc.

e.g.: idty cherez les / letet cherez vsyu stranu / proity cherez pesok (to go through the forest / to fly over the whole country / to go through the sand)

Cherez III (functional)

Preposition "cherez" informs about Figure's using Ground as "an instrument" or "a means".

e.g.: peredat pismo cherez druga / pustit neft cherez trubu (to give a letter through a friend / to drive the oil in the tube).

Cherez IV (geometrical + functional)

Preposition “*chez*” informs about Figure’s motion from the starting point of the Path to its final point when Ground may be perceived as Obstacle. Trajectory in this case is like an arc.

e.g.: прыгнул *chez* zabor (to jump over the fence).

The investigation proved commonly conceptualized properties though not identical to each other. The universally conceptualized geometrical properties are connected with conceptualizing the size of correlated Figure and Ground, the type of Ground, the type of Trajectory. The language peculiarities of space categorization are sensitive to the conceptual detail of perceptual properties.

Non-geometrical properties are part and parcel of the Spatial lexicon in both analyzed languages. In case these properties are traced in the semantic structure they govern the perception of geometrical properties of the scene. Functional properties are recognized as inherent semantic properties and not as a matter of pragmatics. The investigation proved the proto-semantic origin of spatial concepts: the metalanguage used in the description of semantic structures of the analyzed spatial lexicon presents basic concepts for the development of other meanings according to such mechanisms as metaphor and metonymy. Though the semantic structure is presented in terms of semantic features it is not characterized by a hierarchy of its components. We may speak about a certain set of semantic components of a radial origin, some kind of a spatial net, the knots of which may give rise to the meaning shift.

It has been found that the information presented by a word is the sphere of semantics in both English and Russian, i.e. the information about the type of Ground, the type of Trajectory, Visible Scene and Cognitive Map is a separate semantic component in both languages.

The study demonstrated systematically in the organization of spatial lexicon. This means that the same concepts are repeated in different languages. First of all it concerns functional properties that govern the organization of human space perception. Geometrical information is repeated as well: Ground, Motion, Starting Point, etc.

The presence in the semantic structure of spatial prepositions geometrical and functional information explains the role of prepositions in the semantic structure of the sentence. If the prepositional noun phrase carries purely locative information the preposition in this case is a carrier of the geometrical information. If the noun phrase plays an actant role (Instrument, Source, etc.) the preposition becomes a carrier of the functional information (We know this through our friend).

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E.N. Elina

**LINGUISTIC PECULIARITIES OF SUBCULTURES' LANGUAGE CODES IN THE
THE NOVEL «WHITE TEETH» BY ZADIE SMITH**

Keywords: culture, subculture, youth subculture, code, linguistic code, code-switching, slanguage.

Abstract: The paper looks at the linguistic codes of various subcultures represented in the novel "White Teeth". Phonetic, lexico-grammatical peculiarities of Creole, Bengali, youth, upper-middle class subcultures were singled out and analysed in the article.

Ключевые слова: культура, субкультура, молодежная субкультура, код, лингвистический код, переключение кодов, сленгвидж.

Аннотация: В статье анализируются лингвистические коды разнообразных субкультур (креольская, бенгальская, молодежная, средний класс), репрезентируемых в романе «Белые зубы», их фонетические, лексико-грамматические особенности.

The relevance of the problem studied in the paper is stipulated by the situation emerging in the language arena of Great Britain, in particular of London.

The issue of the research on one hand touches upon the subject which has been massively treated in terms only of its spectacular features for a long time. The analyses made seem mainly to have multiplied the confusions and extend the mythologies surrounded the topic. In the paper we try to get behind the myths and explanations. We are planning to penetrate beneath a popular view or interpretation of subcultures in order to find out the "linguistic kernel." Zadie Smith's novel "White teeth" serves as a material for research. It is one of her first novels and deals with the theme of multiculturalism and different linguistic codes of subcultures. The book recounts the fate of migrants and their integration into the English community. Our attention was drawn to the linguistic differences of the ethnic, class and youth subcultures. The book represents the subcultural kaleidoscope in London at the end of the 20th century. She writes "It catches people in an end-of-the century mood. If you walk down the street in Willesden you see gangs of kids: they will be a black kid, a white kid... It's like a Benetton ad. They don't notice, because there is no reason for them to notice. It's how they are growing up. I was trying to approach London if I were to write a book about London when there were only white people. I think that would be bizarre. It's patently not what London is nor hasn't been for 50 years' [6]. In the novel "White teeth" we are presented with the linguistic situation of a subculturally fragmented London. The object of the study is the functioning of the linguistic codes of the subcultures in London from 1970 till 2000 onwards. The areas of focus are the phonetic and lexico-grammatical features of the subcultures' linguistic codes. The aim of the research is to single out subcultures and their linguistic codes.

The term "youth subculture" is not easy to assess: their visibility is consistently high.

Because of their appearances in post-war Britain this problem was signified and stigmatized as a social problem. But the linguistic features of subcultures were not fully covered. In this paper an attempt was undertaken to fill in this gap. Culture is understood in this paper "as maps of meaning which make things intelligible to its members and which are objectivated in the patterns of social organization and relations" [2]

Culture of any society is a plethora of subcultures. Each subculture is characterized by its style including verbal and non-verbal markers: appearance, music taste and argo (slang) or, if we put it differently, its peculiar distinctive language code through which they differentiate themselves from others.

Language code

David Crystal: The term has come to the fore in sociolinguistics, where it is mainly used as a neutral label for any system of communication involving language. [1]

The linguistic behaviour referred to as code-switching (sometimes code-shifting or, within a language, style-shifting), for example, can be illustrated by the switch bilingual or bidialectal speakers may make (depending on who they are talking to, or where they are) between standard and regional forms of English, between Welsh and English in parts of Wales, or between occupa-

tional and domestic varieties. Code-mixing involves the transfer of linguistic elements from one language into another: a sentence begins in one language, then makes use of words or grammatical features belonging to another. Several sociologists and sociolinguists have given 'code' a more restricted definition. For example, codes are sometimes defined in terms of mutual intelligibility (e.g. the language of a private or professional group). But the most widespread special use of the term was in the theory of communication codes propounded by the British sociologist Basil Bernstein (1924–2000) [1]

Slanguage as a means of subculture coding

In order to cover all kinds of slang definitions that are met with in literature, we have opted for the concept of 'slanguage' by Anna-Brita Stenstrom . What we mean by slanguage is illustrated in Figure below:

A model of slanguage

Proper slang words	general	
	specific	
Dirty words	slang words	general
		reflectors
	swear words	intensifiers
		abusives
		expletives
Vogue words		
Vague words	set markers	
	other	
Proxy words	quotatives	
Small words	hedges	
	empathizers	
	tags	

Proper slang words are words labelled slang in common dictionaries; general slang words are not related to a particular group or trend (e.g. booze, fag spooky); and specific slang words are group/trend related (e.g. joint, speed). Dirty words consist of taboo words, i.e. words regarded as offensive or shocking. They can either serve as slang words or as swear words. General slang words are taboo substitutes for an accepted (non emotional) synonym in the standard language (**** somebody off, b****r off, s***w up); reflector mirror the speaker's state of mind (f****d-off, p***ed-off). Swear words can be used as intensifiers (f***ing crap), abusives (you d**khead/sod/motherf***er) or expletives expressing strong feelings, or serving as an oath or curse (for f**k's sake, s****). Vogue words are already existing words which have become fashionable for a short period of time (e.g. *massive, paranoid, reckon*) or which are suddenly used with a new sense (e.g. *sad, wicked*). Vague words are words whose meaning is very general, almost vacuous, and which are used instead of the adequate word (*thingy*), as fillers (*what is name*), or as set markers (*and that lot*). Proxy words are substitutes for verbs of quotation, realized by BE



like (I was like wow!) or the verb GO (he goes I didn't do it). Small words are represented by 'tags' (innit, yeah), 'hedges' (just, like, sort of) and empathizers (you know).[5]

In our work we analyzed the linguistic codes of the subcultures depicted in the novel, namely representing:

- Creole subculture
 - Bengali subculture
 - Youth subculture and the intellectual elite (the upper-middle class) subculture.
- Let us look at some peculiarities of subcultures' language codes.

Creole subculture

The representatives of this subculture in the novel are: Hortense Bowden, Clara Jones, Irie Jones, Crazy Mary, Denzel and Clarence and workers of the saloon P.K.'s Afro Hair.

<p>Clarence, <u>look see!</u> <u>It de</u> young prince in white. <u>'Im come</u> to play domino. I <u>jus'</u> look in his eye and <u>Land!</u> knew <u>'im</u> play domino. <u>'Im</u> an <u>hexpert</u>. [4: 456]</p>	<p><i>Phonetic deviations:</i> Jus-.omission of the alveolar voiceless t Hexpert – addition of the consonant h in the initial position in the word <i>Grammar:</i> Look see – the use of two synonyms; . It de... - omission of the auxiliary verb to be, the substitution of the alveolar voiceless [t] for the alveolar voiced [d] 'im = He Come – Past Simple which is grammatically not expressed</p>
<p>Irie? <u>Pickney?</u> You <u>dere?</u> [4: 486]</p>	<p>omission of the auxiliary verb to be; the substitution of the dental voiced [ð] for alveolar voiced [d]</p>
<p>Archie, you <u>kyan jus leddem</u> sing <u>trew de</u> whole thing! [4: 528]</p>	<p><i>Phonetic deviations:</i> Kyan = can Led– the substitution of the alveolar voiceless [t] for the alveolar voiced [d] Dem, de - the substitution of the dental voiced [ð] for the alveolar voiced [d] Trew - the substitution of the dental voiced [θ] for the alveolar voiceless [t].</p>

Bengali subculture

The representatives of the subculture are Samad Ikbol, Alsana Ikbol, Millat and Magid Ikbol

<p>Somokāmi [4: 230]</p>	<p>There is no translation given in the novel, but the meaning is explained via description: «there was nothing Millat's Crew prided themselves on more than the number of euphemisms they could offer for homosexuality». [4: 231]</p>
<p>Bhainchute [4: 198] «You two-faced bu***ing bastard trickster misā mātā, bhainchute, shora-baicha, syut-morāni, haraam jaddā...» [4: 533]</p>	<p>A swear word expletives</p>

Youth subculture:

Raggastani

The representatives of these subcultures are Millat, Irie Jones

Zadie Smith describes this subculture «It was a new breed, just recently joining the ranks of the other street crews: Becks, B-boys, Indie kids, wide-boys, ravers, rude-boys, Acid-heads, Sharons, Tracies, Kevs, Nation Brothers, Raggas and Pakis; [...] Raggastanis spoke a strange mix of Jamaican patois, Bengali, Gujarati, and English. Their ethos, their manifesto, if it could be called that, was equally a hybrid thing: Allah *featured*, but more as a collective big brother than a supreme being, a hard-as-f**k geezer who would fight in their corner if necessary; kung fu and the works of Bruce Lee were also central to the philosophy; added to this was a smattering

of Black Power (as embodied by the album *Fear of a Black Planet*, Public Enemy); but mainly their mission was to put the Invincible back in Indian, the Bad-aaaass back in Bengali, the P-Funk back in Pakistani." [4: 231-232].

He looks like a <i>chief</i> . [4: 216]	The author explains that «chief» is a northern London slang word meaning fool, arse, w***er
Ah, Dad, <i>wicked</i> . [4: 221]	Wicked is referred to proper slang and it takes top three position in popularity among young people according to and it means cool, good, great, funky.
Year, <i>mental</i> . [4: 225; 228]	Stupid, idiotic, crazy
Ditto [4: 225]	The same
Whatever. [4: 226; 229]	Who cares!; Get a Life!
Seventy – <i>chaaa, man</i> . I <i>ain't</i> payin' no seventy-five pounds! [4: 230]	chaaa – Creole engli man (proper slang) – it takes top one position in popularity among young people according to ain't +no - <i>am not</i> - double negation
Look: you best believe I ain't buying that shit, man. No way, <i>star</i> . [...] True star.	Star –in Jamaican English it means "dude", "man" or "Buddy".
We've got to get in the place discreetly first, <i>innit</i> ? [4: 474]	Innit is pronounced with a regional or often Cockney or Jamaican accents; a contracted form of a tag question- isn't it
«Millat spread his legs like Elvis and slapped his wallet down on the counter. «One for Bradford, yeah?» The ticket man put his tired face close up to the glass. «Are you asking me, young man, or telling me?» «I just say, yeah? One for Brandfard, yeah? You got some problem, yeah? Speaka da English? This is King's Cross, yeah? One for Bradford, innit?» [...] «That'll be seventy-five pounds, then, please.» This was met with displeasure by Millat and Millat's Crew. «You what? Takin' liberties! Seventy—chaaa, man. That's moody. I aint payin' no seventy-five pounds!» «Well, I am afraid that's the price. Maybe next time you mug some poor old lady», said the ticket man [...], you could stop in here first before you go to the jewelry store.» «Liberties!» squealed Hifan. «He's cussin' you, yeah?» confirmed Ranil. «You better tell 'im,» warned Rajik [...]. he Crew, on cue: «Somokāmi!» [4: 230].	This is a vivid example of code switching: Creole «chaaa, man», , Bengali: «Somokāmi!» and Cockney accent: «Takin' liberties [...] he's cussin' you».

Intellectual subculture (upper-middle class)

The representatives of this subculture are a married couple Chalfeny, Magid Ikbola

«Excuse me, you're not going to smoke that, are you?». Marcus closed his eyes. He hated the construction. He always wanted to reply with equal grammatical perversity: Yes, I'm not going to smoke that. No, I am going to smoke that.	This demonstrates that though the Chalfeny are fully assimilated with English values, some linguistic traditions (addition of non-negative tags to the negative sentences) irritate Marcus.
«..... he was a direct man who saw no point in asking anything other than the direct questions, but in recent year she had become aware that this directness did not always garner direct answers from strangers, as it did in his college and home, one had to add things to speech. [...] You had to add things to your speech to make it more palatable. Niceties, throwaway phrases, pleases and thank yous.»	Though the Chalfeny are fully assimilated with Englishness they can not accept still some aspects of the English linguistic and behavior codes as politeness and modality
«I don't wish to take from your valuable time, but it is a matter of some urgency. I am confused.» [...] So you see I have these beautiful American Levi jeans, white jeans, that Joyce's sister brought back from a holiday in Chicago, the Windy City they call it, though I don't believe there is anything particularly unusual about its climate, considering its proximity to Canada. My Chicago jeans. Such a thoughtful gift! I was overwhelmed to receive them...» .	Magdid is the only personage who speaks Standard English. Magdid employs complex sentence structures (...these beautiful American Levi jeans, white jeans, that Joyce's sister brought back from a holiday in Chicago, the Windy City they call it, though ...), standard English and he is very polite.. He impressed a bar owner by his correct English so much that he served him pork which was a taboo at Mikky pub. «Say that again. Well, this is a turn-up for the books. [...] Speaks f**in' nice, don't he? Sounds like a right f**in' Olivier. Queen's f**ing English and no mistake».



Conclusion

In the course of our research we arrived at the final conclusions: cultural space of any society is not homogeneous, it is a kaleidoscope of different ethnic, class and youth subcultures. Language codes of subcultures are not autonomous which are due to several factors: the language code of each subculture is emerged within the general standard language system these codes are constantly interacting with, they are interwoven with each other, participants of one subculture might belong to different ethnic communities and organizations. The most vivid features of Creole subculture to a greater degree is expressed through the phonetic and grammar deviations. The Creole language code is a prevailing code among black London community. English speaking population understand the language code of the members of this community and there is no need in code switching except Clara Bowden who is desperately trying to integrate into English society. The Bengali language code is characterized by code switching or mixing coding. The youth subculture is expressed through its slanguage (lexis). Thus there is a tendency for the hybridization of various language codes (Creole, youth slang, standard English, Arabic, Bengali) in some communicative and social situations.

The intellectual elite subcultural code is upper-middle class English. The language code of the upper middle is standard English and it rather represents not a particular subculture but a dominant culture.

The theme is vital, broad and multifaceted. Subcultures are living and observable. We can come across them every day. Subcultures bring into the surface of our everyday life new expressions (colloquialisms, slanguage). They are one of the most fluid factor of language development. Language codes of subcultures reflect the lingua-creative activity of people. We don't pretend to cover every aspect of the problem in this paper but we select, in our opinion, some of the most interesting moments.

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**EXPERIMENTAL RESEARCH OF ASSOCIATIVE COLORITY
IN THE LANGUAGES OF DIVERSE SYSTEMS**

Keywords: word, text, sound-letter, sound-color correspondences, associative colority, color meaning, psychological structure of color meaning, verbal model, computer program.

Abstract: This research is devoted to the study of the associative structure of word and text color meaning. The consideration is given to the idea of "color filling" in the sound form of the language sign. The analysis of the results of different experiments showing up word and text sound-color correspondences is made. The dynamic nature of psychological structure of sound, word and text color meaning was revealed; the helical model of word and text color image was build and the computer program specially created for automated processing of verbal information in the Russian and English languages was developed in the course of this research.

Ключевые слова: слово, текст, звукобуква, звуко-цветовые соответствия, ассоциативная цветность, цветовое значение, психологическая структура цветового значения, вербальная модель, компьютерная программа.

Аннотация: Данное исследование посвящено изучению ассоциативной структуры цветового значения слова и текста. Рассматривается идея «колористического наполнения» звуковой формы языкового знака, анализируются результаты различных экспериментов по выявлению звуко-цветовых соответствий. В ходе исследования был выявлен динамический характер психологической структуры цветового значения звука, слова и текста; построена спиралевидная модель цветового образа слова и текста и разработана компьютерная программа автоматизированного анализа вербальной информации на русском и английском языках.

The study of human verbal abilities and the problems of linguistic consciousness structure are central to linguistic and psycholinguistic researches. The development of the idea of "color filling" in the sound form of the language sign has found its place amongst the consideration of psycholinguistic phenomenon for sound symbolism. Any form contains some information so there are no vacuous forms at all. The main mechanism of phenomena existence and evolution is matching the form and its content.

Analyzing the associative (psychological) structure of color meaning of Russian sound-letters and investigating interrelation of a sound and its associative color environment, we established the dynamic nature of associative "filling" of a number of Russian sound-letters while carrying out the diachronic analysis and registered the static character of these correlations within a synchronic data slice. We performed the comparative analysis of the experimental results received by different authors and the materials of our experiments that allowed us to mark out 7 sound-letters with partial or full discrepancies in color meaning [1].

In order to confirm the validity of results and experimental integrity the necessary condition is the delayed repeating of the experiment based on identical methods as it was carried out in this research. In the first set of experiments we received and processed 7800 responses, during the verification step – 2600 reactions. A total number of analyzed responses were 10400 associative reactions [Ibid]. We calculated the coincidence frequency for phonosemantic evaluation of sounds and determination of the impact of changes in the color perception of sounds on the word and text color filling by means of the method of statistical analysis (the program of STATISTICA, Version 6, StatSoft). The reliability coefficient of the results was calculated on the basis of the formula proposed by A.P. Zhuravlev [3, p. 40]: $R_{tt} = 2r / (1 + r)$, where r is the correlation coefficient (according to Carl Pearson) between the rows of the average scores of sounds. In our case, the index of the correlation coefficient (R_{tt}) was found to be 0.87. The coefficient of $R_{tt} \geq 0.85$ is considered to be sufficient in such measurements [Ibid, p. 53].

The results of verifying experiments on the specification of the defined sound-letters colority and the calculated percentage of repeated coincidence in "color filling" of the selected units showed validity of results.

Table № 1 shows highlighted 7 sound-letters which changed their color image: В' (вь) – dark blue → light blue; Л' (ль) – dark blue → light blue; П – black → gray (anthracite); Т – black → moss green - brown; Т' (ть) – blue-white → gray-brown; Х – black → gray (charcoal); Х' (хь) – black → gray-green (khaki). The tendency of associative lightening of seven sound-letters was revealed. All other initial units confirmed the original color filling which was revealed in the course



of the experiments performed by other researchers (G. N. Ivanova-Lukyanova; A. P. Zhuravlev; L. P. Prokofyeva; M. A. Balash; S.V. Bondar; M. N. Dymshits).

Table № 1

Summary table of the results on sound-color associativity of several Russian sound-letters

sound	color	coefficient of coincidence frequency	sound	color	coefficient of coincidence frequency
И	blue	43,62 %	К' (къ)	vinous (red-brown)	38,09 %
Э	yellow-green	49,7 %	Л	blue	31,01%
О	white	35,35 %	Л' (ль)	light blue	31,98%
Ю	purple (red - blue)	37,24 %	П	grey (anthracite)	41,7 %
У	green -blue (soft sea-green)	48 %	П' (пь)	grey (anthracite)	42,16 %
Я	light-red	40,2 %	С	blue	39 %
Ы	black	39,33 %	С' (сь)	turquoise (blue - yellow)	47,94 %
Б	white	47,82 %	Т	moss green - brown	50,7 %
В	blue	49 %	Т' (ть)	grey - brown	43,43 %
В' (вь)	light blue	30,1 %	Х	grey (charcoal)	55,1 %
Г	blue	33,33 %	Х' (хь)	grey - green (khaki)	41,75 %
Г' (гь)	grey (anthracite)	41,3 %	Ц	yellow	56,7 %
К	red	54,7 %	Ш	black	43,47 %

It is possible to explain associative colority lightening of the Russian sound-letters through analyzing various modalities of human world perception. In attempts to create a model of surrounding reality and "to draw" a language picture in particular, the individual realizes various dominant representational systems: visual, auditory, kinesthetic and digital. Researchers consider the

first three to be congenital formations; the latter is acquired during the life activities of an individual. Recent studies have found significant changes in the dominance of one or another representational system [9]. Over the last few years the number of people, whose dominant representational system is digital, has considerably increased [8]. Perhaps, changes in associative colority of sound-letters are related to this fact.

In accordance with our experimental results we developed and described the color matrix of Russian sound-letters. When drawing up the color matrix of the English language we used the results of sound-color associativity researches obtained by foreign authors (R. Cytowic, S. Day, E. M. Hubbard, V. S. Ramachandran) and the materials of the experiment with the native English speakers carried out by L. P. Prokofyeva [4].

The performed analysis of theoretical and experimental data permitted the team of authors of the language communication and psycholinguistics department at USATU (T. M. Rogozhnikova, S. A. Voronkov, N. V. Efimenko, R. V. Yakovleva) to develop the software for the automated analysis of word and text sound-color correspondences. The main component of the program includes the color matrixes of the English and Russian language sound-letters.

The program "BARIN" is written in C# language integrated into Microsoft Visual Studio 2008 processing system. The program code is divided into several modules: the interface module, the general text analysis module aimed at processing any written English or Russian text, the module for determination of the color contents dynamics, the module responsible for the formation of a helical model of the color image of a text, the module for the computer image interpretation of sound-color correlations in a text, the statistics module. With the help of this program it is possible to calculate the sound-letter frequency in English and Russian texts, to present results in a tabulated form, to determine the coloring of a text on the basis of the sound-letter frequency, to present results in graphs and diagrams, to save the necessary file, to implement imagery interpretation of the sound-color correlations in a text with further filing.

This program is intended to be multi-purpose. The automated analysis of sound-color constituent is possible both at the word level and at the level of the text of any type (the Russian and English languages).

One of the functions of "BARIN" program is the construction of the color associative spiral (helical (top view) model of word and text color image in order to highlight kernel and peripheral color values in the individual consciousness of native speakers). This model creation was based on the helical model of semantic development [5, 6, 7]. It should be noted that the helical model of word development worked out by T. M. Rogozhnikova goes with the hypothesis of the prototypes proposed by D. Palermo. If the helical model is seen from above, we get the model in the form of circles diverging from the center where the center is the kernel of the prototype while the circles increasing in diameter consist of peripheral members related both to the kernel and to each other [2]. The universal helical model of the word and text color image displays a monochrome kernel which contains both individual preferences of the text author and the nationally dependent most frequently used sound-letters (kernel area). The multicolor periphery which is characterized by rare, single color reactions is adjacent to the main color of the kernel.

Color is one of the most important senses of perception which accompanies people for all their life and forms a kind of associative field which includes both visual and synesthetically motivated auditory percepts. Thus, color creates a peculiar kind of associative color field generated by sound-letters of the native language. Sound-letters whose color associativity is within the range of significant data (more than 50 % of coincidences) should be located in the kernel of the color field. Sound-letters whose color associativity exceeds the threshold of random coincidences will constitute the periphery (at least 14 %). The sound-letters activity in the kernel (center) of the spiral shows the importance of the corresponding colors for the native speakers and these colors can constitute the main (basic) national color picture of the world.

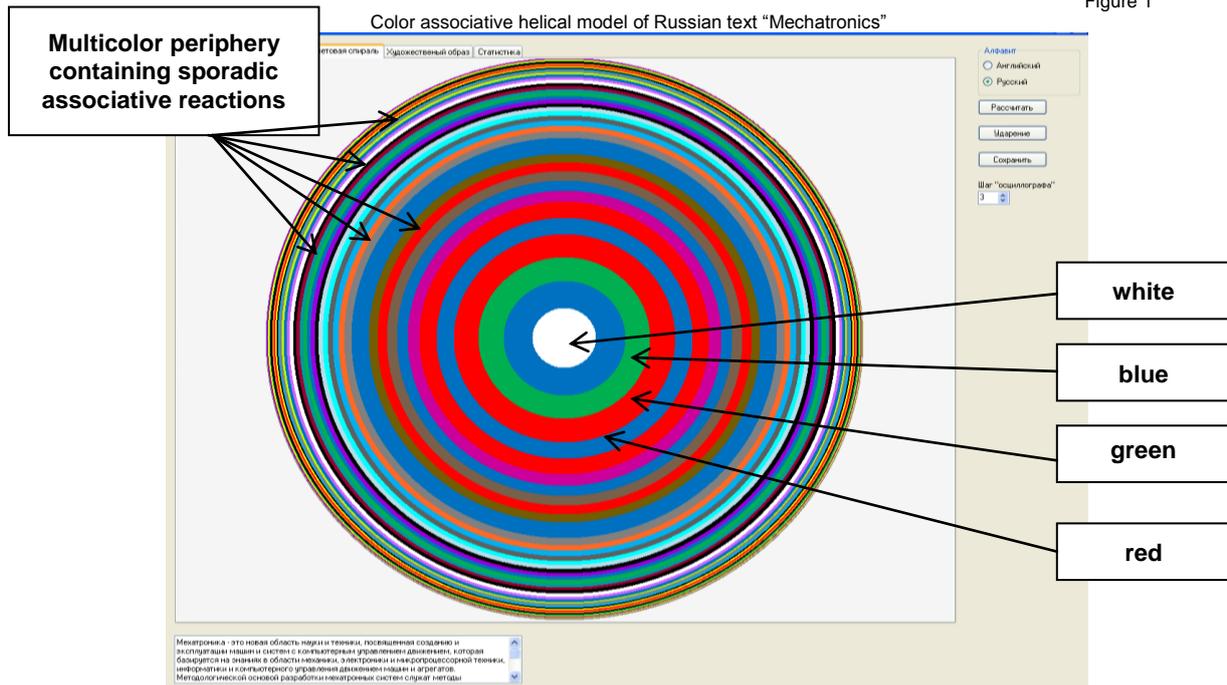


Figure 1

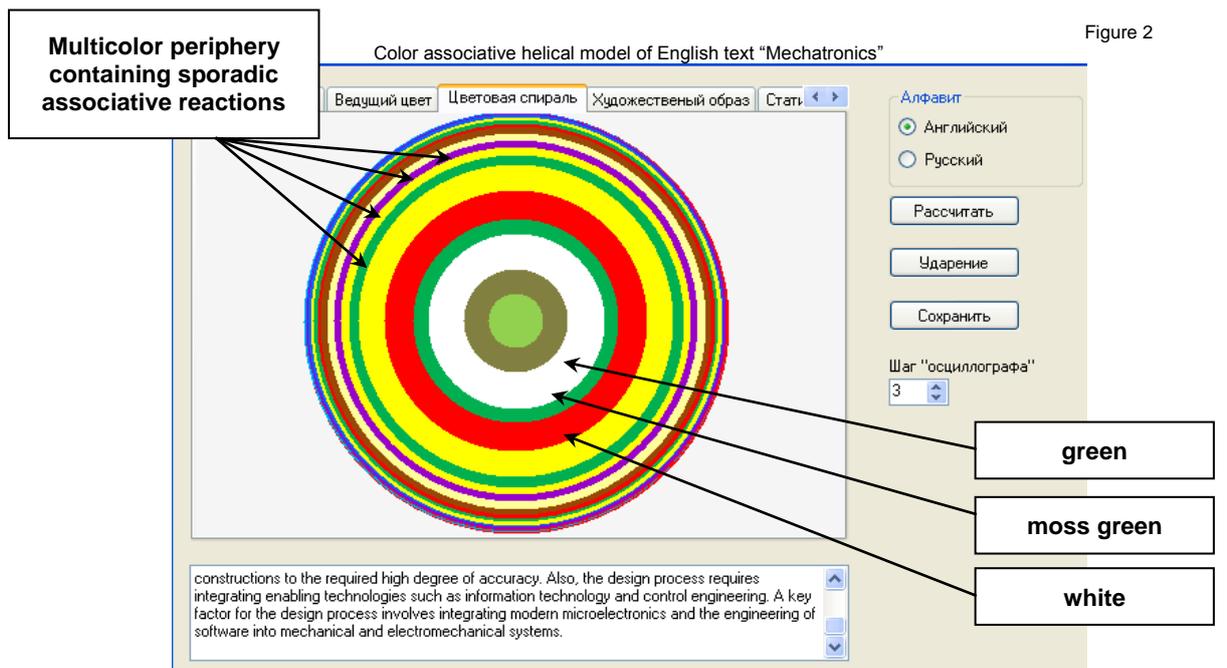


Figure 2

By means of new cross functional computer program «BARIN» 148 texts for educational purposes in the Russian and English languages were analyzed. The experimental material was selected from various tutorials on mechatronics. The analyzed texts were not parallel, but similar according to their contents. A yellow-green component is inherent in English educational texts, while a blue-red-white-black one becomes apparent in Russian texts for educational purposes.

The process of modelling of word and text color meaning helps to choose and compose texts "comfortable" for perception and gives the opportunity to improve the text at the phonosemantic level in order to increase its informativity.

The research of interrelation of a sound and its associative color environment, the study of a semantic aspect of this problem allows revealing universal and specific features of color meaning development in order to determine latent informativity and expressivity of any verbal model (word, word combination, utterance, text).

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**PECULIARITIES OF TRANSLATION OF EDUCATION CULTURE-BOUND WORDS
FROM ENGLISH INTO RUSSIAN**

Keywords: Culture-bound words, realia, education, translation, transcription, transliteration, transplantation, lexical substitution, calques, explicatory translation.

Abstract: The present article deals with the problem of translation of education culture-bound words from English into Russian which is a part of a complicated and very important problem of rendering ethnic and historic peculiarities and uniqueness. Nowadays scholars suggest various ways of solving this problem: culture-bound words may be rendered in the borrowing language through transcription, transliteration, transplantation, calque translation, lexical substitution, hyponym translation, semantic neologisms formation, explicatory translation, etc. The major goal of the study is to analyse various strategies of translation of this or that education culture-bound, reveal advantages and disadvantages of each strategy and to choose, if it is possible, the most appropriate variant.

Ключевые слова: реалия, образование, перевод, транскрипция, транслитерация, трансплантация, лексические замены, калькирование, описательный перевод.

Аннотация: В настоящей статье рассматриваются особенности перевода реалий системы образования с английского языка на русский, что является частью большой и очень важной проблемы передачи национального и исторического своеобразия. На сегодняшний день учёные предлагают различные способы решения данной проблемы: реалии могут быть переданы на язык перевода при помощи межъязыковой транскрипции, транслитерации, трансплантации, калькирования, лексических замен, гипонимического перевода, образования семантических неологизмов, описательного перевода и т.д. Основная цель данного исследования – проанализировать различные способы перевода тех или иных реалий системы образования, выявить преимущества и недостатки каждого из способов и выбрать в каждом отдельном случае, если это возможно, наиболее подходящий вариант перевода.

Nowadays education is a major focus of interest for many foreign and Russian Mass Media sources which means that while working on texts and articles devoted to this topic a translator quite often has to deal with education culture-bound words (realia) and to choose the most appropriate way of their translation, which is not an easy task.

A **culture-bound word** names an object peculiar to this or that ethnic culture [6]. Scholars use different terms to denote this notion. Some of them equate culture-specific items to “untranslatable” or “unfindable” words, others, such as A.A. Reformatzky, label them “barbarisms” [8], I.I. Revzin and V. Yu. Rozentsveig use the notion “lacune” [7], I.S. Alekseeva uses the term “exoticism” [1], P. Newmark refers to them as cultural words [5]. Most of Russian scholars (V.S. Vinogradov, G.D. Tomakhyn) and some foreign linguists (D. Robinson, S. Vlakhov, S. Florin) prefer using the term “realia” (derived from Latin *realis*, pl. *realia*). S. Vlakhov and S. Florin have given the following definition to this notion: **realia** are words and word combinations denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another. Since they express local and/or historical colour they have no exact equivalents in other languages [13]. G. D. Tomakhyn refers to realia as not only those words which are completely alien to another nation but also those words which have similar meanings but are not obvious one-to-one equivalents and have differing sense components in their structure. Hence, he points out the following types of culture-bound words: (1) unique culture-bound words (e.g. rag (Br.) – *a program of stunts, parades, and other entertainments organised by students to raise money for charity*); (2) analogues (e.g. *drug-store* – *аптека*); (3) language lacunae of similar notions (e.g. *clover-leaf* – *автодорожная развязка в виде клеверного листа*) and (4) similar words with different functions (e.g. “*duckoo’s call*” asked for by an American girl to find out how soon she will get married and «*кукование кукушки*» counted by a Russian to find out how long he/she will live) [10].

According to the semantic fields Tomakhyn classifies culture-bound words into five main groups which are: (1) ethnographic culture-bound words (e.g. *Irish stew, bread-and-butter letter, hot-dogging; jack-o’-lantern*); (2) geographical culture-bound words (e.g. *Tidelands, the Blizzard State, brash lot, bald eagle, land hog*); (3) social and political culture-bound words (e.g. *Stars and Stripes, pocket veto, alphabet soup, kingmaker*); (4) culture-bound words connected with education, religion and culture (e.g. *campus, eleven-plus, day care, tabernacle, dime novel, happening*);

(5) onomastic culture-bound words (e.g. *Plymouth Rock, Martin Luther King, F.D.R. – Franklin Delano Roosevelt*). The scope of our research interests includes strategies of translating education culture-bound words from English into Russian [10].

The translation of culture-bound words is a part of a complicated and very important problem of rendering ethnic and historic peculiarities and uniqueness. Today scholars and linguists suggest various ways of solving this problem. Such scholars as A. Chesterman, L. Venuti and F. Schleiermacher suggest two main strategies of translating realia which are foreignisation and domestication. According to A. Chesterman foreignising strategy of translation includes the realia in the target text without adapting them but borrowing or transferring them directly. In domesticating translation "culture-specific items are translated as target language cultural or functional equivalents, so that they conform to target language norms" [3]. M. Baker gives more detailed classification of strategies for realia translation: (1) translation by a more general word (superordinate), (2) translation by more neutral/less expressive word, (3) translation by cultural substitution, (4) translation using a loan word or loan word plus explanation, (5) translation by paraphrase using a related word, (6) translation by paraphrase using unrelated words, (7) translation by omission, (8) translation by illustration [2].

Most of Russian scholars (V.S. Vinogradov, V.V. Kabakchy, G.D. Tomakhyn) give similar classification using other terms such as (1) transcription (the process of copying the sound form of the source language word by means of the target language letters), (2) transliteration (the process of copying the letters of the source language by the target language letters of another system, the conversion of different alphabets), (3) transplantation (the process of transferring a source language word to a translation language text as it is, without any changes), (4) using calques (the process of translation by parts, morpheme-by-morpheme when either a culture-bound word or phrase is borrowed from another language by literal translation (loan calque) or when its additional meaning is transferred to the word with the same primary meaning in the target language (semantic calque), (5) semi-calques formation (the process of creation a new word or word combination in the target language one part of which consists of a morpheme or a word of the target language and another part consists of a loan morpheme or word), (6) lexical/analogous substitution (the process of translation when a source language cultural word is translated by a target language cultural word or by a target language cultural-free word with almost the same meaning), (7) hyponymic translation/ generalization (the process of substituting words of a narrower meaning with those of a wider meaning), (8) semantic neologisms formation (the method of translating cultural words by creating a new word, when a translator uses a nonce word of his own), (9) explicatory translation (the process of revealing a culture-bound word meaning in full). In order to avoid possible misunderstanding while using such methods of translation as transcription, transliteration, transplantation, calques and semi-calques, many scholars recommend employing two or more translation strategies at the same time (e.g. combination of transcription or transliteration with explanation which can be given in commentaries (both in-text and after-text), in footnotes; combination of transplantation and hyponymic translation, etc.) Each strategy mentioned above has its advantages and disadvantages. It is quite difficult to say to which way of rendering education culture-bound words while translating texts from English into Russian a translator should give preference. For each particular case it is necessary to determine which roles have culture-bound words in a translated text, to understand if they render a particular message and are of special importance in a text, if it is necessary to render national colouring in a given context, if the author of the source text aims at marking culture-bound words as culturally-loaded peculiar elements of foreign culture or he doesn't mean to lay stress on them.

While conducting our research we analysed the ways of rendering of culture-bound words connected with the British and American systems of education in the process of translating texts from English into Russian. We have analysed 53 newspaper articles and their translation from the Internet-sources such as BBC news, the Times, the New York Times, etc., 1 novel –



“Changing Places: A Tale of Two Campuses” by David Lodge and its translation performed by O. Makarova, examples from English-Russian electronic dictionaries and articles from English-Russian encyclopedic dictionaries. As the result we have revealed 406 cultural words connected with the British and American system of education. Then we analysed the methods of their translation into Russian.

Despite the fact that translators are more inclined to render culture-bound words through transcription and transliteration, our study of the ways of translating education culture-bound words from English into Russian has shown that dealing with them, translators more often use such means of translation as lexical substitution (34 %) and calque translation (26 %). The preferable use of lexical substitution can be explained by the fact that it is possible to find equivalents with quite a close meaning in the target language for some of these words and that in most texts under study education culture-bound words were not specified by the authors as specific elements of foreign culture. E.g.: (1) *For the first four weeks, the economists simply kept track of the number of parents who came late; there were, on average, eight late pickups per week per day-care center.* – *Первые четыре недели экономисты просто отслеживали количество опаздывающих родителей. (В среднем их оказалось по восемь человек в неделю на каждый детский сад);* (2) *Give him accelerated promotion to Associate Professor.* – *Срочно переведи его в старшие преподаватели.*

However, in some cases, use of such method of translation may lead to cross-language interference and elicit misleading associations caused by the target language speakers' idea and understanding of the elements of their native culture. Let us consider some examples. Such English words as scholarship, fellowship, studentship, exhibition and bursary are usually translated into the Russian language as «стипендия». But, in our opinion, the choice of such equivalent is not a good one as most people in Russia usually associate the word «стипендия» with “a small sum of money paid as allowance or as expenses to students of colleges and universities” (such students usually don't pay for their education; tuition fee is paid by the government but the Russian word «стипендия» itself doesn't imply payment for education and is used to denote only a sum of extra-money paid to students). Such words as scholarship, fellowship, studentship, exhibition and bursary are used to denote “various kinds of payment made to support a student's education, awarded on the basis of academic or other achievement” or “an amount of money that a student is given to work on a research project at a university”. In this case students don't get any allowance or extra-money, they only get some financial support to cover their tuition fees and research expenses. To our way of thinking, more suitable analogues to these words in Russian are «грант» (a sum of money paid as a charity financial aid to support people conducting some research or authors of art works, etc.), «субсидия» (financial aid or support paid by the government, local authorities or special funds to private individuals or legal entities) or «дотация» (an allowance paid by the government to enterprises, organizations and private individuals for a specific purpose; this amount of money is not asked to pay back). Use of these equivalents will help to convey the meaning of these words more precisely. It also should be mentioned that every type of financial support mentioned above (scholarship, fellowship, studentship, exhibition, bursary) has its own peculiarities and sometimes, while translating texts connected with the topic “Education” it is quite important to reveal the differences between these words and to show explicitly what word was mentioned in the source text. Then, as it seems to us, it would be better to use such method of translation as transcription or transliteration in combination with hyponymic translation and explanation. E.g.: fellowship – субсидия феллоушип (выделяется аспирантам или научным работникам на проведение научного исследования). Such way of translating of this culture-bound word will let us both preserve national colouring of the given word and to give the reader a better idea of its meaning.

If it is difficult or impossible to find quite a close equivalent for a culture-bound word and if national colouring of a translated culture-bound word should be rendered, translators often

use calques: E.g.: (1) *We have no Eton to create the self-consciousness of a governing class; we have, instead, clean, flaccid and innocuous preparatory schools.* – У нас нет Итона, где формируется психология правящего класса, вместо этого у нас имеются чистенькие, пресные и безобидные подготовительные школы. (2) *Two-year colleges may be public, private or proprietary.* – Двухгодичные колледжи могут быть государственными, частными или частновладельческими. Sometimes calque translation is used in combination with explicatory which helps to make the meaning of the calques clearer. E.g.: *Such diploma mills are frequently named to sound confusingly similar to those of prestigious, accredited academic institutions.* – Нередко названия подобных «мельниц дипломов» (учебных заведений, не прошедших аккредитации и выдающих (часто за плату) дипломы сомнительной ценности; по своему звучанию напоминают наименования престижных, аккредитованных учебных заведений).

Calques are formed on the basis of language material of the target language and are frequently motivated. That is why, despite the fact that they are elements of foreign culture, readers of translation can easily perceive and remember them. Besides, they are highly convertible. However, here we should remember that sometimes using calques may lead to confusion and misunderstanding. Thus, translating education culture-bound words connected with universities and colleges names we may face such names as 'King's College', 'Queen's College', 'Royal College'. All these educational institutions are situated in Great Britain and may be translated into Russian as «Королевский колледж». But such a translation doesn't give us an idea of which one of these colleges was mentioned in the text. That is why in this case it would be better to use such method of translation as transcription or transliteration: King's College – Кингз-Колледж; Queen's College – Куинз-Колледж.

Such a way of translation as explicatory translation was used in 20% of all the cases under analysis. E.g.: (1) *Robert's taking the eleven-plus next year, and it won't be long before Amanda's in the thick of O-Levels.* – В следующем году у Роберта выпускные экзамены для одиннадцати летних, а у Аманды на носу экзамены за пятый класс); (2) *endowed school* – школа, существующая на благотворительные средства (поступающие от пожертвований, завещаний и так далее); (3) *underclassman* – студент младших курсов; (4) *valedictorian* – выпускник школы или колледжа, который произносит прощальную речь на выпускной церемонии. Explicatory translation excludes misunderstanding or lack of understanding which may arise when culture-bound words are translated by means of transcription, transliteration or calques formation but, on the other hand, it makes the target text quite verbose and not very convenient for reading and that is why it is used not very often.

Such methods of translation as transcription and transliteration were used quite rarely (only in 8 % of cases). E.g.: (1) *By our third year in secondary school, streaming had been abolished.* – К третьему году нашего обучения в средней школе стриминг был отменён. (2) *On Saturday and during school days, these girls will attend a skillcenter.* – По субботам и в учебные дни эти девочки будут посещать скиллсентр. The rare use of such ways of translation as transcription and transliteration for rendering of educational culture-bound words in articles and literary texts is explained by the fact that they cause the occurrence of unusual puzzling words in the target text. It is quite difficult for a non-expert to perceive, understand and remember such new words as they are usually non-motivated. The use of such ways of translation is suitable, for instance, while translating specific cross-cultural texts, when it is important to lay stress on elements of foreign culture and render the form of the original word. But even in translation of such texts it is better to use transcription and transliteration in combination with some explanation when a culture-bound word is mentioned in the text for the first time. E.g.: streaming may be rendered as СТРИМИНГ (распределение школьников по потокам или классам на основании их способностей).

Transplantation (the term was suggested by V. V. Kabakchy) was used mostly to render culture-bound abbreviations such as names of exams: (SAT, ACT, MCAT); names of organisations (NASUWT) and, as well, to render grades (A, B, C, etc.) Transplantation is also used mainly in combination



with other methods of translation (explicatory translation, lexical substitution and hyponymic translation): (1) *This year more than 94 % of students have passed their A-Level exams successfully.* – *В нынешнем году количество успешно сдавших экзамены A-Level превысило 94 %.* (2) *22.4% of entries received an A-grade – 22,4 % абитуриентов получили оценку «А», то есть высший балл.* (3) *NASUWT members are demanding that schools in England should only employ fully-qualified teachers.* – *Профсоюз учителей Британии NASUWT потребовал, чтобы школы Англии нанимали на работу только высококвалифицированных преподавателей.*

Hyponymic translation was used only in 3 % of all cases: *As time passed, she began to talk bit by bit about her junior high school.* – *Понемногу она начала рассказывать о школе*; semi-calques were used in 2% of all the cases: *sandwich course* – *курсы «сэндвич»*; semantic neologisms occurred only in 1% of cases: *The first open-air schools in England were opened in London in 1908.* – *Первые школы воздуха и света в Англии появились в Лондоне в 1908 году.*

Now we shall view different ways of translating of such a culture-bound word combination as “grammar school” which, as it seems to us, represents one of the most interesting examples from the point of view of translation analysis. In two sources of the material under study such realia as “grammar school” was translated using the method of lexical substitution: (1) *You are so tall and the strongest at the grammar school!* – *Ты такой высокий; ты был сильнее всех в гимназии.* (2) *He has mentioned two types of free schools: comprehensive schools and grammar schools.* – *Он рассказал о двух категориях бесплатных школ – об общеобразовательных школах и лицеях.* Here we should mention that to render this culture-bound word combination translators used different equivalents from the Russian language: «гимназия» and «лицей» (both words are used to denote some type of an advanced level school). In another source a translator used the hyponymic translation: *This had lasted from her later years in grammar school up to her second year in college.* – *Этот период продолжился довольно долго: начиная с последних лет учебы в школе вплоть до второго года обучения в колледже.* English-Russian dictionaries suggest such variants of translation as «грамматическая школа» (loan calque) and «классическая школа» (semantic calque).

Here we shall consider advantages and disadvantages of different methods of rendering the word combination “grammar school” while translating texts from English into Russian. Before translating this word combination a translator should understand what system of education is described in the text. If an author describes the British system of education then “grammar school” means “a school for children between the ages of 11 and 18 who have passed a special examination to be allowed to go there”. If he/she means the American system of education then “grammar school” is used to denote a primary school for children between the ages of four or five and eleven. The translation of the second variant (when the author describes the American system of education) doesn’t cause any difficulties. Here a translator may easily use a Russian language equivalent «начальная школа» adding, if it is necessary, some comments giving the age of children attending this type of school. But difficulties arise when a translator is to deal with the “grammar school” related to the British system of education.

From our point of view, when we deal with the British system of education, the most appropriate method of translation of this culture-bound word combination is the calque translation as it allows to render national colouring of the realia and to point out this notion as a foreign culture element. Moreover, the calque «грамматическая школа» can be easily perceived and remembered by the readers of translation as it is based on words existing in the target language. It worth mentioning that if we find such a cultural word combination in an article devoted to the British system of education or in some novel or story describing this system it will be quite useful to give a short explanation to this notion either in brackets or in footnotes so that a reader could get the idea of this kind of school and could understand the difference between this type of school and other types of schools in Britain and also those types of school which exist in Russia. E.g.: gram-

mar school – грамматическая школа (школа для детей от 11 до 16 или 18 лет; государственная; имеет академическую направленность; программа предусматривает изучение классических языков).

The translation of this language unit by means of lexical substitution and using equivalents has some advantages as well as serious disadvantages. The advantage of this method is that an equivalent from the Russian language is well known by a Russian reader and while reading the target text a recipient of this text won't face any difficulties in its understanding. However, we should note that this understanding won't be absolutely correct and this is one of the main disadvantages of this translation strategy. That means that while reading the target text the reader won't regard this language unit as a foreign culture-bound word since it is not marked in the text of translation and the reader probably will think that the "grammar school" mentioned by the author of the original text is an absolute equivalent of such a notion as «лицей» or «гимназия». Besides, he/she will get a misleading understanding of this notion. But if we use the method of componential analysis (which was described by P. Newmark and some other scholars) while translating this culture-bound word-combination it will be quite obvious that such realia as "grammar school" and «лицей», for instance, have some components of their meanings that coincide as well as some national and cultural components of meanings that can be found only in one of this notions. Thus, we can see that "grammar school" is a school for children between 11 and 16 (18) years old while «лицей» is an advanced school for children between the ages of 6 (7) and 17 (18); people can study here from the first up to the eleventh form; grammar school is a state-maintained secondary school while «лицей» may be both a state-maintained and a private fee-paying school; the curriculum of a "grammar school" usually includes learning of classic (Greek and Latin) languages while in «лицей» children are not supposed to learn them. In Russia «лицей» is a professionally-oriented school offering advanced studies in particular subjects. Sometimes this word is also used to denote an institution of secondary vocational education. Taking into consideration all these factors we can see that the lexical substitution is not always the best way of solving such kind of a translation task. It may lead to misunderstanding and misinterpreting of the original text and may be used only if it is not necessary to acquaint the reader with the British system of education and it is enough just to show that the "grammar school" is an advanced, prestigious type of school.

The use of hyponymic translation is also not a good way of rendering this notion into the Russian language. If a translator uses this strategy the culture-bound word loses its national colouring and its specific sense components. As a result the reader doesn't get the idea of any particular type of school which may cause interlingual interference, as well as in the case of the use of the lexical substitution. Such a method of translation may be used only in those cases when it is not necessary to render the national specific character of a word or in the translation of texts which are not connected with education and in which a specific meaning of this word combination doesn't play an important role for the correct understanding of the text.

One more way of rendering this culture-bound word combination, which is mainly found in the Internet sources translations, is transplanted or the process of transferring a source language word to a translation language text as it is, without any changes. This method of translation is usually combined with the explanation of this notion or with the lexical substitution given in brackets: grammar school (школа для детей от 11 до 16 или 18 лет; государственная; имеет академическую направленность; программа предусматривает изучение классических языков) or grammar school (лицей). On the one hand, such way of translation helps to preserve the original form of the cultural word combination and to render its national colouring but, on the other hand, it causes the occurrence in the target text of words and word combinations which are difficult to understand, to read and to perceive. For those people who do not speak English it is almost impossible to read this word combination correctly. That is why when a translator is to choose between such methods of translation as transcription (transliteration) and transplanted in this case it is more reasonable to use transcription or transliteration of the notion which is new for a



Russian reader as it not only allows the translator to render a national colouring of the culture-bound word combination but it also can be read by those readers who do not know the English language.

Thus, we may conclude that trying to find the most appropriate way of translating a foreign culture-bound word a translator usually must choose between accuracy, comprehensibility, and simplicity of the target text. In each particular case a translator should pay attention to the context. The choice of the final variant is always up to a translator.

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Д.Р. Куреева

HENRY JAMES' «INTERNATIONAL THEME» IN THE NOVEL «THE PORTRAIT OF A LADY»: FROM AMERICAN INNOCENCE TO EUROPEAN EXPERIENCE

Keywords: Henry James, The Portrait of a Lady, Isabel Archer, inner world, interior, psychologism.

Abstract: The paper deals with one of the most perfect and mature James' novels *"The Portrait of a Lady"*. James shows a universal "portrait" of a girl's transformation into a woman, the process of losing sweet illusions and understanding the true bitterness of life. The book reveals a very dramatic conflict of the time - meeting of pure American innocence feelings with European norms and rules of the society. Here, naturally, James introduces the theme of money and their effect. His protagonist, Isabel Archer, does not care about material values, the only thing she really keen on is her feelings. The inner, spiritual values, not the exterior and material ones were of vital importance for Isabel. Feelings rule in her behavior. It is a story of an American girl's spiritual "education" that tastes real life in Europe and loses hopes. The chosen text presents a great interest for forms of psychologism. *"The Portrait of a Lady"* has been a recognized masterpiece of a psychological novel for more than one hundred years. The text has a multilevel structure, thus can be observed and analyzed from different points of view.

Ключевые слова: Генри Джеймс, Женский портрет, Изабелла Арчер, внутренний мир, психологизм.

Аннотация: В статье рассматривается один из наиболее совершенных и зрелых романов Генри Джеймса "Женский портрет". Джеймс стремился отразить процесс трансформации внутреннего мира молодой американки, которая в процессе познания жизни утрачивает иллюзии и познает истинную горечь жизни. Книга раскрывает весь драматизм «встречи» американской наивности и невинности с интригами европейского общества. Героиня романа, Изабелла Арчер, далека от мыслей о материальном, она живет миром своих чувств. Духовный мир, мир переживаний и эмоций, желание ощутить вкус жизни и следовать голосу сердца – это то, ради чего живет Изабелла. Делая выбор, героиня руководствуется лишь эмоциями. Джеймс рассказывает историю духовного "образования" чистой и искренней американской девушки, которая познает вкус правды жизни в Европе. Уже более ста лет "Женский портрет" является признанным шедевром психологического романа. Целью данной статьи является проследить за трансформацией внутреннего мира героини сквозь призму столкновения двух миров, двух культур: американской и европейской.

Henry James is a figure of outstanding importance in the world of literature in respect to his great contribution into the development of psychological prose. Being an American by birth, but a European at heart, James introduced the theme of a clash between the two worlds, two civilizations and two completely different mentalities into his creative art. Thus, one of the central ideas in Henry James' prose was the collision of two cultures - the European and the American ones, and, in connection to this, he studied the relationship between a man and society – the protest against platitude, spiritual impoverishment of a personality in the bourgeois world. James was interested in analyzing and monitoring the behavior and, consequently, the fate of an American in Europe. This topic is reflected in the narration fabric of *"The Portrait of a Lady"*, one of the most famous James' novels. This article aims at literary studying of the encounter of American innocence and European experience through the changes in the inner world of the book's main character, Isabel Archer, and her spiritual transformation reflected in the psychologism of *"The Portrait of a Lady"*.

All James' creative work was devoted to the study and reflection of the interior, spiritual world of a man. He aimed at showing the peculiarities of human psychology through detailed and thorough descriptions of the finest nuances of emotions, feelings and impressions. James tended to show the secret mechanisms of a human soul. He claimed that an Artist should be a secret psychologist. Professor T.L. Selitrina in her article "Henry James in Russia" says: "His intense intellectualism, his philosophical approach to reality, his interest to psychological conflicts and his locality to the genre of the novel remained topical in the 20th century" [1:187].

The paper deals with one of the most perfect and mature James' novels *"The Portrait of a Lady"*. James' idea was to "draw" a universal "portrait" of a girl's transformation into a woman, the process of losing sweet illusions and understanding the true bitterness of life. The novel unfolds a very dramatic conflict of the time - meeting of pure innocent soul with hypocritical norms and rules of the society. Definitely the main character, Isabel Archer is endowed with features of national American mentality and its outlook is clearly seen in threads of Emerson's "self-confidence" doctrine interwoven into the narrative fabric. Naturally, James introduces the theme of money and the intrigues it can create. James' Isabel is an American girl who is not into material values, the only thing she is really keen on is her feelings. In the dialogue between Isabel and her aunt, Mrs. Touchett, she confesses "I don't know anything about the money"



[2:36]. "Her money had been a burden" [2:365] concludes James in the end. The inner, spiritual values, but not the exterior and material ones were of vital importance for his protagonist. Typically for James's American heroines and heroes, feelings rule in Isabel's behavior. The novel reveals a type of a spiritual "education" for a naive American lady by means of cruel European intrigues that lead to the real life taste and loss of hopes. The narrative presents a great interest for analyzing the forms of psychologism. "*The Portrait of a Lady*" has been a recognized masterpiece of a psychological novel for more than one hundred years. The text, having a multilevel structure, can be observed and analyzed from different points of view.

It is undoubtedly a matter of interest to trace how the changes in the protagonist's interior private life are reflected in the narrative fabric; what forms and means are used to show the transfer from innocence to experience. The choice of theme is explained by growing interest to the sphere of emotional field and processes happening in a person's mind as well as to the ways of conveying the interior message through the prism of narration. James is interested in the initial and final moments of the heroine's story, the process of character development within social and psychological conditions. The circumstances are found with perfect preciseness. They are included into the narrative composition in order to show all phases of character forming and all the forces taking their part in the process. This article has its goal to trace changes from initial to final points of the heroine's transformation.

The present paper will use the term "psychologism", a term that is widely used by Russian literary critics. In this article the following definition will be used: it is the style unity, the system of means aimed at full and detailed revelation of the inner world of a hero. The general features of psychologism in literature are: special reflection of the inner world of a person by artistic means, the depth and sharpness of the writers' penetration into the spiritual world of a hero, the ability to describe thoroughly different psychological conditions and processes (feelings, thoughts, desires) and to trace nuances of the emotions. In this sense, it is found that it is possible to speak of a writer-psychologist and psychological novel, drama, etc.

It is common that exterior, material things have the reflection of their owner. James does reflect the exterior world, the things and places surrounding his heroine, but in his narration it plays the background role. The front role is performed by the interior life and its complicated psychological processes. Dozens of pages in the beginning of the novel are devoted to Isabel's character, view points, expectations and background. Nevertheless, very little information is given upon the lady's appearance. We find that she was tall, "willowy", had grey eyes and dark hair.

In the beginning, James does not give the traditional, for realistic prose, total and thorough description of his young American heroine and her past at once. He divides the information into pieces of different size and hides them within the text fabric. Isabel's emotional condition is often hidden in the subtext. The first seven chapters present a puzzle of Isabel's personality and the reader is to collect and decipher all the finest hints and to create a picture of the lady's inner world.

In the beginning of the novel, Isabel's interiority is presented both directly and indirectly. Indirect or outside portraying of the character is executed with the help of other heroes' remarks, thoughts and impressions about Isabel, her mimics, gestures, movements and even through the dogs' behaviors. First impressions of the heroines' interior are hinted at in the enigmatic telegram by words "very independent" and then via dogs' reactions: Ralph's dog was very pleased to see the girl and "suddenly darted forward with a little volley of shrill barks, in which the note of welcome, however, was more sensible than that of defiance" [2:25], a moment later the other dog, a collie "trotted toward the young lady in the doorway, slowly setting his tail in motion as he went" [2:26]. These first small details can bring the reader to a conclusion that Isabel has some sort of cordiality that makes animals like her. The final accord is played in Lord Warburton's remark summarizing and enchanting at the same time: "You wished a while ago to see my idea of an interesting woman. There it is!" [2:30]

The reader is also given some portrait details but they are very few in order to make the interiors more vivid and prevailing, so her appearance is described by the following epithets: "tall girl in a black dress, who at first sight looked pretty" [2:26], "unexpectedly pretty" [2:26]. But surely, the reader gets to

know about her national identity, as if it was a part of Isabel's description, adding features of an American lady, though individual for every reader. Thus, every single reader has his or her own portrait of Isabel Archer. A couple of chapters later the author adds some more information: "willowy", having dark hair and grey eyes. At the same time James gives a little bit more details to the portrait reflecting the inner character: "her head was erect, her eye lighted, her flexible figure turned itself this way and that<...> her impressions were numerous and they were all reflected in a clear still smile" [2:28]

In a dialogue between Mr. and Mrs. Ludlov we see that "Isabel is written in a foreign tongue" [2:38] for other people and "she's so original (even for an American)" [2:38]. In Mrs. Touchett and Ralph's conversation we come across the following specific characteristics: "She is as good as summer rain...", "she's a clever girl--with a strong will and a high temper. She has no idea of being bored.", "She is very frank", "very pretty", "rare creature" [2:48], "very natural" [2:49], and also one national feature is given "She thinks she knows a great deal of it--like most American girls; but like most American girls she's ridiculously mistaken." [2:48]. These words are very important, as they start the juxtaposition of American and Europe.

Isabel is also presented from Ralph's point of view who finds her having "a natural taste" [2:51] and "undeniably spare, and ponderably light" [2:51]. "A character like that <...> real little passionate force to see at play is the finest thing in nature. It's finer than the finest work of art--than a Greek bas-relief, than a great Titian, than a Gothic cathedral" [2:65].

The first chapters are spiced with several flashbacks to Isabel's past, including her childhood reminiscences, teenage impressions. Important for the "inner portrait" is the information about the family and especially the way she was brought up: "the discipline of the nursery was delightfully vague and the opportunity of listening to the conversation of one's elders (which with Isabel was a highly-valued pleasure) almost unbounded". She was allowed not to attend school and "like the mass of American girls Isabel had been encouraged to express herself" [2:58]. Her father was deep in debt and in gambling, the fact that can bring the reader to a conclusion that Isabel hardly ever had serious education. On the other hand, she was loved and happy, the reminiscences of her childhood had the "flavor of peaches". One more important step leading into Miss Archer's inner world is the fact that "she had uncontrolled use of a library full of books" [2:33].

The beginning of the novel contains self-expression showing the controversial young nature, like "I'm afraid of suffering" confesses she to Ralph, and at the same time "I'm very fond of my liberty" [2:53] claims she.

Together with indirect presentation of Isabel's character, there is also a direct one. Direct presentation is represented in her thoughts, conversations and impressions. But there are no direct descriptions of the feelings, only streams of hints, thoughts, expectations and impressions that somehow affect the human soul. James does not give exact names to emotions, he shows them giving only vague description: "Isabel felt some emotion <...> the emotion was of a kind which led her to say: "I should like very much to go to Florence." [2:36] "Our young woman's emotion deepened; she flushed a little and smiled at her aunt in silence." [2:36]. In both cases we have exterior display of emotions: they are reflected in speech in the first case and in flush and smile in the second.

Chapter 4 is devoted to Isabel's condition after she knows her life is about to change. It recreates the psychological processes through some physical conditions: "she was restless and even agitated; at moments she trembled a little" [2:40], James gives the features of excitement, anxiety, etc., but the reader is to guess. No direct explanation is offered by the author. After physical features, James sinks the reader into Isabel's character: "She had an immense curiosity about life and was constantly staring and wondering. She carried within herself a great fund of life, and her deepest enjoyment was to feel the continuity between the movements of her own soul and agitations of the world." [2:42]. Then the reader is sank (with some explanations) into fluctuating processes happening in her mind: "These things now, as memory played over them, resolved themselves into a multitude of scenes and figures. Forgotten things came back to her; many others, which she had lately thought of great moment, dropped out of sight. The result was kaleidoscopic..." [2:42]



Step by step the reader penetrates deeper and deeper into Isabel's interiority. The psychologism of the first chapters gives an impression of a young heart, naïve, inexperienced. She was eager to live and like many girls of her age (she was 23) she believed she was meant for something special. Chapter 6 is almost totally devoted to rendering Isabel's interiors; James uses a flashback to show what her life ideals were. They are, as pointed out by many critics, somehow connected with Emerson's self-reliance doctrine. According to Emerson there is no other way leading to happiness than following your own heart. To have an independent spirit and pay no attention to what other people say. Real life consists of self-trust, freedom of thought and feeling, and tendency to the realization of a person's inner potential. Isabel Archer "was too young, too impatient to live, too unacquainted with pain." [2:58] The heroine exudes the spirit of the "American dream".

After Isabel got the inheritance from her passed away uncle, she makes up her mind to go to Europe. Europe is supposed to be the ground where all the dreams come true. Isabel meets Osmond, a widower with a teen-aged daughter and sophisticated mind. Emotionally colored is the description of Isabel's being in love with Osmond. Interestingly, in many cases, the exteriority reflects the interiority. James brilliantly reconstructs the feeling of love. Everything becomes so magical. A person in love seems to worship everything connected with the object of passion. Isabel separated Osmond from the rest of the world as someone special. She tended to know everything about him. She dearly loved his child and felt strong impulses to talk with Pansy about her father. In the "world of things", the atmosphere surrounding Isabel consists of light shades and sweet nuances. "Nothing could have been more charming than this occasion--a soft afternoon in the full maturity of the Tuscan spring." [2:222] or "The scene had an extraordinary charm. The air was almost solemnly still, and the large expanse of the landscape, with its gardenlike culture and nobleness of outline, its teeming valley and delicately-fretted hills, its peculiarly human-looking touches of habitation, lay there in splendid harmony and classic grace" or "The hour that Isabel spent in Mr. Osmond's beautiful empty, dusky rooms--the windows had been half-darkened, to keep out the heat, and here and there, through an easy crevice, the splendid summer day peeped in, lighting a gleam of faded color or tarnished gilt in the rich gloom". [2:273] Even the choice of season demonstrates love. "There was something in the air, in her general impression of things--she could hardly have said what it was--that deprived her of all disposition to put herself forward." [2:224] At first, Europe seems to a fairy tale and Isabel adores everything connected with Osmond: "his pictures and cabinets all looked like treasures" [2:227], "his pictures, his medallions and tapestries were interesting", "Her mind contained no class offering a natural place to Mr. Osmond -- he was a specimen apart." [2:228] The heroine sees no drawbacks in Osmond. She thinks "he knows everything, he understands everything, he has the kindest, gentlest, highest spirit." [2:299]

Chapter 24 gives a fascinating example of not-owners-direct speech. At first, the narration is given in typical psychological narration from the third person, and then it, little by little, inconspicuously turns from this form of narration into the inner monologue, though it is not marked with quotation marks, but given in the form of not-owners-direct speech. At first appear phrases and sentences typical for Isabel, not for the author, and then James imitates the peculiarities of the inner speech: rhetorical questions, fluidity, multitude of thought movements. After all, the author gives one more hint about his heroine: "The working of this young lady's spirit was strange, and I can only give it to you as I see it, not hoping to make it seem altogether natural." [2:296]

The feeling of love shifts Isabel's world vision. In the beginning she wanted to travel a lot, to see the world, to meet people, to feel the taste of life. After meeting Osmond she says things like: "One must choose a corner and cultivate that" or " ...I like my cage" [2:294] confesses Isabel to Ralph in their dialogue before her marriage. This dialogue is full of physical description and portrait details to reflect the speakers' inner world. Ralph tried to persuade Isabel not to marry Osmond. Isabel, as is natural for a person in love, tries to justify her decision. "Cold her tone had been <...>, a color like a flame leaped into her face", "she went on with majesty", "Isabel turned pale" [2:296]. Ralph "blushed as well", "fixed his eyes on the ground" [2:296]. James makes the reader analyze what happened in heroes souls during the conversation. "The look of pain and bewilderment deepened in his companion's face." [2:296]

The final stage of showing how much Isabel was in love is the fact that everybody tried to talk her out of the marriage idea. People disliked him but “This dislike was not alarming to Isabel”. [2:300] As we can see, love made the first change in Isabel’s transition from innocence to experience. Her heart was not pure anymore, it was filled with love. For Isabel, love presents to be the only sense of living, the only possible treasure. Europe warmly welcomed her...

A few chapters later we meet Isabel after almost three years of marriage, after three years of living in Europe: “she was dressed in black velvet”. [2:315] The choice of colors and the dress material reflects the heroine’s mood. James says: “The flower of her youth had not faded, it only hung more quietly on its stem” [2:315]. The reader can observe that there were almost no exterior changes, but at the same time “She had lost something of that quick eagerness<...>” she had more the air of being able to wait” [2:316]. The author uses two antonymic lines of description “she was too impatient” in the beginning and she is “able to wait” in the end. Mr. Rosier instantly remembered that he had known her as a child, and James makes the reader sense that Isabel had lost something.

Strong is the vision of “experienced” Isabel through the prism of Ralph’s consciousness. The author draws a vivid contrast between past and present Isabel Archer. “She wore a mask it completely covered her face. There was something fixed and mechanical in the serenity painted on it; this was not an expression, Ralph said--it was a representation, it was even an advertisement.” [2:336] The phrase “she has lost her child” [2:336] can be read in two ways: the first one, that her child had died (it was a fact), but at the same time there is some second, a sub-context, that may be read as “Isabel lost her childishness”. “She produced the impression of being peculiarly enviable”. And author puts the description of what Isabel used to be “whereas of old she had a great delight in good-humored argument, in intellectual play (she never looked so charming as when in the genial heat of discussion she received a crushing blow full in the face and brushed it away as a feather), she appeared now to think there was nothing worth people’s either differing about or agreeing upon. Of old she had been curious, and now she was indifferent, and yet in spite of her indifference her activity was greater than ever.” “The free, keen girl had become quite another person; what he saw was the fine lady who was supposed to represent something”. [2:337]

The famous chapter 42 is one of the strongest in its psychological heat. The atmosphere becomes gloomy and the surrounding “world” is deemed and darkened underlining the heroine’s mood. It is not an afternoon anymore, it is “far into the night” [2:361]. “It was her deep distrust of her husband – this was what darkened the world” [2:363]. The relationships between Isabel and her husband are also shown through the darkened colors: “the dusk at first was vague and thin<...>. But it steadily deepened”. [2:363] This eye-opener-chapter presents the final stage of innocence-to-experience transformation. Once again, the third person narration transfers into not-owners-direct speech, words that are typical for Isabel, not for the author, appear. James imitates structural peculiarities of the inner speech: double thinking, fragmentariness, pauses, rhetorical questions. There is also a direct address of Isabel to herself, the interior order. The image of the narrator got totally melted with Isabel’s and the inner speech of the heroine takes its place in the text. All the gamut of Isabel’s interior condition is rendered so clearly and perceptibly but not directly. They are given through the address to the reader’s sympathy for loss of her illusions. Her thoughts are written but her emotional condition is hidden in the subtext. The realization of this subtext in the reader’s mind becomes possible due to not-owners-direct speech. The author’s commentaries are clearly divided from the interior monologue. The thoughts and emotions of the author, Isabel and the reader are joined together, thus the heroine’s inner world becomes close and understandable.

James shifts the reader’s interest from the action to life of the soul and consciousness. He transfers the attention from the exterior intrigue to the construction of a character. The given analysis showed how interesting and touching it can be for a reader, even though the plot development is not dynamic.

Chapter 42 is an outstanding example for literary and psychological analysis. The psychological elements were sorted out into the compounding elements and become clear both to the reader and to



the heroine. The analysis of the components of Isabel's spiritual life makes them quite clear for the reader. "She saw the whole moon now –she saw the whole man" [2:364].

The reader witnesses the crash of the "American Dream". Sophisticated Europe taught another lesson. The reader sees Isabel realizing the bitter truth of real life: "instead of leading to the high places of happiness<...>led rather downward and earthward, into realms of restriction and depression" [2:363]. Now "suffering, with Isabel, was an active condition". [2:363] Symbolic is the role of light in the end of the chapter –"the lamp had<...> gone out and the candles burned down to their sockets". [2:372] Just like Isabel, her naivety had gone out, her innocence got burned down. She is strong enough to accept it and to go on living - in this is her maturity starts to be revealed: "But she was, after all, herself" [2:363].

It should also be noted that James's vision of "*The Portrait*" had changed throughout the years. For the first time, the novel was released in 1880-1881 and then it was reprinted almost a quarter century later, in 1908, for James's Collected Works. According to the pleiades of American and European critics, they are two very different books. Changes in the two texts are hardly noticeable at first glance. But preparing the novel for the reprint, James made more than five thousand different changes, ranging from individual words to entire pages. However, there is a multitude, invisible to the naked eye, of touches, billions of new colors that you can see and feel how much change has occurred in the text.

James's idea was to enhance and sharpen the reader's impression of how incurably romantic Isabel's attitude was to life, to underline how truly American she was. This has primary importance for the writer, especially for deep understanding of the conclusion's effect.

It is claimed by many foreign academics, that Isabel in the first version of "*The Portrait*" and Isabel in the revised book were two different people; as well as the quality of her "destiny" is not the same in both works. In each case, Isabel goes the same way and meets the same people. However, this road has different landscapes in the second version and people she meets on the way are felt by the reader more clearly. They are more sharply delineated, more clearly expressed, and more vividly drawn than they were before. The fate of the heroine is felt more acutely by means of deeper narrative pictures. The later Isabel has a higher level of consciousness and the stronger the degree of freedom. James had made her even more American and deepened the American-European drama.

In the revised "*Portrait of a Lady*" James had also amplified the European "component". The writer decorated the novel's dialogues with French words and expressions. He uses them in order to reveal and add more nuances to the book's characters. He also used French language to create a certain atmosphere. In terms of intercultural communication, French represents the "third party", "exotic" for the original culture and it is the so-called "cultural implant".

Thus, James tended to make the reader feel the depth of the American-European spiritual "conflict" and showed it through the tragic story of Isabel Archer. He led the reader through a part of the protagonist's life, through her inner world metamorphosis, the inner world caught in the cage of the society's frames.

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З.Р. Куреева, Ф.М. Гарипова, Э.Д. Акрамова
РОЛЬ УЧЕБНИКА ИНОСТРАННОГО ЯЗЫКА ДЛЯ НАЧАЛЬНОЙ ШКОЛЫ
В ФОРМИРОВАНИИ ЛЕКСИЧЕСКИХ НАВЫКОВ

Ключевые слова: учебник, лексический навык, младший школьник, иностранный язык, упражнение.

Аннотация: В статье говорится о роли учебника английского языка в формировании лексических навыков. Предметом исследования явились учебники "Enjoy English" и "Spotlight" для 4-го класса. Проведенный сравнительный анализ позволил авторам выявить определенные преимущества данных учебников. Использовались следующие критерии оценивания учебников: количество вводимых на уроке лексических единиц; их повторяемость; типы используемых упражнений; дополнительное электронное приложение для интерактивной доски. В статье также нашли отражение структура и содержание рассматриваемых учебников.

Keywords: a textbook, a lexical skill, a primary school student, a foreign language, an exercise.

Abstract: The article touches upon the role of an EL textbook in developing lexical skills.

The object of the survey is the textbooks "Enjoy English" and "Spotlight" for the 4-th form setting.

The comparative analysis used as a method of research let the authors find out certain advantages of the textbooks. The following criteria of textbook evaluation were used: the amount of lexical units introduced in each unit; their repeatability; the types of exercises in the textbooks; supplementary software available for the use of an interactive board.

The structure and the content of the textbooks are also reflected in the article.

В последние десятилетия в практику школьного иноязычного образования довольно успешно внедряются новые линии учебно-методических комплектов (УМК), созданных как на основе учета отечественных традиций, так и мирового опыта. Большое количество УМК, рекомендованных Министерством образования и науки Российской Федерации и допущенных к использованию в образовательном процессе в образовательных организациях, обеспечивает педагогу право выбора базового УМК в соответствии с собственными приоритетами, а также интересами и потребностями учащихся. Однако, как показывает опыт, данное право не гарантирует правильность выбора. Поскольку УМК во многом определяет тактику, стратегию обучения и отражает систему обучения в целом, к нему предъявляются высокие требования. В научных изысканиях в области создания учебников определяются характерные свойства данного ключевого средства обучения и формулируются критерии оценки важнейшей составляющей УМК [2; 4; 6; 7; 10].

Одним из способов оценки эффективности использования УМК является составление учителем списка критериев его анализа с учетом соответствия требованиям стандарта по иностранному языку, потребностям учащихся и собственным ожиданиям.

Нами предпринята попытка сравнительного анализа двух широко используемых в школьной практике учебников английского языка для 4 класса [3; 5] с точки зрения обучения лексической стороне речи. Как известно, лексика в системе языковых средств является основной составляющей, несущей смысловые содержательные связи. Для того, чтобы правильно воспринимать и употреблять лексику в различных ситуациях общения на иностранном языке, необходимо целенаправленно формировать и развивать лексические навыки во всех видах речевой деятельности. Мы придерживаемся точки зрения тех исследователей, которые под лексическим навыком понимают автоматизированное действие по выбору лексической единицы адекватно замыслу и ее правильному сочетанию с другими единицами в продуктивной речи и автоматизированное восприятие и ассоциирование со значением в рецептивной речи [1].

Основой формирования иноязычных лексических навыков являются упражнения, которые представляют собой целенаправленные взаимосвязанные действия, выполняемые в порядке нарастания языковых и операционных трудностей с учетом последовательности становления речевых навыков и умений и характера реально существующих актов речи [1]. Различные классификации упражнений можно найти в трудах методистов [8; 9].

Для анализа учебников английского языка определим основные параметры оценивания:



- количество лексических единиц, вводимых в каждой теме урока;
- повторяемость лексических единиц;
- типы упражнений для формирования лексических навыков в учебнике;
- наличие приложения для интерактивной доски.

В учебнике «Английский в фокусе» на ориентировочно-подготовительном этапе предлагаются упражнения для:

- *семантизации лексических единиц и первичного ознакомления:*
 - Read, look and say (Ex.1, p.116).

Следует отметить, что такие упражнения, как «Look and say», «Read, look and say» не имеют целеполагания, подобные задания не направлены на создание коммуникативного фона. Ученикам нужно четко знать речевую задачу, для чего они делают то или иное упражнение.

- *фонетической отработки новых слов предложены задания:*
 - Listen and repeat (Ex. 1, p.10);
 - Listen and point. Then sing along (Ex.1,p.4);
 - Chit-Chat (Ex.2, p.10);

Нельзя не отметить, что введение лексического материала в большей степени основано на фонетической разработке. Первичная автоматизация в речи выражена, как правило, через упражнение «Chit-Chat».

На следующем ситуативно-стандартизирующем этапе тренируется и отрабатывается введенный лексический материал. В анализируемый учебник включены:

- *подстановочные упражнения*, при выполнении которых ученик осуществляет операции по выбору нужной ему лексической единицы и вставляет ее в структуру, содержащуюся в тексте (учебнике):
 - Choose the correct word (Ex.1, p. 22);
 - Match the wishes to the cards (Ex.3,p.81);
- *трансформационные упражнения*, при выполнении которых учащиеся овладевают операциями сочетания новых лексических единиц и с грамматической структурой и знакомыми лексическими единицами в рамках различных грамматических структур:
 - What's your favourite hot meal? Replace the words in bold to make your own poem (Ex.2,p.68);
- *репродуктивные упражнения:*
 - Listen and repeat. (Ex.1,p.6);
 - Listen and read. Where's Chuckles? Read again and choose (Ex.3,p.27);
 - Listen and read. Read again and answer (Ex.3, p.75).

На ситуативно-варирующем этапе, где происходит практика общения в устной или письменной формах, авторы предлагают интересные задания на самостоятельное употребление лексических единиц:

- *условно-речевые упражнения:*
 - Introduce yourself to someone new (Ex.2,p.4);
 - Now ask and answer (Ex.2,p.32);
- *речевые упражнения:*
 - What are your birthday parties like? Talk with your friends (Ex.3, p.85);
 - Draw or find a picture of a herbivore, carnivore and omnivore. Present it to the class and talk about it (Ex.6, p.65);
 - Bring your favourite music to class. Play it and say how it makes you feel (Ex.5, p.113).

Как показал анализ, семантизация лексики чаще всего происходит через предъявление изображения предметов в учебнике с использованием песенного материала, а также фонетических упражнений, а первичная автоматизация включает в себя упражнение "Chit-Chat". Тренировка лексического материала обеспечивается зачастую подстановочными упражнениями. Поскольку трансформационные упражнения непосредственно связаны с изменением грамматической формы слова, при формировании лексических навыков могут быть выделены лишь условно. Условно-речевые упражнения на коммуникативной фазе обучения представлены с помощью игровых элементов, а также послетекстовых упражнений. Речевые упражнения весьма интересны и разнообразны, задания опираются на интересы и жизненный опыт учащихся. В процессе выполнения данных упражнений школьники решают речемыслительные задачи, вовлекаются в активные формы речевого и условно-речевого поведения.

Анализируя учебник, хотелось бы остановиться на его структуре и содержании. Учебник содержит такие разделы как:

- «Goldilocks and the three Bear» (английская сказка, представленная восемью рифмованными эпизодами, построенными на изученном лексико-грамматическом материале, где после каждого эпизода даются задания по работе с лексикой и текстом сказки);
- «Spotlight on English speaking countries» предоставляет ученикам возможность познакомиться с культурой других стран;
- «Arthur+Rascal» – рассказ о двух собаках, проиллюстрирован в форме комикса, включающий диалогическую речь, предназначен для чтения по ролям. Данный рассказ состоит из восьми эпизодов;
- «Spotlight on Russia» содержит материал о русской культуре, традициях, информацию о городах России;
- Словарь лексического минимума содержит модульную структуру, где вводятся не только слова, но и фразы, имеющие транскрипцию и перевод. В конце учебника предоставляется перевод заданий, предложенных авторами.

Однако, как показал анализ, не ко всем рассказам, комиксам и текстам предложены предтекстовые и послетекстовые упражнения.

В учебнике количество новых слов по урокам различается. Важным положительным моментом, на наш взгляд, является обеспечение частоты повторения изученных лексических единиц.

Данный УМК включает в себя такой компонент, как интерактивное приложение. Оно содержит комплекс упражнений, направленный на формирование лексических навыков учащихся. Данное программное обеспечение и использование интерактивной доски значительно повышают эффективность обучения. Систематическое использование технологии дидактической интерактивной игры обеспечивает целостность и последовательность усвоения учебного материала, предоставляет учащимся возможность для проявления самостоятельности в способах выполнения заданий, содействует повышению мотивации, созданию оптимальных условий для самоконтроля. Возможность анимации, перемещение объектов, изменение и выделение наиболее значимых элементов при помощи цвета, шрифта позволяют задействовать визуальные рецепторы. Рассеянные ученики лучше воспринимают информацию, размещенную на большом экране. Это активизирует их воображение, и усвоение материала не вызывает затруднений. Школьники работают сообща, придумывают и обсуждают новые идеи, комментируют изображение. Дети учатся успешно проявлять свою самостоятельность, сотрудничать с одноклассниками и учителем, развивают коммуникативные качества. В результате повышается мотивация и активизируется познавательная деятельность учащихся.

Проанализированный нами УМК Биболевой М.З. «Enjoy English» («Английский с удовольствием») [3] основывается на коммуниктивно-когнитивном подходе к обучению. Учебник построен по тематическому принципу, темы и ситуации отобраны с учетом возрастных и психологических особенностей и интересов учащихся подросткового возраста, содержит модульную структуру, в которую включены в каждой по четыре параграфа. Словарь лексического минимума составлен в алфавитном порядке. Учебник содержит большое количество условных обозначений. В данном учебном пособии организуется систематическая работа над лексикой, не более шести слов на урок, обучение лексике происходит комплексно. На ориентировочно-подготовительном этапе происходит:

- *семантизация лексических единиц и первичное ознакомление:*
 - Look at the pictures. Listen and say what you can do (Ex.1, p.5);
 - Look at the house. Jim and Jill live in this house. Listen and learn (Ex. 1,p.20);
 - Look at the Browns' living room. Listen and find the things in it. Say what things you have at home (Ex.11, p.23);

Одним из самых эффективных способов семантизации лексики является наглядность (изобразительная, предметная или действием), после чего устанавливается речевая задача. Как мы видим, первичное ознакомление с лексикой включает в себя и фонетическую отработку. Также присутствуют упражнения непосредственно на отработку фонетических навыков, включающих в себя изучаемые лексические единицы:

- Listen and read (Ex.34,p.45);
- Listen and read (Ex.6, p.7).

Первичная автоматизация лексических единиц предусматривает использование *имитационных упражнений*:

- Read and say (Ex.2,p.5);

На ситуативно-стандартизирующем этапе формирования лексических навыков авторы предлагают использование следующих упражнений:

- *подстановочные упражнения:*
 - Read and match (Ex.41,p.46);
 - Listen and match the correct day. Say what Alex did on different days of week (Ex.24,p.73);
 - Look at the picture in Ex.1. Complete the text (Ex.3,p.66);
- *трансформационные упражнения:*
 - Make up word combinations or sentences with the words (Ex.8b,p.36);
 - Read Jill's funny story. Use the verbs in Past Simple (Ex.12,p.53);
 - Read the text and put the verbs into the correct form. Say what good news the Cat knew (Ex.26,p.58);
- *репродуктивные упражнения:*
 - Say how many rooms the Browns have got. Name the rooms (Ex.2,p.21);
 - Read Sveta's letter. Say what you can see in the city and in the country (Ex.3, p.34);
 - Read Jill's letter again(Ex.41,p.17).

Коммуникативная фаза ситуативно-варьирующего этапа предполагает самостоятельное употребление изученных лексических единиц. Авторы предлагают следующие типы упражнений:

- *условно-речевые упражнения:*
 - Answer the questions (Ex.10,p.8);
 - Say what you will do tomorrow. Use the words in the box (Ex.30,p.14);
 - Ask Tiny about his plans for the next week. Use: will, where, why, when, what (Ex.33,p.15);
- *речевые упражнения:*

- Придумай рассказ о предстоящих каникулах в волшебной стране. Воспользуйся планом (Ex.2,p.32);
- Imagine that you are at the International Festival. Tell your new friend about your town (Ex.13,p.37);
- Act out the dialogues with your classmate (Ex.8,p.88);

Как мы видим, в данном УМК речевые задачи сформулированы более четко, а также больше коммуникативных задач, однако некоторые задания сформулированы на русском языке. Семантизация лексики происходит через различные рисунки, а введенная лексика отрабатывается через фонетические упражнения. В данном УМК присутствует большое количество репродуктивных упражнений, где происходит тренировка в чтении микротекстов с изучаемыми лексическими единицами. Нужно отметить, что учебник включает в себя большое количество текстов, где многие лексические единицы даны с переводом в скобках и без транскрипции. Самостоятельное употребление лексических единиц обеспечивается через условно-речевые упражнения. Речевая практика в общении происходит с помощью составления и разыгрывания диалогов.

Интерактивного обеспечения данный УМК не имеет, однако есть интерактивные плакаты, которые имеются в свободном доступе в сети интернет. Для реализации действия необходим flash-проигрыватель, который можно установить на компьютер. Предлагаемая компьютерная программа позволяет наглядно представить учебный материал, пробудить интерес учеников к английскому языку. CD содержит дополнительный материал лексико-грамматической речевой направленности. Интерактивная графика, анимация и звуковое сопровождение вызывает интерес к обучению. Также данный УМК имеет видеоприложение, которое можно использовать в режиме интерактивной доски. Упражнения данного приложения имеют условные обозначения в учебнике.

Результаты проведенного нами сравнительного анализа двух УМК представим в следующих диаграммах и таблице.

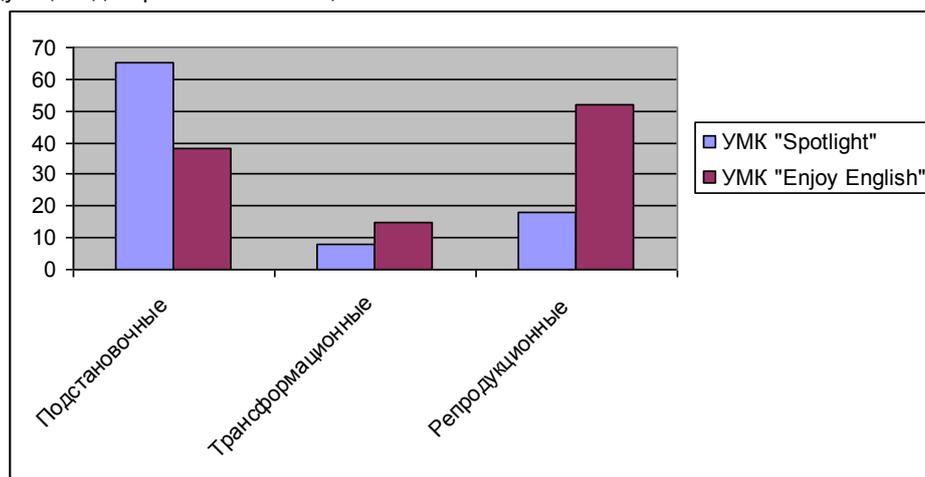


Рис.1. Сравнительная диаграмма двух УМК по частоте использования тренировочных упражнений на ситуативно-стандартизирующем этапе формирования лексических навыков

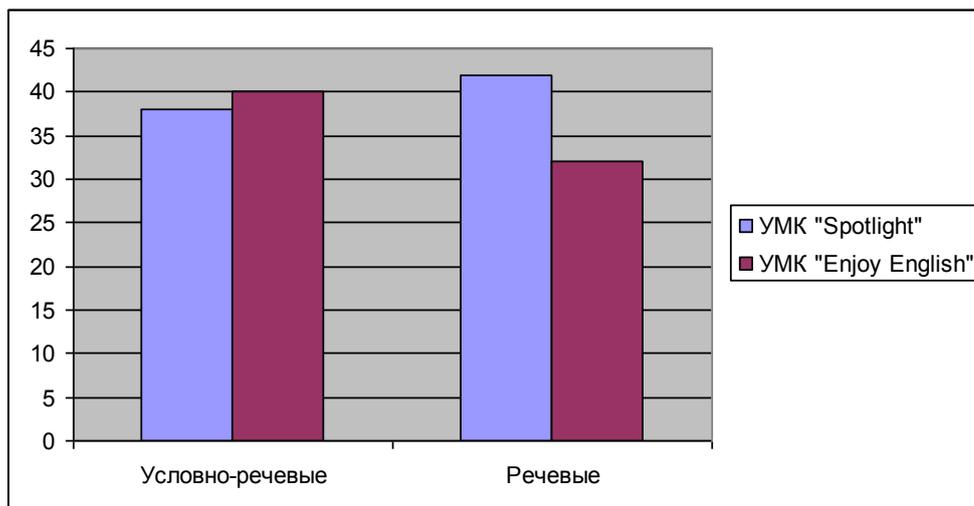


Рис.2. Сравнительная диаграмма двух УМК по частоте использования коммуникативных упражнений на ситуативно-варирующем этапе формирования лексических навыков

Таблица 1

Характерные особенности УМК "Spotlight" и УМК "Enjoy English"	
УМК "Spotlight"	УМК "Enjoy English"
<ol style="list-style-type: none"> 1. Красочный учебник с иллюстрациями. 2. Большие картинки (иногда на всю страницу). 3. Введение лексики через песни и иные аудиоматериалы. 4. Определенного количества новых слов на каждый модуль автор не вводит. 5. В учебнике нет упражнения с задачей "Learn". 6. Интересные комиксы, тексты. Однако многие из них без предтекстовых и послетекстовых упражнений. 7. Речевые упражнения интересные и мотивирующие к дальнейшему изучению материала. 8. Все задания введены на английском языке. 9. Словарь введен помодульно. 10. УМК предусматривает работу с интерактивной доской и имеет приложение для интерактивной доски. 	<ol style="list-style-type: none"> 1. Красочный учебник с иллюстрациями. 2. Картинки среднего размера. 3. Введение лексики с помощью прослушивания аудиоматериала. 4. Новый лексический материал включает шесть новых слов на один модуль. 5. Есть несколько упражнений на заучивание материала "Learn". 6. Тексты объемные. Перевод некоторых слов дается прямо в тексте и без транскрипции. Однако речевые задачи перед текстом и после текста четко определены. 7. Речевые упражнения часто ограничены составлением диалогов. 8. Задания повышенной сложности введены на русском языке. 9. Словарь составлен в алфавитном порядке. 10. Приложение для интерактивной доски отсутствует, но есть интерактивные плакаты, а также видеоприложение для работы дома.

Приведенный анализ позволяет нам сделать вывод, что используемые в школе учебники английского языка даже для детей одного и того же возраста значительно отличаются набором приемов и упражнений.

Однако результаты исследований и школьная практика свидетельствуют о том, что ни один учебник не может полностью удовлетворять потребностям учителя и учащихся в силу уникальности и неповторимости участников образовательного процесса и решаемых ими учебных задач. Таким образом, перед каждым учителем встает проблема адаптации учебника к конкретным условиям обучения.

Не следует забывать также, что одно и то же упражнение в разных условиях, на разных этапах формирования навыка, по-разному организованное, может быть в разной

степени адекватно поставленной цели. Важным является понимание учителем того, насколько действия, совершаемые учащимися при выполнении учебных заданий, способны формировать такие качества лексического навыка, как автоматизированность, устойчивость, гибкость.

Умение критично относиться к учебным материалам, приводить их в соответствие с конкретными условиями обучения и решаемой задачей – одно из важных профессиональных компетенций современного учителя.

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**WIE ERFOLGT EINE MOTIVIERENDE ERWEITERUNG:
ZUM PROBLEM DER KAUSALITÄTSSTIFTER IM DEUTSCHEN**

Keywords: causality markers, semantic projection, negation, intention, emotional state, necessity, order

Abstract: The paper attempts to give a general picture about the various ways in which natural languages express the logical meaning of causality. I consider this meaning as a part of mental spaces and show the ways, how this meaning can arise in German. I also discuss the notion of causality markers that are different from conjunctions and provoke the speaker to name the reason of his utterance. The paper reviles the class of causality markers and the syntactic structures that express motivation. The results are useful in the theory of general linguistics, practical discourse analysis and communication planning as well.

Ключевые слова: маркеры причинности, семантическая проекция, отрицание, намерение, эмоциональный статус, необходимость, порядок

Аннотация: В статье предпринята попытка представить общую картину, отражающую способы, с помощью которых в естественных языках передаётся логический смысл причинности. Автор считает этот смысл частью ментального пространства и показывает способы его репрезентации в немецком языке. Вводится понятие маркеров причинности, отличающихся от союзов и побуждающих говорящего назвать причину, которая послужила стимулом его высказывания. Систематизируется класс маркеров причинности и описываются синтаксические структуры, выражающие мотивацию. Результаты могут быть использованы в теории общего языкознания, в практике дискурсивного анализа, а также при планировании коммуникативных действий.

1. Problemstellung und Forschungsstand

Die Motivierung ist eng mit der Argumentation verbunden, genauer gesagt, es ist eine Abart der Argumentation. Die Argumentation hat eine lange Forschungsgeschichte. Sie ist anhand von verschiedenen Sprachen untersucht worden [van Dijk 1980; Pasch 1982; Sweetser 1996; Schirjajev 1986; Vassiljev 1992, van Eemeren et al. 2007 u.a.]. Bekannt ist die niederländische Schule der Argumentationsforschung, in der eine besondere Aufmerksamkeit der Pragmatik, Rhetorik und Dialektik bei der Gestaltung der Argumente geschenkt wurde [Ferreira 2008: 125-134; Rigotti 2009: 157-178; van Eemeren/Houtlosser 2009: 1-24]. In dieser Schule wurden unter anderem die Indikatoren der Kausalität beschrieben, das heißt Wörter, die bestehende kausale Beziehung indizieren. Zu solchen Indikatoren zählen van Eemeren, Houtlosser und Snoeck Henkemans [van Eemeren et al. 2007: 1], beispielsweise, kausale Konjunktionen. Es bleibt dabei offen, warum die kausale oder motivierende Beziehung entsteht und warum sie nötig ist. In meinen früheren Arbeiten habe ich versucht, diese Fragen im Rahmen der Theorie der prolongierten syntaktischen Form und der impliziten Begründung zu beantworten [vgl. Kostrova 1992; Kostrova 2012]. Die Antwort auf diese Fragen kann zum besseren Verständnis der Kausalität beitragen und somit beim strategischen Planen der Argumentation helfen. In diesem Artikel möchte ich, die vorhandenen Ergebnisse mit der Theorie der mentalen Räume zu untermauern.

2. Methodologie der Untersuchung

In meiner Forschung gehe ich davon aus, dass die Argumentation eng mit mentalen Räumen [Fauconnier 1994: 16] der Kommunikationspartner zusammenhängt. Der mentale Raum wird definiert als „a region of a cognitive environment that contains specific kinds of information. It is constructed online, i.e. at the moment of thinking or speaking“ [Huang 2012: 189]. Auf den Zusammenhang der Argumentation mit mentalen Räumen war von anderen Forschern bei der Untersuchung der konditionalen Verhältnisse hingewiesen worden [Sweetser 1996]. Konnektive wurden dabei als *linguistische Signale der Kohärenz* oder als *operative Instruktionen für die kausale Interpretation der sprachlichen Einheiten* betrachtet [Sanders et al. 2009: 22]. Im Unterschied dazu analysiere ich die sprachliche Füllung des Vordersatzes in der binären Satzfolge, die aus Elementarsätzen besteht, unabhängig davon, ob es Haupt- oder Nebensätze sind. Diese Analyse ermöglicht, sprachliche Elemente zu finden, die motivierende Projektionen eröffnen.

Besonders beachte ich auch die situative Gebundenheit der Argumentation, deren Folge die oben erwähnte online-Konstruktion der Information ist. Das kommt bei der face-to-face-

Kommunikation besonders deutlich zum Ausdruck. Aber auch bei distanzierter Kommunikation ist das der Fall, was unten erklärt wird.

Eine besondere Bedeutung kommt in meiner Analyse der Einbeziehung des Vordersatzes zu. Dies erweitert die Verwendung der Theorie der mentalen Räume, denn damit wird die Einstellung des Sprechenden verdeutlicht. Diese Einstellung wird durch integratives Verfahren rekonstruiert, das von Sweetser [1990] in einem anderen Zusammenhang verwendet wurde. In dem Verfahren werden drei Faktoren kooperiert. 1) Semantischer Faktor referiert auf die Außenwelt; der mentale Raum des Sprechers wird dabei für normgerecht gehalten. 2) Epistemischer Faktor berücksichtigt die Subjektivität des Sprechenden, was unter anderem im Gebrauch der Partikeln zum Ausdruck kommt. 3) Pragmatischer Faktor erlaubt, den Gebrauch im Sprechakt ins Auge zu fassen. In diesem Artikel wird der pragmatische Aspekt weiter gefasst, nämlich im Sinne der Pragmastilistik: ich zähle zu pragmatischen Faktoren nicht nur Sprechakte, sondern auch die Kommunikationsbereiche.

In meinen früheren Arbeiten habe ich gezeigt, dass die Kausalitätsstifter (die noch ohne diesen Terminus beschrieben wurden) sowohl beim expliziten, als auch beim impliziten Ausdruck der Motivierung gebraucht werden. Sie sind identisch in Kausalsätzen mit kausalen Konjunktionen *weil* und *denn*, in Satzreihen und Satzfolgen ohne kausale Konjunktionen. Meiner Meinung nach bilden diese sprachlichen Einheiten Schnittstellen zwischen Sprache und Kognition: sie zeigen, wie und warum in unserem mentalen Raum motivierende Projektionen entstehen. Sie speichern in unserem Gehirn den mentalen, nicht aber den rein sprachlichen Inhalt. Das wird durch psychologische Experimente bestätigt, welche zeigen, dass die Versuchspersonen nicht den Wortlaut, sondern den Inhalt der Sätze behalten. „Die sprachlichen Informationen gehen also nach einer relativ kurzen Zeitspanne in das Arbeitsgedächtnis über, wo sie nur dem Inhalt nach mental repräsentiert sind“ [Schwarz 2008: 188]. Kausalitätsstifter sind demzufolge sprachliche und zugleich inhaltliche Repräsentanten des kausalen Verhältnisses.

Die Theorie der mentalen Räume ist durch den Begriff *Basisnetz der kommunikativen Räume* (*Basic Communicative Space Network*) ergänzt worden, in dem die angeführten Faktoren des integrativen Ansatzes vereinigt und noch dazu metalinguistische Überlegungen in Betracht gezogen werden. Im Rahmen dieses Basisnetzes (weiter als BNkR bezeichnet) unterscheidet man Funktionen der Konnektive, die neue mentale Räume bilden, beispielsweise *if*, oder die schon vorhandenen Räume erarbeiten, wie zum Beispiel *kausale Konnektive* [Sanders et al., 2009: 25].

Entsprechend der weiten Fassung der Pragmatik, erfolgt die Forschung im Rahmen des kommunikativen Modells, in dem zwei Hauptregister einander gegenüber stehen: Register der Kontakt- und Distanzkommunikation [vgl. Žerebkov 1989]. Hier beschränken wir uns nur auf die Kontaktkommunikation. Sie wurde anhand von zwei fertigen Korpora der Umgangssprache, sowie am selbst erstellten Korpus der in der Kunstprosa modellierten Äußerungen untersucht, anders gesagt, an Beispielen der direkten Rede. Den Übergangsfall zwischen der Kontakt- und Distanzkommunikation stellen erlebte Rede und innerer Monolog dar, die wir auch mit berücksichtigen. Die Gesamtzahl der Belege, die alle erwähnten Fälle umfasst, beträgt circa ein Tausend Einheiten.

3. Semantische Projektionen der Kausalität im Deutschen

Für die Beschreibung des empirischen Stoffes benutze ich den Begriff der semantischen Projektion. Diese Projektionen werden von bestimmten sprachlichen Einheiten im Bestand des ersten Elementarsatzes der kausalen Satzfolge ausgestrahlt. Ich nenne diese Einheiten *Kausalitätsstifter*¹. *Kausalitätsstifter* schaffen im Bereich der entsprechenden mentalen Räume, die die

¹ Zum ersten Mal wurde dieser Terminus in unserem Vortrag auf dem 19. Internationalen Linguistenkongress in Genf im Juli 2013 gebraucht: Olga Kostrova, Marina Kulnich. Semantisch-pragmatische Kategorisierung der Kausalität im Deutschen und Englischen.

Kausalität abdecken, eine Erwartung auf motivierende Fortsetzung oder motivierte Folge, die im folgenden Elementarsatz auch realisiert wird. Auf solche Weise entsteht zwischen zwei sprachlichen Einheiten ein kausales Verhältnis. Der Begriff der Kausalitätsstifter ermöglicht, das kausale Verhältnis ohne jegliche Konnektive zu erklären. Die motivierende Fortsetzung wird im nachgestellten Kausalsatz der Satzgefüge, im zweiten Satz der binären Satzfolge oder im nachfolgenden selbständigen Satz realisiert. Alle drei Fälle werden durch den Begriff *prolongierte syntaktische Form* verallgemeinert [Kostrova 2010]. Vgl.:

(1) ...verkaufen kannst du die Sachen nicht rentabel, weil sie unmodern und unpraktisch sind (M. Sperr, 270).

(2) "Für dich habe ich einen Château de Sannes bestellt, du magst ihn doch" (B. Schlink, W. Popp, 15) → ...weil du ihn magst.

(3) "Er ist selbst zu ihnen gegangen. Er hatte Angst um mich" (B. Schlink, 87) → ...weil er Angst um mich hatte.

Wenn der Kausalsatz ein Vordersatz ist, enthält er in der Regel Kausalitätsstifter, die den eigentlichen Grund der Folge bezeichnen. Die Konjunktion bezeichnet nur das kausale Verhältnis, das auch ohne sie zustande kommen konnte. Die Transformationen zeigen den eigentlichen Kausalitätsstifter. Vgl.:

(4) Schon weil die anderen neidisch sind, soll man ihnen seine Schätze nicht zeigen (B. Schlink, 15). → Die anderen sind **neidisch**, deshalb soll man ihnen seine Schätze nicht zeigen. Oder: Die anderen sind **neidisch**: man soll ihnen seine Schätze nicht zeigen.

Die Kausalitätsstifter haben einen pragmatischen Charakter, sie können nur im soziokulturellen Netz, das bestimmte Normen voraussetzt, festgestellt werden. Deshalb ist für ihre Bestimmung der Begriff der BNkR unentbehrlich. Jedoch sind diese Stifter nicht rein pragmatisch: sie kooperieren mit kausalen Konjunktionen. Die Kausalität kann demzufolge explizit und implizit ausgedrückt werden. Die expliziten Mittel sind kausale Konjunktionen, die impliziten sind Kausalitätsstifter, die in der lexikalischen Füllung des Vordersatzes enthalten sind. Bei der Aussprache sind sie durch den Satzakzent gekennzeichnet. Im Folgenden betrachte ich die festgestellten Stifter und ihre Ausdrucksmittel. Zuerst wende ich mich den Fällen zu, wo die Kausalitätsstifter die nachfolgende Motivierung herbeiziehen.

1. Ein starker Kausalitätsstifter ist die *Negation*. Schirjajev [1986: 190], schreibt dazu, dass prädikative Konstruktionen mit kausalem Sinn vor allem auf Negation orientiert sind, weil die Negation einer Erklärung bedarf. Manchmal wird dieses Bedürfnis im Kontext expliziert, wie die folgenden Beispiele zeigen. In (5) enthält der Vordersatz eine verdeckte Negation; (5a) expliziert, warum Begründung nötig ist:

(5) ...er hatte immer vorzeitig die Lust verloren, wer weiß warum, vielleicht weil es ihn immer zeitig nach Hause zog (G. de Bruyn).

(6) Sagte er aber nein, dann fielen sie erst recht über ihn her: Warum nein? Begründung! Grundloses Nein war noch schneller entlarvt als grundloses ja (S. Nadolny).

Im kommunikativen Basisnetz der Deutschsprecher markiert die Negation in der Regel etwas Ungewöhnliches, eine Art Normverletzung im epistemischen Raum der Sprechenden/Schreibenden, etwas, was ihrer Basisvorstellung von der bestimmten Situation nicht entspricht und deswegen erklärt werden muss. Folgende Analyse zeigt, wie die mentalen Räume der Sprecher einbezogen werden. Vgl.:

(7) Schlagen konnte er Tom aber nicht. blieb also nur übrig, ihm nachzugeben (S. Nadolny) → Der vorhandene mentale Raum: Wenn man nicht stark genug ist, muss man nachgeben. Implizierte epistemische Überlegung = Erarbeitung der allgemeinen Situation in Bezug auf eine bestimmte Person: Da er nicht stark genug war, musste er Tom nachgeben. Implizierter Rat: Er hätte stärker sein sollen.

2. Ein anderer Kausalitätsstifter sind Bezeichnungen von einer *enormen oder ungewöhnlichen Qualität*. Im Deutschen ist diese Ungewöhnlichkeit in der Regel auf eine Handlung oder einen Zustand bezogen, die durch bestimmte Umstände bedingt ist. In (8) ist die besondere Qualität im Nachsatz expliziert. Die exklusive Qualität kann durch Partikeln betont werden (9):

(8) *Unter der Gästen fielen wir ein bisschen auf, weil wir zu leger gekleidet waren* (H. Müller) → Der vorhandene mentale Raum: In einer Gesellschaft muss man passend gekleidet sein. Implizierte epistemische Überlegung = Erarbeitung der soziokulturellen Situation in Bezug auf bestimmte Personen: Dass sie auffielen, war dadurch bedingt, dass sie unpassend gekleidet waren. Implizierter Wunsch: Wenn wir nicht so leger gekleidet wären!

(9) *Besonders schön waren die Stunden aber, weil ein glücklicher Wind Sie mir in den Weg geführt hat* (E. Agricola). → Der vorhandene mentale Raum: Dem Glücklichen schlägt keine Stunde. Implizierte epistemische Überlegung = Erarbeitung der allgemeinen Situation in Bezug auf eine bestimmte Person: Dass die Zeit so schön war, war dadurch bedingt, dass ich Ihnen begegnet war. Indirekte Erklärung des Glücklichseins.

3. Die Motivierung kann durch eine *intendierte Handlung* gestiftet werden, deren Ursache im Nachsatz angegeben wird. Die Begründung der intendierten Handlung ist im Deutschen durch die Konjunktion *weil* möglich, die einen dauernden Prozess bezeichnet, was durch den Gebrauch der Tempusformen betont wird. Vgl.:

(10) *Er ging wieder zu Spavens, weil der langsam genug redete* (S. Nadolny). → Der vorhandene mentale Raum: Gleich zu gleich gesellt sich gern. Implizierte epistemische Überlegung = Erarbeitung der allgemeinen Situation in Bezug auf eine bestimmte Person: Dass er zu Spavens ging, war dadurch bedingt, dass der langsam redete. Begründete Behauptung.

4. Der Kausalitätsstifter kann die Bezeichnung eines *emotionalen Zustandes* sein, der sich von den Vorstellungen über den normativen Zustand unterscheidet und deshalb im Nachsatz erklärt wird. Die Erklärung kann nicht nur in einem Kausalsatz erfolgen (11), sondern auch beispielsweise in einem Objekt- (12) oder Attributsatz (13), einem Teilsatz der Satzreihe (14) oder in der Satzfolge (15) impliziert sein. Vgl.:

(11) *Er war froh wie noch nie, denn er war nun ganz auf sich selbst gestellt* (S. Nadolny) → Der vorhandene mentale Raum: Gewöhnlich hat man es gern, von keinem abzuhängen. Implizierte epistemische Überlegung = Erarbeitung der sozialen Situation in Bezug auf eine bestimmte Person: Seine Freude war dadurch bedingt, dass er nur auf sich selbst gestellt war. Begründete Behauptung.

(12) *Sie fürchteten, dass mir etwas zustößt in der Fremde* (H. Müller) (ein Objektnebensatz) → Der vorhandene mentale Raum: Gewöhnlich hat man Angst vor dem Unbekannten. Implizierte epistemische Überlegung = Erarbeitung der sozialen Situation in Bezug auf eine bestimmte Person: Die Furcht meiner Verwandten war dadurch bedingt, dass ich in die Fremde ging. Indirekte Begründung.

(13) *Ich war auf Sven und Paula zornig, die mit ihrer Ehe nicht zurechtkamen* (B. Schlink, 75) → Der vorhandene mentale Raum: Wenn die Eheleute mit ihrer Ehe nicht zurechtkommen und das öffentlich zeigen, gefällt das den Anderen nicht. Implizierte epistemische Überlegung = Erarbeitung der sozialen Situation in Bezug auf eine bestimmte Person: Ich war auf sie zornig, weil sie mit ihrer Ehe nicht zurechtkamen. Indirekte Begründung.

(14) *Ich war verblüfft: weder als Staatsanwalt noch als Privatdetektiv war ich dem Delikt des Restaurantstuhldiebs begegnet* (B. Schlink, W. Popp, 85) → Der vorhandene mentale Raum: Wenn man Staatsanwalt oder Privatdetektiv ist, begegnet man verschiedenen kriminellen Fällen. Implizierte epistemische Überlegung = Erarbeitung der sozialen Situation in Bezug auf eine bestimmte Person: Obwohl ich eine reiche Praxis hatte, war ich verwundert, weil ich diesem Delikt noch nicht begegnet war. Indirekte Begründung.



(15) *Ich fühle mich vernachlässigt. Keiner will mich hier haben...* (H. Müller, 238).

6. Als Kausalitätsstifter kann die Bezeichnung eines *Befehls*, einer *Bitte* oder einer *Notwendigkeit* erscheinen. Die Modalität der Notwendigkeit ist eigentlich auch in einem Befehl impliziert. Die Notwendigkeit kann daraus resultieren, dass etwas als eine allgemeine Regel empfunden wird. Vgl.:

(16) *„Lass ihn!“ rief der kleine Sherard dem schnellen Tom zu, „der kann doch nicht wütend werden!“* (S. Nadolny). → Der vorhandene mentale Raum: Wenn einer reserviert ist, lässt man ihn lieber in Ruhe. Implizierte epistemische Überlegung = Erarbeitung der sozialen Situation in Bezug auf eine bestimmte Person: Da sich John nicht aufregte, musste ihn Tom in Ruhe lassen. Ein Befehl.

(17) *Im Schlafsaal mussten John und Tom neben einander liegen, weil sie beide aus Spilsby kamen* (S. Nadolny). → Der vorhandene mentale Raum: Wenn man aus einer Gegend kommt, hält man zusammen. Implizierte epistemische Überlegung = Erarbeitung der sozialen Situation in Bezug auf eine bestimmte Person: Da die Jungen aus einer Gegend kamen, mussten sie neben einander liegen. Eine ungeschriebene Regel.

7. Die Motivierung kann durch eine *direkte Frage* nach dem Grund von etwas oder durch eine allgemeine Frage gestiftet sein. Vgl.:

(18) *Man arbeitet schlecht im Frühling, gewiss, und warum? Weil man empfindet* (Th. Mann).

Was die Kausalitätsstifter in kausalen Vordersätzen angeht, die motivierte Folgen herbeiziehen, so sind es die ersten drei von den oben aufgezählten: die Negation, die Bezeichnungen einer besonderen Qualität und eines emotionalen Zustandes.

4. Fazit

Die motivierende Erweiterung einer Äußerung erfolgt in der Regel nicht arbiträr, sondern wird von dem Sprecher bewusst geplant oder unbewusst in Aussicht gestellt. Das Basisnetz der mentalen Räume der Sprecher enthält gewohnte Regularitäten des soziokulturellen Lebens, die einer besonderen Motivierung bedürfen. Wenn diese Regularitäten verletzt werden, egal verneint oder überhöht, muss das begründet werden. Die Begründung erfolgt auch nach einer Frage oder einem Befehl. Der Sprecher gebraucht spezielle sprachliche Mittel, die die Begründung projizieren. Ich habe diese Mittel Kausalitätsstifter genannt. Die Kausalitätsstifter wirken rechtsgerichtet und sind semantisch-pragmatischer Natur; die Liste dieser Mittel ist offen. Bei ihrer Wahl orientiert sich der Sprecher auf die aktuelle Situation. In diesem Falle kann man von der Vorbestimmung der nachfolgenden Motivierung oder Folge durch Kausalitätsstifter sprechen. Die wichtigsten Kausalitätsstifter sind sprachliche Einheiten mit der Semantik der Negation, der außergewöhnlichen Qualität oder des emotionalen Zustandes, sowie einer Frage, eines Befehls oder der Notwendigkeit. Die pragmatische Seite wird durch die Sprechakte der Aufforderung oder Frage realisiert, sowie durch das Appellieren an die mentalen Räume der Sprechenden. Im Deutschen geht es dabei um Bezeichnung der Normverletzung oder Begründung der Norm, was im mentalen Raum der Deutschsprechenden natürlich erscheint. Der kausale Sprechakt bekommt den kommunikativen Sinn eines Rates, dessen Befolgung die Situation korrigieren könnte, eines unrealen Wunsches, dessen Erfüllung die vorhandene Situation nicht zulassen würde oder einer begründeten Behauptung.

Die nachgestellte Begründung interpretiere ich als eine Art *Subjektivierung*, weil dabei die ontologische Grund-Folge-Linearität verändert wird, denn die weil-Sätze sind in der Regel nachgestellt.

Die festgestellten Kausalitätsstifter erweitern den Forschungsapparat der allgemeinen Argumentationstheorie, denn sie bilden eine Schnittstelle zwischen Semantik, Kognition und Pragmatik. Sie können auch in der praktischen Diskursanalyse benutzt werden, indem sie den Zugang zu mentalen Räumen der Sprecher erleichtern. Eine besondere Bedeutung kommt ihnen in der strategischen Kommunikationsplanung zu, denn der Sprecher kann bewusst sprachliche Einheiten wählen, die seine Argumentation treffend machen.

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G. Kurteva, G. Kurbangaleeva
THE CATEGORY OF DEFINITENESS IN BULGARIAN LANGUAGE
AND ITS ACQUISITION BY RUSSIAN-SPEAKING STUDENTS

Keywords: articles, the category of definiteness, the system of articles in Bulgarian language, typical mistakes of Russian-speaking.

Abstract: The report deals with the category of definiteness in Bulgarian language and its acquisition by the Russian-speaking students.

The research is focused on the difficulties and errors made by Russian speaking students. The types of errors are grouped and analyzed. Analysis of the causes of errors is made and a methodology to overcome them is offered in order to facilitate the acquisition of Russian language-speaking students.

The emphasis in Bulgarian language teaching as a foreign language is on the overcoming of typical mistakes and flotation made in order to enrich student's language competence.

Ключевые слова: артикль, категория определенности, система артиклей в болгарском языке, типичные ошибки русскоязычных.

Аннотация: Предметом исследования в статье является категория определенности и специфика её освоения русскоязычными студентами. Исследование основано на широкой базе данных, собранных в течение более чем 10 лет преподавания болгарского языка как иностранного.

Цель – преодоление трудностей изучения этой категории студентами-иностранцами, в особенности российскими. Авторами проанализированы различные типы ошибок, дана их классификация. Указаны основные причины ошибок и рекомендованы пути их преодоления с учётом трудностей освоения данной категории русскоговорящими.

Особое внимание уделено типичным ошибкам и правилам использования данной категории в современном болгарском языке. Анализ основан на данных как устной, так и письменной речи. Акцент в обучении болгарскому языку как иностранному сделан на преодолении типичных ошибок с целью реализации языковой компетенции студента.

This article attempts to analyze and classify the functions of the definite article in modern Bulgarian as a foreign language and its use by Russian-speaking students.

The category of definiteness is one of the factors determining the analytical nature of Bulgarian language. The analysis illustrates more complex perceptual aspects of the problematic categories in Bulgarian grammar as well as the errors in their linguistic usage which deserve special consideration in the process of their acquisition by Russian-speaking students, regardless of the manner and methodology in which they study Bulgarian language.

The article presents a summary of the results of a long-term study conducted over five years, based on a large amount of empirical material. It encompasses a large group of Russian-speaking students studying Bulgarian language in different situations, following different student books and methodologies. On the basis of tests and other forms of examinations a database was collected regarding the degree of acquisition of, for example, a certain grammatical category, together with a large bank of errors, allowing for a more comprehensive analysis.

The aim of the experiment is to determine how definiteness in Bulgarian language is mastered, which grammatical category or which syntactic rule causes difficulty in studying Bulgarian language by Russian-speaking students and what the obstacles in the language usage are.

The specifics of Bulgarian morphological system

Although Bulgarian literary language is a member of the Slavic language family, it is analytical in its structure [1]. It has many universal, common to other Indo-European languages features, but, on the other hand, it is an exception in the Slavic language family due to the existence of specific features. On the other hand, apart from the general vocabulary, there are some grammatical features of Bulgarian language which distinguish it from Slavic languages (some of which its features are shared with other Balkan languages) [2].

These features have been developed and acquired by the language throughout centuries in the process of its formation and change due to many linguistic and extralinguistic factors, such as historical, social, geographical, economic, cultural, etc. The influence of other languages, the intercultural communication, the state of bilingualism in which it operated for a long time, have influenced the formation and modification of its many linguistic elements and categories.

The object of study

Unlike Russian and other Slavic languages, Bulgarian language expresses definiteness or indefiniteness of the objects by the presence or absence of a morphological marker. The definite article is in a post-noun position and attached to the noun that is defined.

The category of definiteness is expressed in a well-developed system of article forms that function in the language, performing morphological, syntactic and semantic functions. It comprises of four parts of speech, i.e. nouns, adjectives, numerals, the full forms of the possessive and reflexive-possessive pronouns, and also some non-personal verb forms, i.e. participles [3].

The definite article expresses definiteness of the objects, which means that an object appears in some sense known or determined by an immediate perception, previous conversation or logical consideration. Of all the nouns in Bulgarian only common nouns are defined; proper nouns (with a few exceptions) are not defined [5].

Almost all Bulgarian and Russian scholars studying Bulgarian language deal with and pay particular attention to the category of definiteness, to its morphological markers and grammatical features. Starting with the contributions of Alexander Balan [4], later on the grammar book by Yuri Maslov [6] and going to the latest research carried out in the last decade, the category of definiteness has been an object of analysis in the light of various linguistic and other theories.

This significant difference between Bulgarian and Russian stands out particularly when Russian-speaking students master Bulgarian language. The assumption that the proximity between the two languages may help proves to be only partially true (as regards the lexicon). In all other areas, it rather inhibits and requires greater attention to be paid on the part of learners.

Table 1: Types of definiteness

The ways and rules of the definite article usage include a number of conditions to be met as well as some exceptions to be considered. The present study does not deal with the numerous individual cases but covers general principles and rules of the category. The types of definiteness can generally be illustrated in the following table:

Individual definiteness	Пиша писмото. (a particular letter to a particular person)
Quantitative definiteness	Участници в маратона стигнаха до финала. (Some but not all participants)
Quantitative definiteness	Участниците в маратона са готови за старт. (All 452 participants, for example)
Generic article	Ягодата е плод. (The defined noun is a species concept, while the non-defined one – a generic concept)

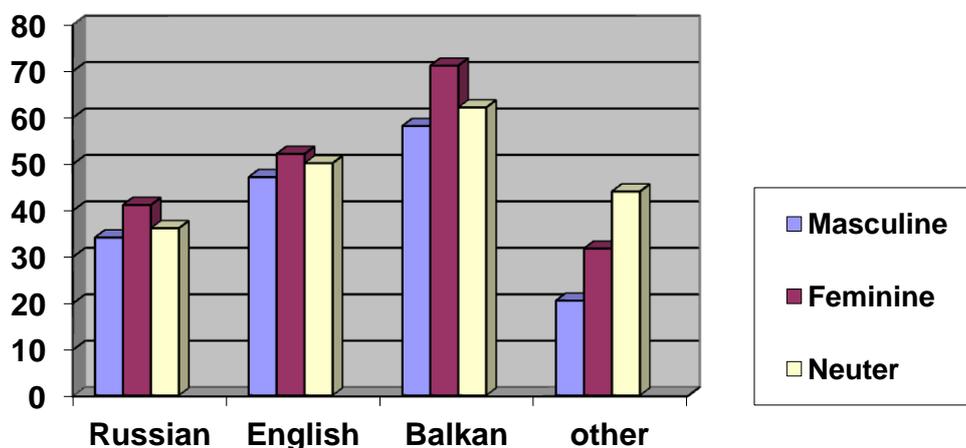
The semantic characteristic features of the correct article form usage are possible to be acquired as a result of a more extensive study of the language. Speakers of other languages in which definiteness is a non-existent category often encounter some difficulty understanding properly or making sense of certain situations. It is more difficult for Russian-speaking students to realize the difference and grasp details; consequently, some of the most common mistakes made are omitting the definite article or placing it incorrectly.

The aim of the experiment is to determine how definiteness in Bulgarian is acquired, which part of speech or a syntactic rule is difficult to learn when studying Bulgarian as a foreign language, and what the obstacles in its linguistic usage are.

Regardless of their mother tongue, most foreign learners of Bulgarian encounter some difficulty related to definiteness. All respondents prove to make errors and encounter difficulty when using various grammatical structures, applying various rules and perceiving certain semantic features or nuances as well as have problems with certain phonetic and other changes in the structure of nouns. The purpose of the analysis is to reveal the perceptive aspects, acquisition and usage of the category of definiteness.

Table 2

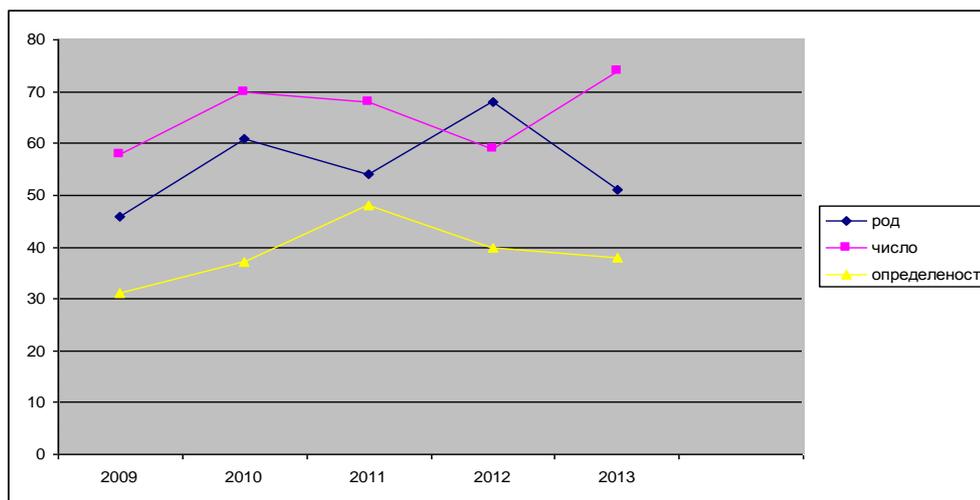
The acquisition of the category of definiteness by speakers of other languages



The diagram illustrates the degree of acquisition of the category of definiteness demonstrated by speakers of other languages. Russian-speaking students (as well as speakers of some Slavic languages) demonstrate considerable difficulty when mastering the nouns of the three genders.

Table 3

Graph of the acquisition of the three grammatical categories of nouns (in per cent)



The graph illustrates the acquisition (in per cent) of three of the major categories of nouns and the change in their ratio within a five-year period. The error rate is highest in the category of definiteness and the lowest in the category of number.

The results show that Russian-speaking students do well with the categories of gender and number. As regards the former it is due to the proximity and the similarities between Bulgarian and Russian, while in the case of the latter category of number – due to its clear identification in Bulgarian as a foreign language. The presence of distinct morphological markers, clear rules and definite functions leads to higher perception, proper usage and lower percentage of errors while acquiring the category.

On the other hand, the results reveal that definiteness proves to be one of the most difficult categories to be acquired by learners of Bulgarian, regardless of the fact whether they are speakers of languages in which it is non-existent (such as Russian or other Slavic languages, for example) or speakers of languages in which it exists (such as English, German and French). It is much easier to perceive the categories of gender and number (although the peculiarities of the grammatical gender also create difficulties). However, the comparison between the three main grammatical categories of the noun system in Bulgarian, namely gender, number and definiteness, shows the following:

The least acquired is the category of definiteness; the degree of perception of the category of definiteness is the lowest compared with the other two categories. According to the results, the greatest number of errors is made in both the usage of the definite and indefinite article in masculine nouns and some other morphological and syntactic specific features in other parts of speech.

Table 4

The definiteness of nouns		
-ЪТ, (- А), -ЯТ (-Я)	- ТА	- ТО
столът/стола, чаят, чая,	масата , стаята	пилето, бюрото
моливът / молива	Водата	таксито

Nouns in Bulgarian have definiteness forms as well as a number of characteristic features associated with this category. One of them is the presence of a definite and an indefinite article characteristic of masculine nouns. Although there have been many discussions and objections beginning in the 40s of the 20th century and continuing in the 60s and 70s, the syntactic rule to define masculine nouns is still valid.

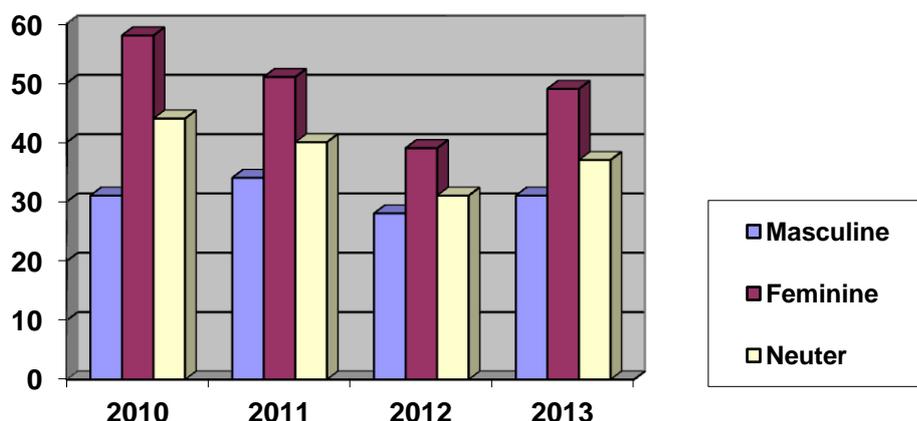
For Russian-speaking students, however, the difficulty is not encountered so much in the proper usage of the definite and indefinite articles depending on the syntactic function of the noun (which is typical for Bulgarians). It is the concept of definiteness in general that is considered most difficult. The problem is whether to put a definite article, i.e. where, how, when and why to do it. The non-existence of cases (a synthetic form of connection) and the analytical links that replace them do not facilitate Russian-speaking students' acquisition of definiteness.

Since semantically definiteness does not stand out clearly enough in all cases, the definite article is often used incorrectly or omitted.

В петък аз давам наем <u>м</u> на хазайк <u>а</u> .	Студентк <u>а</u> влиза.
Ето една книгат <u>а</u> .	Това ли е апартамент <u>т</u> на Петрови?
В 5 часа той излиза от офис <u>с</u> .	Иван винаги сяда до прозореч <u>ц</u> .
Преподавател <u>л</u> обяснява добре.	Искам от лекар <u>р</u> едно лекарство.
Врем <u>е</u> е много студено.	Път <u>т</u> до мор <u>е</u> е 5 часа.
Майк <u>а</u> на Лера е учителка.	Аз не обичам зим <u>а</u> , обичам есен <u>н</u> .
Той закусва в кафен <u>е</u> на университета. Къде е захар <u>р</u> ?	

Table 5

The degree of acquisition of the definite article with nouns of the three genders



The graph clearly illustrates how the definite article with nouns of the three genders is perceived, and that the most considerable problem is the acquisition of the definite article with masculine nouns.

The highest degree of acquisition is observed in feminine nouns, while the degree of correctness with masculine and neuter nouns is lower. This is due to the lack of article morphemes, to the differences in word forms and to the misapplication of the syntactic rules of definiteness.

Ние влизаме в такси <u>и</u> .	Сандвич <u>ч</u> струва 1.50 лв.
Мария взема чанта <u>а</u> си.	Тя винаги търси ключ <u>ч</u> за къща <u>а</u> .
Кафе <u>е</u> студено.	Апартамент <u>т</u> на хазаи е много малък.
Къде е телефон <u>н</u> ?	Момче <u>ч</u> идва.
Колко струва баничка <u>ка</u> ?	Рокля <u>я</u> на Ирина е много хубава.
Виждам едно дете <u>то</u> .	Тя иска тази тетрадка <u>та</u> .

Table 6

Definite article with plural nouns

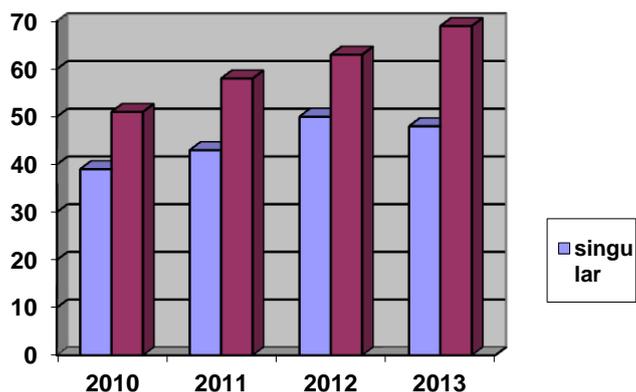
- ТЕ	- ТЕ	- ТА
моливите, речниците	стаите, чиниите	момчетата, бюрата
моловете, леговете	залите, книгите	бебетата, такситата

In general plural semantic markers are clearer and easier to acquire. Most errors are due to phonetic and other changes in word forms; errors are grammatical to a lesser extent.

Къде са книги <u>и</u> ?	Деца <u>а</u> обичат сладолед.
Студенти <u>и</u> сега имат тест.	Компют <u>ъри</u> не работят.
Бутилки <u>и</u> са на масата.	Момиче <u>та</u> отиват в магазина за продук
Прозоре <u>ци</u> са затворени.	Ние поздравяваме преподавател <u>и</u> .
Такси <u>та</u> са пред университета.	Звезди са ярки

Table 7: Degree of correctness in the definite article with plural forms

As regards Russian-speaking students a high degree of correctness is observed in the usage of the definite article in the plural. When using the definite forms of the plural, the error rate considerably decreases.



The graph shows that when comparing singular and plural there is a tendency to acquire better the definite article with plural nouns.

In conclusion, it is obvious that the category of definiteness is one of the most problematic areas in the acquisition of Bulgarian morphology by foreign students. The category of definiteness is expressed by its specific functions at different levels of the linguistic system and in the process of linguistic usage. The properties of the definite article are evident in different ways at the levels of logic/semantics, morphology, syntax and discourse. The analysis leads to reaching logical conclusions about the nature of the semantic and structural features of the category of definiteness and the difficulties they represent. Thus it is proved urgent to describe more completely and comprehensively as well as to systematize this category in the light of Bulgarian as a foreign language. It calls for paying special attention to it while teaching Bulgarian to Russian-speaking students. The conclusions made should be analyzed, theoretically justified and included in the systematic description of morphology as well as lead to the development of a typological model of Bulgarian as a foreign language.

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O. Lukoshus
ARE REAL FRIENDS ALWAYS TRUE ONES?

Keywords: truth, reality, synonyms, polysemy, polysemantic adjectives, semantic structure, semantic features.

Abstract: The article focuses on the analysis of the semantic structure of the polysemantic English adjectives *true* and *real*. The research relies on the semantic experiment and hypothesis-deduction method which reveal the main specific features of the words under consideration. The analysis discovered similar components in the meaning of the synonyms that make the substitution of one word by the other possible in some contexts. The article attempts at revealing the major differences in the semantic structure of the adjectives under research.

Ключевые слова: правда, действительность, синонимы, полисемия, многозначные прилагательные, семантическая структура, семантические особенности.

Аннотация: Статья посвящена анализу семантической структуры многозначных прилагательных *true* и *real*. С помощью семантического эксперимента с применением гипотетико-дедуктивного метода автор раскрывает основные особенности, характеризующие каждую из исследуемых лексических единиц. В результате анализа были обнаружены семантические особенности исследуемых прилагательных, которые делают их взаимозамену возможной в одних контекстах и невозможной в других.

“Wondering whether Christianity is real is not the same as wondering whether Christianity is true. If you question the truth of Christianity, you can do something tangible about it. You can read books, take a class, or talk to someone about it. But what can you do when you're already convinced it's true but don't experience it as real?” [1]. This is the quotation from the book by Gregory A. Boyd, *Seeing Is Believing: Experience Jesus Through Imaginative Prayer* [1]. In the book the author touches upon one of the most typical problems with Christians in our modern secularized world that they don't feel the reality of Jesus.

This paper focuses on what is implied by the adjectives *true* and *real* while used in the same context rather than Christians and their faith.

True being semantically bound with the idea of *truth* I find it necessary to start with the state of the art of *truth* and *reality* opposition.

In modern societies, words like “truth”, “lie”, “error”, “reality” or “fact” are used on a regular basis. They can be heard everywhere – in classrooms, at work, at home, in media, in the courtroom, in church, etc. People insist on “seeing the evidence” and “getting to the bottom of things”. And this desire for a clear perception of facts and truth is found in the secular world as well as in the religious one. In fact, there is often a disagreement over the “facts” that causes irreconcilable differences between different groups: Christians and atheists, Orthodox Christians and Catholics, creationists and evolutionists, scientists and other scientists, etc.

I believe the disagreements that exist in our modern society are rooted not in the inaccuracy of “facts” but in the fundamental confusion between the concepts of “truth” and “reality” which goes back to the Scientific Age. The belief, that only things that we can observe or measure have merit, the so-called scientism, is pervasive in our modern world. It results in the fact that everything which requires words for explanation is looked down upon, while everything which can be seen, e.g. pictures, videos, is prioritized and given legitimacy. Referring to the beginning of the paper and the quotation from the book by Gregory A. Boyd, it seems evident that the priority to the visible influences the way people read the Bible and treat religion. Instead of seeking to understand the meaning of the sentence/phrase/moral lesson, emphasis is often placed on an extremely literal reading of the text. Treating Biblical texts as if they were scientific papers will result in missing the primary goal of these texts.

So, the reality is that things which can be seen, heard or touched are meaningless without the truth. Truth is considered to be the realm of the uttered word, as well as the realm of meaning, goal, love, hope, faith, etc. These are the spiritual aspects of one's life and they cannot be proven by a scientific experiment.

Baring a spiritual meaning, truth has been the central and one of the largest subjects of philosophy. Moreover, a huge variety of issues in philosophy relate to truth, either by relying on the-

ses about truth or implying them. The problem of truth is in a way easy to state: what truth is, and what (if anything) makes things true. But this simple statement masks a great deal of controversy. Whether there is a metaphysical problem of truth at all, and if there is, what kind of theory might address it, are all standing issues in the theory of truth.

Most contemporary ideas on truth rely on views which were prominent at the beginning of the 20th century. The most significant theories for modern understanding of truth are the correspondence, coherence and pragmatic theories. All the theories attempt to directly answer the *nature question*: what is the nature of truth? They appear to take this question at face value: there are truths, and the question to be answered concerns their nature. In answering it, each theory makes the notion of truth part of a more thoroughgoing metaphysics or epistemology. Explaining the nature of truth becomes an application of some metaphysical system, and truth inherits significant metaphysical presuppositions along the way [8].

The most important of the neo-classical theories for the contemporary literature seems the correspondence theory. Ideas that sound strikingly like a correspondence theory are no doubt very old. They might well date back to Aristotle or Aquinas. Turning to the late 19th and early 20th centuries where the story of the neo-classical theories of truth is picked, it becomes clear that ideas about correspondence were central to the discussions of the time. In spite of their importance, however, it is strikingly difficult to find an accurate citation in the early 20th century for the received neo-classical view [8].

The primary idea of the correspondence theory is that what we say or believe is true if it corresponds to the facts – the way the things really are. This idea can be seen in various forms and shapes throughout the history of philosophy. But its modern history starts with the beginnings of analytic philosophy at the turn of the 20th century, particularly in the work of G. E. Moore and Bertrand Russell.

The years between 1898 and about 1910 are marked by Moore and Russell's rejection of idealism. Yet at this point, they do not hold a correspondence theory of truth. Indeed Moore [5] sees the correspondence theory as a source of idealism, and rejects it. Russell follows Moore in this regard.

In this period, Moore and Russell hold a version of the *identity theory of truth*. According to this theory, a true proposition is *identical* to a fact. Specifically, in Moore and Russell's understanding, the theory begins with propositions, understood as the objects of beliefs and other propositional attitudes. Propositions are what are believed, and give the contents of beliefs. They are also, according to this theory, the primary bearers of truth. When a proposition is true, it is identical to a fact, and a belief in that proposition is correct [5].

Both philosophers came to reject the identity theory of truth in favor of a correspondence theory around 1910. They say they do so because they came to reject the existence of propositions. Among reasons for that rejection is the view that they came to doubt that there could be any such things as false propositions, and then concluded that there are no such things as propositions at all (see the papers by G.E. Moore and Bertrand Russell [5,7]).

The correspondence theory of truth is regarded as an opposition to the coherence theory of truth. The basic idea of the coherence theory can be put as "a belief is true if and only if it is a part of a coherent system of beliefs" [4], [10], [12].

Like the correspondence theory, versions of the coherence theory can be seen throughout the history of philosophy. It was also important in the early 20th century and is associated with the British idealists to whom Moore and Russell were reacting.

Many idealists at that time did indeed hold coherence theories. For instance, Joachim says that "truth in its essential nature is that systematic coherence which is the character of a significant whole" [4, p. 76]. The most important thing is that Joachim talks of 'truth' in the singular. This is not merely a turn of phrase, but a reflection of his monistic idealism. Joachim insists that what is true is the "whole complete truth" [4, p. 90]. Individual judgments or beliefs are certainly not the whole

complete truth. Such judgments are, according to Joachim, only true to a degree. One aspect of this doctrine is a kind of holism about content, which holds that any individual belief or judgment gets its content only in virtue of being part of a system of judgments. But even these systems are only true to a degree, measuring the extent to which they express the content of the single 'whole complete truth'. Any real judgment a person might make will only be partially true.

A different perspective on truth was proposed by the American pragmatists. Susan Haack notes that "the pragmatic view on truth makes room for the idea that truth involves correspondence, insofar as the scientific method of inquiry is answerable to some independent world" [2]. In general, the pragmatist theory on truth boils down to some slogans, among which are "truth is the end of inquiry" and "truth is satisfactory to believe" [3].

The concept of truth goes hand in hand with the concept of reality and as with truth, reality is addressed in philosophy. Philosophy treats two aspects of reality – its nature and the relationship between reality and mind as well as culture and language. On the one hand, reality is discussed in ontology which describes the most general categories of reality and their interrelation. On the other hand, metaphysics and epistemology give an in-depth analysis of the ways in which reality is or is not dependent on different mental and cultural factors, e.g. beliefs, religions, political movements, etc.

The theory which treats reality as independent on anything is called realism. The key features of realism are that the world exists objectively, independently of the ways we describe it or think about it. Crispin Wright notes that our claims are objectively true or false, depending on how the world they are about is [11]. Reality is often contrasted with what is imaginary, fictional or delusional and exists only in the mind or dreams.

The question of the nature and plausibility of realism arises with respect to a large number of subject matters, including causation, modality, ethics, aesthetics, science, mathematics, semantics, and the everyday world of macroscopic material objects and their properties. Although it would be possible to accept or reject realism across the board, it is more common for philosophers to be selectively realist or non-realist about various topics: thus it would be perfectly possible to be a realist about the everyday world of macroscopic objects and their properties, but a non-realist about aesthetic and moral value. In addition, it is misleading to think that there is a straightforward and clear-cut choice between being a realist and a non-realist about a particular subject matter. It is rather the case that one can be more-or-less realist about a particular subject matter. Also, there are many different forms that realism and non-realism can take [8].

The question of the nature and plausibility of realism is controversial and no brief account of it will satisfy all those with a stake in the debates between realists and non-realists. In fact, there are two general aspects to realism, illustrated by looking at realism about the everyday world of macroscopic objects and their properties. First, there is a claim about *existence*. Tables, chairs, the sun, etc., all exist, as do the following facts: the table's being square, the chair's being made of wood or other material, and the sun's being spherical and yellow. The second aspect of realism about the everyday world of macroscopic objects and their properties concerns *independence*. The fact that the sun exists and is spherical is independent of anything anyone happens to say or think about the matter. Likewise, although there is a clear sense in which the table's being square is dependent on us (it was designed and constructed by human beings after all), this is not the type of dependence that the realist wishes to deny. The realist wishes to claim that apart from the mundane sort of empirical dependence of objects and their properties familiar to us from everyday life, there is no *further* philosophically interesting sense in which everyday objects and their properties can be said to be dependent on anyone's linguistic practices, conceptual schemes, or whatever [8,11].

Another important issue to consider is the etymology of the word. The word *truth* is derived from an Old English *triewð* (West Saxon), *treowð* (Mercian) which meant "faith, faithfulness, fidelity".

ty, loyalty; veracity, quality of being true; pledge, covenant," from *triewe*, *treowe* "faithful" with Proto-Germanic abstract noun suffix **-itho* [6].

The sense of "something that is true" is first recorded in the middle of the 14th century, the meaning "accuracy, correctness" is recorded from 1560s. English and most other Indo-European languages do not have a primary verb for "speak the truth," as a contrast to *lie*.

As for reality it gets back to the 1540s, when it meant "quality of being real," and was derived from French *réalité* and directly Medieval Latin *realitatem* (nominative *realitas*), from Late Latin *realis*. The meaning "real existence, all that is real" dates back to 1640s; that of "the real state (of something)" is from 1680s. Sometimes in the 17th/18th centuries it also meant "sincerity" [6].

To sum up the ideas about reality and truth, I argue that reality is characterized only by independent facts while truth can be both objective and subjective.

The same ideas are reflected in the semantic structure of the derived polysemantic adjectives *true* and *real*.

To begin with I find it essential to analyze the state of the art of the dictionary entries of the adjectives under research.

In the dictionary entries the adjectives *true* and *real* are defined through each other, thus forming the so-called *vicious circles* (see the underlined parts of the definitions). **True a.** Consistent with fact or reality; not false or erroneous: *the true cost*. **b.** Not counterfeit; real or genuine: *true gold*. **Real 1. a.** Being or occurring in fact or actuality; having verifiable existence: *real objects; a real illness*. **b.** True and actual; not imaginary, alleged, or ideal: *real people, not ghosts; a film based on real life*. **c.** Of or founded on practical matters and concerns: *a recent graduate experiencing the real world for the first time*. **2.** Genuine and authentic; not artificial or spurious: *real mink; real humility*. **3.** Being no less than what is stated; worthy of the name: *a real friend*.

What follows is that being used in the same context and being graded as 'correct' by native speakers in terms of usage the information conveyed by the adjectives must be different. Otherwise they would be absolute synonyms which is not relevant for the language.

The American Heritage Dictionary suggests the following explanation of the differences between the synonyms: *true*, *real* as well as *actual* and *existent* mean not being imaginary but having verifiable existence. **Real** implies authenticity, genuineness, or factuality: *Don't lose the bracelet; it's made of real gold. She showed real sympathy for my predicament*. **Actual** means existing and not merely potential or possible: *"rocks, trees ... the actual world"* [9].

True implies consistency with fact, reality, or actuality: *"It is undesirable to believe a proposition when there is no ground whatever for supposing it true"*. **Existent** applies to what has life or being: *Much of the beluga caviar existent in the world is found near the Caspian Sea* [9].

As seen from the above *true* and *real* both imply consistency with facts, reality and actuality. The data of the dictionary entries are proved by the co-occurrence of these adjectives.

True is used in the contexts that describe

a) people *For some purposes other groups are excepted as part of the Romany, for all the purposes they're not, but then they said, it depends if it serves their interest to say we're the **true gypsies** and they're not. Almost a year later, a general election imminent, talk persisted that third candidate, Col. Lawrence Williams, would stand against her as a **true Liberal candidate**.*

b) emotions *Cranston stopped and, half crouching, retched violently as **the true horror** of what he had seen seized his mind and wrung his stomach as if it was a wet rag. She swallowed convulsively, steeling herself against the humiliation of exposing her **true feelings**. But **the true excitement** will be in the novel use of the technology to enable treatment of the common multifactorial diseases, even those not primarily due to a genetic defect, by genetic means at the somatic level.*

c) abstract ideas and relations *It is at times like this when people begin to lose the **true principles** of religion as they become too involved and so wars begin. **True equality** won't come until women have the freedom to behave naturally with their own approach to problems.*



d) human's activity *It may be that he or she has been working quietly away in the background or it could be a single, dramatic act of **true heroism** in harrowing circumstances that we hear about but often goes unrewarded.*

I argue that the semantic structure of the adjective *true* has at least two meanings *true 1* and *true 2* and comprises the following features:

True 1 is used in the contexts where the speaker states the full consistency of X with reality and facts.

*He tells **the true story** of a clergyman, Father Kleinsorge, who was helping to tend the wounded. 'Well, tell me **the true picture**.' - the story told corresponds with the way the events took place, it agrees with the facts.*

*According to the photographer, the amazingly bright reds in this photo are the **true** color of the rock.*

True 2 implies the qualities or characteristics of X, X being a member of a larger class or group: *This is why the search for **true happiness** will inevitably start to expose the shallowness of our lives.* The adjective *true* used in this context gives information that the qualities implied by the noun *happiness* correspond with the speaker's ideas of happiness. Happiness is a subjective notion. For instance, for one people happiness means having a good job and being successful at career. For others, happiness means a family and healthy children. Other people may find their happiness in religion. While it depends on personal perception and views on happiness, the adjective *true* just states that it corresponds with the speaker's view of X being true.

The same ideas are applied in the following contexts:

*And when he met and married Nessie Monaghan, he was immediately aware, like **any true artist**, that she had the better natural voice and he contented himself with being a better-than-ordinary pub tenor and a hit at every christening, wedding and funeral he attended.*

***True love** is not egotistical, self-regarding, full of grief or irresistible demands, afflicted with anger, jealousy or self-satisfaction (though other people may argue that for them true love is self-regarding and full of grief).*

In terms of the first meaning of the adjective *true* I argue that it's possible to substitute *true* with *real*: in this case both imply the constituency with facts as they are. Cf.: *I agree that the use of Hansard as an aid to assist the court to give effect to the **true intention (=real intention)** of Parliament is not 'questioning' within the meaning of article 9 of the Bill of Rights.*

*If **true (=real) observation statements** are given, then it is possible to logically deduce from them the falsity of some universal statements, whereas it is not possible to deduce from them the truth of any universal statements.*

*Later this evening, we've a **true (=real) story** of an American ex-con who decided to fight organised crime by himself.*

*In addition, a proportion of the cost of tax collection is to be allocated to the council tax water account in 1993-94 in order to show the '**true**' (=real) cost of the service.*

In a number of contexts the substitution is still possible as the statements are marked as 'correct' by native speakers but the meaning implied by the adjectives used differs a lot.

Cf.: *A **true friend** would not do anything that would enable the disease to continue but would instead take the difficult and risky path of totally confronting it, while still loving the sufferer, despite all the harshness that the disease will cause the sufferer to throw in return. **True** describes the qualities that characterize X – friend without stating that X exists as it's not important. **Real** in the same context A **real friend** would not do anything ... to throw in return implies only that that friend exists in real life not paying attention to the qualities he/she possesses.*

Cf.: *It was for many years claimed to be the earliest example of the **true arch** in Europe, but it is now recognised that it was constructed in the sixth century as an open drain and that it was only roofed over with its present stone vault of three concentric rings of radiating voussoirs in 184 B.C. (*true* informs of an arch meeting all the requirements of an arch which are agreed by the*

specialists, while *real* in *It was for many years claimed to be the earliest example of the real arch in Europe ...* states that the arch existed in objective world rather than in imaginative one).

In other words, all things that are *true* are also always *real*. However, all things that are *real* are not always *true*. Some things that are *real* are also untrue or false, e.g. *The film ended most satisfactorily, vice punished and virtue rewarded, the villain caught and the heroine finding true love with the detective.* Vs *The film ended most satisfactorily, vice punished and virtue rewarded, the villain caught and the heroine finding real love with the detective.*

To finish with it is essential to point out that defining synonyms through each other disorients non-speakers in the vast field of English synonymy. Thorough researches need to be carried out to distinguish the subtle differences between synonyms making the learning-teaching process not only better but, what's more important, more effective.

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CONCEPT IN THE ASPECT OF QUANTUM CONSCIOUSNESS

Keywords: emergence, interference, quantum, quantum system, coherent states, superposition state principle.

Abstract: The article tries to show the possibility and the necessity of a wider use of several statements of current quantum theory to interpret language phenomena in the framework of "state of system" paradigm. As applied to language in this aspect one can see a conjunction of mental and verbal levels of conceptualization, which allows one to avoid equation of a concept with a word, sense with meaning. It is shown that linear sweep of speech on a surface level separated from finite mental structures does not create states as such and does not reveal the process of conceptualization to the full extent.

Ключевые слова: emergence, интерференция, квант, квантовая система, когерентные состояния, принцип суперпозиции состояний.

Аннотация: В статье предпринимается попытка показать возможность и необходимость более широкого использования ряда положений современной квантовой теории для интерпретации языковых явлений в рамках парадигмы «состояние системы». Применительно к языку в этом ракурсе видится сопряжение ментального и вербального уровней концептуализации, что позволяет избежать отождествления концепта со словом, значения со смыслом. Показывается, что линейное развертывание речи на поверхностном уровне, оторванное от глубинных ментальных структур, не создает состояний как таковых и не отражает процесса концептуализации в полном объеме.

The object of investigation in the present article is the concept; the subject of the research is its quantum-cognitive characteristics. The objective of the study is to review the up-to-date literature and on this basis to reveal some aspects of concept in the aspect of quantum consciousness.

The theory of quantum physics is considered as a fundamental methodological basis for both natural and humanities' cycle in interpretation of different types of realities. Even Plato in relation to perception of nature developed the idea of projective character of reality. It is a question of not a common naïve primeval contemplation, but of incarnation of a physical world into higher substance – a world of ideas, what is thought to be "a great intellectual feat" of ancient Greek thinker [5, 12]. Plato is considered to be a founder of philosophic idealism, which later gave cause for inefficient differentiation of categories of material and ideal according to formal signs. Formulation of "the main question of philosophy" as "What is primary: spirit or matter?" causes eternal and undecidable problem of correlation of two realities: 1) the reality, which a person can percept with the help of sense organs ("visible world") and 2) the reality, which is fundamentally inaccessible to the outer experience of people ("supersensible, hidden world"). "Visible world" should be understood as any phenomena of nature (primeval or artificial), physical fleshliness, sign covering of our thoughts (a word, a gesture, a graph) and other forms of matter existence.

The objectives of our research do not include the review of vast majorities of philosophic trends and schools in line with search for the answer to the above-mentioned "main philosophic question". We will only note, that differentiation of two types of realities, from the point of view of innovative science, is considered to be rather relative and can be accepted as an heuristic method of investigation. In fact, the present-day level of technical facilities (first of all electronic) allows "to see the hidden worlds", overcoming provided by nature restriction of sense organs and to look not only into the depth of the Universe (compare, for instance, Hubble Space Telescope), but also to open the secrets of the human body (compare, for example, MRI and PET devices in medicine).

Modern stage of scientific knowledge development witnesses a transformation of views on both objective (physical, natural) reality and modes of subjective (conscious, virtual, designed, autopoietic) reality. In a more large-scaled context, one can see virtualization of human world and formation of a generalized construct of "augmented reality", defined also as "Mixed Reality" and Virtual Environments. Ronald T. Azuma [1, 48] writes in this connection: "Virtual Environments technologies completely immerse a user inside a synthetic environment. While immersed, the user cannot see the real world around him. In contrast, Augmented Reality allows the user to see the real world, with virtual objects superimposed upon or composited with the real world. Therefore, Augmented Reality supplements reality, rather than completely replacing it. Ideally, it would appear to the user that the virtual and real objects coexisted in the same space". [14] writes about the same: "The definition and evolving meaning of MR formerly known as Mixed Reality address-

ing the reality continuum and essentially focusing on enabling technology, is expanding to Mixing Realities which in addition means an ongoing process of human collaboration where individuals experience and express realities, mediated by technology and their collaborators“.

Constructive character of concept places it in close quarters with the notion of augmented reality. Due to the achievements in the sphere of computer equipment, it became possible to construct many virtual worlds, what causes radical changes in classical space-time ontological ideas of reality. Interaction of man with virtual worlds is becoming interactive by force, mental interpretation of these worlds gaining pseudoontological status. Spectator, reader and observer turn into “co-creators” of new-fashioned pseudospace, being there they experience effects of feedback.

In virtual spaces, overfull with interactive artefacts and automated simulacra (videogames, teleshopping, educational programs, electronic training simulators, virtual situational rooms, etc.) ontological referentiality is deconstructed, one gains the impression of the substitution of the signified for its hyperreal counterpart, deprived of objective basis.

Transformation of esthetic perception of reality is brought about by formation of “new fleshiness” by means of creation of a specific “computer body” (space suit, glasses, gloves, sensors, concussors, etc.) in the absence of outer natural stimuli and contacts. We meet such notions as morphing (transformation of one object into another by means of gradual continuous deformation), transformer, composing (combined shooting with the use of image new techniques – return, stop, cover flow view, freezing of the movement, creation and animation of a shadow, etc.). The impression of the reality of the virtual is supported by the newest scientific discoveries (plurality of worlds, dark matter, teleportation experiments, penetration into the brain secrets, disclosure of brain “magic”, etc.).

Thus, virtual does not confront real, and the development of high techniques provides facilities for its permanent creation and interaction with the so-called objective reality and even its overrun. Some researchers (e.g., Jean Baudrillard) determine the overlap of these two realities as hyperreality. Hyperreality is characterized by homogeneity, “digital” character, which allows one to use its units (one of which may be a language concept) at the schematic, abstract level.

Even today, there is a set of techniques to use new technologies in practice: markers with augmented reality make advertisement recreative; movements recognition system for contactless control of interfaces make display stands interactive; layers with additional information are laid on the picture from cell-phone camera, widening its functionality. For instance, while travelling in Europe, you just need to point the cell-phone camera at any building or monument to get interesting information about it.

Methods for investigation of reality types also change, the leading role given to cognitive approach with its all-embracing potential (cognitive linguistics and neurolinguistics, cognitive psychology and neurolinguistic programming, research in the sphere of artificial intellect).

Most researchers consider **concept** to be the basic category of cognitive linguistics. The essence of this notion is interpreted rather ambiguously due to complexity and versatility of the phenomenon, in which the external and internal, emotional and rational, cognitively realized and intuitive, real and illusory, real and virtual, gestalt and discrete weirdly correlate. The invisible and directly observed in a concept are complexly bound and constantly change one into another, because “human language and speech are a permanent and directly observable product of an invisible cognitive system” [7, 19]. That is why one of the main difficulties of conceptologic investigations is in “eluding” of the object under study [6, 22]. This object can be caught only if apply the data of cognitive cycle sciences (differential and cognitive psychology, neurological sciences, and in contemporary history – quantum physics). Today such possibility is given within the scope of a potent polyparadigm trend **cognitive science**, marking “cognitive” and “epistemological” turns of science philosophy [10]. Cognitive science tends to converge its constituents on the basis of creation of a general framework of investigations and determination of relationships among various disciplines [7, 18], [15, 291].

Cognitive science is one of booming interdisciplinary trends of scientific investigations, which comprises scientific areas studying human consciousness and its neuro-psycho-physiological basis – brain – in all its representations (cognitive, somatic, field mind). Cognitive science uses the data of evolutionary biology, neurophysiology, psychology, psychoanalysis and psychotherapy, philosophy, evolutionary epistemology, linguistics and neurolinguistics, information science, and robotic technology.

Now search of a general theory of cognitive science is in progress, the signs of which are revealed in the report of K. V. Anokhin [15, 27]. The author notes: “A popular view is that global cognitive integration is illusory and the cognitive field can be described only by a number of local rules, specific to each cognitive discipline and domain. I will adopt the opposite stance: the hidden reality, common to all disciplines of the cognitive science exists, and the general cognitive theory is possible” [15, 27]. It is suggested to consider **cognitome** as the basic unit for general cognitive theory: “To describe this hidden cognitive reality I will introduce a concept of **cognitome** (emphasis added. – O. M.). Provisionally we can define cognitome as a complete system of individual experience, formed during evolution, development and learning. According to this conceptual framework, structure and dynamics of cognitome embrace all aspects of mental events related to behavior, cognition and consciousness. “System” in this definition of cognitome will be our main target of analysis” [15, 27].

Within the frame of cognitive science, one can clearly trace a tendency for explication of ideas of reality, including observer position, his/hers reference system, due to this a radical renovation of the whole nomenclature of description occurs at the expense of such concepts as “lifeworld”, “possible worlds”, “mental spaces”, “semantic spaces”, and “notional worlds of an individual” [12, 59].

Gnostic (cognitive) processes are determined biologically, psychophysiologicaly, mentally and socially. A lot of works are devoted to the modelling of cognitive functions in the systems of artificial intellect, to the development of philosophical and methodological aspects of cognitive sciences. The sharpest discussions are caused by the problems of education, intellect, perception, consciousness, knowledge representation and obtainment, specificity of language as the means of cognition and communication, brain mechanisms of complex behavioral forms and psychotherapeutic impact on these structures. A large number of workshops and conferences are devoted to such urgent topics as correlation of language and thinking, cognitive computer modelling, memory and unconscious, neurophysiological mechanisms of behavior organization, philosophy and cognitive science. A characteristic sign of modern scientific interaction is adoptions of methodology and conceptual construct of natural sciences adjacent with humanities. These adoptions stimulate the development of new cross-disciplinary trends.

All this causes the occurrence of a set of parallel terms and term systems possessing a general content-related base, but being different in parameters of adaptation to this or that sphere. A class of such notions includes, for example, fractal, hologram, quantum, etc., which are now actively used in the sphere of cognitive linguistics, fixing new vectors of its development.

New approaches to the rendering of consciousness and neuronal brain structures in the aspect of quantum physics are of doubtless interest for lingual conceptology, which is proved by a number of investigations of concept in informational, holographic and emergent aspects (see the works of [11], [13], [2]). Up-to-date works on brain study reveal the appearance of terms, which a linguist-cognitologist is very familiar with, and which can open additional aspects of linguistic concepts consideration. In particular, we mean a terminological combination *CONCEPT CELLS* [15, 23].

Turning to the notion of **quantum** announced in the title of the article, it must be noted, that in philology this term is now being widely spread in the works on the theory of discourse. In particular, this term is used by A.A. Kibrik commenting the following definition of W. Chafe: “Within conversational consciousness, the intonation unit - identified by such criteria as variable pauses, changes in pitch, or terminal contours- is the smallest unit of analysis” [3, 76]: “The main notion of

the discourse structure, according to Chafe, is an intonational unit, i.e. **discourse quantum** (emphasis added. – O.M.), corresponding to a focus of consciousness. In every intonational unit there is one element of a new information” [8].

In domestic philology, as V.I. Zaika noted, the term quantum is used at least in two different meanings: 1) as a mental unit of thinking-speaking-language action; 2) as a verbalized (described, named) fragment of reality or item of reality, according to that the reader not only recognize this item, but also recreate the features of the item, as if it was described entirely [17, 58]. In this application, one can see the affinity of this term with the term of classical physics, where its intension contains the sign of “minimality”.

In the treatment of nonclassical quantum physics the sign of minimality recedes into the background, and in the word combination **quantum concept**, adjective **quantum** does not mean something minute and insignificant, it means a certain method of lingual-cognitive description of “displayed” (local, dense, material, digital) and “non-displayed” (fine, spiritual, analogue) reality in the framework of “system’s state” paradigm [4, 325]. In respect to language in this aspect, one can see an integration of mental and verbal levels of conceptualization, which, to our opinion, allows avoiding equation of a concept with a word, sense with meaning. It must be noted, that the analogues of local and nonlocal formations in quantum physics can be seen in the notions of “surface” and “deep structures” in neurolinguistic programming, in quantum consciousness [16].

Many states and physical processes revealed in the process of work under quantum computers do not have classical analogues what results in the formation of special terminology. One of the evident advantages of modern quantum theory is that it explains physical nature of nonlocal interactions and possesses a developed theoretical system to describe nonlocal and distributed phenomena. Thereby a broad class of states is revealed, which cannot be described and interpreted in terms of classical physics and which are assigned some irrational, mystical properties. Thus, the word **magic** is absolutely easily interpreted in such word combinations as “Magic of the brain”, “Magic of language”, “Structure of magic”, “Quantum magic” [4], “magic of language”, “magic of the word”. Such terms as *locality*, *nonlocality*, *distributed cognitia*, *distributed memory*, *distributed attention* are frequently met also in the works of lingual cognitology. Some other terms [4, 156-158], the use of which seems to be appropriate in the description of conceptual processes, are given below.

As Zurek notes, a quantum theory of classical reality has developed since 1991. The results of this new interpretation are called existential interpretation. The essence of this approach Zurek describes as follows: “The basic difference between quantum and classical states is that the objective existence of the latter can be taken for granted. That is, a system’s classical state can be simply “found out” by an observer originally ignorant of any of its characteristics. By contrast, quantum states are hopelessly “malleable”—it is impossible in principle for an observer to find out an unknown quantum state without perturbing it. The only exception to this rule occurs when an observer knows beforehand that the unknown state is one of the eigenstates of some definite observable. Then and only then can a nondemolition measurement of that observable be devised such that another observer who knew the original state would not notice any perturbations when making a confirmatory measurement” [18, 22].

The main difference between quantum and classical states is that objective existence of the last may be considered as proved. That is, classical state of any system can be just “set” by an observer, who is not familiar with any characteristic of this state. Vice versa, quantum states seem to be at least “vague” – for the observer it is impossible to reveal unfamiliar quantum state without destroying it. Exceptions from this rule occur only in cases when the observer knows beforehand, that unfamiliar state presents itself one of its own states of some particular observable. Then and only then a nondemolition measurement (Caves et al. 1980) of this variable can be prescribed in such a way, that another observer, who had known the initial state, would not note any disturbance while making confirming measurement.

Thus, the natural sciences were built upon silent assumption, that the information about the surrounding world can be received with no change of its state and the ideal of the state of "strict science" was objectivism and impartial description of reality. Information was considered as something unphysical, nonmaterial, as an ethereal fixation of reality, material world, as an insignificant reflection in human's brain. This point of view is no longer tenable. Observers of quantum phenomena are no longer just passive contemplators and spectators. Any correlation is registration; any quantum state is a record of some other quantum state.

To our mind, a set of specific states of quantum physics correspond to psychological and verbal-cogitative (conceptual) states. They include the following. **Coherent states (coherent superposition)** – superposition of pure states, i.e. "superimposition" of separate states, inside of which there can be a closed system. Coherence means behavioral conformity of separate constituents of the system by means of nonlocal correlation among them. **Superposition of states principle** is defined as follows: if a system can be in different states, it can be in the states, which are brought about by simultaneous "superposition" of two or more states from this set. **Mixed state (open system)** is such state of system, which cannot be described by only one vector of state, but may be formalized only by dense matrix. **State of system** is realization in given conditions of separate potential possibilities of the system. It is characterized by a set of values, which can be measured by an observer, among others as a result of self-observation (self-impact). It is defined by state vector or dense matrix. **Pure state (closed system)** is such state of system, which can be described by one vector state, etc. [4, 326-328].

With reference to the work of A.O. Prokhorov, S.I. Doronin notes a direct correspondence among quantum, psychic, mental and conceptual-lingual states [4, 137-140]. In up-to-date literature, we meet such notions as "special intellectual state", which allows one to orient oneself in the agglomerate of facts and phenomena [5, 12], "cognitive state of the speaker, making a referential choice" [7, 50].

The newest works on cognitive science show that the term **quantum** and its derivatives **quantization, quantation, quantor** rashly widen the sphere of application in areas close to cognitive linguistics. Let's give examples of the development of new notions, that can be efficiently used in cognitive linguistics: Vector-Quantized Temporal Associative Memory («VQTAM») [15, 110] "quantization of events" [15, 123]; "systemoquanta of behavior" [15, 167-186]; "quantum of energy" [15, 195]; "quantum mechanism of consciousness" [15, 250]; "quanta of knowledge" [15, 317]; "quantum mechanism" [15, 470]; "quantum world", "quantum objects", "quantum present", "quantum teleportation" [15, 486-489].

Comprehension of concept from the point of view of quantum theory is considered to be rather topical on the background of overcoming reductive ideas of that, that the *sphere of investigation of quantum physics includes only* microscopic systems, subatomic particles, atoms, molecules, which are remote from the reality. Overrun the study of microworld of elementary particles and switching attention to the phenomena of macroworld transform our common ideas of the surrounding reality. [4, 10].

Intentionally an attempt to apply some ideas of quantum theory to the phenomenon of concept is made in the work of R.A. Latypov and G.N. Komissarova [9]. The authors state the basic propositions of quantum-cognitive approach to the analysis of concepts as cognitive entities, and as the research task undertake the attempt to reveal the interference pattern of the concept basing on the formalism of quantum mechanics and to measure the semantic connection between some concepts on the basis of data from the Internet. It must be noted, that the above mentioned work fixes an important stage in the development of integral models of language theory, but, being laden with special terminology, it requires deciphering some terms (**Hilbert space, orthogonal vectors, Ψ quantum state, relative weight of concept**, etc.), comments on mathematical formulas and professional education in the sphere of quantum mechanics. However, it does not detract from heuristic value of the approach, which opens new aspects in the problem of concept.

Here it will be appropriate to quote the point of view of a famous scientist B.M. Velichkovsky on the importance of the development of “cognitive technologies”: “In fact, the fate of the whole cognitive endeavor may be dependent on our ability of developing something like ‘cognitive technologies’. A typical mistake here is to treat applied research as a light (or even a second-hand) replica of basic investigation. At the same time, both branches of contemporary cognitive research massively interact with each other: after all, “there is nothing more practical than a good theory” [15, 29].

In conclusion it should be noted, that many states and physical processes, which are revealed during the process of work under quantum computers, do not have classical analogues and require the formation of a new metalanguage. An obvious advantage of today’s quantum theory is that it explains physical nature of nonlocal interactions and possesses an advanced theoretical system for the description of nonlocal and distributed phenomena. Thereby a broad class of states is revealed, which cannot be described and interpreted in terms of classical physics and which are assigned some irrational, mystical properties.

To summarize it all, it is arguable, that quantum approach to the phenomena of concept contributes to the emergence and efficient use of cognitive resources of natural language, which play a great role not only in the development of general and communicative language competences, but in formation of cognitive skills, which we define as *conceptual competence* (similarly with the already formed terminological field *language competence, communicative competence, cultural competence*).

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E.A. Martinovich
NON-TRIVIAL VERB MEANINGS IN SLOGAN CONSTRUCTIONS

Статья выполнена при поддержке гранта РГНФ 14-14-00497

Keywords: slogan, cognitive constructions, predicate types, imperative constructions.

Abstract: This article deals with the reasons of the meaning variability of the verbs in advertising commercial slogans. Verbs under the influence of causative imperative construction acquire new meanings. Slogan is understood here as a special cognitive predicative structure with different predicate phases (onset, nucleus, coda). After considering slogan under the characteristics of the semantic type of predicate and its phasal structure, we saw that we may find in imperative structures such verbs that in their prototypical meaning have restrictions or limitations for usage in such sentences. The author gives here the reasons for eliminating these restrictions.

Ключевые слова: слоган, когнитивные конструкции, типы предикатов, императивные конструкции.

Аннотация: В статье речь пойдет о причинах модификации значения глаголов в императивных конструкциях английских коммерческих рекламных слоганов под влиянием когнитивной структуры. Слоган представляется автору как некая когнитивная предикативная конструкция, в которой присутствуют различные фазы предикатов (предшествующая стадия, ядро и последующая стадия). Рассмотрение структуры слогана через призму теории семантического типа предиката и теории фазовости предиката в рамках когнитивного подхода позволяет объяснить то, что в императивных конструкциях рекламных слоганов используются такие глаголы, которые в своём прототипическом значении имеют запрет или ограничение на использование в императиве, а также рассмотреть механизмы снятия данных ограничений.

To understand the reasons why it is possible to use some verbs that are not usually used in imperative slogan constructions, and to understand the way these verbs get their non-trivial meanings, we need to answer the following questions: What is non-trivial? What is construction? What is slogan?

In terms of modern linguistics, “construction” has one of the central places. Linguistics has different definitions of this term. Traditional linguistics look at construction from the syntactic point of view, as an abstract structural unit, a scheme, a model without any lexical meaning. This is the trivial understanding of the word “construction”. Traditionally, the English language has from 3 to 7 models of a sentence.

The most prototypical construction in the English language is the construction SVO in which S stands for Subject, V is a Verbal Predicate, and O is a Direct Object. For example: Linda broke her vase; The water damaged the picture; Mother cooked the dinner; The student wrote a letter, etc.

Each construction is a special syntactic structure which is associated with some definite semantic meanings and corresponding pragmatic characteristics. The utterance is built on the basis of the existing constructions which structure the language and work within the network model. [Langaker 1991: 35] The constructions that have basic thematic structures are associated with the prototypical situations. They, in their turn, serve as the so-called conceptual provisos of the semantic integrity of the construction.

Today, scientists speak about the term “construction” in a new sense, as a **non-trivial construction**. This understanding is developing within the cognitive field of linguistics and is reflected in works of different authors. [Arutyunova 1999; Demyankov 2009; Dijk van 1984; Fillmore 1982, 1990; Minsky 1974].

Adele Goldberg gives the classification of constructions in such a way that each construction has some semantics in itself according to some definite cognitive models or schemes. [Goldberg 1995]

Thus, Construction Grammar says that it is the semantics that is the key to the understanding of the real view of the world. This view of the world exists inside every human in the forms of concepts, associations or associative oppositions. Cognitive perception of reality goes through the prism of rules and limitations of the grammar structure of the text. Then the reality is divided into

definite schemes with definite meanings. These schemes appear in the language through syntactic constructions representing them.

To conclude this idea, it can be said that it is possible to construct language not only through the formal trivial constructions, but also through the definite **non-trivial constructions**. These constructions have special categories represented by different syntactic constructions filled with different cognitive structures.

In order to more fully understand verb meanings in slogan construction, we must also define an important term, slogan. What is slogan? The word slogan came from **Gaulish** (sluagh – ghairm) and means the “**war cry**”. This is a motto of a company representing its philosophy and policy. The actual form of a slogan was coming out for a long time and historically it relates to the mottos of families and countries. And even now a lot of countries have their state slogans:

- Great Britain – "God and my right"
- USA – "In God We Trust"
- Canada – "From sea to sea"
- Scotland – "No one provokes me with impunity"

[List of national mottos]

In its modern meaning, as an advertising slogan, the word slogan began being used in 1880.

There are some definite general rules of creating advertising slogans. A slogan should:

- Represent the main idea of the advertisement;
- Be easy to read and remember;
- Be short;
- Be impressive;
- Have the brand name (not necessarily). [Kostina, Makarevich 2006: 288].

Together with the brand name, and logo slogan is the basic component of the advertising campaign, providing a constant connective element, and it is included into every advertisement.

Now that slogan is defined, let's unite the ideas of construction, slogan and non-triviality.

In speaking about non-trivial constructions, the idea of **causative** construction with its special group of predicates cannot be ignored. The category of causation is important for understanding the cognitive structures of advertising slogans because the main semantics of the slogan is to cause some definite action, i.e. to buy the advertised product.

Construction Grammar helped us look at the potential of non-trivial cognitive slogan constructions. The next question arises. What is cognitive construction? This is a non-trivial construction and moreover it is a semantically undividable structure and it is also a frame and a scheme that includes certain structures. Then the author decided to find the essence of the potential of such structures of the language as slogans. We took 2000 slogans and looked at them structurally, cognitively, and semantically. The first classification noted was the structural classification of slogans. The results were as follows:

40% of slogans are **nominal** constructions:

- Medicine of the highest order. (University of Rochester, school of medicine and dentistry, USA);
- Buick. The spirit of American style. (Buick car brand);
- Dog's rule. (Pedigree brand);
- Cool to the core. (Nestea Cool, bottled iced tea).

28% are **imperative** constructions:

- Open your world. (Omaha Public Library);
- Join the debate. (The Times newspaper, UK.);
- Ragu Robusto. Eat Life Up. (Ragu Robusto pasta sauce brand);
- Catch the Spirit! (Spirit Airlines, USA.).

20 % goes to **SV** (Subject + Verbal Predicate) constructions:

- We are driving excitement. (Pontiac Vehicles)



- Your child's future begins here. (The Tutoring Center, USA, international chain, tutoring and academic programs for K-12)

- We play what we like and nothing else. (BBC 6 Music, radio station).

Parallel constructions, **Partial** constructions and constructions with **Participle II** took **3.4%** each:

- Your life. Your music. (Smooth radio);
- Maybe she's born with it. Maybe it's Maybelline. (Maybelline makeup brand)
- Red Bull. Vitalizes body and mind. (Red Bull energy drink brand, Austria)
- KIA cee'd. Responds to your life! (KIA cee'd automobiles)
- Nissan Primera. Designed to improve your performance (Nissan Primera cars).
- Peaches Uniforms. Designed for fit. Loved for style. (Peaches Uniforms, medical uniforms, labcoats, nurses dresses)

Constructions with **Modal** verbs were found in **2,4%** slogans:

- You can't eat without it. (Heinz Tomato Ketchup);
- Celestial Seasonings. Tea doesn't have to be boring. (Celestial Seasonings, trademark of specialty teas).

As seen, the main slogan constructions are nominal constructions and imperative constructions. This is very interesting in itself because generally imperative constructions are not very popular in the language generally. But in slogans they find their place mostly because of their causative origin, which is extremely important for the advertising sphere.

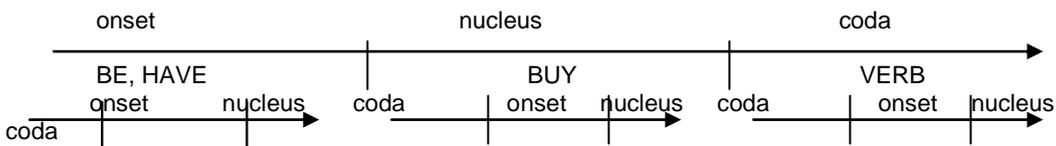
Usual (normal) construction for the language is a traditional two-membered construction representing the relations between the Subject and the Predicate. The usage of one-membered sentences is somehow a deviant language notion. Among traditional two-membered structures, one-membered sentences become a strong stylistic device used to influence the recipient. So what is the main task of an advertising text generally and a slogan specifically? To attract recipient's attention and, more importantly, to influence to influence this recipient, make him buy the required advertised product.

Imperative construction, according to its morphological structure, is a verbal one, so it can be viewed through such notions as semantic type of predicate, phasal structure of predicate, semantic role of predicate and others, i.e. they possess the cognitive construction which is the main thing in determining the sense of a text.

The verb is the central part of speech that helps to reveal cognitive processes in the speech act. It is the verb that represents the dynamic influence power. It influences the recipient in the aspects of illocutionary and perlocutionary forces.

As explained previously, the idea of the slogan was looked at generally. Now the idea of the cognitive potential of this phenomenon will be explored.

Slogan is understood by the author as a special cognitive predicative structure that has different predicate phases. The structure of each predicate consists of the following phases: onset, nucleus, coda. And each of these phases has its own predicate with its own phases. The cognitive predicative slogan structures are represented in the following schemes:



In the onset of a cognitive slogan construction, we have the following structure: *THERE IS A COMPANY THAT HAS A PRODUCT*, in the nucleus – the structure *IF YOU BUY IT*, and in the coda there is the actual verb.

Among the examples of imperative constructions, however, we found examples with verbs that are usually not used in imperative sentences.

- *Evian. Live young.* (Evian, natural spring water)
- *Feelmax. Love your feet.* (Feelmax toe socks)
- *Imperial. Love Every Bite.* (Imperial soft margarine)
- *Fiat Seicento. Be small again.* (Fiat Seicento model)
- *Be moved.* (United Taxi, taxi company in Kitchener, Canada.)
- *Nissan. Enjoy the ride. (Nissan Motor's cars)*
- *Enjoy a moment of light refreshment.* (Barry's Tea brand, Green blend)

They have some limitations or even restrictions to usage in imperative constructions, because they **do not represent the action**, they represent **state**. These restrictions are eliminated when these statal verbs (or verbs of mental ability, like “think”) appear in the frame structure of the coda of the whole slogan. Verbs under the influence of causative imperative construction acquire new meanings, non-trivial ones.

Let's see an example. Let's consider the predicative structure of the following slogan:

- *Weis. Berry yourself.* (Weis ice cream brand. For Raspberry bar)

Berry is not actually a verb, it is usually a noun, but in this sentence it becomes a verb with the help of the conversion process.

The cognitive scenario of this slogan is the following:

THERE IS A COMPANY WEIS THAT HAS A RASBERRY ICE-CREAM AND IF YOU BUY IT YOU WILL ENJOY THE PROCESS OF EATING IT AND WILL TASTE THE REAL BERRIES.

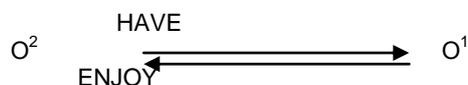
We divide this cognitive predicative scenario into the following phases:

1) onset - *THERE IS A COMPANY WEIS THAT HAS A RASBERRY ICE-CREAM;*

2) nucleus – *IF YOU BUY IT;*

3) coda – *YOU WILL ENJOY THE PROCESS OF EATING IT AND WILL TASTE THE REAL BERRIES.*

The Subject S (Weis Company) causes Object O² (recipient) to buy the Object O¹ (ice-cream). After this O² turns into possessive relations with O¹ which can be shown in the following scheme:



So the coda here presents a complex semantic process. O¹ induces O² with certain taste feelings that help the latter to come into the state of pleasure and enjoyment. The verb **berry** here is the experiential type of the predicate that gets into a different cognitive construction changing its semantics and gives certain characteristics to the action predicate. Thus, the limitations are eliminated and this verb can be used in an imperative construction.

Another example was found, using different verbs. Here is a second example:

- *Feelmax. Love your feet.* (Feelmax toe socks)

Here, the verb *love* gets into cognitive causative slogan construction which influences its meaning. The scenario of this advertising slogan includes three stages and can be shown as the following full two-membered structure:



THERE IS A COMPANY FEELMAX THAT HAS VERY COMFORTABLE SOCKS AND IF YOU BUY THESE SOCKS YOU WILL FEEL SO MUCH COMFORT AND ENJOYMENT THAT YOU WILL LOVE YOUR FEET.

Therefore, the frame structure of this slogan can be represented as the interconnection of the following phases with their own predicates:

- 1) onset – THERE IS A COMPANY FEELMAX THAT HAS VERY COMFORTABLE SOCKS;
- 2) nucleus – IF YOU BUY THESE SOCKS;
- 3) coda – YOU WILL FEEL SO MUCH COMFORT AND ENJOYMENT THAT YOU WILL LOVE YOUR FEET.

The Subject S here is the company Feelmax, the Object O² are the potential buyers of this company's product, i.e. socks (Object O¹).

Locutionary force of this text is represented in the onset of the cognitive slogan construction and in the real language is represented through the usage of the Subject S in the one-membered nominal sentence: Feelmax. In this case, the Subject S initiates actions (application of forces) to overcome the obstacles for the situation in which the Object O² (buyer) will use and enjoy the acquired product – Object O¹. In other words, here we see the realization of the nucleus of the cognitive slogan structure, represented by the action predicate BUY. The advertiser, by causing the recipient into some actual action, eliminates the restriction for the Object O² to come into such a state where it will be able to enjoy the Object O¹ (socks). This process is the representation of the illocutionary force of the slogan, i.e. its pragmatics.

After buying O¹, the recipient starts the process of perception and experience of some definite emotions caused by some special characteristics of the Object O¹. In this case, the recipient can control the beginning and the ending of this process. This is the perlocutionary force of the slogan which is represented in the coda of the cognitive predicative slogan construction.

The verb *love*, thus, can be used in the imperative construction of this slogan because it gives the characteristic of controllability. Love acquires such characteristics as a result of getting into the causative construction of the cognitive scenario of the slogan. This scenario is characterized itself as being dynamic, active and controlled.

The verb *love* in this case appears in the coda of the cognitive predicative slogan construction, where it widens its semantics. It is still an experience predicate type but also it gets some definite qualities of such semantic predicate types as Action. This action predicate is semantically parallel to the eliminated verb in the real slogan text predicate BUY. The concepts BUY and ENJOY exist in the cognitive slogan structure, but in the real text we see only the representation of the concept ENJOY in the word "love".

In conclusion it can be said that the limitation to the usage of some certain verbs in the imperative sentences is eliminated, not because we change the type of the predicate, but owing to nuclear phase of the whole cognitive slogan structure, which is represented by the predicate BUY. Thus, we get the structure BUY AND ENJOY. The verb in this case preserves its prototypical meaning, but it widens it due to the complex phasal structure of the predicate.

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E.A. Morozkina

**THE COMBINATION OF FORMAL AND DYNAMIC TYPES OF EQUIVALENCE
IN LITERARY TEXTS TRANSLATION**

Keywords: world of imagination of the author, literary text translation, formal equivalence, dynamic equivalence, translation studies, psychological type of the individual, perversity of character, combination of the types of equivalence, sphere of emotional tone, cultural distance, cultural code, the decoding of the language.

Abstract: The problem of the article includes the specification of translation of literary text taking into account formal and dynamic types of equivalence. The aim of the research contains the investigation of the combination of formal and dynamic types of equivalence necessary for translation of literary texts. While investigating this problem the method of typological analysis of literary works by E. A. Poe and W. G. Simms from the point of view of equivalence is used. The methodology of the work proposed is based on the investigations in the sphere of translation studies made by H.-G. Gadamer, G. C. Catford, E. Nida and V. N. Komissarov. Still the problem of translation equivalence in literary texts has not been thoroughly investigated.

It is accepted that there is no such thing as identically equivalent texts. It means that the translator should seek to find the closest possible equivalent. In this respect we consider it possible to support E. Nida's idea of two different types of equivalence: formal equivalence and dynamic equivalence. In our opinion, the peculiarity of literary translation implies the special kind of correspondence between the original and its translation consisting in the combination of formal and dynamic types of equivalence.

Ключевые слова: воображение автора, художественный перевод, формальная эквивалентность, динамическая эквивалентность, переводоведение, психологический тип личности, перверсия характера, комбинирование типов эквивалентности, сфера эмоциональности, культурные различия, культурный код, декодирование языка.

Аннотация: Принимая во внимание соотношение формального и динамического типов эквивалентности, в статье рассматриваются особенности перевода художественных текстов. Цель исследования предполагает изучение комбинирования формального и динамического типов эквивалентности при переводе художественных текстов. В ходе решения означенной проблемы используется метод типологического анализа произведений Э.А. По и У.Г. Симмса в аспекте категории эквивалентности. Хотя проблема эквивалентности поднимается в трудах Х.-Г. Гадамера, Дж. К. Кэтфорда, Ю. Найды, В.Н. Комиссарова, проблема эквивалентности версий перевода художественного текста оригиналу продолжает оставаться недостаточно изученной. Как известно, не существует перевода, абсолютно идентичного оригиналу, и, следовательно, переводчик должен подобрать вариант перевода, наиболее близкий оригиналу. В этом отношении весьма перспективной представляется идея Ю. Найды о двух типах эквивалентности: формальной и динамической. По нашему мнению, особенностью художественного перевода является поиск соответствия между оригиналом и его переводом, что предполагает комбинирование формального и динамического типов эквивалентности.

The translation of literary texts is usually considered the most difficult type of translation studies. This kind of translation activity should include deep penetration of the translator not only into the subject of the literary text, but also into the author's personality. The translator should also investigate the specific artistic means used by the author of the original and besides the question about the types of the equivalence in literary text translation. It is necessary that the translator should pay special attention upon the pragmatic effect of the translation on the recipients. Hans-Georg Gadamer was sure that the problem of translation of fiction would succeed in case the interpreter had become acquainted with several works of fiction written by one and the same author. He explained that a word was included into the context of the sentence and each text made by the author was included into the context of the works of fiction written by the author. He considered literary translation a combination of objective and subjective types of the process of interpreting [2].

The problem of translation equivalence was deeply analyzed by many scientists and Vilen Naumovich Komissarov [6], John Cunnison Catford [1], Eugene Nida [8], Werner Koller [5], Juliane House [4] are among them. As for J. House, she is sure that "the notion of equivalence...is by no means a simple one". She explains that while speaking about two texts "we do not mean that they are identical but that they have certain things in common and function in similar ways". We agree with J. House that "equivalence in translation cannot be taken to mean identity or reversibility because they can never be one to one relationship between a source text and one particular translation text"[4]. We also support J. House when she suggests that a particular source text may have many different translation texts that can be called equivalent to the source text in different ways. The difference of the variants of translation depends on the aim of the translation. It may refer to the subject of the message or its form, or even its function in the text context. We

should also take into account various pragmatic factors formed by the audience that is accepting the text. So the translator is to decide between several alternative texts he is supposed to form while translating the source text.

J. Catford distinguishes between formal correspondence and textual equivalence in translation. Formal correspondence is connected with the language system while textual equivalents are connected with the problem of the realization of that system [1].

W. Koller identifies five types of equivalence. He differentiates the so called denotative equivalence which refers to extra linguistic "real-world" reference; connotative equivalence which refers to connotations conveyed in the text; text-normative equivalence containing the linguistic and textual norms of usage that is special for a text; then goes pragmatic equivalence which is based on the peculiarity of recipients of the translation in order to reach special communicative function with the auditorium; the last one is formal-aesthetic equivalence which helps the translator to succeed in maintaining rhymes, wordplays, tall tales, anecdotes and other aesthetic phenomena in translation. W. Koller stresses the fact that not all of the types of the equivalence can be achieved in any particular text. He insists on making a choice of the types of the equivalence by the translator [5].

E. Nida made an attempt to develop his own linguistic approach to translation theory taking into account special problems of Bible translation. In his view, translation should contain pragmatic effect. The scientist is sure that understanding of the source text by the recipients should be the main principle of translation. The translator should try his best to express "the sacred 'truth' of the Biblical message" of the original text in the version of its translation. While solving this problem E. Nida distinguishes two types of equivalence: formal equivalence and dynamic equivalence. As for the first one, it implies "a formal orientation such that the message in the receptor language is to match as closely as possible the corresponding linguistic forms in the source language". As for the second one, it "refers to complete target language 'naturalness'[8]". E. Nida suggested that the translation was assumed to consist of three phases. First of all, the translator should analyze the source text, then he is to transfer it to the other language. The third phase consists in reconstruction of the target text.

Speaking about the peculiarity of the equivalence in literary texts translation, we should suggest that this aspect of translation studies has not been thoroughly investigated. As it is acknowledged fictional texts usually describe the so called "world of imagination" of the author which is surely different both from the world view of the recipients and from the world outlook of the translator himself. In the fictional texts this imaginary world created by the author may belong to specific culture field thus forming different degrees of cultural distance between the fictional time and space and the real world the readers live in. This particular phenomenon creates some difficulties for the translator in his efforts to decode the language and then either to remain or to avoid cultural distance in his translation.

We may assume that the authors of the fiction use certain conventional patterns to make their texts look linguistically natural and also to make the dialogues of their fictional characters sound acceptable to their audience. If these patterns are culture-specific, the translator will have to decide to "domesticate" them to the so-called target culture or to reproduce them as they are represented in the so called source text in order to provide the translation with the effect of "naturalness". So the translator "becomes the author of the target text which should contain linguistic peculiarities of the source text and also special stylistic means to reach the communicative effect imposed by the author of the original text" upon the readers [7].

Many critics accept that there is no such thing as identically equivalent texts. It means that the translator seeks to find the closest possible equivalent while translating. In this respect we consider it possible to support E. Nida's idea of two different types of equivalence: the so-called formal equivalence and dynamic equivalence. Formal equivalence, as E. Nida presents it, focuses attention on the text or message taking into account both the form and the content of the original.



There exist translations aimed at close formal and semantic equivalence. Sometimes these translations are supplied with translator's notes or commentary. This type of equivalence mostly concerns poetry. As for other genres of fiction, novels and short stories, translation is mostly based upon the so called principle of equivalent effect established by J.B. Phillips. In contrast this type of translation equivalence is based on dynamic rather than formal equivalence. According to E. Nida, dynamic equivalence means that the translator is not so much concerned with matching the original text with its translation, but with producing the dynamic correspondence with recipients of the translation.

We also agree with E. Nida in his attempt to prove that dynamic equivalence in the process of translating is based on the naturalness of expression in order to help the recipients to comprehend the cultural code of the source language. If we return to the problem of fictional texts translation, we are to accept that the target text should produce the same aesthetic effect upon the recipients to form the so called literary equivalence of the translation with its original. This kind of equivalence includes the necessity to embody in translation not only the letter and the style but also the spirit of the original so that the recipient could forget that he reads a translation. The dynamic equivalence of the original text implies that the target text should be intelligible to the average reader and may contain some grammar and lexicon adaptation. The translator is obliged to make such grammar adjustments such as substituting clauses for other clauses, nouns for pronouns, shifting word order. As for lexical structure, the translator should use numerous lexical and grammatical transformations such as omission, addition, substitution, transposition, modulation, antonymous translation and some others so that the translation could contain cultural correspondence with the original.

One of the most important problems of fictional translation is to find equivalence with the original text in the sphere of emotional tone when the translator should reflect the emotional color suggested by the author. Such emotional elements as fury, irony, and sarcasm must be accurately transferred to the target text. Social attraction of the characters, their specific personality and individuality as well as the dialect that the author gave them in the original text should be reflected in the translation text.

In our opinion, the peculiarity of fictional translation implies the special kind of correspondence between the original and its translation consisting in the combination of formal and dynamic equivalence. The use of formal equivalence is necessary in some cases when the translator is to reflect some pragmatic dominant idea of the author of the fictional text. As the example we can take into consideration the famous short story by American writer Edgar Allan Poe: "The Black Cat" (1843). In his short story E. A. Poe was deeply involved in studying the psychology of a person on the verge of committing crimes. He delved deeply into the "mechanism" of criminal actions and became utterly absorbed in revealing the inner motives of crime and confession. Poe was the leader in the investigation of the conscious and the unconscious spheres. The writer paid special attention to the so-called "spirit of perverseness" as the important motive of crime and confession deeply concealed in the unconscious. The term "perverseness" was used by E. A. Poe in his short story "The Black Cat" and also, slightly modified, in "The Imp of the Perverse" (1845). Poe described "perverseness" as "a perpetual inclination, in the teeth of our best judgment, to violate that which is Law, merely because we understand it to be such", the spirit of perverseness was "this unfathomable longing of the soul to vex itself – to offer violence to its own nature – to do wrong for wrong's sake only" [9].

Today the term "perverseness" is mostly used in medical psychology to describe perverted behavior, unnatural inclinations, and deviant conduct of an individual. Modern psychologists speak about perverted behavior in connection with the individual breaking legal, moral, and social norms, when his actions are not approved or even overtly considered wrong and intolerable by the members of society. At the beginning of the twentieth century the term "polymorphous perverseness" was used by Sigmund Freud in his work "three Contributions to the Theory of Sex" to

describe children's "indiscriminant sexuality". The writers of the nineteenth century found this term suitable to depict the dominating influence of the unconscious in the individual's behavior, the inexplicable longing of a person to violate moral and social norms and thus to commit crimes.

Psychological characteristics of Poe's protagonist are based on unsocial and malignant conduct, while his crimes are to some extent motivated by "the imp of the perverse". Poe is keen on depicting the peculiarities of the criminal state of mind and his mental condition. He describes his literary hero as insolent and malicious, cruel and spiteful, hypocritical and vindictive, pursuing his egoistic purposes. Egoism as an integral property of human nature means that for each person his own enjoyment and sufferings are paramount: in Poe's hero egoism prevails reaching an extreme degree. He is egoistically oriented to satisfy his own arrogant and ambitious desires and soon realizes that his licentiousness and extreme arrogance do not bring him happiness. He becomes aware that possession diminishes appeal, an aspiration achieved is found out to be insignificant, while enjoyment harbors suffering within itself. In Poe's story alcohol ruins the hero and makes him an easy target for "the imp of the perverse". He commits crimes, as he acknowledges, unconsciously: his mood is prompted by devilish power. Poe depicted his protagonist as the slave of his passions, i.e. of "the imp of the perverse".

The same could be said about the hero of the novel of the American writer William Gilmore Simms. In his "Martin Faber" (1833) he used the term "perversity" ten years earlier than E.A. Poe to describe ambitious desires and malignant behavior of his hero, the "strange perversity of character" that brought him into a savage murder and then to his tragic confession. As John C. Guilds noted, "Martin Faber" was "one of America's first fictional studies of the psychology of crime" [3]. W.G. Simms described his protagonist as a self-destructive person doomed to suffering and solitude. He committed crimes, as he acknowledged, unconsciously: his mood was prompted by devilish power. Martin Faber concluded: "The demon was not of me, though, presiding over and prevailing within me" [10]. E.A. Poe's and W.G. Simms's heroes "with a strange perversity of character" committed crimes and then confessed to the innocent listeners.

The principle of dynamic equivalence is used in the Russian version of translation of E. A. Poe's story made by V.Hinkins where the phrase "the imp of perverse" is translated as «дух противоречия». So the meaning of the term "perverseness" disappears. The same might happen with the future translation of W.G. Simms's novel "Martin Faber". In both cases we consider it necessary to use the type of formal equivalence and to translate this phrase as «бес перверсии» in E.A. Poe's short story and «странная перверсия характера» in W.G. Simms's novel. The translator, of course, should make some comments, explaining the meaning of the term "perverseness".

Experimenting in the sphere of psychology E. A. Poe and W. G. Simms described a specific psychological type of the individual behavior which modern psychologists call "perverseness". A pathological cruelty of the protagonists could be classified in terms of modern psychology as "substituted aggression" transferred on the "permitted" persons. Poe's hero directs his aggressive irritation towards his timid wife and other individuals coming across his way, who could offer no resistance. Aggressive activity of the hero can be also explained by the term "protective aggression". This term is referred to the behavior of the individual who commits aggressive actions or even crimes in order to "protect" himself and to eliminate the unhealthy tension of his own psyche. The same is true about Simms's protagonist Martin Faber who under the influence of "the imp of the perverse" was compelled to denounce his crime to his virtuous friend William Harding. Both protagonists are unable to find their places in society and gradually turn into moral cripples. They cause suffering to themselves and to those who are around them.

In this respect we may also analyze W. G. Simms's short story "How Sharp Snaffles Got His Capital and Wife" (1870), republished in "Tales of the South" (1996) [11]. The short story contains the plastic combination of rational and irrational levels, arranging the set of events around "the stable shaft" - the situation of "the lying camp", where the group of interlocutors gathered for retell-

ing fantastic stories treated as real. So we observe in Simms's short story a sort of a literary play with the readers where the scene of "the lying camp" serves as a frame story to the whole fictional subject of the short story.

The literary device of playing with the reader, inserted by W. G. Simms in his novel, is quite difficult to make out and even more difficult to translate in case we do not use the combination of two types of the equivalence: formal and dynamic. In Simm's text there is "a right merry of seven; four professional hunters and three amateurs". Let us note that the professionals' names are Jim Fisher, Aleck Wood and Sharp Snaffles, alias "Yaou", Nathan Langford, alias the "Pious" and the amateurs Columbus Mills and "Jedge" – a very important figure, discharging the involved role of the narrator and the hearer at one and the same time.

Analyzing the sense of the names we come to the conclusion that each name speaks for itself which is very important to preserve in the translation version of the short story, that is to use formal type of equivalence. Some of the hunters are given brief descriptions by the author. While translating this part of the literary text, the translator should use dynamic type of the equivalence. W. G. Simms describes his heroes taking into account the recipients of the text – the Southerners, people that live in the Southern Carolina: Jim Fisher, evidently the patriarch of the professionals, "was seventy years old, and a veteran hunter, the most famous in all county"; Columbus Mills "a wealthy mountaineer, of large estates"; Jedge who had received his "nom de guerre" for "venerable aspect" and, of course, Sam Snaffles who "from his special smartness, had obtained the farther sobriquet of "Sharp Snaffles" [11].

W. G. Simms used the device of the border mingling of real and irrational worlds, though in quite an original way. He "shaded" Sharp's fantastic story by the hero's numerous appeals to Jedge: "You see then, Jedge"; "Well, Jedge"; "I tell you, Jedge". Thus Simms repeatedly returned his reader to the starting point of narration – the camp of hunters with its "realistic" atmosphere. So the replies of Sharp Snaffles pierced "fantastic space" connecting "real" and "unreal" levels of the text. Simms stressed the acuteness of certain moments in his short story while increased the frequency of using Sharp Snaffles's appeals to Jedge. On page 260 in "How Sharp Snaffles Got His Capital and Wife" there could be found nine appeals of Sharp to Jedge [11]. We suggest that the translator should preserve this amount of appeals of Sharp Snaffles to Jedge, using the formal type of equivalence because the author in such a way pointed out the culmination of the narration.

We should also pay special attention to the so called system of "narrative voices" used by W. G. Simms. In case with "Sharp Snaffles" the researcher deals with original writer's experiment as far as the formal level of the story is concerned. The author artistically orchestrates the voices of narrators, masterly alternates the remarks of listeners composing the special rhythm of prose, skillfully using rhythmical interchanges of pauses in the text which mark certain phases of narration. Simms used a kind of pause-refrain which should also be preserved in the Russian version of translation of his short story. The literary device used by Simms produced humorous effect: "I must liquor now!"; "It's such a recollection, Jedge, that I must rest and liquor"; "I must liquor , Jedge" [11].

There are two narrators in Simms's short story but their "interconnections" are fairly more complicated than it may seem. As a matter of fact Simms created the illusion that the story was told by Sharp Snaffles. In fact the tall tale was told by Jedge who just adopted Sharp Snaffles's language as closely as possible and from time to time made remarks in the text: "Here, Yaou paused to renew his draught of peach and honey"; "Yaou, after a great swallow of peach and honey, and a formidable groan after it, resumed his narrative as follows"[11]. So Jedge is playing in the text at least three roles: at the beginning of the story he is the interlocutor and afterwards he combined the roles of the narrator and the listener. While translating this short story the specialist should use the combination of formal and dynamic equivalence in order to presume not only the dialect of the 19th century but also to contain the fantastic level of the story based on the folklore

material. As we can see W. G. Simms carried out an original experiment with the literary text forms developing such folklore genres as tall tale and anecdote.

As it is acknowledged fictional texts usually contain the so called world of imagination of the author which is surely different from both the imagination of the readers and the imagination of the translator. In the literary text this imaginary scenes formed by the author may contain elements of special culture and language code which formulate great cultural distance between the author of the literary text and the recipients. In this case fictional time and space, described by the author, might not coincide with time and space formed in the reader's imagination. To solve this problem the translator should contain some special translating instruments (translation transformations, translation comments) using the combination of formal and dynamic types of equivalence. The translator creates his own text which should contain artistic, aesthetic and linguistic peculiarities of the source text and also the great variety of stylistic devices to provide almost the same communicative effect as the effect made by the author of the original text upon his audience.

In our opinion the translation of literary texts demands from the translator the combination of both dynamic and formal types of equivalence in order to provide the necessary correspondence of the literary source text with the literary target text.

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**E. Naugolnykh****LANGUAGE DEVIATIONS IN JAMES JOYCE'S ULYSSES AND THEIR TRANSLATABILITY**

Keywords: language deviation, nonce word, word-formation model, translator's decision, semantic shift.

Abstract: The paper focuses on antinorm as one of the main literary devices in James Joyce's *Ulysses*. Various levels of deviations and possibilities of their translation into Russian and German are researched using various techniques from word-formation to comparative linguo-stylistic analyses of the original novel and its foreign versions. Some regularity in the choice of a translation method is outlined and the certain dependence of this choice on structural similarity/distance of source and target languages as well as the type of deviation applied is revealed.

Ключевые слова: языковая девиация, окказиональное слово, переводческое решение, семантический сдвиг.

Аннотация: Статья посвящена антинорме как одному из основных авторских приемов, применяемых Дж. Джойсом в романе «Улисс». Проанализированы разноуровневые девиации и возможности их межъязыкового перевода на русский и немецкий языки с помощью различных методов лингвистического анализа. Выявлена зависимость выбора переводческого приема от структурной близости/дальности языка оригинала и языков перевода, а также от специфики использованных девиаций.

Any text is known to contain a sort of contradiction: it is the reproduction product of the former as well as novel language state. According to Leonid Murzin, the text is a field of language norm reproduction and creation of antinorm, the latter making the text unique and being the driving force of text-processes [8, p. 9]. Indeed any brilliant author embarks with each new work on a radically different experiment in literary language through starting an ongoing creative process that would be possibly seen as revolutionary by the next generations. The antinorm as a literary device has been of concern for a long time due to its remarkable diversity and fruitful ability to reveal the fascinating opportunities of the text.

James Joyce's desire "to fashion a language that would transcend all languages, beyond the reach of tradition" is well-known [7, p. 3]. He lived in the age when the attention of philosophers and writers was mainly drawn to the secret depths of a word's meaning. In fact, Joyce's literary legacy portrays the thinnest line between sense and nonsense, the constant search for new ways of expressing thoughts and emotions. *Ulysses* as a bright example of how "imagined world is dependent upon the language" is a grateful object for examination of various linguistic games and strategies for their translation [10, p. 58]. Diverse language deviations appear throughout the whole massive fabric of *Ulysses* irradiating on all linguistic shifts. These devices are incorporated in the novel with absolute accuracy demanding immense intellect and deep text perception from both a translator and a reader. So it is not surprising, that Joyce's text has fostered ever-renewed critical developments each time showing *Ulysses* in a different light.

Linguistic deviations characterizing Joyce's book include puns, portmanteau words, syntactic deformation, insistent onomatopoeic and rhythmic patterns, various forms of reduplication, and repeated verbal motifs. In accordance with conventional approach deviations from lexical (unasimilated foreign words inset, unexplained abbreviations and acronyms, odd word collocations, nonce words), grammatical (spelling errors, grammar mistakes), syntactic (concentration of elliptical constructions, misused punctuation marks or even their absence, sentence border shifts, wrong word order), graphic (special write's marks, various graphic insets) norms were revealed. However, "Joyce's experiments with the musicalization of language" spur us to evolve a broader concept describing Joyce's technique with combination of musical terms and simple rhetoric tropes [9, p. 82]. Thus, a list of suppressions and additions was outlined. The mostly frequent suppressions include:

Aphesis (loss of a syllable or letter at the beginning of a word): *Idolores, a queen Dolores, ternoon.*

Apocope (loss of a syllable or letter at the end of a word): *language of flow (flowers), liv (liver) as said before, how will you pun (punish), best value in Dub (Dublin).*

Ellipsis (omission of a portion of the events sequence, allowing the reader to fill in the gaps made): *That is to say she.*

Telescoping of words (blending, word formation from parts of two or more other words): *Siapold* (*Simon + Leopold*), *mooncarole* (*moon + barcarole*), *Yessex* (*yes + Essex*), *enclap* (*en-core + clap*).

Particularly striking process of dislocation and fragmentation of the text, on the other hand, is accompanied by different additions which are even more various and numerous. Some of them are presented below.

Anadiplosis (repetition of words in echo): *Heartbeats her breath: breath that is life.*

Prosthesis (addition of sound or syllable to a word either at the beginning or at the end): a) *rever*, *vobiscuits* b) *endlessnessnessness*, *cleverever*. The highest amplitude of such sound effects and rhythms can be described as echolalia (the automatic repetition of vocalizations): *imperthnthn thnthnthn*.

Epenthesis (intercalation of a consonant in a word): *I care not foror the morrow.*

Diaeresis (the separate pronunciation of the two vowels in a diphthong for the sake of meter): *waaaaaalk*. This device is especially frequently used as being so close to musical scale it helps Joyce to turn the language into the capturing sound of insistent song – magic and unforgettable.

Tmesis (separation of a phrase into two parts, with other words interrupting between them): *Miss voice of Kennedy answered; a flush struggling in his pale, told Mr Bloom, face of the night.*

Gemination (“twinning” of words): *Big Benaben... Big Benben. Big Benben.*

Augmentation (proportional lengthening of the value of individual phrases, in Joyce’s text imposed by desire to produce an echo effect): *Luring. Ah, alluring. Inexquisite contrast, contrast exquisite non exquisite.*

Anaphoric extension (addition of two or more words at the beginning): *The boots to them, them in the bar, them barmaids came.*

Interpolation (entry or passage in a text adding no change to the structure or sense): *he (who?) gazed in the coffin (coffin?)...*

The broader syntactical devices covering larger rhythmical units also included: chiasmus (*like lady, ladylike*), apposition (*Bloom, I feel so lonely Bloom*), asyndeton (*I see. He see. He drank*), coluthon (*that doll he was: she doll: the tank*), etc.

As seen from the examples given author’s language games and nonce words are great in number and various in formation patterns, highly complicating the work of translators. Since other languages are witnessed to be not as conveniently loose as English, “the translators’ languages allow them far less flexibility and force them to sort out, or impose, grammatical relationships” [11, p. 34]. Indeed, there is only one original, but the number of possible translations is enormous. Joyce himself said that only the original Ulysses was authentic, but then he also helped and encouraged translations. However hard, comparing translations in different languages and Ulysses itself may be quite rewarding in telling us something about the nature of translation and about its limitations as well as broaden the sense of original Ulysses after the novel is looked at from several languages’ perspective.

When choosing the target language for our analysis the following criteria were used: affinity of the languages and chronology (German version of Hans Goyert is considered to be the first translation into other language made in 1927 when Joyce was alive, Russian translation of Sergei Makhov is among the latest ever made dating back to 2007). Hereafter examples are given and analyzed in the following order: Goyert version, Wallschläger version, Shamir version, Khinkis and Khoruzhyi version, Makhov version.

The criterion for the example given below was diversity, i.e. exemplification of the main types of language deviations and strategies of their translation. The part was taken from Sirens – undoubtedly one of the crucial and most difficult episodes of the novel. Here music and writing join together in a kind of a swirl leading to deformations and numerous language deviations. In this

Since one of the widest and most diverse levels of language deviations is that of the lexis various nonce words are giving the most striking and challenging examples of Ulysses translatability/nontranslatability. Lexical unit *outtohelloutofthat* is a blending of four prepositions, a noun and a pronoun, i.e. the fusion of the whole sentence. It is only Goyert who decomposes the syntagmatically complete unity into three words (*Reinindie Hölle rausausdem*), the second word being a usual unit. The other five translators render the original unit as a single composite. Makhov, on the other hand, applies imperative verb instead of a noun (*валиковсемчертямсобачьим*), while Shamir (*ковсемэточертям*), Khinkis and Horuzhyi (*ковсемчертямчтобтвоегодуху*), Wallschläger (*Runterzurhölleundrausdem*) closely adhere to the word formation model suggested by Joyce, intending to transpose effect produced by the original in their native languages.

Even the process of analyzing a simple newly formed word *spanishy* created by adding two suffixes *-ish* и *-y* may be of a certain interest. The first of two suffixes is typically used in English to build nouns and adjectives. On the contrary, two-suffix subtype is represented by a limited number of models and is unacceptable in the case revealed. *-y* is an adjective-forming suffix meaning “characterized by or inclined to” the substance or action of the word or stem to which the suffix is attached. Thus, the newly created unit contains double emphasis on the national quality possessed by the noun described. The three translators including Goyert (*spanische Augen*), Wallschläger (*spanische Augen*) and Makhov (*глаза испанки*), do not preserve a “mistake” intentionally made by Joyce when building up an adjective. Shamir, Khinkis and Khoruzhyi with their decision *испанистые* are trying to remedy some deficiencies through adding one suffix *-ист* used in Russian in the formation of adjectives to denote the quality of “being similar to something”, “having something in large quantities”, “having tendency to any action”. Yet, their unit lacks two-suffix construction, thus it cannot fully render the intralingual game suggested by Joyce.

It is also Joyce’s characteristic to play a type of a language game based on different language deviations at the same time. This sort of device creates an impression of music and calls the reader attention to accumulation of sound and sense. The center of the abstract analyzed is truly in that of the nonce word combination *wavyavyeavyheavyeaveyvyevyhair un comb:d*. The first unit can be considered as an example of echolalia – a literary device inspired by Joyce’s desire to produce an echo effect allowing the reader to sing the end of the phrase. All elements in the sentence function as a leitmotiv attempting to imitate the real music. Herein it is possible to reveal three semantic elements (*wavy, heavy, hair*) interconnected and interreflected through augmentation and alliteration.

Translation is always a creative transposition neglecting stereotypes in thinking. When it comes to sound there is always a potential fleeting translation problem. The translators frequently have to decide on displaying either the sense or the sound of an original unit. So very often music is switched off in favour of the correct meaning. All translators suggest cutting a long nonce word into two by separating the part “hair” at a cost of disturbing general image and sound perception. Indeed, two words instead of one make the difference. Khinkis, Khoruzhyi (*волнистыистыистыгустыустыустые* волосы), Makhov (*волнистыистыистыгустыустыустые* волосы) render an echo effect through combination of *-ист* and *-уст*. This looks like a good strategy to approach the original rhythm. However Joyce reaches the chanting impression owing to predominantly abounding vowels, but not consonants as in two Russian texts. Shamir manages fairly well with vowels (*вьювьювьюдлинвьющися* волосы), but his translation fails to visualize the interreflection word semantic elements so skillfully punned in Joyce’s text. In all translations no sense shifts are observed.

While rendering the text where music and language fight against each other striving for total mastery, the German translator Wallschläger focuses on “sound” rather than “sense”. His *welligwalligwilligwelwelling* Haar is phonetically quite a successful decision (the combination of *wellig* (*wavy*) и *willig* (*ready*)). At the same time his choice of *willig* may seem rather odd in terms

of its meaning. Joyce uses *heavy* to describe long hair of a girl and *willig* is more about the character. Goyert's version tends to be the obscurest among all (*wiwawuwawallendesschwischwascheres Haar*). His novel unit is comprised of more elements than those yielded by Joyce (*wallenden* – rolling in waves, *schwierig* – heavy, *waschen* – wash). His “drawling echo play” is mainly mastered through alteration of vowels combinations.

Rendering enforces decisions, not alone lexical ones. The graphic constituent may also be involved and influence the perception of the text. Indeed, a unit *un comb:d* is a bright example of interactive derivation (accompanied by a visual separation of formant). The word is built by cutting a negative prefix *un-* and simultaneously inserting two author's symbols in the middle. Naturally translation of such a case implies minimum transformation. Yet the transposition of it into Russian and German varies considerably. Past participle *un comb:d* is turned by both German translators into prefix separated word *un gekämmt:t* (Goyert) and *ent k: 'mmt* (Wallschläger) with only one difference – leaving colon untouched Goyert deprives the word of an apostrophe.

Shamir replaces past participle with the verb having negative particle *не-* (*не собраны в убо: пе*). Joyce's game, in contrast, is primarily based on the abnormal decomposition of prefix in the word. According to Russian grammar negative particle *–не* when used with a verb always stands alone. That is how the translation has already performed the work that the reader of the original *Ulysses* has yet to do. The language has been changed into one considered more normal to our practice in a place where Joyce tries to challenge English linguistic norm. Like Goyert Shamir uses only a colon, thus reducing the number or author's symbols. Yet, Shamir tries to compensate for the loss through calling a whole stream of musical associations. It is not by chance he ends his unusual word with *–пе* (equivalent to D) trying to approach “musicalization” of language in his own way. Such a decision leaves a room for doubt as even the most erudite reader will not understand this hint at once. The example analyzed looks like another proof that not only Joyce's *Ulysses*, but its numerous translations as well provide a happy hunting ground for inquisitive mind. Reading language game and revealing language deviations can be in some way rendered as translation. Keeping this in mind *Ulysses* translation is a translation of translation, so interconnective losses are often inevitable.

It appears that in pursuit of imitating Joyce Khinkis and Horuzhyi make an attempt to keep closely to the desegmentation model proposed in the original novel. In their version one can find a verb *не прич-причесан-ны*. Russian grammar norms concerning the separate writing of negative particle with the verb are observed, herein the interactive derivation is preserved through division of the unit in three parts. Yet other Joyce's symbols are lost. Makhov's analogue of the piece includes *рас трепан; ны* which is a triple-portioned word with inseparable prefix *рас-* instead of negative *не-*. In doing so, the quality and quantity of other graphic symbols are not displayed at all. This pertinent, though not uniquely felicitous solution deprives the translations analyzed of being semantically and pragmatically alike to Joyce's masterpiece.

The analysis of *Ulysses* German and Russian translations brings to a conclusion that even the most skillful translation is subjective. Each target language imposes restrictions of vocabulary, aspects, usage and language norm. The comparative analysis of original deviations and their Russian and German equivalents made it possible to find some regularity in the choice of translation method and to discover the dependence of this choice on the translator's language and complexity of devices used by James Joyce. In some way German being closer to English is a more appropriate “tool”. Frequently Russian language does not come forward with suitably matching solutions especially when it entails deviations based on phonetic aspect. But the translations into German in some cases presumably give us a more normal text than proposed by Joyce as they occasionally hit the norm and miss the deviations. All this was especially true in the process of rendering two and three words merged into one – a device typical for Joyce in *Ulysses*. There were cases when translators avoided syntactical, grammatical and lexical turbulences depriving translations of unsurpassable language experiments in both languages.

However it would be unfair not to stress a titanic work of translators whose great talent, scrupulosity and inventiveness are hard to overestimate. Many differences notwithstanding, one can find thousands of places where decisions taken by them are elaborate and lofty and there is a vivid attempt to make losses as fewer as possible.

In this respect, it is tempting to continue the further investigations, keeping in mind what Joyce himself once said: I've put in so many enigmas and puzzles that Ulysses will keep the professors busy for centuries arguing over what I meant and that's the only way of insuring one's immortality.

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TRANSLATION AS A SECONDARY ACTIVITY: MYTH OR REALITY?

Keywords: translation, verse translation, intertextual relationship, secondarity, type of a text, translation method, personality of a translator.

Abstract: This paper analyzes the nature of secondarity in translation. The authors argue that secondarity as an ontological property of translation is not absolute and homogeneous. It varies depending on many factors: the type of the original text, the method of translation and translator's personality – his/her translation credo. This paper focuses mainly on the type of text and studies secondarity in poetic translation. The quantitative analysis of exo-lexis in translation shows that verse translation possesses the lowest degree of secondarity compared to other genres of translation, in fact translated poems often become new (primary) poems in their own right and are not considered as translations (secondary texts). The results of this research may attract attention of translation theorists and can be integrated into Translation studies programs.

Ключевые слова: перевод, поэтический перевод, интертекстуальные отношения, вторичность, тип текста, метод перевода, личность переводчика

Аннотация: В данной статье анализируется сущность категории «вторичность» в переводе. По мнению авторов статьи, вторичность как онтологическое свойство перевода не является абсолютной и гомогенной. Степень и тип вторичности зависит от множества факторов, а именно: тип текста оригинала, метод перевода и личность переводчика — его/ее переводческое кредо. В данной статье подробно рассматривается тип текста, в частности анализируются особенности проявления вторичности в поэтическом переводе. Количественный анализ экзо-лексики в переводе показал, что поэтический перевод обладает наиболее низкой степенью вторичности по сравнению с другими жанрами перевода; фактически переводы стихотворений часто воспринимаются как новые произведения (первичные тексты), а не как переводы (вторичные тексты). Результаты проведенного исследования могут быть использованы в вузовских теоретических курсах по переводоведению.

Nothing is more serious than a translation.

J. Derrida

"Through its long history translation has never really enjoyed the kind of recognition and respect that other professions such as medicine and engineering enjoy. Translators have constantly complained that translation is underestimated as a profession " [2]. One of the reasons for this underestimation is common understanding of translation as a secondary activity and the translated text as a secondary one created on the basis of the original by means of "simple" interlanguage transcoding. This concept of translation makes its secondarity reality and allows J. Ortega y Gasset to call the translator "a shy character" and his/her occupation "insignificant".

So it seems that we can answer the question contained in the title positively: secondarity of translation is apparently not a myth but reality, it is the ontological (essential) property of translation. However, it seems that understanding translation as a secondary activity can and should be revised once we regard secondarity as a universal text category. As we know, in the postmodernist paradigm any text is an intertext, other texts are present in it, hence any text is secondary to this or that extent. Today even writers admit that "every text is unique and, at the same time, it is the translation of another text. <> Every translation, up to certain point, is an invention and such it constitutes a unique text ". The words belong to Nobel Prize Laureate Octavio Paz [9].

The theories of intertextuality and secondarity allow us to understand translation not only as a cross-language process, but as a universal mechanism for generating texts. And the translation (the target text) like any text is an intertext and combines the characteristics of primary and secondary texts. Thus, we can and must distinguish between "absolute" and "relative" secondarity in translation. Their ratio in every translation act depends on subjective and objective factors. It means that we can distinguish degrees and types of translation secondarity. However, translation is a creative text production activity and any translated text is new and unique, hence, we do agree with S. Bassnett who says: "The myth that the translation is a secondary activity should be dispelled "[3].

But to dispel this myth we should analyze translation secondarity. Assuming secondarity to be the ontological (essential) property of translation we emphasize that it is not homogeneous. It is also obvious that equivalence and secondarity are closely interconnected categories because both of them characterize the intertextual relation between the original text and the translation. And both (equivalence and secondarity) are relative, not absolute categories. It is well known, that there are neither absolutely equivalent nor absolutely secondary translations. And it seems we face here not a linguistic problem but a

philosophical one.

In the last quarter of the 20th century translation studies turned its attention to philosophical issues, though the most "philosophical" work was written much earlier - in 1923. This is W. Benjamin's famous essay "The task of the Translator". This work gained recognition only half a century later and led to the philosophical turn in translation studies.

"The Task of the Translator" was variously interpreted by philosophers and theorists of translation. Among them is Jacques Derrida who formulated the philosophy of the intertextual relationship between the original and the translation in his famous "The Tower of Babel". Both Benjamin and Derrida emphasized secondarity of the translation regarding secondarity as the second stage in the development of the original. According to Benjamin, "the original depends on the translation to come into full bloom" [4]. For Derrida, the original is "the first debtor, the first petitioner; it begins by lacking and by pleading for translation" [5]. It means that the original requires translation, it lives on in the translation gaining new meanings, building intertextual relationship with the translation and other texts and becoming a "strong" text in the intertextual space.

The theory of secondarity shifts the relation between the original and the translation. It liberates the translation, the translation as a secondary text does not need to be faithful or equivalent to the original anymore. Moreover, the difference between primarity and secondarity as well as between the original (a primary text) and the translation (a secondary text) becomes obscure because as we have already said all texts are primary and secondary at the same time, all texts are originals and translations. This approach to translation deprives the original text of its dominant position and makes the translated text part of the target-language culture. Thus, after H. Vermeer we may talk about «dethroning of the source text» [10].

Hence, the analysis of different approaches to the intertextual relation between the original and the translation reveals that this relation has never been considered simple or straightforward and it depends on many factors, including the genre (type) of text, a translation tradition, a country, an era, the personality traits of the author and of the translator. That is why it seems necessary to carry out a profound theoretical and experimental analysis of secondarity as a controversial property of the translation and the translation discourse in general. To perform this research we need to define a set of relevant parameters that would conventionally "rank" the secondarity of translation. The parameters of translation secondarity can be the following: 1) the type of a text, 2) the method of translation, and 3) a specific act of translation, i.e. the personality traits of a translator and his work at a particular moment.

As it has been mentioned above, secondarity is not homogeneous. We may distinguish different **types** and **degrees** of secondarity. We suppose that the degree of secondarity is a quantitative variable characteristic and can be "counted" (described numerically). This degree mostly depends on the type of the text and the personality of the translator. As for the type of secondarity, it is manifested in the typological or discursive similarity or difference between the original and the translation. In fact we mean interdiscursive translation. The type of secondarity depends on the method of translation. It can be prose translations of verse or translations adapted to the specialized audience. In Russian history of literary translation the adapted translation of A. Milne's "Winnie the Pooh" made by V. Rudnev is an example of interdiscursive translation. V. Rudnev titled his book "Winnie the Pooh and the philosophy of ordinary language". It was first published in 1994 and gained immediate recognition among philosophers. Unlike well-known B. Zahoder's translation, it is not a fairy tale but a philosophical and philological analysis of Milne's book and has nothing to do with children's literature.

In this paper, we will mostly focus on the degree of secondarity of translation. To determine the degree of secondarity we will use a quantitative method based on A.I. Novikov's technique which he employed in his studies of text and its perception, particularly, he carried out a comparative analysis of so-called exo-lexis and endo-lexis contained in a primary text and in a secondary text [7]. In relation to translation, we regard endo-lexis as "expected" translation "equivalents" and exo-lexis as "unexpected" translation "equivalents". We assume that the ratio between exo-lexis and endo-lexis in the translation determines its degree of secondarity. The more endo-lexis in the target text, the higher the degree of its secondarity and on the contrary — the more exo-lexis in the translatum, the lower its secondarity.

It is obvious that different translations contain different ratios of primarity and secondarity, especially written translations of art and science which Fr. Schleiermacher, in his famous lecture "On the different methods of translation", calls 'true' translation, translation in the proper sense [11]. However, let us repeat that the degree of secondarity of the translation depends not only on the type of the original but also on the method of translation and a particular act of translation, i.e. the personality traits of a translator and his work at a particular moment. These factors are inherently variable, so they allow us to "rank" secondarity. Let us describe each factor in detail and show how these factors affect the type and degree of secondarity of translation.

1. **Type of the text** (its genre, its language, etc). We assume that secondarity of translation depends on such parameters as the "softness"/ "hardness" of the language and the text, the genre which determines the stylistic characteristics of the language and the text, the information the text contains.

Our experimental research has confirmed this statement. The research was carried out with third-year students studying translation as their future specialty. We asked students to translate five texts (particularly, technical, commercial, scientific, advertising and literary texts) from English into Russian. The results of this experimental translating indicated that literary translations contained the highest percentage of exo-lexis while there was almost no exo-lexis in technical translations. The percentage of exo-lexis in advertising, scientific and commercial translations was somewhere in the middle. Thus, we may conclude that technical translations contain the highest degree of secondarity, they adhere closely to the original and greatly depend on it. In contrast, literary translations possess the lowest degree of secondarity, they depart significantly from the original and are more independent. These results should have been expected because literary translation is often regarded as art or a form of creative art activities. However, the degree of secondarity of different literary texts can vary as well. Literary texts have several layers of meaning – explicit and implicit. The more implicit meanings the text contains, the more ingenuity is required from the translator to convey all the hidden meanings and the further the target text departs from the original. We expect that the translation contains a high percentage of exo-lexis and possesses a low degree of secondarity if the original is filled with numerous hidden, implicit meanings.

2. **The method of translation.** It seems that free translation is primary, whereas literal translation is secondary. But interlinear translations made by V. Nabokov and V. Rudnev cannot be considered absolutely secondary. Firstly, literal translation requires much ingenuity from the translator, perhaps, even greater than free translation. Secondly, literary translation inevitably results in a loss of some meanings and a gaining of new ones. In fact, it becomes a serious scholarly endeavor, a research revealing implicit meanings of the foreign text. For this reason, a text translated literally is undoubtedly a new text containing more implicit meanings than the original. In this case, it is more correct to talk about the type of secondarity rather than about its degree. The type of secondarity of translation depends on the method of translation. Free translation reads fluently and seems transparent. It assimilates the target-language culture and becomes part of a new intertextual space. A free translation is perceived as the original text. In this case, we may talk about the degree of secondarity. A literal translation is a text of a different type, of a different genre. This is a specific "unreadable" metatext due to its strained and unnatural language. Thus, the method of translation determines discursive affinity or divergence between the original and the translation. It means, as J.Ortega y Gasset notes, that "translation doesn't belong to the same literary genre as the text that was translated" and it is not the original, it is only "a path" toward it" [8].

3. **Personality traits of a translator.** As it has already been mentioned, secondarity of translation depends on the personality traits of a translator, more specifically on the translator's "visibility"/ "invisibility". As S. Averintsev has remarked, there are two types of translators, the translator of the first type becomes the vassal of the original reproducing in the translation whatever features of the foreign text, whereas the translator of the second type becomes the independent-minded master of the original deviating from it in decisive ways [1]. Most of the translators rarely stick to these extreme positions. The translated text is a place where both the source-language culture and the target-language culture are manifested. Some translators seek to preserve the linguistic and cultural difference of the foreign text while others are oriented toward conformity with the target-language cultural values and linguistic norms. For example, M.

Lozinskii and B. Pasternak, two famous translators of "Hamlet" into Russian, belong to different types of translators. B. Pasternak points out that the translation made by M. Lozinskii adheres closely to the original both in terms of the meaning and modes of expression. His translation can be regarded as a book for reading, a play-script for performing it on the stage and even as an English textbook that gives a complete transcript of the original owing to its painstaking accuracy, word-for-word precision and attention to detail. Concerning his own translation, B. Pasternak, a poet-translator, notes: "From the translation of individual words and metaphors, I turned to the translation of thoughts and scenes. My translation should be regarded as a Russian original drama, because apart from accuracy, equilinearity, etc. it has more of the deliberate liberty without which there is no way of approaching great things" [6]. "Literary translation is impossible, it is doomed to failure from the start because a literary text stands out for its originality and uniqueness. On the other hand, literary translation is possible since a translated text should be a work of art as unique as the original it is based on" [12]. B. Pasternak's and M. Lozinskii's translations, the masterpieces of English literature in Russian translation, are often compared with each other because they employ two different approaches to translation. In relation to creativity in translation, Yu.A. Sorokin, in his controversial work "Does literary translation exist?", points out that owing to his great creativity Pasternak imposes a rhythm and stylistic manner on the foreign text whereas M. Lozinskii shows creativity and ingenuity by retaining the initial modes of expression of the foreign text [13].

Concerning a translator's personality, we may conclude that the degree of secondarity of translation depends on the translator's ego investment in the translated text. The major difference between translators is the intensity with which they force the author out of the text. The main evaluation criterion is not an abstract unchangeable translation norm but the correspondence between the translated text and the strategy which best suits the translation purpose [12].

Once again, we distinguish three main parameters that determine the degree of secondarity of translation. In this paper, a focus of attention is on the type (genre) of the text, particularly on poetry and its translation. One should agree with A. Shveytser who underlines that a poem is much more of an art and one cannot always determine if a translated poem is primary or secondary [12]. In other words, verse translation seems to possess the lowest degree of secondarity compared to other genres of translation.

To show it clearly and statistically we have analyze Shakespeare's sonnets 87 and 90 and their numerous translations into Russian. We have analyzed 11 translations of sonnet 87 and 16 translations of sonnet 90 made by well-known translators (S. Marshak, A. Finkel, N. Gerbel, M. Chaykovskii and S. Stepanov) and less familiar translators (A. Kuznetsov, B. Leivi, B. Kushner, etc.). The existence of multiple translations makes it possible to compare different translations of each sonnet from the perspective of their secondarity. The analysis reveals that apart from the type of the text the degree of secondarity of translation also depends on the personality traits of the translators and the translation methods they choose. Translators show significant originality in the choice of expressions to render the author's thoughts and ideas, attitudes and feelings, the author's stylistic manner. This agrees with Daloz's view that "the variety in modes of expression for a single thought demonstrates, with the possibility of choice, that the task of translation gives room for manifestations of personality" [5].

As has been remarked, our technique is based on A.I. Novikov's method. Like A.I. Novikov we have divided the original into concept units (lexical words, groups of words and phrases) and tried to find their "equivalents" in the translation. Then, we analyzed the relation between the concept units of the original and their translation variants. We assume that concept units can be expressed by the use of endo-lexis ("expected" translation "equivalents") and exo-lexis ("unexpected" translation "equivalents").

The analysis indicates that Shakespeare's sonnets are rich in metaphors and the concept units that compose sonnets 87 and 90 often represent legal, financial and war metaphors. The analysis of the sonnets and their translations also displays that translators often omit and substitute metaphors used by the author or add new ones.

First let us consider sonnet 87 and its translations. Sonnet 87 expresses the sense of loss, regret and wretchedness that overwhelms the poet when he thinks about a separation from his friend and tries to find reasons for saying goodbye to him. Throughout the poem W. Shakespeare has equated the failure of

their relationship with the cancelation of a contract. However, most translators of sonnet 87 omit legal and financial metaphors frequently used by the poet and neglect one of the meaning of multiple meaning words: *estimate, charter, worth, releasing, bonds, determinate, riches, patent, swerving, misprison, hold, granting, gift, cause, and matter*. Only S. Stepanov, T. Shchepkina-Kupernik, S.I. Turukhtanov, A. Kuznetsov, and S. Marshak use legal and financial terms. Moreover, some translations contain additional typical love poetry metaphors.

On the whole, the analysis of the sonnet translations shows that the translations by S. Stepanov (86%), T. Shchepkina-Kupernik (79%) and S. Turukhtanov (79%) possess the highest degree of secondarity whereas the translations by N. Gerbel (29%), V. Mikushevich (36%) and I. Fradkin (50%) possess the lowest degree of secondarity². The analysis also reveals that the translation by N. Gerbel contains more additional concept units (8) than other translations while the translation by T. Shchepkina-Kupernik contains no additional metaphors.

Sonnet 90 continues the theme of the breakdown of the relationship between the young man and the poet. The poet insists that his friend leave him now rather than later. He argues for immediate rather than extended pain. Throughout the sonnet the poet employs the imagery of a war to express his feelings concerning losing his love in addition to all the troubles that already plague him: *do not drop in, Come in the rearward of a conquer'd woe, a purposed overthrow, But in the onset come*. Nevertheless, only T. Shchepkina-Kupernik, M. Chaykovsky, V. Mikushevich and S. Stepanov use military metaphors, although not as often as W. Shakespeare does. At the same time, most translations retain typical love poetry metaphors. Moreover, translators add new commonplace metaphors.

The analysis of the sonnet translations demonstrates that the translations by T. Shchepkina-Kupernik (82%), A. Finkel (77%) and M. Chaykovskii (71%) possess the highest degree of secondarity, whereas the translations by R. Badygov (29%), N. Gerbel (41%), S. Marshak (47%), and A. Kuznetsov (47%) possess the lowest degree of secondarity. The analysis also shows that the translation by T. Shchepkina-Kupernik contains no additional metaphors while the translations by R. Gerbel (5) and N. Badygov (5) contain more irrelevant additions than other translations.

If we compare the translations of two sonnets, we will notice that the translations of sonnet 90 contain much more additional concept units than the translations of sonnet 87 presumably due to the dominance of figurative language in sonnet 90 and the dominance of objective information in sonnet 87. Particularly, sonnet 90 proposes a sequence of different metaphors for the same idea whereas sonnet 87 employs metaphors to characterize and analyze the situation faced by the poet. As a consequence, the translations of sonnet 90 possess a lower degree of secondarity (the average degree of secondarity is 57% and the maximum degree of secondarity is 71%) and the translations of sonnet 87 possess a higher degree of secondarity (the average degree of secondarity is 62% and the maximum degree of secondarity is 86%).

On the whole, the analysis of Shakespeare's sonnets 87 and 90 and their translations has demonstrated that verse translation has a rather low degree of secondarity (57-62%). The analysis of randomly chosen sonnets 35, 60, 66 and their translations has proved this statement: the average degree of secondarity of the translations is just a bit above 50% (52-61%) as well.

In sum, we are very much in agreement with post-structuralists' statement that any text is primary and secondary at the same time. From this perspective any text can possess a low or high degree of secondarity. Translated texts differ from other secondary texts in their function: they replace the foreign text in the target language and the target-language culture. For this reason, translations aim to follow the original text and are defined as second-order representations of the foreign text. So, it could be said that the secondarity of translation is reality. However, translation can never be completely adequate to the foreign text. It can adhere to the original text or depart from it to a greater or lesser extent. Hence, secondarity of translation varies as well. Many factors determine it. Among them is the type of the foreign text. Technical, scientific, legal, diplomatic and commercial translations possess a high degree of

² a percentage of exo-lexis.

secondarity, whereas literary translation usually possesses a low degree of secondarity. At the same time, secondarity of literary translation is also relative. Our analysis has confirmed that verse translation possesses the lowest degree of secondarity compared to other genres of translation, in fact translated poems often become original (primary) texts and are not considered as translations. For example, Lermontov's translations of J. Goethe's "Wanderer's night song" ("Gomyi vershiny") and H. Heine's "The Pine and the palm" ("Na severe dikom") are considered unsatisfactory but as Russian poems they command high respect. It means that degree of secondarity is much influenced by a translator's personality and the translation method he/she chooses. The difference in translations of the same original text reveals the artistic nature of translation activity making us agree with J. Derrida who states that "translation is more than any not second or secondary" [5] and with S. Bassnett concluding that secondarity of translation is a myth that needs to be dispelled [3].

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COGNITIVE STUDY OF PHRASEOLOGICAL MEANING

Keywords: phraseological unit, concept, meaning, conceptual structure, cognitive modeling, translation.

Abstract: The article presents a cognitive approach to the study of phraseological units. Phraseological meaning is viewed as a complex cognitive structure formed by basic and supplementary concepts. The analysis allows one to single out models of conceptual organization of meaning of phraseological units used in source language texts, to compare them with models of conceptual organization of meaning of their translation correspondences and to specify types of correlation between them. The results may be applied not only in the field of cognitive semantics but in the theory and practice of translation as well.

Ключевые слова: фразеологическая единица, концепт, значение, концептуальная структура, когнитивное моделирование, перевод.

Аннотация: В статье отражен когнитивный подход к исследованию фразеологических единиц. Фразеологическое значение рассматривается как комплексная когнитивная структура, образованная базовым концептом и дополнительными концептами. В результате анализа были выделены модели концептуальной организации значения фразеологических единиц, использованных в английских текстах. Далее было проведено их сопоставление с моделями концептуальной организации значения переводческих соответствий, что позволило установить типы корреляций между ними. Результаты исследования могут быть использованы как в рамках когнитивной семантики, так и в теории и практике перевода.

The subject matter of modern linguistics has been the problem of reflection and reproduction of knowledge in language, i.e. means of representing the knowledge on the mental and linguistic levels, types of cognitive and linguistic structures and mechanisms of their interaction [2]. The key aspects of cognitive linguistics are connected with the general theory of information and its processing by the human mind. The basic interest is no longer on the object of cognition but on the subject, i.e. the man who forms the meaning of linguistic units, chooses linguistic means to describe a certain situation.

Science seeks to describe how human consciousness is structured, how the language represents the mental sphere, the way different nations perceive the world and the way the difference in their perception is expressed in their language. The subject of cognitive linguistics is the language which is the common mechanism of acquiring, using, storing and transferring knowledge [1]. The body of knowledge expressed by linguistic means forms the linguistic picture of the world, a secondary existence of the objective world, fixed and realized by means of the language. Every nation has its own linguistic picture of the world, this national character being accounted for by both linguistic and extralinguistic factors. Each language has a specific nomination technique, methods and means of naming the objects and phenomena of the surrounding world. Nomination is universal in its procedure and culturally specific in the choice of features and properties that are used as its basis. It is not the language that imposes this or that perception of the world, but the world is reflected differently in different languages owing to non-identical conditions of material and social life of the people. Linguistic pictures of the world are nationally specific due to differences in culture, the way of life, the mentality, the national psychology and the peculiarity of linguistic representation of the objective world [4].

Phraseological units also take part in creating the linguistic picture of the world. Their meaning is closely connected with the background knowledge of the speaker. They attribute to objects such features that are associated with the picture of the world.

Phraseological units represent secondary nomination. Phraseological meaning is a specific semantic category that has its own mechanisms of forming, developing and functioning and points at the mental content attached to the phraseological unit as a stable word complex. From the point of view of the semantic approach phraseological meaning comprises significant, denotative and connotative aspects.

Cognitive approaches to studying the lexical system of a certain language on the whole and the phraseological system in particular allows one to consider its phenomena as units that bear in their semantics particular human knowledge about the world. Thus, a linguistic form reflects the

cognitive structure of human thinking [5], the basis of which is formed by concepts, units of mental information. The concept is a nationally specific mental unit, the content of which is the total knowledge about the object and the expression of which is all the linguistic means (lexical, phraseological, etc) [8].

Linguists are not unanimous in their definition of the concept. There may be singled out three main approaches: 1) (the broader one) to concepts refer all the lexemes the meanings of which make up the content of the national linguistic mentality and form the "naive" picture of the world; in this case the concept is any lexical unit whose meaning points at the means of semantic representation; 2) (the narrower one) concepts include semantic units bearing linguistic and cultural characteristics specific for the given ethnocultural entity; 3) concepts are those semantic units the number of which is delimited for every culture and which are the key elements for understanding the national mentality as a specific attitude to the world; concepts then are mental entities of a high degree of abstraction [10].

Concepts appear in the process of cognition, they reflect and generalize human experience and reality. Thinking appears to be the use of concepts as global units of structured knowledge. Concepts have both a nationwide and individual quality, since their content reflects collective experience of a certain linguistic community and personal experience of the members of this community. A verbalized concept represents a linguistic sign. The total of all the verbalized concepts forms the conceptual sphere of the language.

In the process of cognition information is processed by means of conceptualization and categorization, as a result the data is perceived and comprehended and concepts, conceptual structures and the whole conceptual system are formed [6]. Conceptualization is viewed as a certain method of generalization of human experience which is implemented in the given utterance. The situation may be the same, but the person can refer to it in different ways depending on their attitude to it at the moment of speech; this is conceptualization [9]. Cognitive study of nomination can show which concepts and why are verbalized in the certain language and which linguistic form is chosen for it [7]. The meaning is viewed as a mentally encoded information structure.

It is believed that phraseological units reflect more directly the cognitive activity of the man based on the "naive" perception of the world. Many subjects reflected in the phraseological units are common in different languages, but at the same time every language finds its own specific linguistic means to designate these actions and situations. Phraseological units are always addressed to the subject, they appear to interpret, evaluate the world and express subjective relation to it, rather than merely to describe it.

The content of phraseological units and their cultural connotations come to be knowledge, i.e. the source of cognitive research. Thus, phraseological units become exponents of cultural signs.

Semantics of phraseological units, studied from the cognitive point of view, can also be represented by conceptual structures. Phraseological units are stored in our memory as conceptual structures reduced to their nuclear prototypes, i.e. the human mind contains a cognitive entity of a complex structure rather than a phraseological unit itself [3].

Traditional semantic analysis serves as a foundation for cognitive modeling of the phraseological meaning. Such an approach makes it possible to single out a basic concept, which correlates the phraseological unit with a certain part of the conceptual field. The basic concept is represented by a certain identifying word in the definition of a phraseological unit.

For example, the basic concept 'success' can be singled out with the help of the identifying word in the meaning of the phraseological unit *a flash in the pan* ('a sudden success that ends quickly and is unlikely to happen again'). The basic concept 'behaviour' correlates with the phraseological unit *to know one's place* ('often hum to behave in a way that shows that you know which people are more important than you').

e) 'speed' (*in a flash* 'very quickly'; *in the twinkling of an eye* 'old-fashioned very quickly').

It has proved possible to single out on the basis of the definition of a phraseological unit a characterizing part of the concept, which gives additional specific qualities to it, thus, distinguishing the unit from other units correlated with the same concept. In the majority of units under study built in the characterizing part of the basic concept may be supplementary elements representing the emotive, expressive and/or evaluative concepts, stated with the help of identifying words as well. It is the inner form of phraseological units that links the basic concept with the supplementary concepts named above.

For example, the phraseological unit *tin god* ('informal someone who gets much more admiration and respect than they really deserve') correlates with the macroconcept 'human being' and the basic concept 'character'. The latter unfolds into the characterizing part (*who gets much more admiration and respect than they really deserve*). It is represented by additional elements correlated with the expressive concept (*much more, really*) and the evaluative concept (*than they deserve*), the emotive concept (*admiration, respect*); there is also a stylistic marker (*informal*) which delimits the usage of the unit.

On the basis of such an analysis there has been singled out the cognitive structure of the meaning of the phraseological unit. The three main models of the conceptual structure of the phraseological meaning are: 1) the basic concept only; 2) the basic concept unfolded further in its characterizing part; 3) the basic concept correlated with the emotive, expressive and/or evaluative concepts contained in its characterizing part. The latter model prevails (63%). Moreover, the definition of a phraseological unit may specify the peculiarities of its stylistic usage, which should also be taken into account in cognitive modeling of the phraseological meaning.

The third cognitive model comprises 11 variants of conceptual structure depending on the number and correlation of supplementary concepts. For example:

the basic concept + a supplementary concept, as in: *to bear fruit* 'to produce the good results that you intended' (the basic concept 'result' + the characterizing part with the supplementary evaluative concept represented in it (*good*));

the basic concept + two supplementary concepts, as in: the phraseological unit *to be all skin and bones* with the meaning 'informal be extremely thin in a way that is unattractive and unhealthy' correlates with the macroconcept 'human being' and the basic concept 'appearance', its characterizing part is represented by the supplementary expressive (*extremely*) and evaluative (namely, negative evaluation) (*unattractive, unhealthy*) concepts and the stylistic marker (*informal*); thus, a speaker's intention to express in an informal speech + their negative attitude to a person's body + who is too thin + so thin that it is not attractive will trigger in their mind the mechanism of selection of the above mentioned concepts which finally will bring into the speech the phraseological unit *to be all skin and bones*.

The most frequent model is the one represented by the basic concept and one of the supplementary concepts.

Of particular interest is the study of conceptual structures of phraseological meaning of units used in source language (English) and target language (Russian) texts. There are the following cases of correlation of the basic concepts in the two languages:

1) the basic concepts coincide (47%), for example:

to be run off your feet (J. Joyce. *The Dead*) 'to be so busy that you do not have time to stop or rest' and *сбиты́ся с ног* (tr. by O. Kholmская) 'хлопотать до изнеможения (стремясь сделать что-либо или в поисках кого-, чего-либо)' (*busy* and *хлопотать*, the basic concept 'work');

ever and anon (O. Henry. *Babes in the Jungle*) 'poet from time to time' and *раз в год по обещанию* (tr. by E. Kalashnikova) 'прост шутл очень редко' (the basic concept 'time');

2) the macroconcept is the same, whereas the basic concepts are different (10%), for example:

to laugh on the other side of one's face (H. Beecher-Stowe. Uncle Tom's Cabin) 'to experience disappointment, sorrow, failure, etc, after expecting success or joy' and *захныкать* (tr. by N. Volzhina) '*разе* начать хныкать' (*хныкать*, '*разе* плакать, издавая монотонные негромкие звуки, расстроясь или добиваясь своего (обычно о ребенке)') (the macroconcept 'emotion', the basic concepts 'negative emotions' in English and 'manifestation of emotions' in Russian);

at one sitting (W.S. Maugham. The Colonel's Lady) 'during one continuous period when you are sitting in a chair' and *залпом*₂ '*разе* сразу, без передышки, не отрываясь' (tr. by R. Oblonskaya) (the macroconcept 'characteristic of an action', the basic concepts 'duration' in English and 'speed' in Russian);

3) the macroconcepts are not related (29%), for example:

to fall on one's feet (J. Joyce. The Dead) 'to get into a good situation because you are lucky after being in a difficult situation' and *обосноваться* (tr. by O. Kholmskaya) '*разе* поселиться где-либо; прочно, основательно устроиться';

to take your time (O. Henry. Babes in the Jungle) 'to do something slowly or carefully without hurrying' and *освоиться* (tr. by E. Kalashnikova) 'почувствовать себя свободно, привычно в новой обстановке, среде' (the macroconcepts 'activity' and 'behavior' respectively);

4) the concept is not rendered in the translation (14%), since the phraseological unit itself is not translated.

Further, the analyzed English phraseological units have been compared with their correspondences in Russian texts in order to single out correlation between the supplementary concepts. The possible variants of correlation of the conceptual structure of corresponding units are as follows:

1) full coincidence, i.e. the conceptual structures are the same (25%), for example:

to lose your temper (W.S. Maugham. The Colonel's Lady) 'to suddenly become so angry that you cannot control yourself' and *выйти из себя* (tr. by R. Oblonskaya) 'очень сильно рассердиться, разъяриться' (the supplementary emotive (*angry*, *рассердиться*, *разъяриться*) and expressive (*so*, *очень сильно*) concepts in both the units);

2) contraction of the conceptual structure in translation (10%), for example:

to make somebody's blood run cold (H. Beecher-Stowe. Uncle Tom's Cabin) 'to make someone greatly and suddenly afraid' (the emotive (*afraid*) and expressive (*greatly*) concepts) and *бросает в дрожь* (tr. by A. Polozova) 'кто-либо испытывает чувство страха' (the emotive concept (*страх*) only);

down in the mouth (W. Saroyan. Harry) '*informal* looking very unhappy' (the emotive (*unhappy*) and expressive (*very*) concepts) and *пребывать в унынии* (tr. by A. Kulisher) where *пребывать*₂ – 'находиться или оставаться в каком-либо состоянии', *уныние* – 'мрачное, подавленное состояние духа; чувство тоски, печали, скуки' (the emotive concept (*тоска*, *печаль*));

3) expansion of the conceptual structure in translation (18%), for example:

keep your shirt on (W.S. Maugham. The Colonel's Lady) '*spoken* used to tell someone who is becoming angry that they should stay calm' (the emotive concept (*angry*)) and *не лезть в бутылку* (tr. by R. Oblonskaya) '*прост* очень сердиться, горячиться, выходить из себя, когда для этого нет никаких оснований' (the emotive (*сердиться*, *горячиться*, *выходить из себя*), expressive (*очень*) and evaluative (*нет никаких оснований*) concepts);

4) substitution of the supplementary concept (5%), for example:

one's heart sinks (H. Beecher-Stowe. Uncle Tom's Cabin) 'to lose hope or confidence, especially when you feel unable to do everything that you have to do' (the evaluative concept (*unable*))

and *сердце сжалось* (tr. by N. Volzhina) '*разг экспресс* у кого-либо становится очень тяжело, горько, грустно на душе' (the expressive (*очень*) and emotive (*тяжело, горько, грустно на душе*) concepts);

5) difference between the linguistic manifestation of the same supplementary concepts (8%), for example:

the supplementary expressive (*extremely*) and emotive (*angry*) concepts are realized in the unit *somebody's blood is up* (H. Beecher-Stowe. Uncle Tom's Cabin) 'someone is extremely angry and determined to do something about it', whereas the corresponding Russian unit *кровь закипает* (tr. by A. Polozova) '*разг кто-либо находится в состоянии сильного возбуждения, охвачен порывом чувства, страстью*' correlates with the same supplementary concepts (expressive (*сильного*) and emotive (*возбуждение, порыв чувства, страсть*)), but they refer to a broader range of emotions than the English unit;

the unit *to pull somebody's leg* (W.S. Maugham. The Colonel's Lady) '*informal* to make a joke by telling someone something that is not accurately true' correlates with the evaluative concept (*true*), whereas its Russian correspondence *подшутить* (tr. by R. Oblonskaya) '*сделать кого-либо предметом шутки, забавы, посмеяться над кем-либо, поставить кого-либо ради шутки в смешное положение*' contains reference to the supplementary evaluative concept of a different linguistic manifestation: *смешное (смешное положение, смешной)*₂ 'вызывающий насмешку, ироническое отношение своей нелепостью, несообразностью и т.п.');

6) lack of coincidence (34%), for example:

one's heart went into one's boots (J.B. Priestley. Angel Pavement) 'someone suddenly lost hope and began to feel sad' (the emotive concept (*sad*)) and *душа в пятки ушла* (tr. by M. Abkina) '*шутл/ирон* об очень испугавшемся кого-либо человеке' (the expressive (*очень*) and emotive (*испугавшемся*) concepts), the emotive concepts refer to different emotions;

tin god (W.S. Maugham. A Friend in Need) '*informal derogative* someone not very important who behaves, or is admired, as though they were more important than they really are' (the expressive (*very, more (more important), really*) and evaluative (*important*)), the correspondence *кумир* (tr. by N. Gal') (*кумир*₂ 'тот, кто является предметом обожания, восторженного поклонения') does not correlate with these concepts at all.

Cognitive linguistics studies the problems connected with the organization of human consciousness, the means of representation of mental sphere. The basis of cognitive semantics is the meaning as a mentally encoded information structure. A key structure of cognitive semantics is the concept. Cognitive analysis of phraseological units allowed us to model the conceptual structure of their meaning and to correlate them with basic concepts. Besides, there have been singled out supplementary concepts (emotive, expressive, evaluative), which in the majority of cases are singled out in different number and combination in the conceptual structure of the phraseological meaning.

The research has proved that the conceptual structure of phraseological units should be taken into account in translation. Most correspondences coincide as far as the basic concept represented in their meaning is concerned, while supplementary concepts in most cases are not preserved or are reduced in number. In the first place, it can be accounted for by differences in the way nations perceive and encode the extralinguistic reality and form diverse linguistic pictures of the world. Therefore, this discrepancy presents certain difficulty and should be considered in translation.

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N.S. Panarina

ZUR FRAGE ÜBER DIE ENTSTEHUNG DER PRÄZEDENZTEXTE

(experimentelle Untersuchung zum Verständnis eines künstlerischen Textes)

Keywords: precedence, precedent text, conceptual system, culturally significant cognitive model, functional system.

Abstract: The article is devoted to the categories precedence analysis and also to the experimental verification of the text interpretation, which the precedent text regards as a culturally significant cognitive model. Special attention is paid to the modelling the mechanism of the precedency formation in the speech activity. The experimental data confirm that the precedence it is not an attribute of the text, but a special cognitive structure that reflects the relation of the individual with socially significant verbal or nonverbal event in the reality. This connection is established and activated in the speech activity as a functional system.

Ключевые слова: прецедентность, прецедентный текст, концептуальная система, культурно значимая когнитивная модель, функциональная система.

Аннотация: Статья посвящена анализу содержания категории прецедентности, а также экспериментальному обоснованию рассмотрения прецедентного текста как культурно значимой познавательной модели. Особое внимание уделяется моделированию механизма возникновения прецедентности в речевой деятельности. Экспериментальные данные подтверждают, что прецедентность – это не свойство текста, а особая познавательная структура, отражающая связь индивида с социально значимым вербальным или невербальным событием действительности. Такая связь актуализируется и функционирует в речевой деятельности по типу функциональной системы.

In der heutigen Sprachwissenschaft hebt man den kulturologischen Aspekt der Sprachanalyse hervor, indem die Sprache als Kommunikationsmittel betrachtet wird. Wissenschaftler modellieren die mentalen Representationen der Wirklichkeit, die die Vertreter der bestimmten Linguokultur kennzeichnen. Dabei wird das Hauptgewicht auf den kulturell spezifischen Bewußtseinsinhalt gelegt und in diesem Zusammenhang wird das Präzedenz-Phänomen erforscht.

Die Präzedenz untersucht man in unterschiedlichen Aspekten, aber der Inhalt des Begriffs „Präzedenz“ bleibt nicht eindeutig. So, bestimmt J. N. Karaulow [4] den Präzedenztext als eine pragmatische Einheit der Sprachpersönlichkeit, die kognitive Aktivitäten vermittelt und in dem assoziativ-verbale Netz aktualisiert wird. Diese Einheit gehört zusammen mit Zielen, Motiven, Einstellungen und Intentionen dem Motivationsniveau der Sprachpersönlichkeit an und spiegelt die latente Bewertung der Sprachpersönlichkeit wider, die sie auf Elemente der Wirklichkeit bezieht.

V. V. Krasnych [5] betrachtet den Präzedenztext als Kernelement der kognitiven Basis, das bei allen Vertretern der Linguokultur gleich ist und das die kulturspezifische Auswertung der individuellen Erfahrungen fördert, dem spezifischen Konzeptualisieren dient. Mit solchen Kernelementen werden inhaltsreiche Kodierung- und Erhaltungsformen der Informationen gemeint.

Darüber hinaus charakterisiert man den Präzedenztext als einen der Prototypen der nationalen Kultur, der immer wertorientiert und expressiv ist, und als eine besondere Art des Intextes, die zur Schaffung der typologischen Gestalt in Werken der schöngestigen Literatur dient, so J. Sorokin [10].

Es ist offensichtlich, dass der Präzedenztext im wesentlichen als Mittel der kognitiven Tätigkeit angesehen wird.

Inzwischen stellen die Sprachwissenschaftler fest, dass der Präzedenztext-Bestand der Linguokultur sich mit der Zeit verändern kann. Einige Texte bekommen und andere verlieren ihre Präzedenz. Wie L. Grischaewa [2] unterstreicht, ist der Präzedenztext ein kognitiver Komplex, in den immer neue kognitive Einheiten integriert werden. Deswegen ist er variabel. Solcherweise werden die Präzedenzgrenzen unterschiedlich gedeutet.

Im Bezug darauf lässt es sich folgendes hervorheben: ein und derselbe Rezipient kann mehrmals den literarischen Text aufnehmen, der eine Anspielung beinhaltet. Die empirischen Angaben zeigen: in einem Fall erkennt er diese Anspielung, den Präzedenztext, und in einem anderen – nicht. Der Grund dafür ist unklar. Überdies wenn wir die Situation präzise beschreiben wollten, wo der Text eigene Präzedenz verliert, das heißt, wo immer weniger Menschen Anspie-

lungen auf diesen Text in anderen Texten erkennen, sollen wir zunächst bestimmen, auf welche Weise man dieses Ereignis deuten soll: als das „Entfallen“ des Menschen, Vertreter der Linguokultur, aus der Kommunikation oder als Reduzierung der Textpräzedenz?

Sonst aus unserer Sicht, lassen die Forscher die Fragen außer acht, wie das eigentliche Operieren mit den Kenntnissen aufkommt, sich herausbildet und verläuft, wie sich die kognitive Handlung realisiert und zwar, wie die Textpräzedenz entsteht. Stattdessen analysiert man nur das Ergebnis, den Inhalt der Textinterpretation.

In Übereinstimmung mit der Position von W.A. Pischtschalnikowa gehen wir davon aus, dass die nationale Markiertheit nur durch die Art und Weise der Interpretation, der Handlung mit dem Wort, nur durch die Analyse der Beziehungen „Wort – Sprachtätigkeit“ entdeckt werden kann.

Deswegen wird behauptet, dass das dynamische Herangehen an die Forschung der national-kulturellen Bewusstseinspezifika uns lässt, zum einen, eigentliche Charakteristiken des wahrnehmenden Individuums von wahrgenommenen Umweltelementen unterscheiden, und zum anderen, die Bewusstseinsähnlichkeit der Vertreter der Linguokultur als grundsätzlich dynamischen Wert betrachten.

Das psycholinguistische Herangehen an das Problem lässt uns den Mechanismus der Präzedenzentstehung in der individuellen *Sprachtätigkeit* modellieren. Als Grundlage für unser Modell betrachten wir Konzeptionen, die aus unterschiedlichen Nachbarwissenschaften stammen. Die theoretische Basis unserer Forschung sollen wir nachstehend charakterisieren.

1. Der Mechanismus der Präzedenzentstehung ist einer der Mechanismen, die das erfolgreiche Verständnis eines literarischen Textes gewährleisten. Bei der Behandlung des Verständnisprozesses wird die Person in Übereinstimmung mit dem Konzept von J.N. Karaulow als *eine Sprachpersönlichkeit* betrachtet [4]. Aufgrund der Analyse dieses Konzeptes kann man die Präzedenz als das Phänomen ansehen, das im Laufe eines Textverständnisprozesses aufkommt (dabei verstehen wir den Text im weiten Sinne als Kulturelement) bei Notwendigkeit das Wissen über vorher wahrgenommenes Kulturelement als Mittel der kognitiven Tätigkeit heranziehen. Solche Auslegung der Präzedenz argumentiert sprachwissenschaftlich die Betrachtung des Textes als des kognitiven Modells.

2. Der Mensch baut sich eine Vorstellung über den Sinn und Inhalt eines Textes auf. Wichtig ist dabei diesen Prozess seitens der Allgemeinen Tätigkeitstheorie zu betrachten. Beim Textverständnis vermittelt die Sprachtätigkeit den Erkenntnisprozess. Als Subjekt der kognitiven Tätigkeit verfügt die Person über *ein kulturbedingtes konzeptuelles System*, dessen Modell von R. Pawilonis erarbeitet wurde [7]. Das konzeptuelle System ist das System der Meinungen und Wissen, spiegelt die Erfahrung des Individuums an verschiedenen Etappen seiner Entwicklung und in verschiedenen Aspekten seiner Interaktion mit der Welt wider. Das System entwickelt sich kontinuierlich und bildet sich nicht nur infolge der objektiven Wirklichkeitswirkung heraus, sondern auch infolge ständiger Arbeit des Denkens an der Strukturierung eigenen Inhaltes.

3. Außerdem kann man das Textverständnis auch als das Verhältnis zwischen dem Individuum und der kulturellen Umwelt begutachten, wo der Text als ein Umweltelement hervortritt. Als Instrument, Mittel der Realitätsaneignung, der Interaktion mit der Umwelt gebraucht die Person ein spezifisches kognitives Modell, das sich einerseits auf die mentalen Strukturen bezieht, die für die Person kulturell signifikante Kategorien „eigen“ und „fremd“ repräsentieren, und andererseits, den erfolgreichen Lauf des Textverständnisprozesses aktuell gewährleistet. Als Erfolgskriterium dient in diesem Fall die Angemessenheit des aufgebauten Sinnes dem Textinhalt und dem kognitiven Modell als dem Bestandteil des individuellen konzeptuellen Systems. Das Individuum wird dabei als *ein selbstorganisierendes funktionales System* erforscht, das ständig eigene Stabilisierung unterhält. Dabei stützen wir uns auf die Theorie der funktionalen Systeme von P.K. Anochin [1].

Die Sprache ist eine spezifische Eigenschaft der Person, die Selbstorganisationsprozesse fördert. Deswegen sichert das Sprachdenken der Person ihre Selbstorganisation. Somit lässt uns die Theorie von P.K. Anochin sich gerade auf dem Gang der sprachlichen Handlung, auf dem Prozess des Wirklichkeitskonzeptualisierens, und insbesondere auf dem Prozess der Präzedenzentstehung konzentrieren.

4. Laut der psycholinguistischen Theorie der dominanten Sinne von W.A. Pischtschalnikowa existiert der Sinn des literarischen Textes, und des jeweiligen Textes überhaupt, für den Rezipienten grundsätzlich als ein in seinem Bewusstsein aktualisiertes System der persönlichen Sinne, die aufgrund der Textinterpretation entstehen. Deswegen sehen wir den Text als System der Sinne des Individuums, das im Laufe der Textinterpretation entsteht.

Solche theoretische Basis ist für von uns erarbeitetes Problem sehr wichtig, weil sie individuelle Determiniertheit des Sinnesaufbaus und Dynamik, als wesentliche Eigenschaft seiner Komponenten, hervorhebt.

Beim Modellieren der Präzedenzentstehung gehen wir nach J.N. Karaulow davon aus, dass jede kognitive Handlung erst dann anfängt, wenn die Notwendigkeit entsteht, das aktuelle Erkenntnisobjekt und früher Erkanntes in Übereinstimmung bringen. In diesem Fall wird diese Übereinstimmung, das heißt, der Aufbau des adäquaten Sinnes, zum für das System nützlichen Effekt.

Wir sind der Meinung, dass bei der Präzedenzentstehung das funktionale System sich aufgrund der aufkommenden Nichtübereinstimmung herausbildet. Der literarische Text tritt als Element der kulturellen Umwelt hervor, das zur Basis des Sinnaufbaus wird. Unserem Textverständnismodell zufolge findet die Person im Text eine Sinnkomponente eines anderen Textes heraus, verwendet das entsprechende kognitive Modell und solcherweise baut sie den Sinn des Textes auf. Dabei wird der Präzedenztext als kulturell signifikantes kognitives Modell betrachtet, das verwendet wird. Das konkrete kulturell signifikante kognitive Modell kommt in Gang infolge einer simultanen Bearbeitung aller Informationen, die mit der Sinnaufbautätigkeit von innen und von außen verbunden sind. Das Modell ist eine in dieser konkreten kognitiven Situation höchst effektive Sinnaufbauweise.

Beim Sinnaufbau wirkt die Person im Rahmen eigener Kultur, so koordiniert sie eigene Tätigkeit mit der notwendigen Lösung konkreter, kulturell signifikanter Aufgaben. Solcherweise spiegelt das Aktivieren des Präzedenztextes die national-kulturelle Spezifik der Interpretationsart des Wortes wider. Diese Spezifik offenbart sich in den spezifischen Sinnkomponenten eines kulturell signifikanten kognitiven Modells, das verwendet wird.

Man soll betonen, dass Sinnkomponente nicht nur kulturell, sondern auch persönlich bedingt sein können. Folglich können sie sowohl kulturell signifikante Kategorien „eigen“ und „fremd“ repräsentieren, als auch vom Individuum herangezogen werden, damit er eigene Meinung, eigene Ansicht über einen jeweiligen Kulturtext bilden konnte. Und in solchem Fall erscheinen diese Sinnkomponenten nur im System der individuellen Tätigkeiten der Person.

Dazu ist die Repräsentation der kulturell signifikanten Kategorien im individuellen Bewusstsein individuell bedingt und sogar bei relativer Stereotypie und Ähnlichkeit kann sie bei verschiedenen Vertretern der Linguokultur nicht gleich sein.

Überdies ist ein konkretes individuelles kulturell signifikantes kognitives Modell nur bis zu einem gewissen Grad formiert und je nach seiner Verwendung verändert sich die Erfahrung der Modellverwendung, was auch eine Umstrukturierung des Modells zur Folge hat. Kurzum ist die Geformtheit eines Modells dynamisch.

Darüber hinaus können die Modellkomponenten in unterschiedlichem Maße in apperzipierende Strukturen integriert sein, was die Aktualität des Modells für die Person zeigt.

Auf solche Weise haben wir spezifische Charakteristiken des Präzedenztextes, die sein Funktionieren als kulturell signifikantes kognitives Modell zulassen, analysiert und so können wir behaupten, dass für die Entstehung und Wirkung des Präzedenzmechanismus beim Textverständnis folgende Bedingungen erfüllt sein sollen:

- Herausfinden im wahrgenommenen Text einer Sinn-Komponente eines anderen Textes;
- Erkenntnis der Möglichkeit für die Benutzung des Präzedenztextes zur Interpretation;
- Motivierte Wahl der Interpretationsart durch das konkrete Modell;
- Eine vorhandene Vorstellung über das entsprechende kulturelle Objekt, Phänomen und seine individuelle Bedeutung;
- Angemessenheit der ausgewählten Art für den Inhalt des wahrgenommenen Textes.

Die Funktionsfähigkeit solcher Modelle haben wir anhand der Textanalyse untersucht und experimentell bestätigt. Als Forschungsmaterial dient ein Text von einem Blogger aus Lettland W. Soldatenkow, der auf Russisch die humorvolle Prosa schreibt [9]. Bei der Analyse interessierte uns in erster Linie, wie kulturell signifikante kognitive Modelle als Ausdrucksmittel der Ironie funktionieren. Als typische Eigenschaft des Textes kann man die Tatsache erklären, dass der Autor ziemlich oft die Wörter und Wendungen gebraucht, die man als Präzedenzfragmente bezeichnen kann. So haben wir im Text 9 Auszüge herausgefunden, die kulturell signifikante kognitive Modelle aktualisieren. Für die Interpretation wurde der notwendige Kulturkontext herangezogen. Diesen Kontext legen wir der inhaltlich-emotionalen Signifikanz der Modelle zugrunde.

Zum Beispiel: „*Vielleicht sollte man mit dem Honig einen Igel malen, es kam aber Yin-Yang raus. Und wozu brauchen wir Yin-Yang, wenn wir einen Igel wollen*“ [9, S.30].

Dieser Auszug repräsentiert ein kognitives Modell, das man schematisch folgenderweise darstellen kann.

Als systembildende Komponente des Modells dient das Wort «**Yin Yang**». Für den Erwachsenen hat dieses Wort einen bestimmten kulturbezogenen Sinn, für das Kind – nicht. Folglich löst diese Komponente bei Erwachsenen positive Emotionen aus (da sie dieses Wort interpretieren können), bei Kindern - negative. An der Nahtstelle dieser Emotionen entsteht der Ironieeffekt. **Somit wird die kulturbezogene Komponente der Wortbedeutung zum Bestimmungsfaktor bei der Ironiebildung.**

Es stellte sich heraus, dass die Präzedenzfragmente unterschiedliche Schwierigkeitsgrade der Dekodierung erfordern. So macht der Autor in dem obengenannten Beispiel eine Anspielung auf ein konkretes Kulturelement.

Aber in einem anderen Textfragment weist der Autor auf bestimmtes situatives Modell hin: «*Dann bekam man im Kindergarten pinke Shorts anstelle eines gelben Rocks. Normale Frauen gehen dafür beim Regen weg, nur mit Schlafhemd bedeckt...*» [9, S.30]. Das Modell kann sich auf verschiedene Texte beziehen, es hat sehr hohe Frequenz und dadurch erkennt man es sofort ohne jeweilige Anspielung auf einen konkreten Text. Dabei sind die Situationsmarker: Regen, Schlafhemd, weggehen. Die kulturbezogene Bedeutungskomponente ist dadurch wichtig, dass man mit ihrer Hilfe negative Situationsbewertung des Kindes versteht. Inzwischen legt der Erwachsene auf diese im Kontext beschriebene Situation keinen Wert. Solches inhaltlich-emotionelle Mißverhältnis fixiert die Ironie des Autors.

Der experimentelle Text beinhaltet alle Typen der ironischen Ausdrucksmittel, enthält viele Präzedenzfragmente und diese Fragmente werden durch unterschiedlichen Präzedenzgrad charakterisiert. Solches Forschungsmaterial lässt uns durch das Experiment folgende Parameter zeigen:

- Die Häufigkeit der Modellaktualisierung bei den Probanden;
- Die Signifikanz der Modelle für das Textverständnis;
- Emotionen, die im Laufe der Textwahrnehmung bei den Probanden ausgelöst werden.

Die Probanden wurden in 4 Altersgruppen geteilt, eine von denen zur Kontrollgruppe wurde. **Ziel des Experiments** war die Bestätigung der Forschungshauptthese, die lautet: **Präzedenz ist keine Textcharakteristik, sondern eine besondere kognitive Struktur, die eine Beziehung des Individuums mit einem sozial bedeutsamen verbalen oder nonverbalen Geschehen widerspiegelt.**

Das Experiment wurde in 3 Etappen durchgeführt. Zuerst markierten die Probanden höchstbedeutsame Textstellen. In der Kontrollgruppe markierten die Probanden die Textstellen, die auf jeweilige Kulturobjekte hinwiesen, und dann bestimmten sie ihre Signifikanz. Das bedeutet, dass den Probanden aus der Kontrollgruppe **eine konkrete Handlungsweise, konkrete Interpretationsart des Wortes vorgegeben wurde, das heißt, jedes Wort und jede Wendung im Text ließ man die Probanden als potentielle linguokulturelle Komponente interpretieren.**

Die Analyse hat folgendes gezeigt:

1. In den experimentellen Gruppen geht der Signifikanzgrad der Präzedenzfragmente nicht über 35 Prozent hinaus. Solche Ergebnisse bestätigen: **die Aktualisierung der kulturell signifikanten kognitiven Modelle ist keine notwendige Folge der Wahrnehmung von Präzedenzfragmenten.**

2. Die Messgrößen in der Kontrollgruppe sind fast immer höher. Daraus resultiert, dass **bei der vorgegebenen Interpretationsmethode die Aktualisierung der kulturell signifikanten kognitiven Modelle häufiger auftritt.**

3. Die Ausnahme war nur das situative Modell, das man viel seltener erkannte, weil es auf kein konkretes Kulturelement hinweist. In allen anderen Gruppen war das situative Modell ebenso viel bedeutsam, wie die anderen Textstellen. Das heißt, **die Signifikanz der Präzedenzfragmente kann man nicht in die Abhängigkeit von dem Dekodierungsschwierigkeitsgrad setzen.** Solche Messgröße bestätigen: **die Modellaktualisierung bedeutet nicht immer das Einschalten des Modells in den Prozess des Textsinnesformierung.**

4. Wenn wir das situative Modell näher betrachten, so bestätigt die niedrige Messgröße in der Kontrollgruppe im Vergleich zu den Ergebnissen in den experimentellen Gruppen, dass **die Präzedenz keine Anspielung auf einen bestimmten Text ist, sondern ein Hinweis auf ein kognitives Modell. Dieses Modell kann durch unterschiedliche Elemente aus ganz verschiedenen Texten vertreten werden.**

5. Die Emotionen, die bei der Textwahrnehmung ausgelöst werden, haben wir in 4 Gruppen geteilt. Die eigenen Emotionen der Probanden wurden im Großen und Ganzen positiv gekennzeichnet. Das galt ebenso für alle Gruppen.

Die Emotionen, die sich auf Verständnisschwierigkeiten bezogen, betrafen die Probanden im Alter von 17 bis 24 Jahren. Vermutlich erkannten die Probanden die Textstellen, die offenbar irgendwelche Bedeutung für den Text haben, aber als Modellkomponente blieben diese Textstellen für die Probanden unerkennbar. Man interpretierte solche Textstellen als Sinnträger des „unbestimmten“ Textes, dabei aber wichtige für den konkreten Textverständnisprozess. Das heißt: **die Signifikanz der Textstellen bewirkt nur relativ die Verwendung des entsprechenden kognitiven Modells in dem Sinnaufbauprozess.** Ansonsten haben 33 Prozent der Probanden die dominante Emotion des Textes mit den Wörtern „Ironie“ und „Sarkasmus“ bezeichnet.

Die Ergebnisse lassen uns behaupten, dass die Präzedenz **keine wesentliche Charakteristik** eines jeweiligen Textes ist. Überdies lassen sie uns die Frage beantworten, was die kulturelle Signifikanz des kognitiven Modells verursacht.

Diese Ursache ist das Sprachtätigkeitsmotiv der Person, die eigene, für diese Person relevante, kulturell signifikante Aufgaben löst. Das Motiv offenbart sich in dem spezifischen Inhalt der Interpretationsarten des Wortes. Somit ist die Präzedenz im Kern – die Besonderheit des individuellen konzeptuellen Systems. Dabei verbindet die Person assoziativ die kognitiven Modelle, die in verschiedenen Texten vertreten werden.

Zusammenfassend lässt sich unterstreichen, dass solche Behandlung des Präzedenz-Phänomens bestimmte Bedeutung nicht nur für die Erarbeitung des Problems der Textkontakte hat, sondern auch für die Untersuchung der interkulturellen Kommunikation. Dabei tritt die interkulturelle Kommunikation als Sinneswechselwirkung der Personen, Träger von den kulturbedingten konzeptuellen Systemen, hervor.



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**«COUNTER-TEXT» METHOD AS AN INSTRUMENT OF INVESTIGATING
COMPREHENSION STRATEGIES AND LANGUAGE CONSCIOUSNESS**

Keywords: 'counter-text', 'internal text' method, text comprehension strategies, language consciousness, cultural values.

Abstract: The paper considers the advantages of the experimental 'counter-text' or 'internal text' method based on 'text psycholinguistics' principles. The method discussed was established by Professor A. Novikov and then developed by the author of the paper in collaboration with the Ufa team of young researchers. In the present article the advantages of the method in connection with modeling text comprehension and simultaneously studying language consciousness.

Ключевые слова: контр-текст, «встречный текст», стратегии понимания текста, языковое сознание, базовые культурные ценности.

Аннотация: В статье рассматриваются особенности и преимущества экспериментального метода «встречного текста» или «контр-текста», основанного на теоретических принципах «психолингвистики текста». Обсуждаемый метод, разработанный проф. А.И. Новиковым в Институте языкознания РАН (Москва), затем получил дальнейшее развитие в трудах автора статьи в сотрудничестве с уфимской группой молодых исследователей. В настоящей статье обсуждаются возможности данного метода в связи с проблемами моделирования понимания текста и изучения языкового сознания личности.

The purpose of the research presented in this article is to analyze the experimental psycholinguistic data we have obtained by means of the 'counter-text' method from the viewpoints of modeling text comprehension and studying language consciousness.

It should be mentioned that psycholinguistic instruments of penetration into individual language consciousness, such as associative experiments and the 'counter-text' method, make it possible to investigate not only the surface structures but some deep layers of a person's consciousness.

We should emphasize the fact that our primary task is to investigate the process of text comprehension with the purpose of building an interactive model of comprehension based on the ideas developed by Professor A. Novikov (Moscow Institute of Linguistics, Russian Academy of Sciences) and his followers within the paradigm called by its founder 'text psycholinguistics'. According to this theory information perception and text comprehension is an on-line process of generating internal text or 'counter-text' in a recipient's mind as a response to an original text that plays the role of stimulus.

Suggested by N. Zhinkin and developed by A. Novikov, the 'counter-text' or 'internal text' hypothesis is based on the idea of the active recipient. In the process of text comprehension a recipient's consciousness is not just a screen for content projection. An addressee is an active constructor generating some individual internal "counter-text" [7]. Recipients generate their associations, they express personal attitudes and opinions, evaluate the information emotionally and logically, etc. The approach known in the Russian linguistics as "text psycholinguistics" is associated with "the Novikov school" [11] to which a team of young researchers working in collaboration with the author of this paper belong. So it is worth dwelling on Professor Novikov's 'text and sense' theory and his ideas of written text comprehension. According to Novikov, in the process of comprehension the verbal form of the text is being decoded, it is acquiring its content and sense while interacting with the recipient's consciousness, and as a result of this interaction the text sense being formed is an intellectual (not verbal) phenomenon [6].

In the process of text comprehension an essential role is played by the factor known as anticipation; some possible situation based on the recipient's previous experience and knowledge is anticipated and forecasted [7]. Text recipients are directed by so-called encyclopaedic knowledge, the individual scheme of knowledge concerning the world, personal practical experience and besides by psychological and physiological peculiarities, by age, sex, etc. All these factors affect perception mechanisms, which could be considered, alternately, as comprehension strategies.

While perceiving text information a recipient is actually carrying on an internal dialogue with the text, more exactly with its author, and is carrying on a dialogue with himself (herself) as well. In this process recipients turn to their previous knowledge and experience and simultaneously to the information just taken from the text, to the personal associations and associations typical of the social group they belong, then to individual memory. All these factors, accompanied by feelings, emotions and evaluations, form the grounds for the internal text, the essence of which is made up by the emotion and sense dominant. A. Novikov compared the latter with the physiological dominant introduced by A. Ukhomsky [7].

We should emphasize the fact that the advantage of the 'internal text' method based on the principles suggested by Novikov and developed later by his followers is in making a comprehension process that is unobservable directly to some extent explicit due to the specific procedure technique used. While perceiving a written text our recipients register their personal reactions themselves in written form, thereby revealing to a certain extent the mechanisms and strategies of text comprehension. An experimenter gets an opportunity of studying deep mental processes generated in the recipient's mind by analyzing a set of verbal reactions. These reactions demonstrate how a recipient is reconstructing an initial hypothetical situation perceived by him after reading the first sentence into the final situation related to the text meaning and sense. In short the procedure technique of the 'counter-text' method is as follows. The participants of our experiments are usually given the task of reading a source-text sentence by sentence without running ahead and of writing 'everything that crosses their minds' in connection with this particular sentence. Thus they should register in a written form all the associations, emotions, evaluations, visual images, ideas, conclusions, recollections, etc., that are caused either by a sentence or a part of the sentence (a phrase, a word, etc.). To put it another way, a sentence plays the role of a stimulus to which a recipient gives a response without any restrictions.

By now twenty-one reaction types have been discovered and described. Professor A. Novikov revealed fifteen reactions studying literature and scientific technical texts as an object of comprehension [7]. The research into the comprehension of popular-science texts carried out by I. Kirsanova [4] and N. Peshkova [8] added two more forms to the list of original reaction types. Recent studies into the comprehension of biblical texts conducted by Ya. Davletova have also made a contribution to the development of the "internal text" method [3]. Three new reaction types are found in 'counter-texts' generated by readers of fashion journals in the experiments conducted by A. Moiseyeva [5]. The reaction types considered as components of the interactive comprehension model developed by us are defined as nuclear, peripheral and infrequent.

We should also mention that in accordance with the original 'counter text' method the whole field of the reactions obtained can be divided into two subfields. The rationale for the differentiation among reactions is provided by their reference to the content of the text or to its sense. The former includes the so-called 'content reactions' which are connected directly to the text content. The latter contains 'relative reactions' associated mostly with the sense of the text. Obviously the reactions of a 'content subfield' present various interpretations of the text's content; as for the 'sense subfield reactions', they demonstrate a recipient's attitude to the information interpreted and are expressed in such forms as evaluations, opinions, judgement, etc. It is this type of reaction that presents special interest to the present investigation. These are relative reactions that reveal the sense generation process itself running in recipients' consciousness. According to Novikov's idea, the relative reactions are mostly participating in the process of creation of the emotional axiological field of intentions, aims and tendencies [7].

Modern text psycholinguistics as developed by the Ufa branch of "the Novikov school" is an experimental approach based on the integrative method of studying specific features of the comprehension of various text-types. This method, known as the 'internal text' strategy, is a form of practical application of the theory mentioned above and an effective instrument of studying language consciousness.

We should emphasize the fact that the experimental data obtained at different stages of our research by means of the 'counter-text' method are of interest from the viewpoint of sociolinguistics and cultural studies. The experimental data provide us with some facts concerning regional characteristics of the language consciousness of young Russians and, in particular, the basic cultural values of Bashkortostan students.

To be precise, the experimental data demonstrate that verbal reactions forming the 'counter-text' registered by recipients themselves participating in our experiments reveal, on the one hand, text-comprehension mechanisms underlying more general laws of understanding and, on the other, give us information concerning the authors of the 'counter-texts', and, in particular, their social position, social-group membership, and national and cultural characteristics. Even the verbal form of the reactions can by itself be quite revealing. For example, some of the responses are marked by slang used either by young people and students or by some professional groups, which also signals information about the recipients' social group and position.

In our previous studies we made a comparative analysis of some psycholinguistic models describing the language consciousness of young residents from Siberian regions [1] and of some from the region of Bashkortostan, taking into account psychological theories and data obtained by sociological investigation [10]. If we are modeling language consciousness using the 'internal text' method as an instrument of investigation, on the one hand, and constructing material, on the other, we should be aware of the fact that the text-type chosen is one of the most significant factors that could provoke the demonstration of the specific national and cultural character of the recipients' language consciousness, as in the case of responding to biblical texts – or, on the contrary, it could neutralize similar demonstrations, as scientific texts do [9].

The reaction-type is another important factor to investigate in this respect. Some of the reactions are, so to say, quite evident information carriers. These reaction-types are direct manifestations of recipients' basic values, ideals and cultural priorities – among them 'opinion', 'evaluation', 'association' (of any kind) and 'inter-text' (that is citation of well-known literature, proverbs and sayings or reference to some popular films, etc.). In these reactions the participants in our experiments often address the Bible, the Koran, popular and classic literature, and Russian and Bashkir fairy tales. As for the reactions of 'generalization', 'interpretation', 'visualization', they can also contain some relevant information but usually implicitly compared with the reactions mentioned above [9].

By Novikov's definition, an 'opinion' as a reaction reflects a recipient's personal attitude concerning some data presented in the text perceived. As for 'evaluation', it is typically connected either with emotional evaluation of some information or with logical, rational appraisal of some ideas, situations, etc. We should say there are many complicated reactions in recipients' 'counter texts' combining 'opinion' and 'evaluation' or 'generalization' and 'evaluation', etc. 'Generalization', according to Novikov, is transferring a sentence's content to a more general statement or judgment; 'interpretation' means summarizing a sentence's content, expressing it in a shorter way using different language means, usually of a more general character; 'visualization' is, in its turn, verbalization of some definite visual images associated directly or indirectly with a sentence's content [7].

Some examples of similar reactions from our experimental data revealing characteristics of language consciousness and reflecting basic cultural values will be given below translated into the English language. First a sentence from a source text used as an object of comprehension is given followed then by a recipient's response. The examples are taken from the experiments conducted by N. Peshkova [10] and Ya. Davletova [3].

In the research carried out by one of our research team members, Ya. Davletova, and in our research the participants read and interpreted passages from the Bible: "Adam and Eve" (Davletova) and "The Fall" (Peshkova). The texts were taken from the 'Bible for family and school'



edited by archpriest Seraphim Slobodskoy (1987), as one of the most popular editions adapted to the younger generation.

One hundred and forty students, from the age group 18 to 20 years old, studying at the physical, mathematical and chemical departments of the Bashkir State University, took part in the experiments as recipients of the texts named above. In respect of the parameter 'a language bearer' the audience can be described as mixed. Besides, half of the participants are characterized as bilingual. They can speak both languages of our region fluently, Russian and Bashkir; in some cases Russian and Tatar. For Bashkir and Tatar young people, as they admit, Russian is their second native language. As for Russian students, it should be mentioned that they are mostly mono-lingual.

We follow the original 'counter-text' method procedure, which means that all the sentences of the source-texts are enumerated; the recipients register their reactions themselves in written form; a recipient's answer number corresponds to the number of the sentence from the source-text. As a result of all the stages of the experiments the investigators have gathered and analyzed 23,660 reactions.

We can state that every 'internal text' generated by the recipients of the biblical text contains reactions which express directly or indirectly their opinions, evaluations, judgments concerning Good and Evil, Love, Family values, Man and Woman relations, etc. We should also note that while some sentences from the source-text actually provoke such reactions because they mention the names of Adam and Eve or include such words as 'man', 'husband', 'woman', others cause similar reactions implicitly.

We can consider some reactions demonstrating the recipients' attitude to family, bonds of love, etc.

The man said, 'This is now bone of my bones and flesh of my flesh; she shall be called 'woman,' for she was taken out of man. That is why a man leaves his father and mother and is united to his wife, and they become one flesh'.

R. 1. The first people, the LORD God created them, a man and a woman: she was made of his rib, not of his leg, lest she should be humiliated (humbled), not of his head, lest she should be superior, but of his rib, to be side by side with him, to be protected by him, and of left rib, I think, close to his heart, to be loved by him.

R. 2. Good people, they lived as a good family, without troubles and problems, without poverty. But as our proverb says 'When you are with your darling a poor hut seems to be the Eden to you!'

R. 3. It is love between a man and a woman that makes you heavenly happy. But you can always find somebody who will envy your happiness.

In these reactions some associations can be seen to be positive in character, connected with happy life in the family and with love.

It should be mentioned that whereas some responses are rather expanded (R. 1, for example), others are quite brief. The reactions vary in form from one word to several sentences and mini-texts, depending, as we can guess, on recipients' individual mental strategies of perceiving a text and their verbal strategies of expressing themselves conditioned by their psychological characteristics. As for the reactions to content, we can observe that most of these demonstrate directly the value of love and family for the participants of the experiments.

We cannot but admit the fact that in evaluating family and woman/man relations most of our respondents demonstrate an inclination towards patriarchal views, revealing a tendency towards traditional gender notions about strong (and clever) men and weak women. We can give some

examples to support the above statement concerning the patriarchal mood of this part of our experimental audience.

When the woman saw that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some and ate it. She also gave some to her husband, who was with her, and he ate it.

R. 1. And what about her husband?! And our old wisdom – a wife follows her husband like a thread follows a needle!

R. 2. And he was keeping silence? He should have objected!

R. 3. He should be wiser and more reserved, he is her defender! He must prevent her from getting into trouble and making wrong decisions. He should tell her 'No!'

R. 4. It means that all the time Eve was with her husband?! I wonder what he was looking at all the time?!!

R. 5. A weak and silly woman she is.

R. 6. So, a silly girl believed the serpent.

R. 7. A good husband makes a good wife – as the proverb says.

Thus, most of these recipients' responses are in line with the following statement made by one of our participants: 'It is a husband who is responsible for everything in family relations. A wife must follow her man'. And it should be said that this opinion reflects some eternal traditional gender relations of the three ethnic groups – Bashkir, Tatar and Russian – to which most of our experiment participants belong.

There is one important factor of influence we'd like to emphasize in connection with our recipients' language consciousness characteristics. The joint and cooperative life of the above three ethnic groups within one and the same territory over a long period of time makes for the process of interference and interpenetration of a number of national and cultural characteristics of language consciousness from one group into another. Under the conditions of sharing life space for several centuries the interference process contributes (in a positive sense) to forming some characteristics common to the verbal consciousness of the young representatives of these three ethnic groups despite all the national and cultural differences.

Some examples given below illustrate the respondents' attitudes towards Good and Evil, their tolerance and sympathy to those at fault or even to breakers of the Law. We can observe responses demonstrating obedience to the Law and the wish to observe God's Commandments:

And the LORD God said, 'The man has now become like one of us, knowing good and evil. He must not be allowed to reach out his hand and take also from the tree of life and eat, and live forever.' So the LORD God banished him from the Garden of Eden to work the ground from which he had been taken.

R. 1. So, sin is disobedience, it is evil. They have broken the LORD God's Law.

R. 2. People disobeyed the LORD God, they made the first sin.

R. 3. All people are sinners. There's no ideal human.

R. 4. There is no such a tree and there are no its fruit in our life. But there are some moral principles. There are the Bible Commandments – we cannot kill, steal, tell a lie and commit adultery.

R. 5. I think a sin is something bad. To sin means to steal, to kill, to betray. The Koran also condemns it.

R. 6. They disobeyed like silly babies. I'm sorry for them!

R. 7. Poor people! I think they didn't mean any harm.



We should also note here that for Moslems obedience is positively associated with respect for the elder generation and it is reflected much more in modern Bashkir and Tatar cultural traditions compared with Russian ones.

In the recipients' responses we can see some references not only to the Bible but to the Koran too, though in the latter, as we know, there is no idea of sin as it is formulated in the Christian culture. Some of our respondents try to compare the moral principles of modern life with the Bible's commandments and the Koran's content, associating them with Good and opposing them to Evil.

Finally, we would like to give some reactions evaluating Eve's action and not condemning her but, on the contrary, showing sympathy for her weakness and tolerance to her fault:

Then the LORD God said to the woman, 'What is this you have done?' The woman said, 'The serpent deceived me, and I ate'.

- R. 1. Eve is not to blame. She is just curious, it is so typical to a woman!
- R. 2. Poor dear Eve! Perhaps she wished she made it better! She didn't mean any harm.
- R. 3. I'm so sorry for Eve! There's such a burden over her!
- R. 4. It was not only Eve who couldn't resist the temptation. I don't condemn her.
- R. 5. It is so easy to judge now! But would you do if you were in her place?!
- R. 6. Poor, weak Eve! It is such a sad story. There was nobody to support her, to help her, to give a piece of good advice! What would I do if I were Eve?!
- R. 7. I will never condemn her.

Thus, summing up we come to the following conclusions. First of all, the 'counter-text' or 'internal text' method has proved to be a good instrument to reveal the peculiarities and characteristics of language consciousness from the viewpoints of both psycholinguistics and sociolinguistics. The method has provided us with information obtained implicitly, which could be considered as more reliable because data in the form of answers to direct questions would result in some deviations in reflecting personal values due to definite verbal taboos and cultural barriers.

Then, the verbal responses forming the 'counter-text' generated by the young recipients of the biblical texts, that is by the students of Bashkir State University, residents of a poly-ethnic region, have shown that in the process of reading and interpreting the information presented to them our young respondents are turning both to their own personal experience and to the traditional cultural values of the ethnic group to which they belong as reflected in literature and different forms of national proverbs and sayings, thereby demonstrating some stability in the general values that form the basis of the archetypal values of the national mentality.

And at last, we should like to argue that, as far as we can judge by our research compared to a number of sociological investigations, such as [12] and [2], the young generation of our poly-ethnic region can be characterized as less aggressive, as more tolerant and politically correct with regard to the 'different' and to the 'alien', compared to the young in mono-ethnic regions, residents of the central Russia. The experimental data obtained enable us to state that most of the representatives of the young generation belonging to the poly-ethnic region of Bashkortostan share such values as *family*, *love*, *tolerance* and *sympathy* for the weak. In our opinion, this is the so-called 'collective portrait' of a young person born and living all his life in a poly-ethnic environment.

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Reinhard Rapp
**USING MULTI-STIMULUS WORD ASSOCIATIONS FOR MEASURING
CORPUS REPRESENTATIVENESS**

Keywords: Corpus representativeness, word association, intuitions on language, corpus linguistics.

Abstract: A method for measuring corpus representativeness is introduced. It assumes that human intuitions about language are based on the analysis of the spoken and written language an individual has perceived during his or her lifetime. We try to replicate simple forms of such intuitions, namely multi-stimulus associations, by statistically analysing text corpora. We then compare the corpus-derived intuitions to intuitions as collected from human subjects and measure the agreement between the two. We finally claim that the higher the agreement, the better a corpus represents the language environment of the test persons, i.e. the more representative the corpus is.

Ключевые слова: репрезентативность корпуса, лексическая ассоциация, языковые ассоциации, корпусная лингвистика.

Аннотация: В данной статье рассматривается метод определения репрезентативности корпуса. Считается, что языковые ассоциации человека формируются на исследовании разговорной и письменной речи, которую человек воспринимает, постигает в течение жизни. В прилагаемой статье мы пытаемся смоделировать, воспроизвести формы таких ассоциаций, анализируя корпуса текстов. Далее мы сравниваем их с ассоциациями, выявленными в результате опроса, и анализируем их сходство. Чем больше соответствий, тем лучше корпус представляет языковую среду респондентов, т.е. является более репрезентативным.

1 Introduction

Corpus representativeness is an important concept which has received a lot of attention. A pioneering effort to produce a corpus representative of present-day American English was the Brown Corpus (Francis & Kuçera, 1989). Later came the British National Corpus (Burnard & Aston, 1998) and the American National Corpus as well as corpora following similar design principles for other languages (e.g. the Russian National Corpus, the Croation National Corpus, the Dutch Sonar corpus, etc.). Lexicographers discovered corpora as an indispensable tool for improving dictionaries and consequently also compiled very large corpora meant to be representative of the language use to be covered by the respective dictionaries. An early and very successful effort of this kind was *Bank of English* within the *Collins Birmingham University International Language Database* (COBUILD), but nowadays such approaches are almost standard when creating large dictionaries.

However, despite the necessity to compile representative corpora, there is no method to easily measure corpus representativeness. Instead, it has been tried to assure representativeness by compiling corpora through careful sampling of a range of text topics and genres, and by trying to make sure that their shares (relative sizes of the samples) represent the proportions in everyday language. Although it was obvious that these methods improved the suitability of the corpora e.g. for the purposes of lexicography, the improvement could not easily be quantified. Only task-based methods could be used, such as looking at the resulting dictionaries and judging their quality. But task-based evaluation means that enormous efforts are necessary to judge the quality of a corpus, and that many undesired other factors may have an effect on the measurements.

This situation is somewhat analogous to the field of machine translation in the last century, i.e. before the BLEU score for automatic machine translation evaluation was invented. Until then, the quality of a machine translation could only be judged by human language experts. When a machine translation system was improved (e.g. by updating some rules in rule-based machine translation system), the effects of the update could only be verified by translating a sufficiently large sample of text with both the old and the new version of the system, and by manually comparing and judging the changes. This led to very long and expensive revise-and-verify cycles. In this situation Papineni et al. (2002) came up with the BLEU score. The idea was simply to compare a machine translation to a human reference translation which was taken as a gold standard. The higher the similarity, the better the quality of the machine translation. This way, when a reference translation was at hand, quality measurements could be conducted automatically in seconds. The method was quickly adopted by the developers of machine translation systems, and has been

extensively used in machine translation competitions. One of the reasons for the recent progress in the field is the invention of this method and its successors, which are all based on the same underlying principle of comparing a machine translation to a human-created reference translation.

What we now propose here for measuring corpus representativeness is based on similar principles. We take human intuitions on word associations as our gold standard like in machine translation evaluation human translations are taken as a gold standard. Then we compare computed associations which are extracted from a corpus whose representativeness is to be measured, to the gold standard of human intuitions on word associations, as in the case of machine translation evaluation a new machine translation is compared to a gold standard of human translations. Only the question remains: What are human intuitions on word associations, and how can we collect them? This question will be answered in the following section. In the remainder of the paper, we will apply our method to a number of corpora, and then present quantitative results, which are finally to be discussed.

2 Human and Artificial Word Associations

Word associations can be defined as the responses that test subjects come up with when perceiving a stimulus word. Although typically many answers are possible, there is considerable agreement between the answers given by different test persons. For example, given the stimulus word *black*, most test persons come up with the response word *white*, or given *table*, many test persons answer with *chair*. In the past, psychologists have collected large amounts of such intuitions which are called association norms. For example, when creating the Edinburgh Associative Thesaurus, for each of 8400 stimulus words the associations from about 100 test subjects were collected. Some current efforts are even larger by taking advantage of modern internet technology. For example, the Dutch word association project conducted at the KU Leuven uses crowd sourcing, and Mathieu Lafourcade's *Jeux de Mots* is a game with a purpose. To give an impression of some results, Table 1 shows some examples as taken from the Edinburgh Associative Thesaurus.

Table 1
Associative responses to five stimulus words as given by at least two test subjects. The numbers of subjects responding with the respective word are given in brackets. Extract from the Edinburgh Associative Thesaurus with all words converted to lowercase

stimulus words	associative responses
heavens	above (47), earth (6), clouds (5), god (5), skies (4), hell (3), angels (2), good (2), open (2), rain (2), sky (2), stars (2)
rhythm	beat (23), music (20), blues (16), method (5), tune (5), rhyme (3), blue (2), jazz (2), sex (2), sound (2)
coaches	buses (19), horses (10), bus (8), mascot (5), train (4), carriages (2), horse (2), journey (2), parties (2), travel (2), trip (2), trips (2)
club	golf (13), society (8), member (5), house (4), night (4), people (3), association (2), foot (2), group (2), hit (2), sailing (2), social (2), spade (2), tennis (2), youth (2)
range	rifle (18), gun (7), rider (7), fire (6), distance (5), home (4), shot (4), finder (3), long (3), army (2), cowboy (2), eggs (2), firing (2), guns (2), ranch (2), shooting (2)

It has been shown that word associations very similar to those of test persons can be produced artificially by looking at word co-occurrences in large text corpora. This led to the claim that human intuitions on associations must also be based on some kind of statistical analysis of co-occurrence patterns in perceived language (Wettler et al., 2005). Rapp (2014) has suggested to apply this finding to the problem of measuring corpus representativeness. The current study is an extension of this work. Whereas the previous work concentrated on associations on single word stimuli, the present work deals with so-called *reverse associations*, which are a particular type of multi-stimulus associations.

Let us first give an example of multi-stimulus associations: When presented the stimuli *circus*, *laugh*, and *nose*, many test persons respond with *clown*, or when presented *King* and *daugh-*

of stimulus words, the runtime behaviour is rather positive: When the number of stimulus words increases there is only a linear increase in computational demand.

3 Experiments

For computing reverse associations we used the test set from the shared task of the Workshop on Cognitive Aspects of the Lexicon (CogALex-IV). This workshop we had co-organized as a satellite event of the 29th International Conference on Computational Linguistics (COLING) which took place in Dublin, Ireland, in August 2014. The purpose of the shared task was to investigate solutions to the so-called lexical access problem, i.e. the problem of finding concepts in a dictionary without knowing the respective words and when only some associations are known to characterize the concepts. The test set used in this shared task comprises 2000 items of reverse associations which were derived from the Edinburgh Associative Thesaurus in the way as described above.

Using the 2000 sets of five given words, we tried to predict the target words using the product-of-ranks algorithm as described above with the only modifications that we converted all corpora and words to lower-case and that we restricted the vocabulary of target words to the 2000 words which occurred as target words in the test set. As mentioned above, the latter we did for keeping runtime at reasonable levels. Of course this measure facilitates the task as the choice is limited to only 1999 alternatives of the correct target word (rather than to all words of the English vocabulary). But this is not a problem here as we are not so much interested in the absolute performance of the system but in the relative performances when comparing the results based on different corpora. And these relative performances should not be affected by such a restriction of the vocabulary.

We applied the algorithm to the following five corpora:

- 1) Brown Corpus (balanced corpus of 1 million words)
- 2) British National Corpus (BNC; balanced corpus of 100 million words)
- 3) English Wikipedia (300 million words of encyclopaedic texts)³
- 4) ukWaC (British English web corpus of 2 billion words)
- 5) English Gigaword Corpus 4th edition (4 billion words of newswire text)

As the outcome of the algorithm, for each corpus we obtained a list of 2000 target word predictions. Table 3 shows some sample results based on the full ukWaC corpus, together with the correct target words as taken from the Edinburgh Associative Thesaurus. As can be seen, in most cases the algorithm seems to make correct or at least plausible predictions.

Table 3

Sample results for the reverse association task based on the ukWaC corpus

given words					predicted target word	expected target word
above	earth	clouds	gods	skies	heavens	
beat	music	blues	method	tune	rhythm	
buses	horses	bus	mascot	train	ride	coaches
golf	society	member	house	night	club	
rifle	gun	rider	fire	distance	pistol	range
sand	wheat	corn	rice	flour	grains	
satin	soft	cloth	scarf	cotton	silk	
saw	seen	noticed	see	thought	never	perceived
sit	position	pose	stance	stand	upright	posture
strange	odd	weird	funny	mad	noises	bizarre

³ We use the English part of the Wikipedia XML Corpus (Denoyer & Gallinary, 2006). Although this is smaller than current versions, it has the advantage that it is an offline copy so that our results can be replicated.

We then, for each corpus, compared the predicted target words with the target words from the CogALex-IV shared task test set which had been made available after the shared task. The results are shown in Table 4. Hereby the second column shows the absolute number of correctly predicted items (out of a total of 2000 test items). And the third column shows the accuracy, i.e. the number of correctly predicted items in relation to the total number of items.

Table 4

Overall results for the reverse association task for the full corpora

<i>corpus</i>	<i>absolute number of correctly predicted items (of 2000)</i>	<i>accuracy</i>
Brown Corpus	54	2.7 %
BNC	668	33.4%
English Gigaword	350	17.5%
ukWaC	845	42.25%
Wikipedia	578	28.90%

That is, for the ukWaC corpus, with 845 of 2000 predicted target words matching the expected target words, we obtained the best results, with the other corpora falling clearly short of this. 845 of 2000 words correspond to an accuracy of 42.25 %. This might seem low on first glance. But it should be noted that in many cases there are alternative target words which would also be very reasonable. For example, given the words *wheel*, *driver*, *bus*, *drive*, and *lorry*, not only *car* but also *vehicle* would be a reasonable answer. But our gold standard by design cannot provide alternative solutions, so only exact string matches with the gold standard solutions are counted as correct, and everything else, even if very reasonable, is counted as wrong. It should also be mentioned that in the whole process no lemmatization was performed, so even inflected forms of the correct solutions are counted as wrong. In effect, our evaluation measure is very conservative, and in this light the results seem rather good.⁴

In the introduction we argued that the associations derived from a representative corpus should be more human-like than the associations derived from a corpus which does not reflect the language environment of native speakers. In that sense, the above listed performance figures for the five corpora can be interpreted as measures of corpus representativeness. As we can see, the ukWaC corpus performs best, then come the BNC and Wikipedia.

However, the sizes of these corpora are very different, ranging from 1 million words (Brown Corpus) to 4 billion words (English Gigaword Corpus). So we thought that it might also be of interest to compare the performances of partial corpora of identical sizes. For this purpose we cut off each corpus at the positions 100 words, 1000 words, 10,000 words, etc. whereby all partial corpora have in common that they start at the beginning of the respective corpus, and end at one of these positions. We then computed the representativeness scores for all partial corpora and plotted the results as a line chart which is shown in Figure 1 (left diagram). As can be seen, apart from statistical fluctuations, the scores tend to steadily increase with corpus size.

4 Discussion and Conclusions

As mentioned above, Figure 1 shows that corpus representativeness generally increases with corpus size which is of course perfectly in line with expectations. But it can also be seen that for same sizes the Brown Corpus, the BNC and ukWaC outperform the other corpora. This is also a nice finding as two of these corpora were designed to be balanced (Brown Corpus and BNC), so are supposed to be representative. The third, namely ukWaC, reflects the contents of the world

⁴ Even though our performance figures look better than those of all systems which took part in the CogALex-IV shared task, it should be noted that a comparison would not be fair. On one hand, the shared task participants did not know about the nature of the test data and thus, for example, could not restrict their target word vocabularies as effectively. On the other hand, they were allowed to use lemmatization and trained their system on a training data set, whereas we applied our algorithm with default parameters (e.g. concerning the context window size of ±2 words) and without any training.

wide web and is therefore a wild mix of topics and genres. Apparently this also leads to high representativeness scores, comparable to balanced corpora. In contrast, Wikipedia, which reflects only a single genre (though many topics), performs less well. And the least representative corpus is the English Gigaword Corpus. Like Wikipedia, it also represents only a single genre (in this case news ticker texts), but in addition its range of topics is more limited which leads to comparatively low representativeness scores. This could be explained by the observation that in news ticker texts there can be a lot of repetition of similar texts, e.g. on mainstream topics concerning politics, sports, economy, culture, etc. And this apparently adversely affects the representativeness scores.

When we compare our results on the reverse association task to the analogous results that were previously obtained for single word associations (see Fig. 1, right diagram as taken from Rapp, 2014) we can see that the tendencies are similar, but that the effects are more salient in the case of the reverse association task. Our current explanation for this is that for the reverse association task we have five given words in each test item, and – to achieve good predictions – the respective corpus needs to be representative with regard to all of them. This is less likely than representativeness for single word stimuli. For this reason, the scores in the reverse association task tend to be generally lower, and a lack of a corpus' representativeness leads to more severe performance degradations.

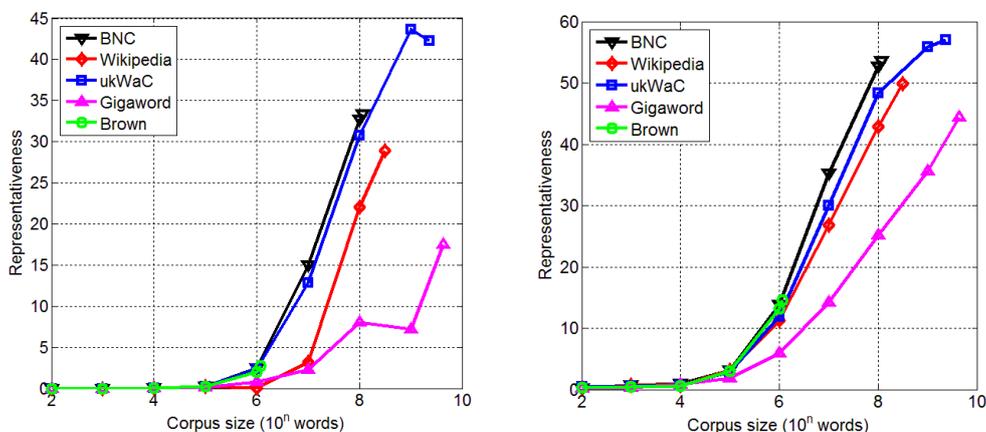


Fig. 1: Association-based corpus representativeness scores for reverse-associations (left) and for single stimuli (right) depending on corpus size

Concerning future work, let us come back to the analogy of machine translation evaluation as described in the introduction. Like with the BLEU score, we compare machine generated to human data. But unlike the BLEU score, we so far do not combine different measures. The BLEU score is more sophisticated in that it computes separate scores for n -gram matches (i.e. matches between human and machine translation) for different values of n , and then combines these scores. We have not done anything like this in this paper. But the analogy also holds here: Let us propose to compute our representativeness scores not only based on five given words, but also based on other numbers of given words (e.g. between 1 and 10). As in the BLEU score, we then can combine the individual results (e.g. by averaging) to obtain a total score.



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T.M. Rogozhnikova

INSTRUMENTS FOR MEASURING THE SUGGESTIVE POTENTIAL OF VERBAL INFORMATION IN DIFFERENT LANGUAGES

Keywords: verbal model, suggestive resources, suggestive potential, inner form, text impact, associative coloring, rhythm, computer program.

Abstract: The paper deals with the psycholinguistic instruments for measuring the suggestive potential of the verbal models (the word/text "power") through studying associative processes. It analyses the most prospective development lines within which the decoding process of the language system suggestive potential is possible. The computer programs specially created for automated processing of verbal information in the Russian, English, Bashkir, and Tatar languages are described.

Ключевые слова: вербальная модель, суггестивные ресурсы, суггестивный потенциал, внутренняя форма, воздействие текста, ассоциативная цветность, ритм, компьютерная программа.

Аннотация: В статье рассматриваются психолингвистические инструменты для измерения суггестивного потенциала вербальных моделей («сила» слова/текста) через обращение к ассоциативным процессам. Анализируются наиболее перспективные направления, в рамках которых возможно декодирование суггестивного потенциала языковой системы. Описываются компьютерные программы, специально созданные для автоматизированной обработки вербальной информации на русском, английском, башкирском и татарском языках.

Linguists are often reproached by engineering experts for the absence of the objective methods of data analysis. Those reproaches are just in many ways if we speak about the traditional linguistic approach to the language phenomena analysis which is oriented towards the descriptive model of a language as a stable "solid" product based on the linguistic world-image which is derived from language units by way of logical-rational analysis of vocabulary units and texts. Such reproaches lose their power as soon as we approach a human's speech organization as a self-organized system, as a dynamic functioning system, which state is characterized by constant interaction between the process of speech event analysis and its product. Viewing language as the property of an individual who makes use of it, this approach to the language phenomena analysis allows us to develop algorithms for the analysis of words and texts functioning in human mind, to put forward new teaching techniques, new experimental methods of verbal model analysis in order to overcome communicative challenges, control methods revealing the formation of communicative competence, the procedures of compiling new type associative dictionaries which are based on the "living knowledge".

In our effort to measure the suggestive **potential** of the verbal models (the word/text "power") through studying associative processes we tried to single out the analysis units for the levels which make it possible to take measurements and to specify the most advanced **trends** which help us to create instruments for measuring the word or text impact in the Russian, English, German, Bashkir, and Tatar languages.

Let us clear up some notions used in the article. The notion **verbal model** means a model of any complexity (a sound-letter, a word, a text) that carries an inner form which manifests itself in the outer environment thus realizing the latent information capacity and the affecting potential of a particular model. We define **the suggestive potential** as "verbal model force" which can be decoded and measured. In this context we suppose that the suggestive potential corresponds to **the inner form** of a verbal model. The supposition can be justified by the requirements to the contents of the notion "the inner form of the language", which conforms to the idea of "the suggestive power" of a word or a text. The requirements to the inner form of the language were way back determined by W. Humboldt though according to some scholars no exact definition has been yet provided. For the purpose of the arranged research these requirements can be determined as follows. Firstly, we suppose that the power of a verbal model (as well as the content of the inner form) cannot be analyzed with the help of traditional linguistic tools – not only another set of techniques but other analysis units are required. Secondly, the suggestive potential or "the power" of a verbal model is not deprived of a substance form. Moreover, it does not only specify the substance it also influence the arrangement of the outer form. Thirdly, this "power" represents the

inner form of the language and is connected with the rules of **word impact**. We also conceived another (fourth) requirement to these two virtual substances that unites them. The inner form and the suggestive potential are associative in their nature. The suggestive potential expressed in speech through acoustic vibrations forms a mind-image which becomes the affecting factor. As for the suggestive potential degree the acoustic vibrations of various models are different, but they all have an impact on a person's psychomotor system. The neurophysiological nature of association mechanism due to which we memorize the language makes it responsible not only for a human being's speech formation but for many other processes of a person's living including the evolution of the human mind.

The first trend aims at the study of the results of the brain's rhythmic activity which come from reactions to the offered verbal stimuli. The human mind functions within the wide range of the brain's rhythms. Various verbal models (especially the polar ones) are a unique source activating the whole range of man's world perception. The analysis of the brain's rhythmic activity during the perception of different verbal models makes it possible to draw conclusions about their quality and effect. In 2005 an article was published presenting the results obtained by us during the analysis of core units of human mental lexicon through the prism of brain waves emerging during the perception of these units [4]. In recent years a lot of observations and experimental material for consideration have been accrued and are subject to systematization [5]. Brain waves or brain rhythms represent a spontaneous neuron activity which is partially of electric nature. This electric activity can be recorded with the help of electroencephalograph. Electroencephalogram (EEG) helps to evaluate brain waves' patterns while dreaming and wakefulness. The data is obtained by attaching electrodes to the head skin and intensifying the weak brain waves in different parts of the brain. The intensified impulses are transmitted to the recording stylus which fluctuations are drawn on the paper band moving at a constant speed. P.M. Walles thinks that man's brain waves pattern is a global and quite deep measurement of the brain functioning, however scientists have not stopped attempting – though not in a convincing way sometimes – to connect EEG patterns with different states of mind as well as brain's abnormalities [8: 415].

High frequency beta-activity of the brain which is characteristic of wakening state structures our perception of the object world, forms the world image and that very "state of alert" in which a human being interacts with the world. This kind of rhythmic activity being very strong suppresses other signals that come in form of alpha and delta-rhythms. There are several types of waves. Let us enumerate the main ones in descending order as to the reduction of their intensity: 1) beta-waves, which are the fastest, with high amplitude; the wave frequency is in the diapason 15-35 Hz; 2) alpha-waves, the amplitude of which is higher and the frequency is 8-14Hz; 3) theta-waves have even greater amplitude with the frequency of 5-8 Hz; 4) delta-waves with the maximum amplitude and minimal frequency (0,5-4 Hz) are typical of deep sleep (the one without any dreams and with the predominant frequency of 2-3Hz).

The frequency and amplitude of waves depend on the synchronic cooperation of neuron cells. The long-wave diapason is possible only with the synchronic work of cells for in this case the brain becomes sensitive to weaker signals too. The most consistent example here is the state of meditation during which the inner monologue ceases. And as physicists would say nonlocal superposition state appears. The same state arrives during deep praying, in this case the electric activity of the brain (low wave delta-rhythms) can serve as an indicator of this state.

Taking into account that the sound-resonant sets of any verbal model create a certain type of vibrations that provoke physiological processes in the body we presupposed that the verbal stimulus can activate a trance state characterized by a definite rhythmic picture. Thus we decided to consider the suggestive potential of different verbal models through the analysis of the brain's rhythmic activity.

The second trend which also seems rather promising is connected with research in the field of associative (psychological) coloring of the sound. It is evident that mathematics calculations

and computer modeling are impossible without determining the exact and finite amount of analysis units. This condition is extended to all language phenomena and the choice of this or that language material does not matter. The problem consists in language space itself: not all levels of the language system make it possible to single out the finite (and not too large) amount of units for the analysis. The material elements of sound-imagery system of a particular language containing semantic and formal aspects offer simultaneously different units. We chose sound-letters them being units of sound-imagery system first of all because of their finite amount, i.e. it is possible to count all the possible combinations and then to model and program the obtained data, to create automated information systems for further research. Another positive aspect is that we can work almost with any language. There is one more supposition in favor of this unit. For a speaking person a sound becomes real only after corresponding it to a letter. That is why an unknown set of sounds perceived audibly and not supported with a visual letter image will not provide us full understanding because of minimal differences in feature shells. The study of the phonosemantic specificity of idiolexicon core units confirms the fact that the phonetic level of the language participates in the formation of associative bonds and realizes them in a particular way. The sound level being formed first in ontogenesis makes it possible to reach this unconscious level that takes part in associative processes. Modern phonosemantics nowadays has psychophysiological basis that is enough to approach the problem of sounding seriously. The phonetic level is the one at which a person experiences the greatest sensory effects. Synesthesia and kinematics being psychophysiological basis of sound-symbolism and referred to as perception phenomena make it possible to decode information through the appearance of supplementary feelings or images typical of another modality (synesthesia) and through accidental muscle contractions which accompany feelings and emotions (kinematics).

Our research work is based on the different languages (Russian, English, German, Bashkir, Tatar [1; 6-7; 10]). Analyzing the associative (psychological) coloring of the sound we rest upon the sound-letter meaning a polymodal entity perceived by way of several sensory channels (at least aural and visual). Our perception is polymodal. Intermodal interactions result from the united nature of the surrounding world which underlies the deep bonds between different perceptive systems. An aural presentation can cause unconscious appearance of visual images or verbal associations for it already contains the generalized image resulting from the operation of cognitive mechanism of emotional-evaluative generalization and differentiation. It is also certain that we deal with an associative metaphoric parallel between the sound and the meaning which is based on emotional-semantic evaluation of the sound that allows us to realize the intermodal traverse "sound-emotion-feature". When we make use of one of the most favored in psycholinguistics metaphors "living knowledge" we consider associations as the product of functioning of an individual's activated systems which present a peculiar characteristic of a person as a living system determining the quantity and quality of his interaction with other systems.

The acoustic aspect of speech, acoustic changes are not located in "the highlighted part of the mind" of a language speaker. In order to understand them and for the purposes of comparative studies on the basis of different languages it is necessary to bring them out to the conscious level. We tried to materialize and present in the form of color matrixes one of the components of the suggestive nature of sound-letters, i.e. their associative coloring. For the purpose of the research psycholinguistic experiments on the basis of different languages were conducted with native speakers and **computer programs** were created in order to analyze verbal information and to simulate the associative background of the language.

In 2011 a group of authors (the head of the project T.M. Rogozhnikova, the programmer S.A. Voronkov, N.V. Efimenko, R.V. Yakovleva) has developed a computer program for the automated analysis of the word and text in Russian and English (State Registration Certificate for computer programs No. 2011618299 BARIN). The main component of the program includes the color matrixes of the English and Russian language sound-letters. The program BARIN is written



in C# language integrated into Microsoft Visual Studio 2008 processing system. The program code is divided into several modules: the interface module, the general text analysis module aimed at processing any written English or Russian text, the module for determination of the color contents dynamics, the module responsible for the formation of a spiral model of the color image of a text, the module for the computer image interpretation of sound-color correlations in a text, the statistics module. With the help of this program it is possible to calculate the sound-letter frequency in English and Russian texts, to present results in a tabulated form, to determine the coloring of a text on the basis of the sound-letter frequency, to present results in graphs and diagrams, to save the necessary file, to implement imagery interpretation of the sound-color correlations in a text with further filing. All in all the program implements 9 functions.

In 2013 T.M. Rogozhnikova, D.D. Kudashov, G.R. Kochetova, and N.V. Efimenko developed a computer program (BATYR) the main component of which includes the color matrixes of the Tatar and Bashkir language sound-letters. (State Registration Certificate for computer programs No. 2014613238 BATYR). The program is written in Delphi language integrated into CodeGear RAD Studio 2009 processing system. The program code is divided into several modules: the interface module, the general text analysis module aimed at processing any written Tatar or Bashkir texts, the module for determination of the color contents dynamics, the process imagery-computer interpretation (dynamic image), the module for the determination of sound-color correlations in a text, the stating the main colors and the presentation of correlations in the form of a color spiral, and the statistics module. With the help of this program it is possible to calculate the sound-letter frequency in the analyzed Tatar and Bashkir texts, to present results in a text field, to determine the coloring of a text on the basis of the sound-letter frequency, to present results in graphs and diagrams, to save graphs, diagrams and interpretations in a file, to implement imagery interpretation of the sound-color correlations in a text. All in all the program implements 12 functions.

One of the important results of the implemented work is the construction of models presented in a form of pictures displaying associative coloring where we coded in equal proportion all the sound-letters of the Russian, English, Tatar and Bashkir languages. These pictures can be taken as a language color background which has absorbed the national-cultural specificity. The idea to create such models was offered by T.M. Rogozhnikova and the technical part was carried out by D.D. Kudashov. We tried to find a material analogue or the outer form of the material realization of the virtual inner form that is described as associative coloring of linguistic units which "build" the language itself. The associative coloring of the Russian sound-letters is rich in the blue color and its tints. The associative color scale of the English language has orange and yellow coloring providing a bright sunny background. The psychological coloring of the Bashkir language is close to pistachio green, while the Tatar language sound coloring is emerald green.

In order to recheck the "accuracy" of the created models it was necessary to find another way of determination of the associative background of language. Thus the method of sound-letter frequency determination was chosen: it was carried out through the analysis of a great amount of texts of various genres and the comparison of texts belonging to some particular genre with the already obtained "exemplary" (average) indicators. Gradually we collected a database which included different discourse types; we also formed an "exemplary" model based on the sound-letter frequency indicator. It was essential to adhere to our aim that is to create a dynamic verbal modal that could be adjusted if necessary for language is living knowledge developing constantly.

The computer program SCHETOVOD ("accountant") was written for this purpose (T.M. Rogozhnikova, D.D. Kudashov). The program is written in the Delphi language integrated into CodeGear RAD Studio 2009 processing program. The code of the program is divided into several modules: the text recalculation module, the recording and reading module for the adjacent database, the database interpretation module. By means of this software product it is possible to calculate the quantity of sound-letters of the analyzed Russian text, to determine the frequency of

sound-letters of the analyzed text, and also to compare the obtained results with the average model indicators, to work out the average model of the Russian language basing on the analyzed texts, to compare the frequency of sound-letters contained in different topic texts with the average model, to provide information in the form of schedules, charts and texts. The program is intended for universal use. The automated sound-letter analysis in the word or in the text is possible for any types of Russian texts. The program realizes 9 functions.

The first variant of the "exemplary" model was constructed on the basis that includes nearly six million processed sound-letters (fiction texts, scientific, journalistic, advertising, suggestive (prayer) texts, as well as political discourse). Statistics are available for all text types indicating the quantity and frequency of emergence of sound-letters in all texts and the quantity of the processed sound-letters of each genre.

As a result it was possible to compare the "exemplary" model obtained on the basis of frequency with the model created on the principle of equal "color" share of each language sound without the support on the frequency indicator. The models are almost identical so it is possible to say that these obtained results can be considered as reliable ones. At present the associative color background of other studied languages is being rechecked. We also continue our work on the creation of computer programs similar to SCHETOVOD, but they are meant for the English, German, Tatar and Bashkir languages.

The third trend. If (according to quantum mechanics) full description of any phenomena is based on "the state vector" that represents a total of mutually exclusive states then it is possible to choose a particular state vector as a superposition of two mutually exclusive states. We considered the superposition of two exclusive states – bad / good. The most entangled state in this case is the state "neither good nor bad" – a kind of neutral zone. We can consider the whole range of states within this basis depending on the amplitude indices of the superposition. (We should remind that the principle of states superposition is described as follows: if a system can reside in different states it can reside in two (or more) states simultaneously; the quantum superposition is a superposition of alternative (mutually exclusive) states). In this case the description of the psychological structure of word semantics can be carried out within the borders of the finite space of states with particular dimensions. Thus the core units of man's mental lexicon were analyzed. Individual and collective associative fields were studied. Individual semantics is limited by the number of possible states at that the development of the semantics becomes real due to the potential that makes it possible to enlarge the space of states. The polarization of world aspects is objective while the unification of one polarity with another one results from man's subjective perception. Our everyday thinking is characterized by an amazing "cognitive miserliness", our mind does not burden itself with informative categories but it is more likely to make use of emotional-evaluative categories. In the process of interaction with the material world (in our case it is the interaction with a verbal stimulus) that triggers decoherence process destroying the superposition state bad / good we can detect the manifestation of the material object (in this case it is a verbal association) that was potential previously and the vector of state becomes either "good" or "bad". The state vector or to be exact the deviation of the vector towards one of the options (good / bad) can change. These changes can be registered during the analysis of "the state" of an individual associative field fragment as a product (or a result) of such measurements. The measurement of the state makes it "manifest itself" and singles it out as a separate independent object of reality which is further registered as a basic form, "good" or "bad".

A peculiar "stagnation" of associative reactions that is clearly seen in stereotypical associative clusters which are unlikely to change over a significant period of time can be explained by decoherence process which being a physical process takes place in a human being's mind thus pulling him into narrowed space of perception and bringing these stagnation phenomena in the form of long-lasting associative fixations and associative dependence.



The forth trend is connected with the study of rhythmic codes of verbal models. We suggested that texts with different rhythmic structures have different suggestive potential. In an arbitrary way text can be divided into high, medium and low rhythmical recurrence texts. This suggestion is based on the specificity of our mind which according to W. Wundt is rhythmic in its nature. This phenomenon is closely connected with our psychological organization. Our mind is rhythmic because on the whole our body is rhythmic [9: 213].

The complexity of rhythm studying is due to its peculiarities for a human being perceives these recurrences of comparable and sensuously feasible units both emotionally and somatically (corporally), but they are **scarcely expressed through language phenomena**. Researchers are concerned about this specificity while trying to single out minimal rhythmic units of verbal models. Analyzing research papers by national and foreign authors L.V. Kishalova points out that the most common units are syntagms and rhythmic groups. But a number of scholars compile whole hierarchies of rhythmic units taken from prose [3]. So in some research papers a *syllable, tact, phonetic sentence, intonation entity* are emphasized as rhythmic units. While other papers single out a *colon, phrase component, phrase and super phrase construction (paragraph); a phonetic word, syntagm and sentence; stressed syllables, syntagms and intonemes and other*. G.N. Gumovskaya following A.M. Antipina supposes that the rhythmic structure of prose can be precisely describes through the construction of a tonogram of a prosaic text. Singling out the rhythmic group, syntagm, phrase, super phrase unit as analysis units the author calculated the rhythmic module as a mathematical characteristic of prose rhythm in English texts belonging to different genres. In accordance with the results G.N. Gumovskaya made a conclusion that the most rhythmic texts belong to journalistic genre. For the purpose of our research it is important to mention another peculiar notice proving the existence of an author's rhythmic module (i.e. the rhythmic module of different pieces of work by one and the same author) that is a constant value. This fact makes it possible to identify the author of a certain text [2: 33].

The problem of rhythm analysis units has not been solved yet; this makes it difficult to develop an effective and universal method of the verbal model rhythm determination which would be based on mathematical calculations. T.M. Rogozhnikova, L.V. Kishalova, A.E. Kishalov have started the development of a computer algorithm for the analysis of the text rhythmic recurrence level, for the determination of the rhythm stability periods and its measurement borders. The algorithm is based on the minimal basic units of analysis (a syllable, a rhythmic group, a syntagm). The interchange of rhythmic units create a certain overrhythm and their aggregate make the rhythmic structure of the text.

The given software through the determination of rhythmic coefficients and their ranging in accordance with the obtained results will let us create "standard" rhythms of verbal models, the suggestive potential of which will give us an opportunity to solve various application tasks including the creation of academic and scientific texts that are easier and more convenient to perceive.

Modern linguistics and psycholinguistics in their complexity can easily compete with mathematics and physics. If humanities, which are surviving serious crisis nowadays as being sciences that bring out no profit and consequently poorly financed, are able to catch up with technical and natural sciences, it will be a real breakthrough not only in social demand for research results in different areas, but for the wellbeing of society as a whole.

"Linguistic intervention" as part and parcel of inevitable convergence process of sciences is becoming quite topical nowadays. By way of interpenetration the objects initially of different nature but functioning in similar conditions are getting closer and their proximity can become a component of evolutionary process reflecting the higher levels of integration. The problems of communication ecology and the ecology of relationship cannot be solved without neurosciences (neuropsychology and neurobiology). And it is hard to do without genetics for there are some genetic basics for the language. Without physiology linguistics is unable to solve a whole set of problems. The

heterogeneous technologies integration leads to the appearance of brand new results dramatically changing the world.

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E.A. Salikhova, Yu.R. Mursalimova
SPECIAL ASPECTS OF PERSONAL LINGUISTIC IDENTITY

Keywords: associative meaning of words, identity, confessional identity, religious component of word meaning, religious identity, linguistic identity, linguistic consciousness

Abstract: Here is an attempt to describe the peculiarities of functioning of religious component's word meaning in linguistic consciousness of representatives of Christian (Orthodox) and Islamic (Muslim) religions in Bashkortostan Republic. The authors of the offered material present terminological description of the notion "religious component of word meaning"; they define correlation of the concepts "linguistic – religious – confessional identity"; using the data of psycho-linguistic experiment, and sociological pollings that characterizes the tendencies of person religious identity in multi-confessional conditions of the republic.

Ключевые слова: ассоциативное значение слова, идентификация, конфессиональная личность, религиозный компонент значения слова, религиозная личность, языковая личность, языковое сознание.

Аннотация: В статье предпринята попытка описать особенности функционирования религиозного компонента значения слова в языковом сознании представителей христианской (православной) и исламской (мусульманской) религий, распространенных в Республике Башкортостан. Авторы предлагаемого вниманию материала представляют терминологическое описание понятия «религиозный компонент значения слова»; определяют соотношение понятий «языковая – религиозная – конфессиональная личность»; с использованием данных психолингвистического эксперимента, а также социологических опросов характеризуют тенденции религиозной идентификации личности в поликонфессиональных условиях республики.

The aim of undertaken research is the peculiarities of functioning of religious component of word meaning in linguistic consciousness of representatives of Christian (Orthodox) and Islamic (Muslim) religions which are widespread in RB. The next tasks are intended to be completed: 1) to give terminological description of the concept "religious component of word meaning" (WM); 2) to define interrelation of the concepts "linguistic personality – religious – confessional personality"; 3) to distinguish the tendencies of religious identification of personality in multi - confessional conditions in Republic of Bashkortostan (RB).

The religious component in structure of psychological (associational) WM is defined by us as the content of a word reflecting and fixing in individual's consciousness mystical beliefs, based on the believing in supernatural forces and beings (gods, spirits). In presentation of psychological WM we adhere to its conception as the component of word structure generating, on psychoverbal level in consciousness of representatives of a definite national-cultural community, a certain minimum of similar associative reactions according to a number of features (inner ones are of perceptual, cognitive, emotive nature and external– verbal, situational ones) as an ability to form mental structures, integrating skills of associating with the definite realia.

The result of such complex and ambiguous interaction is religious experience by means of which personal identity is actualized and concretized, and in individual case it can drastically transform up to changing religious orientation.

According to philosophic interpretation, belief is considered to be a powerful spiritual factor in formation of a human being, the basis of understanding of his place in the world, some form of the world acceptance and unity with it. In other words, religious belief as phenomenon presents orientation of a man on understanding the world and himself in it through oration to God and helps to discover everything created by Him. Traditionally, in science conception belief is opposed to mind, allowing one to overcome not only the limits of individual capacity but doubts. To satisfy this need, a person needs to imagine Somebody like him, but who is able to do something that exceeds man's ability. Such God's quality as a being unlimited by time and space demonstrates measureless strength of human imagination. For example, in Christianity God is endued both human and superhuman qualities: He has a propensity for forgiving, solving, judging. Religious persons associates these qualities with God, because for him He is an exemplar to which a believer looks toward during the whole life, but realizing that he is not able to reach such ideal. For this reason, God is some absolute being, eternity and endlessness, perfection and beauty, truth and goodness.

Psycholinguistic researches related to the questions of language-religion interconnection in the context of problem of language, knowledge and consciousness, lead to a thought about great variation of meanings, actualized by acquisition of language symbols, traditionally serving religious sphere, upon availability of general trend to shifting symbolic sacral component of meaning from center to periphery. As ratee's interpretation of content of this or that stimulus is based on his formed conceptual system, which obligatory includes common cultural invariant, it's reasonable to turn to the issue about common cultural determinants of reproduced personal meaning. It is fixed in the memory of a human being as one of the association that later can become the ground for other activity and provides transcendence of a speaker or listener beyond the communicated and perceived information, it can be determined as "motivationally based means of giving psychological meaning" [3: 126].

The hypothesis about the presence in religious culture, and correspondingly in consciousness of its bearers, a separate sphere of values as ideal in every respect, is confirmed. Theoretical justification of such argument was apprehension that linguistic context is capable to reflect more completely the fragment of an individual conceptual system actualized by perceiving initial stimulus. There emerges the possibility of finding out the potential capability of actualizing some sacral semantic content through revealing principal connection between stimulus and corresponding response in ratee's consciousness. Thanks to the presence of the experiment participants' religious knowledge, there was formed an individual system of meanings presenting a peculiar method of reflecting reality, allowing to exceed the scopes of words meaning described by dictionaries. However, beyond visible common religious precedents at bearers of different confession, there is necessary not identical content, reflected in language consciousness with account of national-cultural specificity [ibidem: 130].

Language is the main method of forming and existence a man's knowledge about the world, and one of its main items – a word – is a means of access to variable knowledge of a human being and has a meaning expressed in it, and by deflecting through individual seeing it "gives an opportunity to reflect in individual worldview a certain fragment, identified on different levels of perception as an entire, more or less generalized or specific situation with its necessary components, providing actualization of knowledge inference" [3: 126].

The problem of religious words meanings is the key for understanding religious words function in developing religious views of a person. Within the task stated in the article the conception of a famous Polish cyberneticist G. Grenevskyi is of interest. Within the bounds of perceptive code, G. Grenevskyi distinguished information of the first and the second type, in accordance with I.P. Pavlov's theory about two signal systems. The scholar supposes that the result of these two information flows can be four conditions of a human being: 1) sensual-nominal-condition, the content of which is "information-perception" and at least approximate or partial transferring it on speech; 2) sensual-non-nominal - "information-perception" without (approximate or partial) transferring it on speech; 3) nominal-sensual – condition, the content of which is knowledge, referring to the speech and its (approximate or partial) transferring on the code of perception; 4) nominal – non-sensual condition – knowledge referring to the speech without its (approximate or partial) transferring on the code of perception

By reason of social homogeneity, psychological (associative) meaning on principal cannot be unified for all members of (micro) society. A word and associated with it members of sensual groups are exposed with unconscious processes of analysis, synthesis or classification, interacting with the products of the impressions perceived before.

For determining the role of the religious component in identification of psychological meaning of a word, we have conducted a free associative experiment in verbal form with representatives of Islamic and Orthodox religious cultures. As a material of associative experiment we used 17 word-stimuli, specially selected for it, seven of which were connected with religious theme: SINFUL, GOD, RELIGION, HOLY, TO PRAY, TEMPLE and FAITH, the rest are – TO GIVE, HOLIDAY, TO



READ, LOVE, ANCIENT, SCIENCE, A BOOK, UNEARTHLY, DIRTY, SOUL – were used for weakening notional transfer degree, that is why semantic unions of the words were dismembered and stimulus were used separately from each other. The language of answers was not restricted.

Here is an attempt to show mutual interaction between religious and linguistic kinds of knowledge by revealing and partial describing religious word meaning, that is, within the present-ed research, defined by us as the content of a word reflected in a person's consciousness and strengthens in him mystical apprehension, based on believing in supernatural forces and crea-tures (gods, spirits) and its influence on individual world view. Details of psycholinguistic interpre-tative work of the conducted experiment results are presented in [3], within the bounds of the giv-en publication we confine ourselves to the affirmation of some important observations having the meaning for the describing specificity of religious component of word meaning functioning in lin-guistic consciousness of the representatives of Christian (Orthodox) and Islamic (Muslim) reli-gious, spread in RB.

On formal-structural level national-cultural specificity is expressed in the changing of inner context of stimulus identification through breakdown of correlation between religious and non-religious components that leads to modification of source word meaning. As a result the given stimulus loses the ability to serve appropriate means for appellation to the religious knowledge as a component of individual consciousness (a girl's name; a beautiful name; Nadezhda (Hope) and Lyubov (Love)) or, on the contrary, it gets content-related specificity, which consisted in emphasize-ing and fixation more cultural relevant features of a stimulus, determining their priority actualiza-tion in the process of meaning-forming and correspondingly, diverse localization of formed mean-ings in conceptual system of different cultures representatives (in Monotheism; serving to God; a soul flying to God; in the Name of the Father, of the Son and of the Holy Spirit; a man in God; Godly truth; Orthodoxy of Christ; happiness in Christ; Godhead).

We suppose that every person has a set of sensual-non-nominal information (for example, some kinds of feelings, esthetic, pain and somatic senses). All words, referring to "supernatural" (God, spirit, angel, holiness), devoid perceptions. There is an interaction between non-nominal sensual sphere and sphere of religious words meanings lacking perceptions in individual psycho-logical life of a believer and his consciousness. Thus, religious meanings of words perform sigmatic function of language in individual psyche through referring them to sensual-non-nominal material.

We suppose that every person has a set of sensual-unnamed information (for instance some kind of feelings, sensuous, pain and somatic senses). All words, related to "supernatural" (God, spirit, angel, holiness), are without meaning. There is interconnection between unnamed sensual sphere and sphere of religious words meanings without sensation in the individual psychic life of a believer, in his consciousness. Thus, religious meanings of words perform sigmatic function of the language in individual's psychic through referring them to sensual-unnamed material.

Religious scholars define a religious personality as a bearer of religious consciousness whose dominant characteristics are religiosity, subjective perception and attitude to faith. In the process of socialization a personality (community) identify oneself with definite ideals and values. In the process of communication in different social institutes a personality gets involved in the sys-tem of religious interactions where personality's identity is actualized.

For faithful people the religion performs the function of satisfying person's needs in search-ing life positions, utmost moral values, providence with moral guides and ways of interaction with oneself and others, it influences on establishing gestalt of the world where the concepts of moral values have prevailing importance.

Depending on a degree of faith the modern society can be conditionally divided into intensive religious people with "very strong" religious identity, living in accordance with the canons of reli-gious faith; "convinced" believers – people, brought up within religious bounds, attending religious institutes and sharing religious views; people having not very strong belief, requiring rational ex-

planation of religious truths; those who are interested in religion; doubting persons (including neutral atheists); people not belonging to any region; atheists (irreligious).

“Religious personality” – the concept that is volumetric enough according to its content and includes individual human beings / collectives and whole ethnic groups. Religiousness is comprehended as social quality of an individual and a group, appeared together with their religious features (characteristics).

In A.G.-B. Salakhova’s opinion [2], detachment of a religious language personality is eligible on the basis of criteria of social stratification of communicative space. The researcher fairly supposes that by analogy with the way of distinguishing linguistic identity of a politician, a teacher, a military man, a sportsman, a musician, an astrologer, etc., it’s possible to determine a religious linguistic identity. A linguistic identity is a multilevel phenomenon, combining both social and individual aspects, that is why it’s important to make classification of types of confessional linguistic identity, after clarifying its constitutive features. Modeling of language personality on the base of linguistic criteria is possible backed on discursive characteristics, reflecting both sociocultural and psychological parameters. Yu. N. Karaulov distinguishes verbal-semantic, linguo-cognitive (thesaurus), pragmatic (or motivational) levels of LP. In accordance with these principles it’s allowable to detach catholic, orthodox, protestant, Islamic and others types of LP, entering into generic relations of religious LP with confessional one.

Large-scale sociolinguistic investigations, conducted in post-restructuring period (for example, [1]), the data of 2010 census of enumeration, and also survey and psycholinguistic experiment with students organized by us in 2013-2014 reveal absolutely new situation in religious sphere. There are 58% of youth of titular nation in 16 republics of RF and 57% of Russian young people consider themselves as believers and for some of them religion has become behavioral norm (according to M.N. Guboglo). There are almost no atheists among them, regardless their ethnic background.

Comparing demonstration of religious identity in social sphere (attending churches, mosques, etc.) and in a family-household one (conclusion of marriage according to religious customs) followers of Orthodoxy more oriented on the church, but the peoples confessing Islam – on observing family-household traditions: from 33-39% of Russians and 16-27% of autochthons in RF Republics attend religious institutes, whereas conclusion of marriage according to religious custom is considered to be obliging for almost half of Bashkirs and Tatars and only from 14,5% of Russians in Udmurtia to 24.7% - in Tatarstan [1: 265].

It is noted that in 1997 among autochthonous youth of 16 capitals the share of those who doubted about realization of their attitudes towards religion was 14,5%, the share of indifferent was 7,9%. Among Russian young people the shares were 16,1 and 10,1% correspondingly. To the beginning of new millennium in addition to believers and indifferent ones, there appeared a group of people being tolerant to religion; they were such representatives of youth, including 13,3% of autochthonous and 12.1% Russian ones, who respected the feelings of believers. During the test in 1995 it was studied out that for the last five years the level of knowledge of religious tradition among young people –autochthons, professing Islam (e.g. in Tatarstan and Bashkortostan, 17,4-25,2% young respondents) increased significantly. In eight republics with indigenous population confessing Orthodoxy, the increasing on 18,6% was observed only among the youth of North Ossetia [1: 257].

There is the following impressing tendency that based on the results of the opinion polls between the types of the population according to the level of their religiosity and magnitude of religious identity. Coincidence index between dedicated believers (they “believe and maintain religious customs”) and people with hypertrophied self-appraisal of their religious identity among Bashkirs is 0,7, Mari – 1,9, and among Tatars and Udmurts it is 1.1. It’s possible to build three models of coincidence: the first one, in which the share of people with “very prominent” religious identity, as among Bashkirs, is higher than the share of “dedicated ones”; the second model –



proportion of dedicated believers (among Mari) exceeds the number of citizens with hypersensitive religious identity; and the last one is the model in which both groups, Tatars and Udmurts, are equal [ibidem: 269].

Similarly, groups of formal believers (they “believe but don’t maintain religious customs”) and respondents with “prominent” religious identity complied with each other. Range of correspondence was small – 0,6, but the index was – 1,0 among Bashkirs, 1.3 among Mari and 1,6 among Udmurts.

In group of hesitating and those with indifferent attitude to their religious identity indexes were especially illustrative: 0,5 at Mari, 0,6 at Tatars and 0,9 at Udmurts. Received data are attracted because they demonstrate availability of the connection between perceptions of the level of own religiosity and self-conception of own religious identity.

Determination of specific of religious speech behavior of contacting groups will allow one to explain causes of mutual understanding and disagreements in inter-religious communication. Methods and forms of the last one can be discovered at detailed study of features role in the processes of identification of perceived word meaning. It’s important to trace how, depending on identifying feature, one and the same word can “lead” to different “schemes of knowledge”, and on having common scheme of knowledge under conditions of inter-religious contacts – to specific filling of different slots with patterns typical for representatives of every religious culture features in combination with corresponding emotional-appraisive experience.

Investigations conducted in Bashkortostan in 2011 by Institute of social-political and juridical researches in RB together with Institute of sociology of RAS define religious worldview in the Republic in the following way: 52,2% from respondents identify themselves as Muslims, 39,5% - Orthodox Christians, the rest 8,3% could not define their religious identity. There is approximately equal amount of Muslims and Orthodox Christians (44,5% and 43,4%) in Ufa, (45,7% and 46,8%) in other cities of RB, but number of Muslims among village inhabitants is twice as much – 63,4% versus 30,1% - Orthodox Christians.

At the same time, not all Bashkirs and Tatars of the Republic classify themselves as Muslims. In accordance with the Census of Enumeration 2010, 92,4% of surveyed Bashkirs and 86,7% of Tatars consider Islam as their religion. 46,8% of village inhabitants referring themselves to Muslims, 21,9% and 31,3%. of the participants living in Ufa and in other cities of RB, correspondingly. Among Islamic-oriented respondents women make up 53%, men – 51%, 16,2% of them have higher education, 9,7% - incomplete higher education, and also there is a considerable amount of people having secondary and lower education – 21,9%. In accordance with the age groups surveyed Muslims are apportioned enough: within the range from 23,5% in age group 45-54 years old to 8,7% in age group 65 years old and older [4: 77]

Evaluating positive value of the religion for moral well-being, most respondents-Muslims (60,8% of Bashkirs and 70,8% of Tatars) meant the religion in the broad sense of the word as one of the form of public consciousness. Surveyed Muslims highly appreciate (positively – 36,8% of Bashkirs and 44,3% of Tatars) the role of Orthodoxy. From negative responses the attitude to paganism can be marked: 15,6% of Bashkirs and 13,8 of Tatars remarked negatively upon this type of religious consciousness. Polling data show not only high level of tolerance of Muslims from the Republic to the people of other religious culture, but reflect the process of secularism, having subjected all the world outlook attitudes of an individual to its laws.

Preliminary results of the conducted comparative analysis of the data in diachronic aspect allow one to uncover the definite tendencies of personal religious identity in multi-religious conditions of the republic.

Most Muslims of the republic are not strong believers, but doubtless they refer to the Islamic culture world and save the elements of its mentality. Obviously, the modern Russian Islam has the backing of the state within the separate “Islamic” republic, institutionalized through spiritual directorate, but it is still minority because it cannot but take into account the federal context. In view of

objectively reasonable causes, formed in the modern Russian society, Islam cannot seize all spheres of life, that the representatives of “radical” Islamic movements aim. The modern Islam in Bashkortostan is minority, because it can't help taking into account the federal context. Ethnic Muslims - Tatars and Bashkirs – integrated into the Russian society and in its behavioral, socio-linguistic, communicative structures. Traditions of interethnic and interreligious tolerance developed in Urals-Volga region play a great role [4: 86].

High rates of mutual confidence and close psychological distance (see the data in [4: 87-89]) reveal that there are good neighbor relations of the main contacting ethno-confessional groups in the Republic, and according to Ultimate mufti T. Tadzhuiddin, this fact characterizes Bashkir land as the region of the unified “Eurasian confessional field”, based on the close spiritual traditions of povolzhskiy Muslims and Orthodox Christians.

As a sacral basis of the cultural tradition religion acts as one of the elements of ethnical identity. At the present stage in social-political life of Muslims of the Republic the presence of Islam has more symbolic nature than the real content. For the modern ethnic self-comprehension of Bashkirs and Tatars Islam is of great importance both as a world outlook system and as a part of historic memory of the nation.

Definition of the peculiarity of religious language behavior of contacting groups will make it possible to explain the reasons for mutual understanding and contradictions in inter-religious communication. The ways and forms of the last one can be revealed in detailed overviewing of the features role in the process of identification of the perceived word meaning. It's important to trace how depending on identified feature one and the same word can “bring” to different “frames of knowledge”, and on having common frames of knowledge in conditions of interreligious contacts – to the specific filling different slots with patterns of features typical for bearers of every religious culture in combination with corresponding emotive- attitudinal experience.

The growth of ethnic self-consciousness and rebirth of religiosity against the changing of the state politics towards confession freedom led to wide-scale ethnic-confessional identity. It became such an element of social categorization that began to get additional weight because of immigrants arriving from CIS former republic to the country. The researches show that the amount of people in RF, identifying themselves as “orthodox Christians”, keeps steadily growing – according to Levada-Center data [4: 90], from 17% in 1989 to 76% in 2010, coming nearer to the share of country Russian population in percentage ratio. Sociologists agree with the opinion that orthodox identity, to a large extent, performs the functions of the cultural identity being “the pillar for recovery the feeling of historical continuity of the country ethnic majority's pre-revolutionary status” [ibidem]. In a predictable manner it also reflects the features of modernity, because in modern Russian society the place of orthodox identity is considered in the context of burning issues of XXI century.

Orientation of religious identity on traditions has not only obvious spiritual-moral advantages, but it can be integrated with specific risks. Under certain circumstances of social tension growth in the environment of “convinced” believers these problems can be understood and interpreted in the categories of interethnic and interreligious tensions.

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DIFFICULTIES IN TEACHING CONNECTIVES OF TIME

Keywords: temporal connectives, synonymy, polysemy, ambiguity.

Abstract: The objectives of the report include identifying and analyzing such phenomena like synonymy, polysemy and ambiguity among temporal connectives which might become the reasons for the difficulties in teaching connectives of time. The most important aspect of teaching polysemy for learners is to foster independence so that learners will be able to deal with new words and continue to expand their vocabulary after graduating. Learning the meanings of words in Russian and English can help in developing practical translation skills, like determining the more efficient method of translation.

Ключевые слова: темпоральные союзы, синонимия, полисемия, омонимия.

Аннотация: В данной статье определяются и анализируются такие явления как синонимия, полисемия и омонимия среди темпоральных союзов, которые могут вызывать проблемы в обучении союзов времени. Важным аспектом обучения полисемии является поощрение независимости у обучаемых, чтобы после окончания университета они продолжили самообучаться и могли самостоятельно определять нужное значение полисемических слов. Данные навыки позволять обучающимся развивать профессиональные переводческие навыки, например, выбор наиболее эффективного способа перевода.

The purpose of this paper is to draw attention to the semantic properties of temporal connectives like *when, while, as, since, before, after, until, till* and others that can cause the difficulties in teaching the said connectives.

Temporal connectives are often interpreted in various dictionaries via similar synonyms or descriptions and can be regarded as synonyms of each other in thesauri. For example, the conjunctions *when, while* and *as*. In Merriam-Webster Dictionary the conjunction *as* is simply interpreted as *when or while*. While the interpretation of the conjunctions *when* and *while* is almost identical: *during the time that* is for *while* and *at or during the time that* is used as one of the *when* meanings. The similar tendencies are present in other English-English Dictionaries which you can see in the table below:

	as	while	when
Merriam-Webster	while or when	during the time that	a: at or during the time that b: just after the time that c: at any or every time that
Cambridge Dictionaries Online	during the time that	during the <u>time</u> that, or at the same <u>time</u> as	at what <u>time</u> ; at the <u>time</u> at which
Oxford Dictionaries	used to indicate that something <u>happens</u> during the time when something else is <u>taking place</u>	during the time that; <u>at the same time</u> as	at or during the time that
The American Heritage Dictionary of the English Language	at the same time that; while	as long as; during the time that	at the time that; as soon as; during the time at which; while; at or during the time that

The differences between these connectives are unclear and thereafter the differences between the denotative situations which require the usage of the connectives. It may be assumed that each connective has their own denotation aspects which are absent in dictionary articles.

Teaching the connectives it is important to remember that though using the synonyms can make the learning process easier the students may not distinguish the semantic features of the words that determine the use of them in correct denotative situation unlike native speakers.

For example, the case of the connective *when* is used to introduce a single completed event that takes place in the middle of a longer activity or event that is described in the main clause:

(1) *I was asleep in my chair when Dora rang to say she wasn't coming home.*

The action of *sleeping* started and continued while the action of *ringing* was one-time and relatively short.

The connective *when* is also used to talk about one event that happens immediately after another:

(2) *When you open the file, check the second page.*

The action expressed in the main clause can take place only after the action in the subordinate clause is completed.

The connective *when* can be used to talk about periods of time in the past:

(3) *When I was a little boy, power cuts were very frequent, but that was just after the war.*

Here the actions of the main clause took place at a certain period of time line (the period of time when the author was a little boy).

The connective *while* is preferably used to describe the longer action of two events or to talk about two longer actions that go on simultaneously:

(3) *Dora left a message on the voice mail while I was asleep in the chair.*

The action *left a message* is one-time perfective that happened while the subject was in a state *asleep* for a prolonged period.

(4) *While I was writing my Christmas cards, the children were decorating the tree.*

Here two progressive actions *was writing* and *were decorating* happened simultaneously.

(5) *I cooked the supper while Jenny did the ironing.*

The relatively prolonged action *cooked* took place simultaneously with the prolonged action *did the ironing*.

The connective *as* is used to introduce two events happening at the same time. After *as*, it is possible to use a simple or continuous form of the verb. The continuous form emphasizes an action that interrupts or occurs during the progress of another action:

(6) *As she walked to the door, she thanked them for a lovely dinner.*

The action *thanked* occurred during the progress of another action *walked*.

(7) *As they were signing the contract, they noticed that a page was missing.*

The action *noticed* interrupted the progress of another action *were signing*.

Though in most times the difference is obvious there are cases when the connectives *while*, *when* and *as* allow simultaneous reading which may lead to a confusion of denotative situations in which these connectives should be used. For example, the connectives *as*, *when* and *while* might be used to connect two events happening at the same time:

(8) *Another coach-load of people arrived as we were leaving.*

The action *arrived* occurred during the other progressive action *were leaving*. The connective *when* can be used in the sentence 8.

(9) *When the men were out working in the field, I helped with milking the cows, feeding the calves and the pigs.*

A sequence of events *helped milking*, *helped feeding* appended during the action in progress *were out working*. The connective *while* can be possibly used in the sentence 9.

(10) *While he was working, he often listened to music.*

Two parallel actions *was working* and *listened* took place at the same period of time. The action *working* is in progress and the action *listened* may or may not occur or can be interrupted while the process *working* continues. The connective *as* might be used in the sentence (10) as well.

The connectives *when* and *while* can be used to indicate that something is or was happening when something else occurred:

For example:

(11) a. *When the prison warders were eating their lunch, the prisoners escaped.*

b. *While the prison warders were eating their lunch, the prisoners escaped.*

Both connectives introduce the simultaneity of *eating* and *escaping*. The interpretation might be slightly different and might be explained only with the intent of the speaker. Either the speaker tells about the time of the escape or about the reason that allowed the escape.

(12) a. *We went fishing when we were on vacation.*

b. *We went fishing while we were on vacation.*

Both connectives show that the action of *fishing* was in process during the state of *being on vacation*. Either the speaker states that the action *went fishing* took place among other actions during the time of the vacation or emphasizes the fact that the fishing managed to take place while the vacation was in progress.

The connectives *while* or *as* can be used to talk about two longer events or activities happening at the same time. Here either simple or continuous verb forms can be used:

(13) a. *We spent long evenings talking in my sitting-room while he played the music he had chosen and explained his ideas.*

b. *We were lying on the beach sunbathing as they were playing volleyball.*

In both sentences (13a, 13b) two simultaneous actions are introduced and the difference might be that the second sentence has additional meaning of contrast between two progressive actions *were lying* and *were playing*.

The other example of the synonymic connectives of time: *until* and *before*. They are quite similar in meaning, for example:

(14) a. *I will be there until you leave.*

b. *I will be there before you leave.*

In both sentences the event expressed in the main clause takes place prior to the event in the subordinate clause. Though in sentence 14a the event in the main clause continues up to the time when the event expressed in the subordinate clause begins. In other words the subject *I* will stop being there at the moment the subject *you* leaves. In the example 14b the event of the main clause occurs prior to the time when the event of the subordinate clause begins. But unlike the example A the subject *I* can interrupt the action of the main clause at any moment not necessarily at the moment of the subordinate clause *you leave* occurs.

In teaching those connectives we may use these as examples of synonymy to make the process of memorizing easier but there are cases when using the incorrect connective in certain denotative situations leads to distortion of the meaning of the utterance.

Each synonymic group of the connectives has the one that is used more frequently than others. Those are stylistically neutral connectives that express their meaning in most general and undifferentiated way. The most neutral element of the temporal connectives is considered to be the connective *when*. Other connective can be considered formal or informal. Teaching to use the context for differentiating the use of synonymic connectives it is important to take into consideration the formality of the text. For example, the connectives *until* and *till*. These two words mean exactly the same: the action of the main clause happens up to the event mentioned in the subordinate clause. The current position is that *until* is the more common of the two words and is generally considered to be more formal. It is rather more likely to appear at the beginning of a sentence than is *till*. But *till* is perfectly good English and the choice of whether to use it or *until* is often decided by the rhythm of the sentence.

(15) *You are unlikely to earn decent money until you start working hard.*

(16) *I won't start the project till I hear that all the plans have been approved.*

(17) *She resigned in March but continued to draw her salary till the end of May.*

(18) *Please wait in the waiting room until they call your name.*

The connectives *as* and *whilst* might be considered synonymic to the connectives *while* and *when* although they sometimes sound more formal or literary to native speakers:

(19) a. *As the sun went down, I sipped a rum and coke on the balcony.*

b. *I sipped a rum and coke on the balcony whilst the sun went slowly down on the horizon.*

One of the most significant problems in processing natural language is the problem of ambiguity. Ambiguity is the presence of two or more meanings in an utterance due to different possibilities of lexical, grammatical or pragmatic interpretation. Generally, two types of ambiguity are distinguished, lexical and structural ambiguity. Lexical ambiguity indicates that the word itself has more than one meaning, in other words it is called polysemy. Structural ambiguity, on the other hand, occurs when a phrase or a sentence has more than one underlying structure [1]. Sometimes it is not easy for the native speakers to account for

all the possible readings of certain sentences, and the situation can be more complicated for the non-native speakers.

It would be wrong to assume that only polysemantic notional words can realize their actual meanings at the level of word-combinations and sentences. Some meanings of functional words can also be identified only at the level of sentences or external word-groups.

Some of the connectives or conjunctions introducing adverbial clauses are polysemantic and can introduce different types of adverbial clauses. For instance, the conjunction *as* may introduce adverbial clauses of time, cause, manner, and comparison.

For example:

(20) *Her voice shook as she tried to speak.*

The connective *as* in the sentence 20 introduces an adverbial clause of time indicating that the action of *shaking* was in progress when the action of *trying to speak* occurred.

(21) *As the morning was fine, and he had an hour on his hands, he crossed the river by the ferry, and strolled along a footpath through some meadows.*

The sentence 21 shows the case of an adverbial clause of cause as the connective *as* introduces the reason for the action that is expressed in the main clause *he crossed the river... and strolled along*.

(22) *He finished the work as she requested.*

The subordinate clause in example 22 *as she requested* specifies how *he finished the work*. So, this subordinate clause is an adverbial clause of manner. Its subject-verb combination is *she requested* and its subordinators are *as*. The adverbial clause follows the main clause and concludes the sentence.

(23) *She is not so stupid as you think.*

This example shows the case of an adverbial clause of comparison. The state of the noun in the main clause is compared with the state expressed by the verb in the subordinate clause which is introduced with the connective *as*.

Thus it is important to remember while teaching the connective *as* to mention its polysemantic nature to the learners, otherwise they may misinterpret its use.

Consider the examples with the connective *since*. It might introduce adverbial clauses of time and cause.

(24) *It was something I'd dreamed of since I was a boy humping golf-bags nearly as big as me.*

(25) *Since we live on the crust, it is important to us in more ways than one, but we are only going to consider it in its relationship to events in the mantle, since these explain how Plate Tectonics works.*

The sentence 24 is an example of an adverbial clauses of time, while the sentence 25 is the example of an adverbial clauses of cause. They show the polysemantic nature of the connective *since*.

In most cases it is quite clear what kind of clause is introduced and thus the interpretation of the utterance does not cause any confusion. Though look at the following sentences:

(26) *We've been patronizing this pub since we've been living in this village. (cause)*

We've been patronizing this pub since we moved to this village. (time)

(27) *They're a lot happier since they separated. (time)*

They're a lot happier since they've been living apart. (cause)

If an adverbial clause introduced by the connective *since* implies time, it must contain a verb in a past tense. When the main verb in a sentence with the adverbial clause introduced by the connective *since* refers to a period of time including the present, a present perfect tense is necessary. If an adverbial clause introduced by the connective *since* contains a present tense, *since* must imply cause, not time.

The great amount of specific information is required for recognizing the correct kind of clause which can confuse and even discourage the language learner.

Some of the concessive conjunctions like *when* and *while* are polysemantic as they may represent different types of temporal relations.

When clauses permit either a simultaneous or a non simultaneous reading. For example:

(28) *John left the room when Mary came in.*

The sentence 28 can have a reading where the *leaving* occurs at the same time as the *coming in* or a reading where the *leaving* and *coming* take place at different times.

When clauses can indicate the beginning or ending of the action expressed in the subordinate clause which is required in order to the action expressed in the main clause to take place.

(29) *If you would care to leave your name and the address of a planet where you can be contacted, kindly speak when you hear the tone.*

The subordinate clause *when you hear the tone* in the example 29 points out the condition necessary for the action expressed in the main clause *kindly speak* to happen.

(30) *Beautiful, charming, devastatingly intelligent, at last I'd got her to myself for a bit and was plying her with a bit of talk when this friend of yours barges up and says Hey doll, is this guy boring you?*

The adverbial clause *when this friend of yours barges up and says* in the sentence 30 indicates the beginning of the action which is necessary in order the action expressed in the main clause took place.

The connective *while* can identify either simultaneous actions or the continuity of the action during which the event in the main clause took place. For example:

(31) *I stay inside while it is raining.*

The example 31 can be interpreted as *staying inside* at the same time as it *is raining* or *staying inside* all the time it is *raining*.

The connective *while* might be used to link or balance ideas that contrast each other:

(32) *Beyond the Old Testament, in the second century BCE Book of Jubilees, (A) Jacob is turned into a blameless, upright figure, and, dare we say it, an utter prig of a man, (B) while Esau is a villain through and through.*

In the example 32 the connective *while* introduces the idea expressed in the clause B that contrasts the idea of the clause A.

There are examples, mostly in official or academic literature when the connective *while* plays a coordinative role in the sentence:

(33) *(A) A lower setting gives slight orbital movement for harder materials, (B) while the third setting allows the orbital action to be switched off for a straight reciprocating movement for filing or rasping, or fine cutting in hard materials.*

The clauses A and B have equal semantic value in the sentence so the connective *while* in this case is an example of a coordinating conjunction.

Not in all cases it is possible to determine the type of the adverbial clause introduced by the connective *while*, for instance:

(34) *I'm staying in while you are going out.*

The sentence 34 can have a reading where the action of *staying in* is contrasted with the action of *going out* or a reading where the *staying in* and *going out* are regarded as simultaneous actions.

(35) *Bob is in South Yorkshire, while Bill is in West Yorkshire.*

The example 35 can have a reading that the state of *being in South Yorkshire* is contrasted to the idea of *being in West Yorkshire* or the reading where *being in South Yorkshire* happens at the same time as *being in West Yorkshire*.

The connective *before* might introduce the clause of time:

(36) *Two questions must be answered before we can logically determine how we are going to handle any of our assets.*

In example 36 the main clause expresses the action *must be answered* that takes place in advance of the time when the action introduced by the connective *before* took place.

(37) *They lived rough for four days before they were arrested.*

In the sentence 37 the main clause introduces the action that took place during the period preceding the event introduced in the subordinate clause with the connective *before*.

(38) *It was an hour before the police arrived.*

In the example 38 the main clause took place until the event of the subordinate clause was mentioned.

The connective *before* can indicate that alternative events expressed in the subordinate clause are less preferred:

(39) *They would die before they would cooperate with each other.*

In the sentence 39 the action *would die* is preferred to the action *would cooperate*.

It can be said that the connective *before* has polysemantic nature which can lead to misinterpretation among the learners of English.

The usage of adverbial clauses (including temporal clauses) in complex sentences could cause structural ambiguity. The adverbial clause could be attached to the verb in the main clause or the verb of the embedded clause. For instance,

(40) *I told him to leave before you came.*

The adverbial clause *before you came* can be attached to the main verb *told* to have the meaning that the time of telling was *before you came* or it can be attached to the embedded verb *leave* to have the meaning that leaving *should be before you came*.

Or another example:

(41) *I saw Mary in New York before she claimed that she would arrive.*

The event of *seeing* may be interpreted as taking place either before the time of *claiming*, or before the time of *arriving*.

Ambiguity analysis involves syntactic and non-syntactic factors, such as lexical, semantic plausibility and even non linguistic factors. So the students face difficulty in interpreting ambiguous structure and generally take the general meaning which can be understood from the sequence of words. [3]

It is necessary for the future interpreter to be aware of such phenomena as ambiguity, polysemy or synonymy and be able to identify and differentiate them. The most important aspect of teaching polysemy for learners is to foster independence so that learners will be able to deal with new words and continue to expand their vocabulary after graduating. Learning the meanings of words in Russian and English can help in developing of practical skills of translating, like determining the more efficient method of translation. Since it is always the concrete context that predetermines the real meaning of a polysemantic word, the translator has to study first of all the original utterance thoroughly and only then suggest an equivalent which would fit in for the translation. The phenomena like synonymy, polysemy and ambiguity become the reasons for the difficulties in choosing the method of word memorizing or understanding the meaning of the utterance. Overly abstract and complicated explanations of the differences in using the synonymic and polysemic connectives may complicate the teaching of the connectives of time. This in turn can lead to complications in language teaching and translating. Confusion may lead to partial or total misrepresentations and as a result to a communication failure.

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ROUSSEAU'S TRADITIONS IN IAN MCEWAN'S WORKS

Keywords: Jean-Jaques Rousseau, Ian McEwan, comparative studies, human and nature, childhood, natural education, postmodernism, realism.

Abstract: The article explores the influence of a great French writer and philosopher Jean-Jaques Rousseau on a modern English writer Ian McEwan. The subject of the given research is the interaction of Enlightenment ideas with the modern realistic tradition in McEwan's works. The research objective is to enrich investigation of Ian McEwan's works in home literary studies. The study was carried out on basis of the writer's interviews¹ and texts' analysis. The fields of application are literary criticism and comparative studies. The issue of the research is a contribution to a modern literary-aesthetic views exploration.

Ключевые слова: Жан-Жак Руссо, Ян Макьюэн, сравнительный анализ, человек и природа, детство, естественное образование, постмодернизм, реализм.

Аннотация: В статье исследуется влияние великого французского философа Жан-Жака Руссо на современно-го английского писателя Яна Макьюэна. На основе анализа художественных текстов и интервью Макьюэна раскрываются контактные связи и типологические схождения обоих писателей, их близость в восприятии и трактовке концептов природы, воспитания и образования. Доказывается, что Руссо по-прежнему остается одним из духовных учителей человечества.

The problem of cross-cultural communication is closely related to comparative studies. Literary comparative studies are one of the leading directions in modern philology, which is adequate to the spirit of integral processes in world literature and culture. Comparative method of investigation is one of the most effective methods of literary analysis. Literary comparative studies have a significant place in modern science.

Russian philologist V. Zhirmunsky emphasizes that none of the world literatures develops beyond a living and constructive interaction with other national literatures. He considered that the more civilized a nation is, the more intensive its interaction is.

Thereupon, the influence of great French enlightener Rousseau's ideas on a modern English author Ian McEwan is of indubitable interest. The Booker Prize winner Ian McEwan is one of the brightest and the most original prose writers of modern England. He is an author of such international bestsellers as "Atonement", "Saturday", "Enduring Love", "Innocent" and many others.

McEwan is well known as an author who resorts to creative experiments quite often. His literary exploration relates first of all, to form and genre. In different years he has written short stories, screenplays, librettos, novels and children's books. The writer grasps the importance of diversity in his work and often compares new creative experiences with a journey abroad: "Choosing a new form in which to write bears some resemblance to travelling abroad; the sense of freedom is no less useful for being illusory and temporary. The new place has its own rules and conventions, but they are not really yours, not quite yet. What you first notice is the absence of the old, familiar constraints, and you do things you would not do at home" [1, 26].

Prosecuting Rousseau's traditions, McEwan builds up an individual who is still endowed with the worship of sense and nature. In his conversations about art and nature, McEwan stated that his feelings of nature was incredibly strong.

"In the world of nature I feel bigger, freer. I remind myself (not having any religion) of the arbitrary fact of existence, that in could all be the consequence of an extraordinary chapter of accidents on a beautiful rock surrounded by sterile space. So to cross a landscape is a kind of necessity, and the longer I'm out there – if I can get time to walk days on end – that feeling grows. It's hard to describe without falling into a well clichés. It kicked in for me with the hormones, the first stirrings of adolescence. It was very strong, that sense of the earth, the rocks, the trees, the earthly realm filled me at that age with joy, and nothing, not literature, not even sex could fulfill me at that way" [1, 134]. He also noted that it gives him a feeling of greatness.

For Rousseau, to walk in the country, to wander about fields and forests was necessary to refresh himself and calm down, to stay alone with the nature, to get lost in thought under the canopy of trees or on the banks of the stream. Under the influence of Rousseau, who was able to describe his mood so finely and ardently among the urban population of Europe, a hunger for nature was awoken, a longing for it oc-

curred, and a nature walk has become a new plentiful source of inspiration for poets and novelists, a banner of new cultural tendency [2, 125].

Following Rousseau, McEwan recollects the feeling of inner freedom during his strolls. "It's great that not everybody wants to be on a mountain. When you're up there, it's an interesting experiment, to try and see mountains from a pre-romantic, pre-eighteenth-century point of view – as ugly, chaotic, threatening, a punishment for man's first disobedience. No one much thought of wandering around up there for pleasure until the English began the cult of alpinism in the late eighteenth, early nineteenth century. When the weather closes in and suddenly you're cold and wondering if you've gone too far and not left yourself enough time to get down, then landscape takes on this other aspect, its indifference can be a shock. You could fall off here and die, and it doesn't mind. It doesn't care what you do" [1, 137].

McEwan supplements that "the great biologist E.O. Wilson uses the term *biophilia* to describe how our interest in and love of landscape, plants, and animals have been inscribed in us by our evolutionary past. He's suggesting that our ideal of the perfect landscape, of open grassland with spaced clumps of trees, is formed by our ancestral environment, the savannah. It's a lovely and unprovable idea. We've been talking of this call of the landscape as if it were a universal. But we know this is not historically so, and I have plenty of friends who could never see the point of traipsing around in the countryside. They'd rather be in a restaurant or an art gallery" [1, 137].

McEwan believes that such kind of sentimental events helped him to start his writing career and form as an author: "I got swept up by this wave of friendliness and freedom. I'd always been a rather conventional boy – and now I found myself striding through the English countryside ... and thinking, "If there isn't a god, well then there jolly well ought to be". Then I met two American pals and we went to Amsterdam and bought a microbus and drove it to Munich and then to Istanbul and then to Tehran and then to Kabul and Herat. ... Afghanistan was a blessed hiatus, before all the disasters that have befallen it since. An intensely poor country with some of the most beautiful buildings, mosques, I've ever seen in my life. Harsh scenery and a Homeric form of hospitality. People, however poor, invite you into their houses and lay out their best food. We ended up in Peshawar, having spent some time along the Khyber Pass – really frightening area actually. The Pashtun tribes were there. Stateless pride – they were controlled by nobody and never would be – and there they still are. We couldn't get to India because of a war brewing between India and Pakistan at that time, then we turned back. I was about nine months on the road and there came a point bouncing around these desert tracks coming westwards at ten miles when I thought, "What I really long for is a white-washed, small, bare room in a house in a quiet city under a very gray sky ... and I want to get back to writing. ... I went back to Norwich, found just that room, and started writing much more seriously than I had" [1, 162-163].

For McEwan "being in a powerful landscape does what we hope art does – it enlarges your immediate mental arena" [1, 138]. Even a category of time is viewed by McEwan on the scale of environment. In his works an interest to existentialist prose is viewed, which, according to McEwan, is hard to be identified with certain space and time. Therefore, his novel "The Child in Time" has become a narrative of the nature of time and its emergence in subjective human perception.

McEwan considers that the category of time should be treated in various aspects: "I'm talking about time in a landscape – geological time, evolutionary time, human time. Time does a curious thing to human sorrow – it weathers it, the way water might weather rock. So you might stand by a ruined croft in Scotland where a family was driven away, and all that remains in the landscape is an echo of the human tragedy" [1, 140].

One of the most distinguished English literary critics, Ryan Roberts, in his interview with McEwan, touched a topic - human relation towards nature, which was treated by McEwan in his essay on expedition to the Arctic. The dominant ideas of the essay were reflections on human nature, of art, and of mankind's influence on the environment.

McEwan considers that "most of the really perspective writers on climate change accept that the problem has to be addressed within the context of global poverty. Burning fossil fuels has driven our civili-



zation and has lifted millions, tens of millions out of poverty. Moral considerations apart, poverty is bad for climate.

The issue challenges our nature. Individually, we're competitive. Nations are competitive. They have to collaborate on this, and they can only do this if they exercise their rationality and agree on a set of rules within which they can compete. We get these standoffs between the United States, saying it won't sign up for anything unless China and India do, and they say they won't sign up because they have to lift millions out of poverty and, besides, they are not the real problem, the United States is. We need good rules within which these circular problems are going to be resolved.

There hasn't been much ground for optimism lately. CO₂ is rising two or three parts per million every year. We're now approaching the 400 level. The talk of trying to stabilize at 560 parts per million this century is looking increasingly shaky. And yet we know enough science, technology, and negotiating know-how. People know what needs to be done. In the end, self-interest rather than idealism is going to focus our minds. And even greed can be regulated in our favor – an effective carbon trading system could help drive down CO₂. And as I said in that piece, we're used to doing good works for those who might return the favor. We're fine-tuned to that process. Now we have to think outside the framework of an individual lifetime and start doing favors for unborn people.

The time scales are longer than what human nature is evolved to deal with. We're really looking at the next hundred of two hundred years. The severity of this is going to really hit people later in this century when you and I will be gone. So it is a challenge, and I have been writing about it. I'm writing a novel that has at its center a character who has rather too many weaknesses and faults. He's determined to do something about climate change. But what keeps getting in the way are all his defects. That's the simple premise" [1, 190-191].

Following Rousseau's tradition in McEwan's works, human spiritual experience appears in many aspects, particularly as love experience, sense's breeding, or personality formation experience.

Rousseau's "Confession" is still considered as the most candid autobiography in world literature. According to the philosopher, his aim was to reveal "un homme dans toute la vérité de la nature" [3, 2]. He portrayed his life events sequentially, expounded the story of his soul, the story of his way of thinking forming.

He depicted his deeds clarifying them with peculiar properties of his temper. Rousseau claimed that he had depicted himself "montré tel que je fus; méprisable et vil quand je l'ai été, bon, généreux, sublime, quand je l'ai été: j'ai dévoilé mon intérieur tel que tu l'as vu toi-même". [3, 3].

It is well known that Rousseau's extensive creation caused the ideological movement called "Russism". It had an influence not only on his contemporaries but upon subsequent evolution of ethical and aesthetical ideas in France and Europe, and it still has an impact.

It is well known that Rousseau's "Confessions" represents an original synthesis of a biography and a novel. Rousseau's life is presented in all its plentitude and contradictoriness. He thinks it over, clarifies, interprets and artistically generalizes the course of his life. Rousseau believes that actual reality forms human personality and mentality. An individual, as he's depicted in "Confessions", arises as a complex, versatile being. Hence, Rousseau paves the way to a psychological novel not merely of the XIX, but also of XX century. The reader of "Confessions" realizes that human life is guided by differing sorts of ambiguous irrational sensations and deeds as well as by a rational basis.

Subsequent to Rousseau, McEwan quite frankly recounts to his interviewers the story of his childhood, his fear of his strict authoritative father, his budding sexuality, his school and college years spent away from home and family, and his extreme modesty, or according people's opinion, mediocrity. If Rousseau's "Confessions" didn't exist, it's hardly thinkable that a modern English author may resolve to unbosom his phobias, secret dreams and hopes, making them accessible for the reading public.

It's widely known that Rousseau was the first to commit to paper the theory of natural education. Systematically explained, his theory gives proper weight to the distinctive features of physical, mental and ethical development of the child on different stages of his personality's formation. The philosopher erected three principal propositions: appropriateness of natural education, of sharp distinctions between children's and adults' worlds, and inner diversity between the stages of children's development.

Rousseau gives accent to the fact that “Cette éducation nous vient de la nature, ou des hommes, ou des choses. Le développement interne de nos facultés et de nos organes est l'éducation de la nature: l'usage qu'on nous apprend à faire de ce développement est l'éducation des hommes; et l'acquis de notre propre expérience sur les objets qui nous affectent, est l'éducation des choses.

Chacun de nous est donc formé par trois sortes de maîtres. Le disciple dans lequel leurs diverses leçons se contrarient est mal élevé, et ne sera jamais d'accord avec lui-même; celui dans lequel elles tombent toutes sur les mêmes points, et tendent aux mêmes fins, va seul à son but et vit conséquemment. Celui-là seul est bien élevé.

Or, de ces trois éducations différentes, celle de la nature ne dépend point de nous; celle des choses n'en dépend qu'à certains égards. Celle des hommes est la seule dont nous soyons vraiment les maîtres; encore ne le sommes nous que par supposition; car qui est-ce qui peut espérer de diriger entièrement les discours et les actions de tous ceux qui environnent un enfant?

Sitôt donc que l'éducation est un art, il est presque impossible qu'elle réussisse, puisque le concours nécessaire à son succès ne dépend de personne. Tout ce qu'on peut faire à force de soins est d'approcher plus ou moins du but, mais il faut du bonheur pour l'atteindre“ [4].

Rousseau states that “la nature veut que les enfans soient enfans avant que d'être hommes. Si nous voulons pervertir cet ordre, nous produirons des fruits précoces, qui n'auront ni maturité ni saveur, et ne tarderont pas à se corrompre; nous aurons de jeunes docteurs et de vieux enfans. L'enfance a des manières de voir, de penser, de sentir, qui lui sont propres; rien n'est moins sensé que d'y vouloir substituer les nôtres; et j'aimerois autant exiger qu'un enfant eût cinq pieds de haut, que du jugement à dix ans“ [4]. Deep understanding of children's psychology and orientation on nature grounds the third thesis – of various stages' existence in individual development.

According to Rousseau, the aim of education is to prepare the child to live in the best way: “Vivre est le métier que je lui veux apprendre. En sortant de mes mains il ne sera j'en conviens, ni magistrat, ni soldat, ni prêtre; il sera premièrement homme; tout ce qu'un homme doit être, il saura l'être au besoin tout aussi bien que qui que ce soit, et la fortune aura beau le faire changer de place il sera toujours à la sienne“ [4].

The writer insists that the child has to explore reality in direct contact, and doesn't need any other instructions except simple facts: “Il ne doit point donner de préceptes, il ait les faire trouver“ [4]. The strategy of education, developed by Rousseau, is remarkable by the concept of “liberal education” when verbal teaching is replaced by acquisition of personal experience, and severe punishment by natural consequences of behavior: “N'offrez jamais à ses volontés indiscrettes des obstacles physiques ou des punitions qui naissent actions mêmes et qu'il se rappelle dans l'occasion; sans lui défendre de mal faire, il suffit de l'en empêcher. L'expérience ou l'impuissance doivent seules lui tenir lieu de loi“ [4].

One of the essential principles of Rousseau's theory is practical importance of received knowledge and skills. The principal aim of a teacher is to arouse the motives of certain kind of activity required from an adult. The writer believes that a pupil's work is to will, search and solve, and a teacher's role is limited with provision of necessary knowledge and means.

Ian McEwan repeatedly recurs to the theme of childhood, growing, and peculiarities of children's and teenagers' perception in his works. He explores the subject in single short stories from his collections “First Love, Last Rites” and “In Between the Sheets”.

McEwan's third novel “The Child in Time” (1987) relates directly to the problem of school education. The author claims that a level of society's development depends on its attitude towards children's breeding: “It was quite clear that if you wanted to look at any age, any generation, any particular time, you could do worse than to look at the kinds of advice that people were being given to raise their children. Behind that advice lay an idea of forming the kind of person we want, and in the person we want lay the aspiration of a particular time“ [1, 47].

The novel combines McEwan's interest in politics, in childhood, and in time with his cosmic interests. McEwan reports that he's “been waiting for some time for the right kind of material that would make that possible. It was less the idea of childhood and children, so much as the vast literature on childcare that



made that possible for me. The immediate prompt was a book by Christina Hardyment, which was a review of three hundred years of childcare called "Dream Babies: Child Care from Locke to Spock." [1, 47].

The author pays attention to the fact that "the pendulum swings. There is, in the late eighteenth-century and early nineteenth-century, a rather Rousseau dominated, quite libertarian view on raising children. The Victorians we all know about. Edwardians were very sentimental in their approach – a much softer touch. The twenties and thirties, which I think would be the worst time to be subjected to the realized advice, was dominated by breezy confidence in social sciences. So there were slide rules issued to mothers to calculate when to breastfeed, and stern advice not to fondle or cuddle your babies because it overstimulated them and distorted their brain development. Then came Spock and child-centered childcare, which seemed to be related to a post-war, liberal consensus, and one that has now, I think in England certainly, begun to decline – a time of moral relativism. I thought I had an opportunity in writing, as it were, the next chapter, a fictional swing of pendulum" [1, 47-48].

The protagonist of the story, Stephen Lewis, is a writer of children's books, who works on a government committee that is writing "The Authorized Child-care Handbook". McEwan mentions that the head of each chapter contains an extract from "The Authorized Child-care Handbook". "One reviewer apparently phoned to Cape to ask where they could lay their hands on this book ... and I'm engineering a vast advance to complete it" [1, 50].

The author adds that the plot "deals with the possibility of having the public world of moral advice overlap with the intimate nature of childcare. ... I'd found a subject that encompassed the intimate and the social. I had been looking for a long time to bring these two threads in my writing together" [1, 48]. "The Child in Time" is set in an indeterminate future with slightly marked traits of the Thatcher era. "The child raising handbook is a reflection of a sort of Thatcherite ideal with great stress on punctuality, self-interest, getting the job done, and so on", - comments McEwan.

He speaks warmly of a final scene of the Stephen's baby birth: "It's well known that writing about happiness, about rapture and joy, is much more difficult business than writing about ... as the loss of the child in the first chapter. ... I think of this as a happy scene, and it's a pre-figurative scene. It's the first sign in the book that things are going to work well, that the man is delivered, as it were, by Stephen" [1, 50].

In his conversation with a colleague and an old friend Martin Amis McEwan underlines that "our only link with the future is our children. The only people who are going to be around in a hundred years' time are our children's children" [1, 53].

Rousseau's name, not accidentally, arises in the creative imaginations of such English writers as Fowles and McEwan. Subsequent to Rousseau, McEwan is troubled with such issues as individual solemnity, interpretation of complicity and variance of its development. All of these issues were reflected in his interviews. Ethical questions are equally significant for him. Thus, an English researcher Ryan Roberts in his analysis of "The Innocent" (1990) pays much attention to the murder scene, where the protagonists Leonard and Maria believe that they had no alternative decision.

McEwan elucidates that: "there are always ways back, in all things, but often it simply doesn't happen. Emotions get in the way – emotions like pride, self-persuasion. That's another aspect of this that interests me, and it's a concept associated with Bob Trivers, the evolutionary psychologist. I think it was Trivers who first said, when talking about deceit, that the simplest way to deceive someone is first to deceive yourself. If you want to cheat, it's far more effective to persuade yourself, because then you have nothing to hide. You're speaking your truth, as it were. I don't know true is it in evolutionary terms, but this seems to say a lot about the way people are in confrontations or difficulties, personal difficulties. And we see it, too, in larger political terms. People distort or are selective with their memories and with evidence. It's that element now, in relationships, that seems to me rich in investigation" [1, 188-189].

Still, McEwan, being a XX century's writer, experiments in postmodern manner and employs psychoanalytic elements in the spirit of Freud and Jung. In Ian McEwan's novels, plays and short stories various aspects of psychoanalytical theory are reflected. In his interviews McEwan often mentions that the beginning of his creative development he was "particularly obsessed" with the theme of incest: "Oedipal

situations recur constantly in my work. I think an awful lot of adult maneuvering and adult sexuality is related to some version of how women related to their fathers and how men related to their mothers” [1, 16].

In the novel “The Comfort of Strangers” (1981) McEwan addresses directly to subject of the unconscious mind and its effect on human behavior. His attention is concentrated upon preconscious desires and drives of the heroes. Relating to the biography of Robert, one of the main characters, McEwan widely uses the categories of psychoanalysis: perpetual derision from elder sisters, the father’s authoritative personality, and excessive affection for mother turned him into a violent, assaultive sadist, who feels the insatiable need for rape and suppression of the weak. McEwan is able to reflect morbid phenomenon of human personality and a fierce realistic world of relativity.

In the authors’ opinion, McEwan following Iris Murdoch, Graham Greene, John Fowles and other modern writers, whom he regards as his literary mentors, considers a character as a plotline and issue center of a novel: “... into a year of pursuing various little things and then, one morning, I wrote a paragraph about a young woman coming in to an Adam style sitting room in a country house with a bunch of wild flowers that she’s just picked and she goes across this room – there’s a harpsichord that no one ever plays – and she finds a very expensive vase, a Meissen vase. And, rather than put water in the vase first, she puts the flowers in the vase and then thinks about where she’s going to get the water from. Something about the room, the woman, the wildflowers in a precious vase – I knew that I’d finally started a novel, but I didn’t know what on earth it was. ... I’d thought of how someone might commit a mistake – a mistake that might be confused with a crime – and suffer for it for a lifetime.” [1, 165-166].

Ryan Roberts takes an interest in the issue of truth in McEwan’s works, which, as he considers, may vary. McEwan isn’t inclined to share a postmodern relativist viewpoint “that the only truth is the one an individual asserts. I do believe that there are realities that await our investigation. In that sense I’m an objectivist. I also accept from biology that through perception, cognition we have to construct the world. ... In our perception of the truth, self-persuasion does play a role. We all stand somewhere on a spectrum. There are people who can be quite clinical about their own feelings in relation to what they think is really there. And there are other people who really cannot see the world apart from their feelings and projections about it. Somewhere along there we all must stand” [1, 189].

In the beginning of his writing career McEwan used to be accused of writing to shock. “And I denied it vehemently, but looking back, I think I did want bold colours – perhaps this was a young man’s insistence on being noticed”, - comments the author [1, 163].

McEwan considers that “the postmodern band wagon has come to a halt, because it has lost a wider readership, and can’t engage with the culture” [1, 190]. He claims that he is “not much in sympathy with the kind of relativism or say, postmodernist criticism” [1, 150]. Yet, McEwan doesn’t contradict the fact that some of his novels constructed using a set of “tricks with those and that sense drawn from modernism and postmodernism of having other writing, other texts, the spirits of other writers moving through your pages as if they, too, were as much apart of the real world as forests and cities and oceans. ... because “Atonement” could not have been written without all the experiments in fiction and reflections on point of view [1, 154].

A certain number of European critics relate McEwan’s works to postmodernist literature. But, in the authors’ opinion, careful analysis of his texts and interviews demonstratively proves that he is a successor of realistic school, who follows the traditions of classic European novels and keeps up the literary heritage of great French enlighteners and Jean-Jacques Rousseau in particular.

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O.A. Soluyanova

NON-TRIVIAL MEANINGS OF POLYSEMANTIC VERBS IN DIDACTIC ASPECT

Keywords: non-trivial meaning, polysemy, plateosemy, didactic aspect, dictionary, translation class.

Abstract: The aim of the current research project is to explore the problem of non-trivial meanings of polysemantic verbs and work out the methods of dealing with them in translation classroom. The research studies the difference between polysemantic and plateosemantic verbs, explains the idea of 'non-trivial' as opposed to 'trivial' and defines the criteria which help distinguish between trivial and non-trivial meanings of verbs. Various examples are provided throughout the research to support the author's conclusions. Next, the research looks into the problem of working with such verb meanings in translation classroom and provides some advice for teachers.

Ключевые слова: нетривиальное значение, полисемия, платеесемия, дидактический аспект, словарь, занятие по переводу.

Аннотация: Цель данного исследования заключается в исследовании проблемы нетривиального значения глаголов широкой семантики и выработке методов работы с ними в рамках занятий по переводу. В статье рассматривается разница между многозначными глаголами и глаголами широкой семантики или платеесемантами, проясняется значение термина "нетривиальный" в оппозиции к "тривиальный", а также определяются критерии, используемые при определении тривиальности/нетривиальности значения глагола. В доказательство приводятся разнообразные примеры, подтверждающие точку зрения автора. Кроме того, в исследовании говорится о проблеме работы с нетривиальными значениями глаголов на занятиях по переводу и приводятся некоторые советы для преподавателей.

The present research is dedicated to the problem of non-trivial meanings of polysemantic verbs and methods of working with them in translation classroom. The problem remains of great current interest among scholars despite many works on polysemantic verbs starting with the second half of XX century up to the latest researches in this field (publications by A.A. Avdeyev, V.A. Zagorodnaya, N.V. Eyeveleva, E.I. Malyutina). The fact that the problem is still relevant can be explained by regular appearance of new meanings of polysemantic verbs and finding new shades of meaning in the existing ones.

The aim of the research is to describe non-trivial meanings of polysemantic verbs systematically and to work out methods of teaching them to students during translation classes.

To succeed in the research and reach the given goal the following issues should be tackled:

- To show the difference between the terms "polysemantic verb" or polysemantic and "broad meaning verb" (plateosemant);
- To work out the criteria of defining whether this or that meaning of the verb is trivial/non-trivial.
- To set out methods of working with these meanings of verbs in translation classes.

It has already been mentioned that verb poly- and plateosemy in modern linguistics are not quite thoroughly studied and explored, which is clearly seen from the absence of the term "plateosemy" in linguistics textbooks whose authors prefer to dwell on polysemy only and its relation to homonymy and sometimes monosemy. It is not infrequent that polysemants and plateosemants are seen as the same notion.

In general, scholars have admitted so far that broad meaning verbs or plateosemants have a common broad meaning, polydenotativeness, being related to the notion of broad range of meanings, contextual dependence on submeanings (not singled out in the general structure of the verb) and the absence of semantic derivation between them. Traditionally the criteria to distinguish between polysemantic verbs and broad meaning verbs are the following: one non-variable broad meaning in the semantic structure of a plateosemant and several lexical-semantic variants defining the fragmentary nature of a polysemantic; plateosemants having unlike polysemants such characteristics as grammaticalization, polyfunctionality, bigger or lesser desemantization, high potential of word collocation, usage frequency. The question here is whether all the listed criteria are relevant. [7]

On the whole, when studying poly- and plateosemy researchers still stick to the definition of the concept given by prof. N. N. Amosova back in 1963, namely "meaning having the maximum

degree of generalization, appearing as it is only in conditions of isolating the word from speech and obtaining the necessary narrowing of meaning when being used in speech" [1] (which is also relevant for polysemy as well as the lexical-semantic variant of a polysemantic word can only be seen in the context). At present the issue of ways to describe the non-variable meaning of a plateosemant and representing its structure within the variety of its contextual realizations is still relevant. The problem of plateosemy vs polysemy is still not solved, the difference between the two concepts is not yet clear. [7]

The next issue to be dealt with in the course of the research is defining the criteria which would help distinguish between trivial and non-trivial meanings of verbs. On the one hand the term "non-trivial" seems to be quite understandable and easy to explain. The dictionary defines it as 1) something not trivial, obvious; complicated (e.g. "Profound knowledge of this field is necessary to tackle this non-trivial problem") or 2) original, unusual, new, not trite (e.g. "Being a leader means having the ability to think in a non-trivial way, make clear-cut decisions and act unhesitatingly.") [3] So how do you apply the given definition to the meaning of a verb? Let's analyze the English verb "do" since this is the verb that has the broadest semantics in the language. Its main meaning is to perform some action, often of physical nature, something specific. For instance, "to do homework", "to do physical exercises", "to do one's best", "to do one's hair", "to do a bedroom", "to do sight-seeing". This meaning is trivial, obvious, the first that occurs to you when they ask you "to do" something.

Let's have a look at another example: "to do well" (to feel well, not to be ill). Is there any action in this case? No, there is not. The meaning of the expression refers to a person's physical state, their health and well-being and the action is absent. So is the meaning of the verb in this example trivial or non-trivial? Judging by the definition of "non-trivial" – i.e. unusual – yes, it is non-trivial. On the other hand, is this meaning new? The expression "to do well" appeared in the English language a long time ago, its frequency of usage is high, there is nothing original in it, it doesn't feel new. Therefore, it cannot be said to be non-trivial.

One more example: "to do one's nut" which means "to go furious", "рассвирепеть". Is there any action in this case? In fact, there is not. A person who does his/her nut doesn't actually make efforts to go furious, doesn't influence their body to find themselves in the state of furiousness, so to say. It's in fact vice versa. Somebody else performs an action on that person. For instance, employees have failed to finish some business project in time and therefore drive their boss mad, act in such a way that the boss does his/her nut. And when the boss finds him- or herself in this emotional state, they can feel the desire, the urge to perform some actions as a result: to fire someone, to cut the wages or not to pay any bonuses, to yell at the employees. Depends on a person. In other words, the seme of "action" in this case is present, however, its vector is different: the action is not performed by the subject, it is the subject that becomes the addressee of this action, and as a result the subject might perform some subsequent actions.

Some more examples of the verb "do":

I think you've been done. – *Мне кажется, что вас провели.*

That last set of tennis did me. – *Этот последний сет меня доконал.*

The police will do you. – *Полиция тебя оштрафует.* [4]

In all these cases the main seme of performing an action is there, but besides that there are many other semes here: "to cheat", "pull the wool over one's eyes", "to make someone feel exhausted", "to run somebody into the ground", "to make a person pay a certain sum of money imposed as punishment for an offence". In other words, the action is performed not for its own sake as in the phrase "to do physical exercises" but with a purpose.

Is the meaning of the verb "do" in these cases non-trivial? It is unusual, not obvious. Therefore, it is non-trivial. On the other hand, is it new? As this meaning has been fixed in a dictionary,



then it must have been some time – at least a year or two – since its appearance in human speech. Over this period of time the expression should have become quite frequent for lexicographers to consider it necessary to include this meaning in the dictionary in accordance with all the criteria of selecting lexical units (LU) for dictionaries. How new or non-trivial can the meaning with high frequency of usage be? The problem here is in determining the border between frequent and trivial and quite frequent and non-trivial. At the current stage of the research there are no clear-cut criteria due to very few verbs and their meanings that have been analyzed so far.

Other examples of possibly non-trivial meanings of polysemantic verbs include:

RUN:

I can't run to that - я не могу себе этого позволить
It won't run to that - До этого не дойдёт
That will run to a pretty penny - Это влетит в копеечку
To force a person to give the user their property - That jacket is tight yo, better run that shit bitch before I pop a cap in yo ass!
To sell/peddle drugs. To smuggle drugs - Will you run some drugs across the border for me.
To describe a blatant sexual encounter - Dude i'm going to run her tonight.
To inject a narcotic, usually heroin - Fool, you can't just run that shit in the middle of the street.
To do something as hard and with as much determination and strength as you can - I'll run. Have a little faith in me.

GIVE:

it was given in the newspapers - об этом сообщалось в газетах
I don't give a curse for - Мне до этого нет никакого дела
It gives him a jag - это возбуждает его
She did not give the matter even a passing thought - Она не придала этому значения
Something had to give - Так не могло больше продолжаться
There is not much give in this cloth - Эта ткань почти совсем не тянется

MAKE:

To poop - You mind if my doggy make on your lawn?
To have sex with - I'd love to make her--give her the greatest sex ever
Make it to the train - Успеть к поезду
He makes too much of his daughter - Он слишком носитя со своей дочерью
I am yearning to make myself - Я жажду принести пользу
The ship was tacking trying to make the harbour - Судно лавировало, пытаясь зайти в гавань

TAKE:

To kick someone's ass - Jay is a big guy, but he's goofy as all hell, so Tim could probably take him
To beat someone quickly and effortlessly - We're gonna take you at the game today
Don't take the matter seriously - Не принимайте всё всерьёз
He didn't take to the idea - Ему эта идея не пришлась по вкусу
He doesn't take kindly to being treated as an inferior - Ему совсем не нравится, что на него смотрят свысока
He is really kind-hearted if you take him the right way - Он, в сущности, добрый человек, если конечно правильно его воспринимать

He will take it of my hide - Он отыграется на мне
Parchment will not take ink - На пергаменте нельзя писать чернилами
Play didn't take with the public - Пьеса не имела успеха у публики
Take it from me that he means what he says - Поверьте мне, он не шутит
Take this street until you come to the big yellow house - Идите по этой улице до
большого желтого дома
I take your visit as a great honor - Я считаю ваш визит большой честью для себя

GET:

I can't get the engine of my car to start - Моя машина не заводится
I couldn't get it over to him that he must come - Я никак не мог ему вдолбить в голову,
что он должен прийти
I'll get back at him one day! - когда-нибудь я ему отомщу!
If I get to see him I'll ask him about it - Если я его увижу, я спрошу его об этом
Several blinks will get a cinder out of the eye - Моргнув несколько раз, удалишь соринку
из глаза
We shall never get six of us in the car, leave alone the bags - Мы никак не поместимся
вшестером в машине, не говоря уже о багаже
You may read your paper when you get it into shape - Ты сможешь сделать доклад,
когда приведёшь его в надлежащий вид
Get some razz into your dance! - Больше жизни!
Get somebody on the phone - Дозвониться к кому-либо по телефону
I must get at this essay tonight - Я должен сегодня же вечером взяться за эту статью
Vancouver local slang to tell a person to get outta there. Extremely offensive.
- You moron, look what you did! Fuck off!
- Relax, it wasn't too big a deal.
- Just get.
(guy leaves)
A term used to describe a "Kiss" or a "Snog" - I'm going to get with her tonight.
To succeed, or to accomplish your goals
Dave: "How was your job interview, Andy?"
Andy: "Get!"
To steal/shoplift - Hey I think I'm going to "get" this CD.

HAVE:

He had me in the first game - Он побил меня в первой партии
He has no Greek - Он не знает греческого языка
I have your idea - Я понял вашу мысль
I'll have the law on you! - Я тебя привлеку!
She is going to have her own way - Она намерена действовать по-своему
I have it at my fingertips - Я знаю это вдоль и поперёк
I'll have you know - Я хотел бы обратить Ваше внимание на то, что...
Please, have the boy bring my books - Пусть мальчик принесёт мои книги
The ayes have it - Большинство за
The newspapers have it that ... - Газеты утверждают, что

SEE:

May I see you home? - Можно мне проводить вас домой?
Depend on him to see things through - Положитесь на него - он не бросит дело на пол-
дороге



He can't see a joke - Он не понимает шутку
They can spend the money as they see fit - Они могут тратить деньги по своему разумению
He is glad to see the back of - Он счастлив, что отделался от (кого-л.)
He will never see 40 again - Ему уже за 40 лет
The doctor ought to see him at once - Доктор должен сейчас же его осмотреть
To fight or to challenge - If he don't like it, then he can come see me
To meet up for a sexual encounter - Hey, come see me at five

One more criterion of distinguishing between trivial and non-trivial meaning of a polysemantic verb can be its (i. e. the meaning's) absence/presence in the dictionary.

Every day human speech sees new expressions where already known words or lexical units are collocated with other LUs, different from the ones that form speech patterns. In such cases the LU obtains one more, non-trivial, meaning, specified by the context. The problem here is that this particular meaning is not fixed in dictionaries since its frequency is still too low, yet the expression is quite actively used by a specific group of people. One of the 'suppliers' of new meanings is the Internet. For instance, everyone knows the phrase 'the painting hangs (on the wall)', which makes the meaning of the verb 'to hang' clear: to be attached to the wall by means of a nail and a piece of string. But how do you explain the phrase 'the comment hangs' (literal translation from Russian). It is used by Russian owners of blogs and social networks users and means a non-existent comment, when the comment counter registers one which in fact isn't there when you click it. In the first example the object – painting – is really there, on the wall, whereas in the second example the object is missing.

If we look up the meaning of the Russian verb "to hang" – "висеть" in the dictionary, this is what we'll see:

1) Будучи прикреплённым к чему-л., находиться в вертикальном положении без опоры внизу, на весу (to be attached to a wall with a nail and a piece of string and with no props below). (*картина висит – the painting hangs*);

2) обременять собою, заботами о себе (to make oneself a burden to somebody) (*висеть на шее – to leech off someone, to feed on someone*);

3) Быть чрезмерно свободным, широким не по фигуре (to be loose, of the wrong size) (*Пальто висит на нём, как на вешалке. – His coat bags about him like a sack*);

4) Быть близким к проявлению, возникновению; ощущаться (to be about to appear, to be felt) (*Гроза висит в воздухе. – It feels like the thunderstorm is near, about to begin*).

And some other meanings. At the same time there is nothing in the article that could explain the meaning of the phrase "висит коммент". Therefore, judging by the criterion of absence/presence in the dictionary this meaning can be called non-trivial.

There is, however, one more thing to bear in mind: all dictionaries are different. There is, for instance, the so-called Urban Dictionary. It's an online-dictionary where a user can find definitions of mostly slang words and expressions, which have recently been coined and are not listed in common dictionaries. For example, if you go to www.urbandictionary.com and look up the word "run" there, you will find that one of the meanings of this verb is "to steal", as in *Oh no, someone just ran my phone*. [6] Now, if you open any English-Russian or English-English dictionary, e.g. OALD, you will not find this meaning there at all. It is quite new, recent. And this is where the question arises: if you consider the meaning non-trivial because it is not listed in the dictionary, then what kind of dictionary can serve as a trusted source? The Urban Dictionary is made by and for users. Very few of them, if any, are professional linguists and/or lexicographers. People in fact volunteer to explain this or that expression the way they understand it. They are not paid for that, and you cannot be 100% sure that the definition is accurate. And this is why the Urban Dictionary is different from other dictionaries compiled by professional lexicographers, where every word has

been checked, analyzed, assessed before being defined and fixed in the dictionary. Therefore, it appears that this criterion of distinguishing between trivial and non-trivial cannot be called absolutely valid as well.

There is something else to keep in mind while defining whether the meaning of the verb is non-trivial. Non-trivial meanings appear quite often as a result of some word or expression being used by a certain group of people, in a specific community, so to say, e.g. bloggers, internet-users, young people. These expressions often become the part of the slang used by this group and are used quite frequently. At the same time, people outside this group may have no understanding of this or that expression whatsoever. It will be new to them. It's here that we should ask ourselves: can you call the meaning of the expression in question non-trivial if it is frequently used by one group of people and not used by another one at all.

As soon as another non-trivial meaning of a polysemantic verb appears the problem of its translation arises (which is clearly seen from the above example). In some cases such meanings are in fact loan translations from the English language (made my evening – сделал мне вечер) and are easily translated back. In other cases though the matter of choosing a proper equivalent in the target language (TL) and methods of working on it in class is not always that obvious. The next question arises here: how do we deal with such verbs and their non-trivial meanings in translation class? There is no common list of all non-trivial meanings of polysemantic verbs as the problem of distinguishing between trivial and non-trivial is not solved yet. Besides, it is not always clear which translation device is more appropriate when rendering the meaning from the source language (SL) into the TL. Should it be descriptive translation, which takes more time and space (*коммент висит – there is a non-existent comment in my blog*), or should we think of some similar word in the TL, some synonym (*run a phone – украсть телефон*), in which case the idea of something new, unusual in the SL is lost. What should we suggest in class? It seems that every time the translation device will be chosen according to the context, which is most important in translation. There cannot be only one correct version here. So many people, so many opinions, as they say. There will always be another person who will suggest one more version, which will be as interesting and accurate, as the previous one. And it is this idea that a teacher should convey to their students, who often find it difficult to cope with the exercise, or they are simply lazy and would rather wait till they hear the teacher's version of translation, accept it as the correct one and relax. In which case their own translation skills do not develop, therefore the lesson proves useless.

All things considered, the problem is of particular interest to scholars and its exploration will be useful both for theoretical purposes – complementing the given information on polysemantic verbs – and for practical reasons – helping teachers and students of translation choose the best way to render the meaning of the verb in TL.

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**DIE KONFRONTATION CHRISTLICHER UND ISLAMISCHER SYMBOLE
(ANHAND VON BEISPIELEN AUS AKTUELLEN RUSSISCHSPRACHIGEN MEDIEN)**

Keywords: religious symbols, inter-religious dialogue, theolinguistics, sacred and secular attitude to symbols.

Abstract: The article is devoted to the linguistic analysis of the inter-religious dialogue, namely the use of Orthodox and Islamic symbols as the religious confrontation means. The research was performed in the theolinguistics framework and assumes certain system research procedures that are based on concepts such as the religious mapping and the binary oppositions. "Hot spots" of inter-religious dialogue in modern Russia are shown based on the Russian media. Hence, the most important task of the linguists to promote actively such conflicts resolving by converting them into a dialogue (in our case, between Christians and Muslims) and disclosing sacred-substantive nature of the respective characters as special language characters.

Ключевые слова: религиозные символы, межрелигиозный диалог, теолингвистика, сакральное и профанное отношение к символам.

Аннотация: Статья посвящена лингвистическому анализу межрелигиозного диалога, а именно: использованию православных и исламских символов как одного из средств религиозного противостояния. Исследование проведено в рамках теолингвистики и предполагает определенную систему исследовательских процедур, базирующихся на таких понятиях, как религиозная картина мира и бинарные оппозиции. На материале из современных русскоязычных СМИ показаны «болевые точки» межрелигиозного диалога в современной России. Отсюда – важнейшая задача лингвиста активно содействовать погашению таких конфликтов путем преобразования их в диалог (в нашем случае между христианами и мусульманами) посредством раскрытия сакрально-содержательной сущности соответствующих символов как особых языковых знаков.

*„Im Grunde habe ich mein ganzes Leben lang über eines nachgedacht:
Über das Verhältnis von Erscheinung und Noumen,
über das Auffinden des Noumens in den Phänomenen,
seine Darstellung, seine Verkörperung,
Es geht um die Frage nach dem Symbol“
(Florenski 1993: 211)*

Charakteristisch für die moderne multiethnische und multikulturelle Welt sind zwei miteinander verbundene Phänomene: einerseits der interreligiöse Dialog, andererseits interreligiöse Kriege. Während in Politologie, Philosophiegeschichte, Theologie und anderen Wissenschaften diese Phänomene ganz intensiv untersucht werden, bleibt ihr linguistischer Aspekt nach wie vor wenig erforscht.

Der vorliegende Artikel soll diese Leerstelle in einem kleinen, aber sehr wichtigen Sektor des Forschungsfeldes „Interreligiöser Dialog“ füllen, nämlich: die Untersuchung religiöser Symbole als Mittel zur Konfrontation. Als Material für die Untersuchung dienten Artikel aus aktuellen deutsch- und russischsprachigen Medien.

Da sich jede Religion auf zwei Ebenen manifestiert – der theologischen und der institutionellen, wird die Konfrontation oder der „Krieg der Symbole“ in zwei Aspekten untersucht: dem interreligiösen (Christentum vs. Islam) und dem institutionellen (Gesellschaft, Politik, Kultur).

Nachdem ich das Symbol nicht nur nominalistisch, sondern auch biblisch verstehe (Symbollehre im Kontext der russischen Religionsphilosophie von P.A. Florenskij, S.N. Bulgakov, N.A. Berdjajew, A.F. Losev, A.D. Schmemmann, A.W. Men', J.M. Lotman u.a.), wurde die Untersuchung im Rahmen der Theolinguistik durchgeführt, was es möglich machte, auf die Ebene eines metaphysischen Begreifens des Symbols zu kommen.

Als Methode zur Untersuchung religiöser Symbole dient ein bestimmtes System von Forschungsverfahren. Eines davon ist das religiöse Weltbild.

1. Das religiöse Weltbild

Das Weltbild ist ein System apriorischer und aposteriorischer Vorstellungen von der Wirklichkeit. Das religiöse Weltbild spiegelt die religiöse Erfahrung von Menschen wider und macht das Verhältnis von alltäglicher Empirie und Jenseits zum Hauptgegenstand seiner Aufmerksamkeit. Das Irdische und das Himmlische, das Menschliche und das Göttliche sind Gegenstand religiösen Denkens. Das RWB entsteht aus einer eben anderen Erfahrung heraus, ist Ergebnis einer

anderen Art der geistigen Aktivität des Menschen. Das religiöse Weltbild basiert auf dem Glauben. Es behält einen eigenständigen Platz in der Erkenntnis, während es das wissenschaftliche Weltbild vervollständigt, den Rationalismus mit irrationalen Erkenntnismethoden ergänzt.

Das religiöse Weltbild von Christen und Muslimen hat sowohl gemeinsame als auch spezifische Eigenschaften:

Gemeinsames:

- Anerkennung nicht nur der sinnlichen, sondern auch der übersinnlichen Welt/Bekenntnis nicht nur zur sinnlichen, sondern auch zur übersinnlichen Welt.

- Grundlage der Welt ist Gott; deshalb ist die übersinnliche Welt primär; alles Sein ist göttlich.

- Objekt des RWB ist die Welt in ihrer ganzen Fülle, deshalb schließt es die Beschreibung von Natur, Gesellschaft, Mensch (irdische Welt) und der übersinnlichen Welt (Paradies, Hölle) ein;

- Subjekt des RWB ist jeder Mensch – vom tief Gläubigen bis zum Atheisten: es gibt keine dualistische Trennung zwischen „wir – Gläubige“ und jene „die im Bösen der säkularen Welt liegen“.

- Der Dialog findet sowohl auf der Vertikalen statt (von oben nach unten und von unten nach oben: die Offenbarung, eine besondere religiöse Erfahrung, Mystik, usw.), als auch auf der Horizontalen (die Dichotomie „eigen-fremd“): auf der theologischen Ebene (heilige Texte, konfessionelle Texte, Missionstätigkeit, usw.) und auf der Alltagsebene (abergläubische Vorstellungen, populäre Theologie, folkloristische Vorstellungen, usw.).

- Nachdem es keine klare Grenze zwischen Logischem und Intuitivem gibt, ist in einzelnen Fällen für das religiöse Weltbild eine spezifische Sprache charakteristisch (Analogien, Antonyme, Symbole usw.).

- Religiöse Symbole stellen ein strukturiertes System dar.

Spezifisches:

- Die Vorstellung von Gott: Der Islam erkennt nur den einen Gott Allah an, nicht Seine Existenz in drei Hypostasen; deshalb ist Jesus im Islam – ein Prophet.

- Zentrum der irdischen Welt ist nicht Jerusalem, sondern Mekka.

- Die Vorstellung von Anfang und Ende der Geschichte: der Anfang der Welt ist die Schaffung von Welt und Mensch durch Gott. Das Ende der Welt ist der Tag des Jüngsten Gerichts über die Sünder.

- Die Vorstellung vom Menschen:

Der Mensch wurde nach dem Göttlichen Ebenbild geschaffen (Gen. 1.26).

Der Mensch wurde nach seiner eigenen Form und Gestalt geschaffen (Koran 64.3; 82.6-8).

Mann und Frau sind gleichermaßen nach dem Abbild Gottes geschaffen (Gen. 1.27).

Die Frau ist ein im Vergleich zum Mann niederes Wesen (Koran 2. 228).

- Die Vorstellung vom Lebensziel des Menschen: die Rettung seiner unsterblichen Seele für das ewige Leben im Paradies.

- Gebietet Gott die Liebe zu jedem Menschen?

In der Bibel: Ja. Gott gebietet ungeteilte, vollkommene Liebe von Mensch zu Mensch. Der Unterschied zwischen dem Feind und dem Nächsten ist durch Christus zerschlagen: „Liebet eure Feinde“ (Luk. 6.35).

Im Koran: Nein. Liebe ist nur zu Glaubensgenossen möglich, doch auch hier ist Hass eingebettet (zum Beispiel im Fall von Rache oder einer Reihe von Verstößen gegen die Scharia).

2. Eigen vs. Fremd

Im Prozess der Erkenntnis dieser Welt hat der archaische Mensch sie in „eigen“ und „fremd“ geteilt. Das Weltbild des modernen Menschen unterscheidet sich stark vom archaischen, doch die Rolle der archaischen Opposition „eigen“ und „fremd“ ist nach wie vor überaus wichtig, was sich in der Sprache widerspiegelt. Die Opposition „eigen“ und „fremd“ wird auch in axiologischer Hinsicht



interpretiert – als Opposition „gut-schlecht“ mit einer negativen Bewertung von allem/vielem, was der „fremden“ Welt angehört. Dieses Faktum zeigt sich auch in der Sprache.

3. Rationales und Irrationales im Symbol

Charakteristisch für das religiöse Weltbild ist in einzelnen Fällen – wie oben erwähnt – eine spezifische Sprache, in der Symbole eine besondere Stellung einnehmen, wie N.A. Berdjaev feststellt: „Das Symbol grenzt zwei Welten voneinander ab und verbindet sie gleichermaßen“; „Das Symbol ist eine Brücke zwischen zwei Welten“ [1]. Das Symbol und die Symbolisierung nimmt die Existenz und Verbindung zweier Welten an, was in der folgenden – in der Religionsphilosophie gebräuchlichen - Formel ausgedrückt werden kann: Vereinen im Trennen; im Trennen verbinden. Pawel Florenskij schreibt so darüber: „Die Frage nach dem Symbol ist eine Frage der Vereinigung zweier Seinsarten, zweier Schichten – einer höheren und einer niedrigeren, doch die Vereinigung gestaltet sich so, dass dabei das Niedrigere gleichzeitig auch das Höhere beinhaltet, für das Höhere durchlässig und von ihm durchdrungen ist“ [4: 316].

J.M. Lotman definiert das Symbol auf zwei Arten: einerseits als konventionelles Zeichen, dessen Bedeutung ein bestimmtes Zeichen anderer Art ist (die symbolische Bedeutung ist in diesem Fall rationaler Art); andererseits als eine Art zeichenhaften Ausdruck einer höheren und absoluten Wirklichkeit. Dabei „schimmert der Inhalt irrational durch den Ausdruck hindurch, tritt er wie eine Brücke auf, von der rationalen in die mystische Welt“ [8: 191].

Im Artikel „Das Symbol im System der Kultur“ bietet J.M. Lotman bestimmte Charakteristika des Symbols an, die man zusammengefasst wie folgt darstellen kann:

- Das Symbol auf der Ebene des Ausdrucks ist immer ein gewisser Text, d. h. es hat eine einzige, in sich geschlossene Bedeutung und eine deutlich zum Ausdruck gebrachte Grenze [8: 192].
- Im Symbol gibt es immer etwas Archaisches. Doch ein Symbol gehört nie zu einer einzigen synchronen Schnittstelle der Kultur – es dringt immer durch diese Schnittstelle hindurch, ausgehend von der Vergangenheit und in die Zukunft hineinreichend [8: 192].
- Symbole stellen eines der beständigsten Elemente des kulturellen Kontinuums dar [8: 192].
- Eine die Diachronie der Kultur durchdringende, konstante Reihe von Symbolen übernimmt weitgehend die Funktion von Mechanismen der Einigkeit: indem sie das Kulturgedächtnis von sich selbst verwirklichen, lassen sie die Kultur nicht in isolierte chronologische Schichten zerfallen [8: 192].
- Die Natur des Symbols ist dual: es kann sowohl zur profanen als auch zur sakralen Sphäre der Kultur gehören. Deshalb ist das Sinnpotential des Symbols immer breiter als ihre jeweilige Realisierung [8: 192-193].
- In ihrem Ausdruck elementare Symbole (Kreuz, Kreis, Pentagramm u. a.) haben eine größere Kultur-Sinn-Kapazität als komplexe. Gerade „einfache“ Symbole bilden den symbolischen Kern der Kultur [8: 193].
- Was für das symbolisierende Bewusstsein Symbol ist, tritt bei entgegengesetzter Anordnung als Symptom auf [8: 193].
- Das Symbol wirkt wie ein ausgeprägter Mechanismus des Kollektivgedächtnisses [8: 199].

4. Das sakrale und das profane Verhältnis zu Symbolen in Christentum und Islam

Der Hauptunterschied im Verhältnis zu Symbolen in Christentum und Islam besteht darin, dass sie im Christentum nicht nur eine unterscheidende Funktion haben, sondern auch Kultobjekte sind. Im Islam üben sie nur die Funktion von Unterscheidungsmerkmalen aus.

4.1. Das sakrale Verhältnis zu Symbolen im Islam

Dem alttestamentlichen Gebot „Du sollst dir keine Götzen schaffen“ folgend, lehnt der Islam Objekte der Anbetung ab, und damit auch ihre Symbolik. Scheich Muchammad Salih Al-Munadzhid sagt darüber: „Was Symbole oder Embleme angeht, so kann man sagen, dass Muslime sich vor Allah verneigen und jegliche Idole ablehnen. Wir sind überzeugt, dass Christen das

Kreuz zum Symbol ihres Herren oder des Sohnes des Herren gemacht haben, wie sie behaupten, und sie suchen Schutz und Segen beim Kreuz. Muslime wiederum erbitten Segen und Schutz nur bei Allah, und deshalb haben Muslime kein Symbol wie das Kreuz bei den Christen. Manche Muslime haben den Halbmond als Symbol ausgewählt – ihn dem Kreuz gegenübergestellt, doch das ist nicht richtig und eine Neueinführung im Islam“ [18].

Im föderalen Informations- und Analyseportal islamtoday spricht man davon, dass der Islam in die Welt gekommen sei, um die Menschen von der Götzenverehrung zu befreien und einen reinen Monotheismus einzuführen. Mit diesem Ziel habe der Prophet Mohammed die Menschen gelehrt, alles abzulehnen, was die reine Glaubenslehre Allahs stört. Die Verwandlung des einen oder anderen Symbols in etwas Heiliges ist im Islam nicht erlaubt [12].

Man muss allerdings festhalten, dass in islamischen Ländern in den Organisationen des Roten Kreuzes das Kreuz durch einen Halbmond ersetzt wird.

4.2. Das profane Verhältnis zu Symbolen im Islam

Im Unterschied zur sakralen Sphäre gibt es im weltlichen Leben kein strenges Verhältnis zu Symbolen. So kann der Halbmond als Symbol einer Dynastie oder eines Landes verwendet werden. Muslime können jegliche Symbole wählen, die nicht der Scharia widersprechen [12]. So hat im Namen der Seite islamtoday der i-Punkt im Wort islam die Form eines Halbmondes, vgl.: <http://islam-today.ru/>.

Muslimische Anhänger in Form eines Halbmondes oder Mini-Korane an einem Kettchen werden als Talisman um den Hals getragen. Nach Meinung der Gläubigen haben sie nicht irgendeine sakrale Bedeutung, sondern sie identifizieren einfach die Religion ihres Besitzers zu denken, sie könnten dich schützen, ist Schirk (Götzendienst). Aber wenn sie in der festen Überzeugung getragen werden, dass nur Allah hilft, so gibt es hier kein Verbot [2].

Was die weltliche Literatur betrifft, zum Beispiel Symbol-Wörterbücher oder Enzyklopädien, so gibt es darin – wenn auch mit Vorbehalt „Streng genommen existiert die islamische Symbolik als solche nicht“ - doch Kapitel, die sich den Symbolen des Islam widmen. Darunter sind Kultstätten (Grabstätte Mohammeds, Kaaba, Moschee, Minarett), heilige Texte (Koran, Hadith), der achteckige Stern, ein Halbmond mit Stern im Inneren. Einer der mutmaßlichen Gründe für das Auftreten des Halbmondes auf Minaretten von Moscheen ist die Orientierung der Muslime am Mondkalendar und das Streben, die Moschee unter anderen Gebäuden hervorzuheben [7; 6].

4.3. Das sakrale Verhältnis zu Symbolen im Christentum

Der Symbolbegriff wird in den drei von uns untersuchten Konfessionen (Katholizismus, Protestantismus und Orthodoxie) unterschiedlich interpretiert. Nachdem ich in meinem Vortrag bei Beispielen aus der russischen Wirklichkeit Halt mache, bleibe ich auch bei der Definition von Symbol, wie es in der orthodoxen Theologie behandelt wird.

Das Wort „Symbol“ kommt vom griechischen Verb *symbollo* und bedeutet 'Übereinstimmung, Verbindung, Verschmelzung'.

Die Analyse von Arbeiten russischer Religionsphilosophen und Theologen des letzten Jahrhunderts ermöglichte es, bestimmte Charakteristika des Symbols herauszufiltern, die man zusammengefasst folgendermaßen vorstellen kann:

- Das Symbol „ist nicht einfach ein Zeichen. Es bedeutet viel mehr als die einfache Bezeichnung“ [16].
- Im Symbol „verbinden sich zwei Wirklichkeiten“ [16].
- Das Symbol ist imstande „die Wirklichkeit zu enthalten und zu transferieren“ [17].
- „das religiöse Symbol ist keine abstrakte Idee oder gar Allegorie, es ist selbst in jene geistige Wirklichkeit involviert, die es abbildet“ [9].
- „eine Wirklichkeit wird durch eine andere Wirklichkeit ausgedrückt“ [16].
- „Die Anatomie biblischer Symbole besteht darin, dass sie das Unaussprechliche ausdrücken. Im Symbol vermitteln Wörter und Bilder des zeitlichen Seins die Geheimnisse des

ewigen Seins“ [9]; Symbole des „künftigen Jahrhunderts“, d.h. des Jenseits, in der hiesigen Welt [17].

- „nicht die ganze geistige Wirklichkeit erscheint im Symbol, wird durch das Symbol verkörpert. Das Symbol ist immer Teil, 'denn wir wissen zum Teil und zum Teil prophezeien wir'“ (1 Kor. 13:9) [Šmeman, zit. nach: 9].
- „das Symbol ist ... nicht nur Mittel der Erkenntnis, sondern auch Mittel der Teilhabe“ [17].
- „das Symbol verwirklicht sich und es wird zum Geheimnis“ [17].
- Etwas vereinfachend kann man sagen, dass das Christentum aus dieser Sicht wirklich zur Gänze und notwendigerweise symbolisch ist. „Der mich gesehen hat, hat den Vater gesehen“ (Joh. 14: 9). Man kann den Vater nicht anders sehen, als durch das vollendete Symbol – Christus [17].

4.4 Das profane Verhältnis zu Symbolen im Christentum

In diesem Diskurs wird das Symbol als konventionelles Zeichen betrachtet, dessen symbolische Bedeutung einen rationalen Charakter hat. Nach den Worten von A. Šmeman ist das „ein äußeres und illustratives Symbolverständnis“ oder „die nominelle Bedeutung dieses Wortes“ [17].

Nicht zufällig hat Šmeman den Symbolismus in der Kunst vehement kritisiert, denn dieser schließt die Teilnahme und Teilhabe des Betrachters aus: „hier ist alles zerkaut, vorgelegt, verdaut, doch der Betrachter bleibt außerhalb“ [Šmeman. Tagebücher. S. 39, zit. nach SYMBOL - http://krotov.info/spravki/essays_vera/19_s_vera/simvol.html].

5. Konfrontation christlicher und islamischer Symbole im heutigen Russland

Die Analyse von Artikeln, in denen von religiösen Symbolen aus Islam und Orthodoxie die Rede ist, erlaubte es „hot spots“ zu identifizieren, an denen eine Konfrontation augenscheinlich wird. Besonders deutlich wird diese bei einer „Aktivierung“ solcher Symbole des Islam wie:

- Der Hidschāb, sein Verbot in weltlichen Bildungseinrichtungen: Schulen [14] und Universitäten [19; 15; 5; 10].

- Der Koran, der nach der Meinung der Richter aus Novorossijsk extremistische Literatur ist. Eine der Übersetzungen dieses heiligen Buches ins Russische gefiel anfangs der Transportprokuratour Novorossijsk nicht, dann einer Gruppe lokaler Experten, und dann auch dem Gericht [13]. Oder: das Skandalvideo von einer Koranverbrennung auf den Straßen Moskaus [20].

Muslime treten in erster Linie gegen orthodoxe Symbole in Staatssymbolen auf, nämlich:

- im russischen Wappen und
- gegen die orthodoxe Symbolik im Tag der Volkseinheit (4. November): der Klang der orthodoxen Glocke und die Ikone der Gottesmutter von Kazan. All das verletzt – nach Aussage von Damir Muchetdinov, dem stellvertretenden Leiter der Geistlichen Verwaltung der Muslime in der Region Nižnij Novgorod, die Prinzipien der staatlichen Laizität und ist der Einheit der Völker Russlands nicht dienlich [11].

Die größte Konfrontation aber, man kann sagen „ein Krieg der Symbole“, lässt sich in den Kommentaren zu unterschiedlichen Mitteilungen beobachten, die das eine oder andere Symbol betreffen. Waffen in diesem Krieg sind Worte mit deutlich zum Ausdruck gebrachter negativer Konnotation: von Beleidigungen bis zu offener Vulgärsprache, Worte, in denen es eine eigene, nur nicht mehr religiöse Symbolik gibt. In diesem Fall besteht die Aufgabe des Linguisten in der Fähigkeit, mit sprachlichen Mitteln einen konstruktiven Dialog zwischen den Vertretern unterschiedlicher Religionen zu schaffen, in meinem Fall zwischen Christen und Muslimen.

Als Germanistin sehe ich die weiterführende Untersuchung des Begriffs „Symbol“ in drei Aspekten: dem interkonfessionellen (Russisch-Orthodoxe, römisch-katholische und evangelische Kirche), dem interreligiösen (Christentum vs. Islam) und dem institutionellen (Gesellschaft, Politik, Kultur).

Dabei treten eine Reihe von Fragen auf, nämlich:

1. Versteht man das Symbol in den drei oben genannten christlichen Konfessionen gleich? Wenn nein, worin liegen die Unterschiede?

2. Mit welchen Problemen ist die moderne Gesellschaft der deutschsprachigen Länder (Deutschland, Österreich und die Schweiz) im interreligiösen Dialog zwischen Christen und Muslimen konfrontiert?

3. Wie spiegeln sich interreligiöse Konflikte in diesen Ländern auf sprachlicher Ebene wider?

4. Gibt es Berührungspunkte im Symbolverständnis von römisch-katholischer / evangelischer Kirche und Islam?

5. Ist das Symbol jener Punkt, an dem eine interkonfessionelle, interreligiöse oder institutionelle Konfrontation stattfindet?

6. Wenn das Symbol ein solcher „hotspot“ ist, wie kann man den auftretenden Konflikt mit sprachlichen Mitteln lösen?

Die Antworten auf diese Fragen werden helfen, das sprachliche und religiöse Phänomen „Symbol“ besser zu verstehen. Und das wiederum wird zum Verständnis zwischen Menschen unterschiedlicher religiöser Ansichten beitragen.

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O. Souleimanova

CATEGORY OF DEFINITENESS / INDEFINITENESS IN DIDACTIC PERSPECTIVE

Keywords: definiteness, indefiniteness, article, didactic perspective, teaching, frame, functional sentence perspective, word order in an attributive group.

Abstract: The paper focuses on the category of definiteness / indefiniteness, their definition and practical relevance for didactic purposes. The author claims that teaching article usage to the students-speakers of the non-article language can be facilitated if related to the "saliency theory", proposed by J. Hawkins, and to the theory of classes. Some other applications of the theory of classes are also considered – e.g. the rules governing the word order of adjectives in an attributive group. The rules are related to other current linguistic theories, such as functional sentence perspective

Ключевые слова: определенность, неопределенность, артикль, дидактический потенциал, практика преподавания, актуальное членение, порядок следования определений в атрибутивной группе.

Аннотация: В статье рассматривается категория определенности / неопределенности, дается определение и обосновывается ее релевантность для целей практики преподавания. Автор утверждает, что можно оптимизировать процесс обучения правилам использования артикля студентами, родной язык которых не является артиклевым, если ввести в процесс преподавания теорию определенности / неопределенности, предложенную в работе Дж. Хокинса, а также теорию классов. В статье также рассматриваются другие вопросы, связанные с теорией классов, например, порядок следования определений в атрибутивной группе. В этой связи затрагиваются аспекты теории актуального членения.

Teaching foreign languages, which have articles at their disposal, to the students whose native language lacks such determiners is a challenge as the "logic" of this category is not easy to fossilize. It explains why Russian-speaking students are pre-programmed to invariably make mistakes when dealing with articles. The Russian cognitive and, consequently, linguistic map of the world does not treat the category of definiteness / indefiniteness (systematically expressed by articles) as an omnipresent regular category which should be explicitly expressed whenever any object is introduced into the discourse, as it is in the English worldview. It makes teaching articles to Russian native speakers a challenge, which must be accounted for in systematic perspective in comprehensive terms, and some logic must be found behind.

I argue that teaching may be facilitated, if we, first, strictly and define category of definiteness / indefiniteness in understandable and clearly defined terms, and, second, focus on the practical usage of the articles in some contexts to exemplify how the theory works for didactic purpose. The paper offers definitions of these two phenomena and provides arguments to support the proposed definitions. For illustration purposes I shall rely on a randomly picked book by a modern author - *Magpie* by J. Dawson.

Definiteness / indefiniteness distinction is often defined through *known / unknown* feature. That means that unknown objects are expected to be referred to with indefinite articles, while known ones are referred to with the definite article. This seemingly unambiguous interpretation is not convincing enough, as it turned out in a vast number of cases upon closer inspection. It cannot explain why it is absolutely acceptable (or it is the only option article-wise) to use indefinite noun phrases when referring to well-known objects e.g. *My sister Jane came up to us soon after he arrived. She is such a nice girl.*

In this utterance a well-known - to the speaker - person (she is his elder sister whom he has known practically all his life) is treated as indefinite. See e.g. reference with the indefinite article to an acquaintance of the protagonist of the novel (Lily), whom she addresses by his Christian name *Henry*, by no means he is a newcomer to her, still she uses the definite article:

*Henry's hand is at his forehead, compulsively stroking his receding hairline, as if checking it hasn't receded any further in the few minutes he's been standing there. He seems **an** enormous man to Lily ... (J. Dawson Magpie).*

Or, sometimes definiteness is defined through the notion *concrete*, which also is a vague term. Getting back to the above example with *my sister* and *Henry* we cannot say that either she or he are not concrete – they are, to the utmost degree, but are referred to with the indefinite article.

Or unknown ones which have not been mentioned before but are inexplicably referred to with the definite article – why always *at the beginning of the book, at the end of the day, the floor, the ceiling, the nose and the body*? Why always *the moon, the sun, or even the central park, and the city centre*?

In the extract to follow the protagonist is shown into the house she is hired to do the cleaning in, everything is new to her, but the author chooses definite articles referring to completely new objects:

*The house smells of fresh coffee, fresh paint and polished wood. **The** living space Lily is shown into is full of rich colours, blue and red, with masks on two of the walls, Wooden floors, a huge (and to Lily's mind, rather strange) rug theatrically displayed on **the** wall opposite **the** window. Josie shows her **the** Hoover, **the** dustpan and brush, **the** toilet cleaner...* (J.Dawson *Magpie*).

These objects have not been mentioned before, but are being referred to with the definite article. Qualifying them as *concrete* does not explain anything – true it is that the above *Henry* and *my sister Mary* are even more concrete, being prototypically better candidates for concreteness. What follows is that qualifying an object as *concrete* (I have to admit that the term *concrete* is not quite concrete either) does not save the situation, though any native speaker of English will never make an article-related mistake when speaking about the above mentioned objects, despite the fact that article usage in English grammar books is (misleadingly, as we have demonstrated) treated in the terms of *concrete, known / unknown, etc.*

So some of the operating definitions which were commented upon should at least be reconsidered.

I argue that for practical purposes indefiniteness can be treated in terms of the theory of classes, while definiteness is defined in terms of salience (or, uniqueness in the given context). The paper focuses on a more detailed treatment of the definiteness / indefiniteness category, with the supportive practical argumentation. To get a more comprehensive picture, in addition to the above distinction of definiteness / indefiniteness features (defined in terms of classes vs uniqueness), teaching articles is related to the theory generated by **J.Hawkins** in his book *Definiteness and Indefiniteness: A Study in Reference and Grammaticality Prediction* (London 1978), which is based on salience (though the term is not used in his book). We should focus on the linguistic and extralinguistic conditions that provide salience and, correspondingly, definiteness of the noun group. These conditions are systematically arranged (in contrast to the current teaching practices when they are explained separately, randomly so that the learner does not see much logic behind the articles) to offer a consistent and comprehensive theory which can boast of a high predicative force.

Let us focus on the concept of indefiniteness first. This feature is treated as the level of characterization when the object is assigned the qualities / properties that it shares with other members of the class (nothing “unique”, singling it out of the common run, is assigned to the object), it is only a member of the class formed by similar objects. When the speaker declares *It is a plant* s/he qualifies the object as a member of a class of plants. The speaker may go on referring the same object to further subclasses *It is a poisonous plant*, and on and on. What is relevant here is that each time he refers to the same (by the way, concrete) object with the indefinite article, rather than with the definite one.

It means that the indefinite article, in fact, has little to do with non-anaphoric rule, or at least there a variety of cases when it does not. An object might be pre-mentioned in the preceding utterances

and still referred to with the indefinite article - cf. the above example with Henry. What matters is being characterized as a member of the class.

The theory of classes offers a comprehensive explanatory potential to linguistics. In addition to explaining indefiniteness it is instrumental in solving an outstanding problem related to the word order in attributive groups, i.e. the order of attributes. Traditionally, the researchers stick to statistical criterion according to which the attributes (adjectives) are arranged as follows *size-volume-softness-temperature-humidity-weight-form-age-colour* (Ter-Minasova 2007, 34) – *thick straight blond hair, short thick blond hair, fat smooth round face*. The author admits that any other word order can be related to individual preferences of the speaker. I'd like to challenge the above explanation as it cannot account for acceptability of both *a fat old lady* and *an old fat lady*, *a wet dirty cloth* and *a dirty wet cloth*, *healthy nourishing food* and *nourishing healthy food*, *an old dirty road* vs *a dirty old road*.

The above variability can be, however, attributed to the cognitive principle, according to which the word order is determined by the relevance of the class to the speaker. It means that if the speaker refers the object to some sub-class within a class of objects, the attribute defining the subclass will be "closest" to the noun – *a fat old lady* implies existence of a sub-class of old ladies within the class of ladies, and this particular old lady is assigned the property of being *fat*. In the noun group *an old fat lady* the speaker focuses on the subclass of fat ladies (one of whom happens to be old). It explains why the first noun group is more frequent (the "natural" sub class of old ladies is more probable), while the second one is more probable only in the contexts where being fat is relevant – e.g. in the context of diets, focus on fitness, or in discussing the effects of nutrition supplements, etc.

What is also essential is that in cognitive perspective we distinguish at least three different types of classes (and, consequently, three types of linguistic representation) , i.e., a distinct class of objects whose boundaries are defined on the basis of "indisputable", objective criteria – e.g. *a two-storeyed building*, or *a new magazine*, where the criteria cannot be challenged: we can easily prove that the building has two storeys, or a magazine is being actually out of print – we can read the date of its release and relate it to the present moment and to the fact that another issue is not coming out yet.

Second, there are classes which are not so clear-cut: for example, a class of *high buildings* or *tall people*, or even *quality magazines* are not so well defined. Their scopes are culture-dependent – a building which may be high in a small remote place is not treated as equally high among the megapolis sky-scrapers, or a tall Japanese vs a tall Caucasian are different. In other words, in such cases criteria are "local", in contrast to the more global or universal criteria defining the previous class. A large room for the disadvantaged or homeless people may be quite small for a wealthy heir to Baron Rotschild, or a tumor might seem quite harmless to a person with a third-degree burn who is not likely to recover. In other words, people who live in worlds apart on the same territory, who are divided by social and financial barriers may return different verdicts relating to classes of objects.

The third class of objects differs significantly from the two above in being totally subjective – it is formed on the basis of subjective evaluations (I have to admit, however, that the subjectivity refers to the speakers choice only who is to pick up one of the options, the variety of options is not infinite. There may be several options, not too many, though.)

In this case we distinguish, e.g., *beautiful, wonderful, or superb* objects: *beautiful people, wonderful films, superb performance*. It implies that the classes formed on the basis of such criteria may be totally different with different groups of people – in art where evaluating a piece of art is often even intuitive and is not easy to put into words sometimes, the objects are mostly classified and categorized relying on such subjective criteria (clear it is, though, that these criteria are cultivated in the society, they are the product of the society and culture).

These class distinctions, though being cognitive phenomena, are mapped into the linguistic worldview, what is more, they directly affect human linguistic behaviour. I mean that the speaker, when arranging, e.g., a set of adjectives in some order relies on the fact whether or not a given class (sub-class) of objects exists, and whether it is relevant or not to refer to this particular class. The next cognitive step for the speaker is to arrange the adjective in such an order that the adjective directly preceding the noun distinguishes the class (sub-class) of objects, while adjectives which are further distanced from the noun are more “subjective”, the property in question can be challenged, and is more likely to.

(The above treatment of the order of adjectives in adjectival groups can be treated in different terms – in terms of the functional sentence perspective, i.e., the adjective adjoining to the noun is the least rhematic, while the most distant adjective is the most rhematic. In other words, the information about the class the object belongs to is less relevant, than the information related to specific features and properties of the objects.)

The theory of classes, therefore, offers a serious cognitive potential which can help explain a variety of linguistic phenomena, indefinite article usage included.

Definiteness is treated as salience / or singling out an object through assigning some unique (in the given circumstances) properties to this object. “Technically”, it can be done in a variety of ways.

Here I would like to draw attention to operating teaching practices, though in a critical key.

In our teaching techniques the students are often offered random rules governing article usage, the rules being not related to any reasoning. I mean separate treatment (at least, in textbooks) of such article usage cases as

1. defining a noun group with an attribute expressed by cardinal numerals – *first, second, etc. – the fourth chapter focused on protagonist’s traveling; I chose the fifth book on the shelf for our home-reading class;*

2. the words *very, only* (in one of its meanings)- *that is the only reason for his disgusting behaviour; adingit is the very book I recommended for reading in our home-reading class last term;*

3. superlative degrees of adjectives – *It is the most acceptable term; it was the most delicious cake I’ve ever tasted;*

4. attributes *the last, the next, the previous; I told you about the rules referring to Continuous tenses in our previous class yesterday;*

5. anaphoric use of the nouns: *I read a funny story yesterday. The story is about seniors living in a retirement home;*

6. cataphoric use – *that is the boy I used to be in love with* (restrictive post modifier expressed by post positional attributive clause restricts the scope of reference to one object); *Look! Here comes the lady they told us in the report;*

7. unique objects – *the Sun, the Universe, the Moon, the City Council* (which is also unique in the given context – cf. also the Lord Mayor when s / he is mentioned in the context of a town between local residents, who share the knowledge about who is the Lord Mayor at the moment in their town;

and some other usages.

In fact, the list is by no means complete – actually, it can be further extended to include, e.g., such allegedly stock phrases (which are in teaching practice are recommended to be memorized, the reasoning being *just because*) as *at the end of, at the top of the page, on the agenda, etc.*

I argue that the only function of these words and word combinations, definiteness-wise, is to assign some “unique” properties to the referent. In these cases the speaker singles out a chosen object through these “technicalities” and doing that he automatically makes it definite, and calls for the definite article.



Sill, there is a whole cluster of article usage cases which are not covered by the above distinction – why is *the capital of the country*, *the ceiling* and *the floor*. Why do we ask students to *go / come up to the blackboard*? Or why *the receipt* in the extract to follow:

‘I didn’t know you had a Gucci watch,’ Lily said. ‘I don’t, silly, But I have the receipt for one. I bought it for someone years ago. You have to save receipts, you know, then you can claim for things’ (J.Dawson Magpie).

In his pioneering book on definiteness / indefiniteness J.Hawkins [London 1978] proposes a comprehensive interpretation of the above seemingly mysterious cases. He claims that what is relevant in many cases is, first, the frame (though he does not use the word *frame* – he opts for a traditional term *situation*) and *the trigger* which activates this frame. This trigger may be represented by a word or the situation - e.g. if a speaker mentions the word *classroom*, this word may serve as a trigger which triggers the frame **classroom**; the same frame can be triggered by mentioning some component of the frame – *the teacher*, *the blackboard*, *the headmaster’s desk*.

If it is the situation, the frame may be deduced from the previous discourse, or activities of the protagonist, sometimes from a wider extralinguistic context. The crucial point is that as soon as the frame is outlined, all its **obligatory** components, which are represented by one object of the kind, must be denoted by a noun / noun group preceded by the definite article. E.g. when the protagonist enters the classroom (the frame is **the classroom**),

- s / he meets *the professor*, standing behind *the lectern*, or sitting at *the headmaster’s desk*, who starts *the lesson / the lecture*, while
-students look at *the ceiling* or drop their pens on *the floor*, are summoned to *the blackboard*, then *the bell rings*.

This theory helps compartmentalize the random exceptions and rules into a well-structured list of predictable occurrences – the above frames with a Gucci watch, or showing a would-be charwoman about the house explain why the receipt which makes the integral, obligatory inalienable and element of ‘having a Gucci watch’ is referred to with the definite article; or why the obligatory elements of a modern middle-class house are to be referred to with the definite article as well.

(Here I would like to make one point which – the practice proves – can help avoid potential mistakes of the students – both conditions are equally valid and indispensable. They are working only when combined, and do not work when taken separately.)

The approach suggested allows to explain the articles occurrences quite convincingly, e.g. in the text fragment from the book I rely on in illustrating how the rule works:

*Lily is shown into **the office**, offered **a seat**. Suzana apologizes for **the noisy traffic**, hopes they will all be able to hear each other, but explains they have to keep **the window** open, as **the central heating** is set way too high, can’t be switched down, **the building** has **a problem** with **the heating** just now (J.Dawson Magpie).*

In the above text the seat is referred to with an indefinite article as the seat indicated to the protagonist was not an only one in the room; then, on the contrary, *the noisy traffic* suddenly pops up triggered by the situation, rather unexpectedly. Here the author acted on the presumption that the reader would reconstruct the frame of municipal social agencies located in noisy central streets in densely populated areas, with the noise making an integral part of such situations. Other obligatory elements of the frame **municipal office** – the window (there is only one window, in all probability), the central heating, the building are referred to with the definite noun group, while a problem which is quite naturally is conceived of as one of numerous potential problems the office has to face, is represented by an indefinite noun group.

In the fragment of the text which follows

...Lily answers carefully. **A double-decker bus** rumbles by outside and Lily is newly aware of petrol fumes, of **the smog** of London seeping into **the room** (J.Dawson *Maggie*) two noun groups are definite – the one denoting the inalienable element of London – the smog, and the second one referring to the room which also makes an inseparable part of a municipal establishment locating the protagonist at the moment.

So, J.Hawkins managed to explain the long-tormenting linguistic puzzle relating a huge list of the so-called exceptions to some logic, some comprehensive regularity (which used to be recommended to simply be memorized – *the floor, the ceiling, the background, the top, the head* (of the table), etc.).

Remember the mind breaking / bending descriptions of **the human body** – *the forehead, the body, the nose, the neck*, etc. Or **the book** with *the contents, the first / last chapter, the front cover, the back cover, the author, the introduction, the bottom of the page, the plot of the book*, etc.

J.Hawkins offers a good example to prove his point: a pair of utterances **Bob was discussing an interesting book in his class He is friendly with the author** makes a coherent text while the pair **?Bob was discussing an interesting book in his class He is friendly with the pilot** does not, though, in fact, the author is a pilot. Since authors are not normally pilots and do not belong to the frame **a book**, the pair of the sentences are not related.

To practice this cognitive mechanism the students may be asked to list the obligatory components of the frames (as a stimulating exercise) – **institute** – *the canteen / rector / entrance / lift / faculty* (in the meaning ‘teaching staff’); **chair** – *the head, the personnel*. One of my favourites is the canteen of the institute – when on the premises, anyone may ask the students around *Where is the canteen?*. In this case the speaker must be a person who belongs to an academic community, who knows that the frame **the university** contains canteen as its obligatory element, otherwise the question does not make sense. As soon as we leave the premises, any passerby, an outsider can turn to you with the question *Where is a canteen here?* (he/ she means any canteen around, and refers to it with an indefinite article).

Cf. an almost “clinical” teaching material – *Can you show me the way to the station?* – here *the station* implies a frame of a town / city, where people have the right to expect to find a railway station, asking about the nearest one.

One more frame can be illustrated by treating a human body, and human mind. **An idea**, for instance, has *the core, the wording, the origin*, etc. Any activity implies *the end* and *the beginning*. Do you remember the efforts we had to apply, the pains we had to take to memorize such – seemingly stock / idiomatic phrases? There is nothing idiomatic in most cases - there is reliable reasoning and logic behind.

The scope of this shared knowledge may vary from **the computer** – hence, *the keyboard, the mouse, the screen, the caps lock button*, to **the Universe** (that is where the article traditionally comes from!), take *the moon, the sky* and *the ground*.

Another one of my favourites is a hunchback. Normally, a hunch is not an obligatory element of the frame **human body**, so if I ask students to offer the right article indicating parts of the body or mentioning them – when I mention the word *hunch* they, quite surprisingly, alas! invariably offer the definite article. The same works for the word *beard*. It is a “nice mistake” – students here take into account only one of the relevant features – being a **single** object, and forget about **obligatory**-feature. But when we explicitly introduce a noun group, for example, *a hunchback, a bearded man*, in this case the definite article is the only option. If a bearded man enters the scene, the speaker is free to use the definite article referring to his beard. To bring students home this cognitive mechanism I use various frames, the ones referring to mental entities are being the most challenging ones. We may go on to check how the approach works on the most challenging examples, some concepts on the mental side – take **love**, for example – its *force, beginning, end, climax*, what else are referred to with the definite article. The only problem here is that we cannot easily construct mental / emotional frames. As soon as we manage it, the articles are self-explaining.



As a seasoned veteran of teaching articles to the students whose native tongue cannot boast of articles I argue that the theory promoted by J.Hawkins should be first related to the frame approach (it can serve as a sound proof in favour of the objective status of such cognitive structures as frames), second, to the role of the triggers as frame-forming devices, and, besides, as triggering cognitive mechanisms which help get a deeper understanding of one of the most challenging issues in learning a foreign language.

My hunch is that the same theory is fully applicable to French, German and may be tried on other languages. The theory offers a clear research vista.

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D. Suleimanova

SOME PROBLEMS TREATED FROM LINGUAL AND PSYCHOLOGICAL POINTS OF VIEW (ON THE BASIS OF THE ENGLISH LANGUAGE)

Статья выполнена при поддержке гранта РГНФ 14-14-00497

Keywords: semantic, lingual, psychological, activity, passivity, the semantic type of a predicate, the semantic structure, semantic features, an intensification axis, a poetic text, verbs "to love", "to be", "to have", "to possess", principles of "having" and "being", etc.

Abstract: The research reveals the problems on the basis of the English language which admit two interpretations: lingual / semantic and psychological. Both interpretations are presented in the article. Among the problems which are discussed here are: contradiction between lingual activity/passivity and psychological activity/passivity and the lack of forms of expression of the latter in English; the reasons of possible usage of some verbs which are considered usually as "statal" in the Continuous form.

Ключевые слова: семантический, лингвистический, психологический, активность, пассивность, семантический тип предиката, семантическая структура, семантические признаки, ось интенсификации, поэтический текст, глаголы «любить», «быть», «иметь», «обладать», принципы «обладания» и «бытия» и др.

Аннотация: Данное исследование раскрывает проблемы на базе английского языка, которые допускают двойную интерпретацию: лингвистическую / семантическую и психологическую. В статье представлены обе интерпретации. Среди обсуждаемых здесь проблем: несоответствие лингвистической активности / пассивности и психологической активности / пассивности и отсутствие форм выражения последних в английском языке; причины возможности употребления некоторых «статальных» глаголов в прогрессивной форме.

There are certain problems in the English language which may be viewed from different points, for example from semantic or just lingual points on the one hand and from psychological point on the other hand. We shall touch upon some of these problems here.

The first problem is the treatment of notions "activity" and "passivity".

It is well known that the forms of the active and passive voice are the following: *smb makes sth; sth is made by smb*. The subject and the object in these constructions may be both animate and inanimate. Such kind of activity and passivity expressed in certain grammatical forms we will call here "**lingual activity and passivity**". Lingual passivity expressed in the form *be + Ved* (*V* is the verb) means that the object of the action is "suffering". He/it undergoes some action fulfilled by the Doer. If there is no such "suffering" then we have (lingual) activity.

But if we try to consider the problem of activity and passivity from psychological point of view, especially based on the works of the famous psychologist Erich Fromm, we could come to the conclusion that human passivity not always presupposes "suffering some immediate action performed by somebody or something".

For example a person working at the conveyor is not always active. He might as well be a passive subject. He can fulfill his duty not even thinking about that, fulfilling them automatically thinking at same time about something very personal (something different from his work). Or a child playing the piano only because his mother asked / made him do that is also passive for he is not "here and now" doing consciously his music exercises. He may think at that particular moment about his friends playing football outside, and in his mind he is with them "playing football". Though both subjects in the above mentioned examples are passive the predicates in the sentences of such kind are usually used in the active form: *He works / is working. He plays / is playing the piano*. Thus we have lingual activity here but psychological passivity at the same time (for it is somebody or something that made these people fulfill their duties).

In accord with the above mentioned we consider it necessary to differentiate the notions: **lingual activity / passivity**, on the one hand; **and psychological activity / passivity**, on the other hand. As the first pair was already discussed, let us try to analyze the second pair of notions.



By the term *psychological activity* we call an action performed by the subject consciously and at will (of his own accord). The last two components: *consciousness and willingness* – are obligatory for this notion. Accordingly, the action performed by the subject unconsciously and not of his own accord we shall call *psychological passivity*.

Coming back to the above mentioned examples we can say that if a person works at the conveyor or plays the piano at will and consciously and he is interested both in the process and in its results – only then we may call him an active subject. According to E. Fromm's point of view "to be active" means to grow, fill deep interest, long for sth, to give, to become new, to develop. He called psychological activity a productive way of living while the psychological passivity - a non-productive, destructive way of living.

Taking all this into consideration we may say that in English as well as in some other languages there are no special grammatical forms expressing psychological activity and passivity. In order to render these notions to the full extent we could suggest the following expressions: *smb does / makes sth consciously / willingly* (for psychological activity) ; *smb is made to do sth, smb does / makes sth under the influence of smb / sth* (for psychological passivity). But these are only lexical means of expressing the notions.

It is not so important to indicate who or what exactly made a person fulfill some action. And it is not always explicitly expressed. These may be some people or inner mental programs (belief), fear, anxiety or some other psychological factors.

The construction: *to have sth done* does not render the idea of psychological activity / passivity either. A person may have something done either at will or being asked / persuaded / made to have it done. For example I can have my hair cut either at my will or because my mother made me do that. This construction does not give any difference between psychological activity and passivity.

The constructions like: *The door opened. Or The books are selling well* - are not discussed here because we deal with psychology which means that the focus of our interest is mostly on human beings. And we are not discussing the activity or passivity of the lifeless things.

Thus we come to the conclusion that activity as well as passivity may be viewed from two different points: lingual and psychological. The two points differ from each other. Lingual activity may not always coincide with psychological activity (it may turn to be psychological passivity) as well as lingual passivity does not always coincide with psychological passivity.

It appears that probably a language can reveal a somewhat erroneous idea of modern people concerning activity and passivity which was also underlined by E. Fromm. The author mentioned that nowadays people understand activity as a mere action of a human being, use of energy leading to the change of things around [2]. But if we give these notions deeper consideration we will see that the inherent nature of the activity and passivity is different.

Moreover, the author also mentions about two types of activity: inner and outer (external). This idea is also maintained by some other modern psychologists. E. Fromm gives his own example of inner activity [2]: a person sitting still, meditating and feeling nothing except his total unity with the world. For the external observer he will look passive but from E. Fromm's point of view such state of meditation is the highest form of human activity. This is the activity of our soul (psyche) which is possible only if the soul feels inner freedom and independence.

Both inner and external forms of activity do not find their own grammatical forms of expression in English either.

The second problem which could be treated from semantic and psychological points of view is the possible usage of the verb "love" in the Continuous form.

Let us discuss this problem from a semantic point of view first.

It is well known that the verb "love" belongs to the class of statal (stative) verbs which are not used in the Continuous (Progressive) form in English. But there are some cases when some of

the statal verbs can be and are used in this grammatical form. It means that there exist some reasons which help to remove the restriction. In our dissertation [5] we stated that one of such reasons may be a poetic text in which certain semantic transformations of the statal verbs are possible. This also holds true for the verb 'love'. Here is the abstract from the poem "The Crocuses" (F. Harper) [3]:

And their loved and white haired mother
Smiled sweetly `neath the touch,
When she knew her faithful children
Were loving her so much.

The predicate "love" belongs to the group of predicates (love, hate, etc.) of the semantic type called "connection / relation" (see [4]). In our work [5] for the semantic interpretation we use such terms as "(application of) force", "location (on the time axis)" and "phasal existence of the denotate" in order to define certain semantic features in the structure of the predicate, the whole combination of which being present in the semantic structure allows the predicate to be used in the Continuous form easily without any restrictions. For the whole combination of these features coincides with the meaning of progressiveness. Accordingly, the absence of at least one of these features imposes a restriction upon a predicate to be used in the progressive form [5].

Let us consider the predicate "love" in a more detailed way. The denotate of the predicate of "relation" type presents a relation between the subject and the object, primary with regard to actions and processes, in which it may appear. Thus, in the example: *Jane loved her mother, so she did not tell her anything about the car accident so as not to trouble her.* – the feeling (love) which connects the subject (Jane) with the object (her mother) predetermines the action (did not tell).

Such kind of relation is always abstracted from the time axis for what is really stated is the relation (i.e. feeling) existing as a fact. Thus we may say that the semantic features: "location (of the denotate) on the time axis" and "phasal existence of the denotate" are absent in the structure of this predicate.

Still a feeling (love) can not only exist but it can also intensify. When we deal with intensification the denotate of the predicate may be conceptualized as having changes in its phases. The abstract nature of the denotate does not imply its changes on the time axis. But the changing of the denotate may be conceptualized on an additional axis which we call the intensification axis (I-axis). In contrast to the time axis which is graphically placed horizontally, the I-axis may be placed vertically, which indicates the intensification of the feature.

The denotate of the predicate may be conceptualized as being located on the intensification axis with its phases coinciding with the points of this axis (i1, i2, i3, i4 ...). Thus in the structure of the predicate "love" may appear such semantic features as "location on the axis (of intensification)" and "phasal existence of the denotate".

The intensification axis correlates with the time axis anyway for the time being a universal form of existence of the matter reveals itself in every sphere. The correlation of the two axes implies that the intensification of some emotional feeling happens within some time but it is impossible to indicate the definite time period when it happens. Thus we cannot say: **I love/hate her at 7 o'clock / from 5 till 10 p.m.*

The changing (development) in phases of the denotate of the predicate "love" on the I-axis is possible due to the semantic feature of "application of force" which is inherent in all the predicates of the "relation" type (see [5; 71-75], [4]).

Thus, we underline that while depicting the feeling connecting the subject with the object, reconsideration (new conceptualization) of it is quite possible which happens especially in poetic texts. In such conditions a feeling may be considered not only as existing but also as intensifying.

In this case, the denotate of a predicate acquires new characteristics. While the semantic feature “application of force” is preserved, the denotate is conceptualized as developing on the I-axis (not on the time axis). As a result of all this in the semantic structure of the predicate may appear the semantic features (which are otherwise absent) – “location” (on the I-axis) and “phasal existence”. After such semantic modifications (reinstallation of the absent semantic features) the restriction for being used in the Continuous form for the predicate “love” disappears. But the verb “love” migrates from the semantic type of “relation” into the semantic type of “process” (see [5]) which has no such restrictions and can easily be used in the progressive form.

The second interpretation of the possible usage of the verb “love” in the progressive form is psychological. E. Fromm mentioned that the notion “love” (to love) is interpreted nowadays erroneously as something abstracted from a human being, as something which may come or go, as something static and passive. But in reality love is an activity of a human being. It is not abstracted from a person but it is inherent in him. To love is natural for a human being, which means to reveal his psychic and physical activity, to take active care of the object beloved, of his/ her life and development. The author mentions different types of love but all of them are the activity of a human being. And activity presupposes development.

Probably, due to the erroneous interpretation of love as a passive, abstract and static phenomenon, the verb “to love” was also interpreted as a statal one which contradicts the idea of active development and progressiveness (the meaning of the Continuous form). But a new look upon the notion of “love” as an active and developing phenomenon may allow us reconsider the nature of the verb “to love” , to see its inherent active nature and to refer this verb to the class of actional verbs (not statal) which can be easily used in the Continuous form.

Alongside the verb “love”, the same semantic interpretation as was mentioned above can be applied to the verbs “think” and “wonder”. These verbs belong to the semantic type of predicates which is called “existential-resultative” (in the construction “*N thinks that...*”) according to the classification elaborated by O.N. Seliverstova [4]. In such construction the verb “think” has triple restriction for being used in the Continuous form.

As it was mentioned above the meaning of the Continuous form is “progressiveness”. By the term “progressiveness” we understand certain development of the phases of a denotate in time. That is why we admit that on the semantic level this idea could be rendered by the combination of three semantic features in the semantic structure of a predicate: “location (of the denotate) on the time axis”, “phasal existence (of the denotate)” and “application of force”, due to which the development in phases is possible. The absence of at least one of these features in the structure of a predicate imposes restrictions upon a predicate to be used in the Continuous form, because in this case there will be no development in time.

The triple restriction of the predicate “think” here can be explained by the absence of all the three semantic features mentioned above in the semantic structure of this type of the predicate. The meaning of this predicate implies the existence of a certain opinion formulated already in N`s mind. This contradicts the idea of phasal development of the denotate in time. The existential nature shows that the denotate is abstracted from the time axis. The resultative nature (the formulated opinion) is conceptualized as a dot, which does not imply any phases in the denotate. Moreover this type of a predicate does not have a semantic feature called “application of force”, which cannot imply any development in phases even if they were present. (see [5]).

However the existence of the formulated opinion in N`s mind presupposes a prior stage at which the act of formulation of this opinion took place. It means that there was a certain mental activity in N`s mind the result of which became the opinion. The focus of attention here is on the second stage (existence of the opinion), but not on the first stage (mental activity).

In certain conditions, for example in a highly informative poetic text there may happen reconsideration (new conceptualization) of the denoted situation. The focus of our attention may

transform from the second stage onto the first one (the mental activity). In this case certain semantic transformations take place in the structure of the predicate.

Mental activity implies a change of mental phases during a certain period of time. Thus there appear such semantic features in the semantic structure of the predicate “think” like “location (on the time axis)” and “phasal existence (of the denotate)”. The semantic feature “application of force” also appears in the structure for we can use such predicate in the construction “*the more...the more...*” (*The more John thought about it, the more uncertain he became.*). There also appears such semantic feature as “control”, for we can use such a predicate in imperative constructions like: *Think about it carefully! Don`t think about it!*

All these semantic features usually are absent in the semantic structure of the predicate of “existential-resultative” type, when the accent falls only onto the result (the formulated opinion). Still, when the accent transform on to the stage of mental activity (which is prior to the formulated opinion), then all the mentioned semantic features clearly appear in the semantic structure of the predicate and transform this structure. When all these features appear, it helps the predicate “think” to remove the restriction for being used in the Continuous form. But the verb ‘to think’ migrates then from the type of a predicate called ‘existential-resultative’ to the type called “action” [5].

The predicate “wonder” according to its semantic structure also belongs to the type called “existential-resultative”. Its denotate reveals the existence of a certain question formulated in the mind of the subject. (*I wonder what we will have for dinner today*). This predicate also has a triple restriction for being used in the Continuous form. The semantic structure of this predicate consists of one stage – the existence of a question which is conceptualized as a dot abstracted from the time axis.

However if the context reveals some information about a certain reflection of the subject aiming at answering the question formulated in his mind, then in the semantics of the predicate the accent may transform onto this new stage (reflection/consideration), which represents a certain mental activity.

Again we have to underline that a mental activity represents a change in mental phases under the influence of some efforts performed by the subject. Such mental activity is connected with a certain time period within which it takes place. In such a case the predicate “wonder” can be used with phrases like: *the whole evening, at that moment, more and more*. It indicates that in the semantic structure of this predicate there appear the three necessary semantic features (mentioned above). But the feature “control” is absent in this case which is proved by the restriction for this predicate to be in the imperative constructions. (**Wonder what we will have for dinner today!*).

Alongside such transformations in the semantic structure of the predicate, the predicate “wonder” migrates from the semantic type called ‘existential-resultative’ to the type called “process” [5].

Such semantic transformations are also possible for some other verbs of the statal class in certain conditions which admit reconsideration (new conceptualization) of the denoted situation.

As our research is based on the poetic texts we may state here that in the highly informative poetic contexts with a high emotional potential such new conceptualization is quite possible, which in its turn gives birth to certain semantic transformations in the structure of some verbs.

The double (semantic and psychological) interpretation can be applied to the verbs: “to be”, “to have”, “to possess”. For such notions as “having” and “being” can also be treated from two points which may explain the possible usage or non-usage of these verbs in the Continuous form.

Applying a semantic interpretation, we admit that all the three verbs should be referred to the semantic type of predicates which is called “presence in space” according to the classification elaborated by professor O.N. Seliverstova [4]. (The term “space” is used in a very broad sense here). The predicates of this type usually can not be used in the Continuous form [5]. (The verb “to be” can also refer to some other semantic types like: “qualities” or “states” which also have certain restrictions.)

However in some cases the use of the Continuous form with some of these predicates is possible: *Jane is being clever today*. It means that there might be something which helps the predicate to remove the restrictions. This problem may be treated on pure semantic basis. As it was

mentioned before certain conceptualization may cause semantic transformations in the structure of the predicates which may help the predicates to remove the restrictions.

The same problem may be viewed from psychological point as well. While reading E. Fromm's book [1] we came to the conclusion that "having" and "being" are not only two different notions but they are absolutely opposite each other. But here we have to answer the question: Which of the two notions agrees with the idea of progressiveness / development (which is the inherent meaning of the Continuous form)?

As the meaning of "progressiveness" implies phasal development of the denotate in time, in the sphere of semantics the types of the predicates which agree with this meaning are: "action" and "process" [5]. Switching onto psychological interpretation we could say that development in time agrees with the idea of an activity (action). According to E. Fromm's point of view "being" means an activity of a human being which is focused on the development of one's life. "Being" always means activity, changing, development [1], but not a state. (The idea of a state disagrees with the idea of progressiveness).

On the other hand "having" presupposes a certain state – a state of connection (relation) between the subject (who is having) and the object. The idea of using the object by the subject is not implied in the semantics of the verbs "to have" and "to possess". What is really implied is that the object belongs to the subject. The relation between them could be called "possession / belonging". There is not any idea of activity or development in the semantics of the verbs "to have" and "to possess".

Their semantic nature is static, not dynamic. While the semantic nature of the verb "to be" is active and dynamic, which agrees with the meaning of progressiveness. Now it becomes quite clear why the verb "to be" is sometimes used in the Continuous form, while the verbs "to have" and "to possess" usually are not. (*He possesses a car. She has a pen.*)

Still, sometimes we may find such sentences as: *She is having lunch now. They are having a good time here.* In such examples the verb "to have" does not reveal the semantics of a certain connection / relation between the subject and the object (which is static), but it reveals the idea of an activity fulfilled by the subject. In this case we may say that the principle of "having" is substituted by the principle of "being", active and dynamic. It helps the verb "have" to remove the restriction to be used in the Continuous form.

The question arises then: why the verb "to be" is sometimes used as a statal verb?

The answer to it may be that the verb "to be" in such cases presupposes some static phenomenon. For example it may mean some status of a person, place, state of mood or his quality, etc. There is no idea of activity, development, "being" in its full sense (as it was stated here basing on E. Fromm's point of view). When the verb "to be" is used in its initial meaning of active, developing "being" then it can be used in the Continuous form.

Such are some considerations concerning certain problems in the English language which admit both lingual / semantic and psychological interpretations. We are sure that some other problems which were not discussed here also can admit both interpretations, which may give food for further consideration and research.

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AREAS OF COMPETENCE IN RELATION TO TRANSLATOR TRAINING COURSE DESIGN

Keywords: course design, case studies, curriculum, profession-based, teacher-centred vs learner-centred approach, task-based, situational approach generic, individual competences.

Abstract: This article has offered a framework for reflection on overall course design, in two ways. Firstly, case studies allow analysis of different solutions to course design, which will have to be related to one's own context. Secondly, some of the major issues are analysed individually, considering the translator training competences involved.

Ключевые слова: учебный план курса, кейс-метод, учебный план, ориентированный на профессию; подход, ориентированный на преподавателя или обучающегося; ситуационный подход; общие, индивидуальные компетенции.

Аннотация: В статье рассматривается структура переводческих курсов с двух сторон. Во-первых, изучение определенных учебных планов (например, Европы, Испании, Великобритании, Австралии) способствует разработке собственного Курса переводчиков, исходя из потребностей местного рынка. Во-вторых, основные понятия, термины рассматриваются в аспекте формируемых переводческих компетенций.

In this article, the central theme is that of areas of competence and their role in training programmes. In order to examine possible models and their applicability to different contexts, we have chosen a series of case studies of course structures described in detail in the works by Daniel Gile, Davies Gonzalez, Julia Gonzalez, Albir Hurtado, Dorothy Kelly, Donald Kiraly, Douglas Robinson, James Wisdom etc.

1. THE CORE CONTENT OF EUROPEAN TRANSLATION COURSES

Over the years there have been several initiatives to harmonize courses in Translation at the university level. Prior to the beginning of the Bologna process, two of the most interesting of these were carried out by the European Language Council (ELC) and by the European Centre of the International Federation of Translators (FIT). There have since been later initiatives, with international consultation within the framework of the Bologna university reform process. For our first case study, we have taken the POSI study, and reproduce here one of its interim proposals for an overall course structure as described in an internal working document [9], [12], [15], [19].

First Year – Methodology. Simultaneous teaching as appropriate of methodology of translation, theory of translation, intercultural metalinguistic knowledge, text analysis, editorial skill in the mother tongue, summaries of printed texts, terminology, search for background information and documentation, basic knowledge in informatics and language technology.

Second Year. Devoted mainly to translation exercises in numerous fields and a deepening of the cultural background in the different languages. Study of the history of translation. Practising translation of economic, legal, technical, medical, pharmaceutical and biological subject matters, enlisting the co-operation of representatives from other faculties, industry, EU experts and others. Emphasis on speedy work while retaining highest possible quality and work on translations in teams.

Third Year – Internships should be divided into two different paid or unpaid six-month internships, each with industry and/or an international organization. Guidelines for the trainee to be agreed upon between the University and the employer. Contact to be maintained via e-mail/Internet between the trainee and the University during the internship.

Fourth Year. Resumption of translation practice, branching out into psycholinguistics and neurosciences in addition to the subject matters studied in the second year. Preparation of thesis entailing both translation and original research.

2. THE CORE CONTENT OF THE CURRENT SPANISH UNDERGRADUATE DEGREE (LICENCIATURA) IN TRANSLATING AND INTERPRETING

The Spanish university system is highly centralized, following the French tradition (see, for example, [5], [6], [10]). This implies that there is a national "catalogue" of undergraduate degree courses which are recognized as valid (some 20 four- or five-year courses). For each of these there is a centrally established core content (around 40%) which must be present in such courses, but the Ministry is currently contemplating increasing core elements to up to 60% of each curriculum. Individual course



structures, based on this core content, require ministerial approval in order to run. It is also pertinent to indicate that the only degrees offered at present in Spain relating to languages are traditional four-year Philology (language and literature) courses, three-year primary teacher-training diplomas for future primary teachers specializing in language teaching, a two-year second cycle degree in Linguistics, and this full four-year course in Translating and Interpreting.

The system is credit-based and the credits are the compulsory elements for all degrees in Translating and Interpreting. The traditional Spanish credit is measured in *face-to-face class contact time*, and defined as 10 hours' teaching, with only limited potential to account for other activities. This means that the average 300-credit course, normally taught over four years, consists of 75 credits per year, and students are in face-to-face classroom teaching situations on average 25 hours per week. The number of credits in each area may be increased by individual universities, although universities are equally free only to offer these specific credits and fill in the rest of the curriculum with optional courses. It is important to note that despite this system, many teachers in Spain have managed to design very innovative syllabuses ([5], [8], [15]).

Core curriculum

1st cycle	credits /hours	2nd cycle	credits /hours
Documentary Research for Translation	4/40	Computing Applied to Translation	4/40
Language A*	8/80	Techniques for Consecutive Interpreting	8/80
Language B	12/120	Techniques for Simultaneous Interpreting	8/80
Language C	12/120	Terminology	8/80
Linguistics Applied to Translation	6/60	Specialized Translation	20/200
Theory and Practice of Translation	6/60	General Translation C-A	10/100
<i>Total compulsory core elements 48 + 58 = 106 (35% of 300 credits)</i>			

*The languages are classified according to the AICC **A-B-C** scale (A is official institutional language/s or native language/s, B active acquired language/s or first foreign language, taken from an advanced level, and C passive acquired language/s or second foreign language, taken ab initio).

3. MASTERS OF ARTS IN TRANSLATION AND INTERPRETING AT MACQUARIE UNIVERSITY, SYDNEY,

AUSTRALIA

This is a postgraduate course designed to meet the needs of those who are seeking to develop professionally as translators/ interpreters and to acquire a higher degree. The program is offered in a number of languages depending on demand and resources (Chinese, Japanese, Korean, Spanish and Thai; French may be offered if the level of interest is high enough). Apart from professional training, the course includes theory of translation and a research component. For details see [12], [18], [20].

The course lasts 18 months (full-time) and 2-3 years (part-time). It consists of: Theory and Practice in Translation; Introduction to Text Analysis; Interpreting Techniques; Research Methods in Translation and Interpreting; Public Speaking, Advanced Writing Skills for Translators and Cross-Cultural Pragmatics. Elective units are: Computing in Translation; Translation Practice; Interpreting Practice; Language Transfer in the Media; Lexicography; Community Interpreting and Translating; Dissertation; Advanced Translation; Grammar, Meaning and Discourse; Languages and Cultures; Stylistics and Translation of Literature; Managing Cultural Diversity in Business; Managerial Marketing; The International System; Theory of International Relations and International Political Economy.

4: SCREEN TRANSLATION STUDIES MA LEEDS UNIVERSITY, UK

This is a 12-month (24-month part-time) postgraduate course which addresses the growing demands of the visual media market for highly qualified linguists capable of creating mono- and interlingual subtitles. It familiarises students with the linguistic, cultural and technical constraints on screen translating, dubbing and subtitling and with the various techniques for overcoming them [12], [19].

In a phased introduction to general and then more subject-specific skills, all students follow the core modules on methods and approaches (semester 1) and specialised translation (semesters 1 and 2) shared with the two other MA courses. All students also take the specialised modules on text compression and monolingual subtitling (semester 1), audio-visual text analysis and film translation and subtitling (semester 2). Additionally, students choose from a variety of optional modules. A summer

project will address practical or theoretical issues of screen translation. The list of optional modules: Specialised Translation (from a 2nd language); Investigating Translation; Machine Translation: Technical Communication for Translators; Stylistics; Semantics; Discourse Analysis.

GENERAL CONSIDERATIONS ON COURSE CONTENT AND ITS ORGANIZATION

After these case studies, let us turn to some general considerations on translator training course content. Alongside our repeated concern for each course to be designed in its own context, taking into account its own constraints and environment, we do also believe that there are common elements to many if not all training situations [5], [9], [18].

Academic versus vocational. If we are working in an academic context, objectives and intended outcomes will probably be more general, covering more generic competences, than those of a purely vocational context, where the major aim for the student is to acquire specific professional competences required. This factor will have major impact on decisions such as how much theoretical content should be included in the curriculum. For details see [5], [9], [19].

Undergraduate versus postgraduate. If we are working at undergraduate level, students will normally be younger and will have less experience in general, less prior knowledge (for example of their working languages), and thus will also require development of a range of generic competences alongside the specific professional competences. National legislation in some countries may require particular content on undergraduate courses, whereas postgraduate courses normally offer much more leeway to the course designer. For details see [1], [3], [7].

Levels of specialization. If we train spec in one field (say, technical translation), content will clearly be determined by this option: there may be modules on types of technical text, technology in modern society, on technical terminology and its formation, with little or no attention being paid to the cultural and ideological implications of translation, which would, however, be fore-fronted on courses specializing in translation of literature or in the media. Sager implies that specialized courses tend to 1) have a narrower content, and thus 2) be found at postgraduate/ professional level. Also it is important to take into account 1) entering knowledge of students and 2) market demands regarding degree of specialization [17]. Thus particular contexts will determine when and how specialization can be incorporated into the curriculum: in countries with *undergraduate degrees in translation*, postgraduate courses can afford to be *highly specialized* in one field (audiovisual translation; technical translation; legal translation; translation theory), whereas those with *general undergraduate courses in languages* tend to offer *less specialized* postgraduate courses in translation.

Duration. Within the European Higher Education Area, a full undergraduate course, will last between 180 and 240 ECTS (European Credit Transfer System) credits, typically 3-4 years' full-time study. Postgraduate courses last between 60 and 120 credits (1 to 2 years' full-time study).

Theoretical content. The core obliges to include theoretical content at an early stage of training, with no obligation to return to theory later on in the course. This implies a belief in a deductive approach (when learning begins with theory which is then applied to practice). Most educational research today would question this [7], [11], [13], [16], suggesting that inductive approaches are more efficient.

Translating and/or Interpreting. Probably the most controversial aspect of a core curriculum is the joint nature of the degree, calling it "Translating and Interpreting". This is felt to be excessive and unnecessary by practically the entire translating community in Europe, particularly because the two areas of Interpreting included in the core are highly specialized and do not coincide with what could be considered basic oral skills for professional translators [9].

General and specialized translation. Distinction is made between general and specialized translation without further definition of what "general" means, or how specialized translation skills should be [8]. The underlying assumption is that general translation is easier than specialized translation, a dubious assumption many professional translators would question, if by "general texts" or "general translation" we mean the translation of literary or media texts, for example. There is fairly extensive agreement (see [2], [9], [11], [19]) that even highly specialized texts from fields such as medicine or



engineering may be easier to translate than highly culture-bound, expressive texts, often referred to as "general". There is some consensus regarding the kinds of text best used in the initial stages of translator training. They should be highly conventionalised or standardized, short, and meaningful to the learner.

Directionality. One detail of the curricula described establishes that translation between A and B languages must be bi-directional. But David Nunan questions this because it is not clear on which assumption this requirement is based: it may be tacit recognition of the need for translation into B languages on the professional market, although it is more likely to be a reflection of the belief that translating into a foreign language is a good way of improving language skills [15]. Whatever the reason, all students are thus required to reach a certain level in A-B translation. In some universities, this is extended to C languages also (probably further indication that A-B/C translation has been included essentially as a language acquisition exercise, if we remember that C languages are learned from scratch, or if we return to the AIIC definition of C languages as purely passive in professional practice). The result, however, is that training is taking place in at least two translational directions, probably rendering it richer and more complete.

Unitization/networking. Traditionally, students will be required to take certain core modules and offered a choice from a range of optional modules. Such a structure can afford a particular programme considerable flexibility, and of course allows for the subdivision of the overall competences to be acquired into smaller more manageable, more easily assessable units. Dorothy Kelly points out the danger of this compartmentalization: from the students' point of view it can be difficult to establish relations between the different component parts [9]. According to Colina, a first year "Documentary Research Skills" module, once taken and passed, is rarely associated with a second year "Introduction to Professional Translation" module, although the competences acquired on the former should in fact be an essential element for learning on the latter [2]. The internal politics of academic institutions, misled conceptions of academic freedom, and a lack of institutional mechanisms to promote coordination are identified as some of the factors leading to this de-structuring of learning. Much internal coordination is needed in the writing of specific learning outcomes for individual modules; explicit agreement is needed in the sequencing of learning, and flexible solutions are required for the organization of advanced modules, where prior learning of individual competences should come together to form overall translator competence.

Now let us briefly run through some of the major elements influencing the establishment of objectives or intended outcomes and thus content design and present some general considerations on the major areas of competence involved in translator training. It is important to indicate that by *content* we do not mean purely declarative knowledge-based elements, but rather a wide range of competences (knowledge, skills, attitudes) which are to be developed, consolidated or achieved. Whilst it is relatively simple to organize individual teaching modules around traditionally knowledge-based competences, that is not the case with skills-based and even less so with attitude-based competences. Traditionally courses have been almost exclusively declarative knowledge-driven and hence the issue of how to ensure learning and acquiring of skills and attitudinal competences, and how to organize them has not arisen. The following are some general considerations on areas of competence as representative of what both the discipline and the professional translation market believe professional translators should possess:

1. **LANGUAGE COMPETENCE.** Training practitioners suggest that effective course design dwells on the real level of language competence of potential or actual students. This is true of all (A, B, C) languages involved in the training process. This may mean that in some contexts, translation cannot begin to be learned in the early stages of training courses and thus language classes should not be disguised as translation classes [1], [4], [6], [14], [20].

It is also very positive if programmes take into account the real language combination of each

student, avoiding fictitious situations where native-speakers of foreign languages must take courses as if they were native speakers of the institution's official language(s). Clearly this cannot mean that every institution has to offer every possible language combination on all its translation courses, rather simply that teaching and administrative staff should recognize real individual situations. D. Kelly, for example, notes that native English-speaking students with German and Russian B languages, would be able to register at German-speaking institutions as English A. German and Russian B, and take German-Russian translation courses, without their academic record reflecting fictitious native proficiency in either Russian or German [9]. This combination is B-B for them, not A-B or B-A. Many students of less widely spoken languages, have to train to become translators in this kind linguistic environment, transferring the skills acquired to translation practice into and out of their real A languages. It would also be positive if institutions were to offer advanced level courses for non-native speakers of the official language in order to facilitate learning for these students, who will become more and more the rule as student mobility and the internationalization of higher education grow.

2. SUBJECT AREA COMPETENCE. The underlying assumption is that subject area knowledge is more important than translator competence [14], [17]. The European Union employs graduates in Law to work as legal translators or graduates in Medicine to carry out medical translation tasks, for example. This issue is disputed by most translation specialists, who do recognise, that the more subject area knowledge a professional translator has, the better for the practice of specialized translation. The problem faced by most undergraduate training courses is that it is practically impossible to offer training in a specialized field and in translation at the same time and within the time limits.

Most general undergraduate training courses offer introductory modules to broad subject areas such as economics, law, medicine, computer technology, engineering, with the aim of students acquiring sufficient basic knowledge to understand the major concepts in specialized texts, and to carry out in-depth documentary research for translation. Robinson indicates that the more specifically designed these courses are for translators, and the greater the comprehension of the translation process teaching staff have, the more successful they are for the acquisition of translation-relevant skills [16]. At post-graduate level, it is important for each course to study this issue in depth, to establish policy in this regard and to make this policy explicit for authorities, teaching staff and students.

3. CULTURAL COMPETENCE. Traditionally, translator training programmes have included courses on what is known as "Civilization" or "Area Studies" in order to ensure trainees learn about the "cultures" of their working languages. McCarthy considers it is preferable that alongside traditional learning about cultures, translator trainees should acquire cultural and intercultural competence by immersion in other cultures, through mobility programmes, exchanges and contact with students from other cultures at their own home institutions [13]. Cultural competence for translators can only begin with knowledge of their own culture, arising from a certain distancing from it, which is practically impossible without direct contact (with or without mobility) with other cultures.

4. PROFESSIONALIZATION. Professionalization on translator training courses can take a variety of forms, depending of the overall degree of professionalization aimed at on the programme, or the level students are at. Colina, Kussman, McCarthy, Nunan describe at least 5 activities which are fairly standard on translation courses today [2], [12], [13], [15]:

1. Simulation of professional practice through realistic translation briefs, deadlines etc.
2. Relating of learning activities to professional environments. "We are doing this exercise because professional translators are often required to do this and this".
3. Role-play, with students assuming different roles for different tasks (client, reviser, terminologist, layout specialist, translator). Some courses incorporate highly technical, although also strongly environment-bound, abilities such as producing an invoice into class activity. It is important for these activities to be carefully contextualized, as rote learning may be counterproductive in a professional environment (say, tax laws vary not only from country to country, but even within countries and also over time).
4. Visiting agencies, organizations, or receiving visits from professionals for students to see how translation service providers work.
5. Work placements as part of training programmes.

Some authors (Biggs, 2003; Kiraly, 2000; Nunan, 1989, Wisdom and Gibbs, 1994) advocate the carrying out of real translation commissions in class, with students actually taking on responsibility for a real professional task under the guidance of the teacher, and charging the client for the work done. This kind of activity, at the right (final) stage of training and with good supervision is certainly very enriching for trainees, although some would regard this kind of activity as unfair competition, and does require the client to be aware of the circumstances in which his/her translation will be carried out (with all the implications for deadlines, quality, confidentiality) [1], [11], [15], [20].

5. INTERPERSONAL COMPETENCE. Translation is increasingly a team activity. The longstanding stereotype of the lonely translator sitting at home surrounded by books is nowadays quite unrepresentative of most translators' professional environments. Academic settings often tend, however, through activities and assessment practices, to promote an individual work ethic, or even competition among students. Kelly recommends for course designers and teachers to be aware that the ability to work in a team is not developed simply by organizing students into workgroups, but rather that specific skills need to be acquired consciously through practice and reflection [9], [10]. Introducing team work and collective responsibility will help recent graduates in the transition to the world of work.

6. ATTITUDINAL COMPETENCE. The more student-centred higher education becomes, and the more generic skills come to be recognized as important social competences, the more attitudinal elements are being incorporated into training programmes. For Kiraly, 2000, Kussman, 1995, Robinson, the notions of *student self-concept*, *confidence*, and *awareness* are key elements of translator education [11], [12], [16]. Courses reproducing professional environments, and promoting active student responsibility in translation situations are more successful in developing attitudinal competences, than those organized in more traditional academic ways, with mostly passive student involvement.

7. INSTRUMENTAL COMPETENCE. It is obvious that professional translators must be familiar with translation technologies, how to use them, and also be able to appraise how they affect the translation process. Most specialists (e.g. Colina, 2003; Gile, 1995; Kiraly, 2000; Kussman, 1995) are in strong agreement with the presence of instrumental competence; disagreement arises, however, with regard to how that presence should be organized in the curriculum and in which order. For example, on Spanish translation course Computing is in the second cycle, although computing skills are necessary for any modern documentary research process, which is in the first cycle. Documentary Research is separated from Terminology, despite the fact that much documentary research carried out by translators is essentially terminological in its purpose [2], [4], [11], [12].

Neubert proposes the following well-reasoned classification which should be covered in this area: 1) the translator's computer, 2) communication and documentary research, 3) word-processing and desk-top publishing, 4) linguistic tools and resources, 5) translation tools, 6) localization tools [14].

As far as the choice of computer applications, D. Kelly notes, that there is pressure to use the most widely accepted and best known, for example, translation memory or subtitling software, despite the enormous expense that this entails for institutions. Fortunately, commercial programmes work on essentially the same principles and are becoming compatible, thus allowing educational institutions to work with freeware, but at the same time allowing students to develop basic skills.

8. GENERIC COMPETENCE. There are clearly areas of competence in the list above that would never constitute individual modules on a training programme, so generic or cross-curricular are they in nature. It is difficult, for example, to imagine a module in "Strategies and organization". These areas necessarily give rise to cross-curricular learning outcomes shared by many if not all modules (see, for example, [1], [6], [19], [20]). Indeed, it is these less content- and more process-oriented competences which may lead to the design of curricula for more truly "aligned" or coordinated learning.

In this article we presented an overview of curricular content of four different training courses in Europe, Spain, Australia and England. From these case studies it became clear that depending on the establishment of objectives or intended outcomes there could not be one proposal for core content for all translator training courses. It is, however, true that there are elements which will be present in the

vast majority of initial training courses. Further, it is necessary to expand on ideas for specific teaching and learning activities designed to facilitate the acquisition of the required competences. These comments are general reflections on course organization and planning, some of which will be more applicable to your context than others.

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О.И. Таюпова
ТЕХНОЛОГИЯ ПЕРЕДАЧИ И ВОСПРИЯТИЯ ИНФОРМАЦИИ В СОЦИУМЕ

Ключевые слова: информация, теория коммуникации, социальная коммуникация, текст, код языка, формы социальной связи, адресант, реципиент.

Аннотация: Статья посвящена рассмотрению и анализу общения как социально детерминированному процессу передачи и приема информации не только при межличностном, но и массовом общении по различным каналам связи с помощью совокупности вербальных и невербальных средств. Устанавливается, что языковой код того или иного текста определяется, прежде всего, его коммуникативно-прагматической функцией в современном обществе. Задача реципиента заключается в том, чтобы восстановить информацию, используя свои знания кодов и кодовых комбинаций языка.

Keywords: course design, case studies, curriculum, profession-based, teacher-centred vs learner-centred approach, task-based, situational approach generic, individual competences.

Abstract: The article is devoted to the review and analysis of communication as a socially determined process for transmission and reception of information not only in interpersonal and mass communication across different communication channels using a variety of verbal and non-verbal means. Found that kind of language code of this or that text is determined, first of all, the communicative function of the text in modern society. The task of the recipient is to restore information using their knowledge of codes and code combinations of language.

Мы рассматриваем коммуникацию как форму деятельности людей, которая проявляется в обмене информацией, взаимопонимании и взаимовлиянии партнеров. Коммуникация – это социально обусловленный процесс передачи и восприятия информации как в межличностном, так и в массовом общении по разным каналам при помощи различных вербальных и невербальных средств [Таюпова, Юсупова 2014: 562].

Коммуникация как обмен информацией между адресатом и адресантом занимает центральное положение в истории человечества. Традиционная формула теории коммуникации гласит: кто говорит, что, кому, каким способом, зачем, с каким результатом? В научной литературе представлены различные определения понятия "коммуникация", поскольку существуют разные её слобсы и виды.

Анализ показывает, что теория коммуникации как междисциплинарное направление стала активно развиваться в России лишь в начале XXI в. и связана с именами таких исследователей, как Ф.И. Шарков, М.А. Василиск, В.Б. Кашкин, А.В. Соколов и др. Вместе с тем отдельные вопросы теории коммуникации были объектом рассмотрения уже в работах таких исследователей, как Д. Вико, И. Гердер и В. Гумбольдт. В настоящее время во многих зарубежных университетах существуют отделения и факультеты коммуникации.

При использовании понятия "коммуникация", ряд исследователей подразумевают только социальную коммуникацию, т.е. коммуникацию в человеческом обществе, или "human communication" как обмен мыслями, знаниями и чувствами членов социума. Социальная коммуникация определяется как специфический обмен информацией, в результате которого происходит процесс передачи информации интеллектуального и эмоционального содержания от отправителя к получателю [PR: современные технологии 2008: 8].

Ряд отечественных и зарубежных авторов различают коммуникацию в широком смысле слова и в узком смысле. В первом случае под коммуникацией понимается любая форма обмена информацией между живыми существами (людьми, животными) или людьми и ЭВМ. С названных позиций в современной зарубежной энциклопедической литературе данный термин определяется следующим образом: "Communication is the activity or process of giving information to other people or living things. (Коммуникация - акт или процесс передачи информации другим людям или живым существам. *Перевод наш.*) [BBC English Dictionary 1992].

Во втором случае коммуникация трактуется с позиции лингвистики как: zwischenmenschliche Verständigung mittels sprachlicher und nichtsprachlicher Mittel wie Gestik, Mimik, Stimme u.a (межличностное общение посредством языковых и неязыковых средств таких как мимика, жесты, голос и др. *Перевод наш.*) [Bussmann 2002: 392].

Социальная коммуникация выполняет в обществе несколько функций, в число которых входят информационная функция (передача информации), экспрессивная функция как способность выражать не только смысловую, но и оценочную информацию, прагматическая функция, функции взаимодействия и воздействия, репрезентативная функция. Кроме того, в определенных ситуациях коммуникация выполняет контактоустанавливающую функцию, функцию самопрезентации, аппелятивную, побудительную, регулирующую, перформативную и др. [Бориснёв 2003].

По способу адресности коммуникация может быть массовой, публичной, групповой, межличностной, конкретно-адресованной и др. Что касается массовой коммуникации, то она предполагает наличие организованного, коллективного отправителя текста, а его получателем, реципиентом является рассредоточенная, негомогенная массовая аудитория. Каналами массовой коммуникации являются технические средства: радио, пресса, телевидение, интернет, кинематограф. При этом может преобладать т.н. двухступенчатый характер восприятия сообщения, поскольку некоторые члены социума узнают информацию не непосредственно из средств массовой информации (СМИ), а от других людей. Для массовой коммуникации необходимо наличие технических средств, социальная значимость информации, а также многоканальность и возможность выбора коммуникативных средств [Гнатюк 2012: 163].

Несомненно, основной единицей коммуникации является текст. Поэтому знание только системы того или иного языка [Grundzüge 1981: 32], не обеспечивает осуществление адекватной коммуникативной деятельности, поскольку это знание представляет собой только часть языковой компетенции коммуникантов. Функционирование языковых единиц следует рассматривать и в их отношении к участникам акта общения. Так, например, необходимо не только располагать навыками и умениями создания конкретного вида текста с учетом его предполагаемых реципиентов и ситуации общения, но и о том, всегда ли уместно то или иное речевое действие в этом виде текста. Любой текст только в том случае выполняет свою коммуникативную задачу, если содержащаяся в нем информация адекватно воспринимается партнером по коммуникации – адресатом. Поэтому значительную роль играет и знание специфики отдельных видов текстов, их основных признаков и нормативных характеристик (Textsortenwissen, Textsortenwissen). Именно в процессе коммуникации адресатами порождаются (кодируются) как художественные, так и нехудожественные тексты, которые затем декодируются реципиентами. И если в рамках так называемой литературной коммуникации (literarische Kommunikation) уже в 18 в. было развито учение о литературных жанрах, то нехудожественные тексты (ср. Gebrauchstexte) стали объектом всестороннего рассмотрения и анализа только в последней трети XX в. с началом интенсивного развития лингвистики текста.

В процессе коммуникации с наибольшей полнотой и глубиной раскрываются онтологические свойства не только языка, но и текста, при этом сам текст – это "одновременно и форма существования коммуникации и ее результат" [Маслова 2008: 30]. Текст является материальным носителем информации, а его содержание в рамках теории коммуникации часто определяется как контент (англ. *content* – содержание). Получает и декодирует информацию адресант (реципиент, коммуникант).

В том или ином тексте используется соответствующий языковой код, который представляет собой систему определенных языковых знаков и правил их использования. Результатом использования языкового кода являются конкретные тексты, создаваемые адресатом в письменной или устной форме.

Своеобразный языковой код того или иного текста предопределяется, прежде всего, коммуникативной функцией, выполняемой текстами в современном социуме. Задача реципиента состоит в том, чтобы восстановить информацию, пользуясь своим знанием кодов и кодовых комбинаций того или иного языка [Таяпова 2012: 1551]. Текст как особый языковой знак (Superzeichen) [Heusinger 2002: 6], как высшая коммуникативная единица имеет свою особенность, которая состоит в том, что он не хранится в готовом виде в памяти человека и не воспроизводится в строго определенной коммуникативной ситуации. Тексты, используемые в практике межличностного



общения, могут быть как устными, так и письменными. К ним относятся, например, различные инструкции, прогнозы погоды, тексты законов, телефонные разговоры, научные статьи, монографии, кулинарные рецепты, интервью, рецепты врача, гороскопы и др.

Любой текст представляет собой высшую коммуникативную единицу, организованную в соответствии с его нормой. Нормы текстов объединяют правила их построения и использования в них языковых и неязыковых средств в определенной коммуникативной ситуации с целью достижения оптимального прагматического воздействия на адресатов. Поскольку цели коммуникации могут быть различны, например, информирование, воздействие, обучение, запрещение, регулирование и т.д., существуют множество видов текстов.

Безусловно, в процессе декодирования заключенной в тексте информации реципиент не является пассивным, поскольку ему приходится сопоставлять получаемую информацию с уже имеющейся, т.е. ее перерабатывать. Важную роль играет обратная связь как реакция на получаемое сообщение.

Остановимся на вопросе восприятия реципиентами терминов. Как известно, существуют различные термины: технические, медицинские, лингвистические и т.д. Вся совокупность терминов может быть разделена на узкоспециальные (термины физики, химии и т.д.) и общенаучные, или междисциплинарные. В каждой области научных знаний существует своя понятийная система, или система понятий, которые кодируются соответствующими лексическими единицами.

Задача термина состоит в том, чтобы точно и однозначно обозначить понятие и раскрыть его основное содержание. Исследователи подчеркивают, что "понятие – это мысль, обобщающая объекты некоторого множества по отличительному для него признаку...". При этом понятие "решает три задачи: 1) обобщает объекты; 2) отличает один объект от другого; 3) сообщает существенную информацию об этих объектах" [Пономарева 2012: 238]. Широкая пропаганда научных знаний на страницах газет и журналов, по радио, и телевидению способствует активному проникновению терминов в устную речь, при этом интенсивное использование терминов является современной общеевропейской тенденцией. Таким образом, в настоящее время происходит терминологизация литературного языка, которая заключается в том, что в него входят не одиночные, а целые группы, серии терминов. Обилие терминов и терминологических словосочетаний не только является главной чертой научного стиля речи, но даже в научно-популярном тексте термины имеют количественное преимущество. Благодаря этому система понятий в каждой науке, или понятийная система, постоянно расширяется, конкретизируется, уточняется. Вместе с тем следует заметить, что перегрузка, например, научно-популярного текста терминами приводит к нарушению его основной отличительной черты – доступности, поскольку основная задача этих текстов состоит не в создании новых знаний, как в собственно научных текстах, а в их популярном изложении и интерпретации.

Вместе с тем, одним из приемов, помогающих не только оживлять повествование и придавать ему выразительность, является так называемый вопросно-ответный ход. В научно-популярных текстах их роль заключается в том, что автор, как бы предвидя возражения читателей и угадывая их возможные вопросы, сам формулирует вопросы и сам на них отвечает, например: *Lasst sich dieses Paradoxon irgendwie begreiflich machen? Nun, man kann es immerhin ein bisschen ausmalen* [Spektrum der Wissenschaft 2012]. Не приходится сомневаться в том, что "вопросно-ответный ход превращает монологическую речь в диалогическую, делает слушателей собеседниками оратора, активизирует их внимание, вовлекает в научный поиск истины. Умело и интересно поставленные вопросы привлекают внимание аудитории, заставляют следить за логикой рассуждения" [Введенская, Павлова 2009: 142].

Кроме того, одна из особенностей научно-популярных статей состоит в том, что прямые вопросы группируются автором в начале текста, а в последующем постепенно даются на них ответы. Так, например, научно-популярная статья *"Gleich und Gleich gesellt sich gern"* начинается серией из 4 вопросов, а именно: *Warum lagern sich Tannennadeln in Pfützen und Teichen gerne zusammen (siehe Foto unten)? Warum schwimmen Styroporkügelchen auf einer Wasseroberfläche mal*

zu deren Rand, mal aber auch zu deren Mitte hin (Foto S. 50 oben)? Und warum ziehen nahe den Kügelchen platzierte Heftzwecken diese zunächst an, um sie anschließend doch in die Flucht zu treiben? Und vor allem: Was hat all dies miteinander zu tun? Auf eine erste Gemeinsamkeit stoßen wir schnell [Spektrum der Wissenschaft 2012].

Помимо вопросно-ответного хода для современного научно-популярного текста характерно использование риторического или эмоционального вопроса, который не требует ответа, а служит для эмоционального утверждения или отрицания того или иного факта. Безусловно, обращение к реципиентам с вопросом является одним из эффективных приемов воздействия на слушателей, который несет значительную смысловую и эмоциональную нагрузку, например: Wieso war Greg so empfänglich für das Kokain, dass es sein Leben zerstören konnte? Weshalb entging sein Zwillingbruder, der exakt die gleiche Gene besitzt, einem ähnlichen Schicksal? Warum führt die Einnahme von Drogen bei manchen Menschen zu lebenslanger Sucht, während andere ihre Jugendsünden hinter sich lassen? Diese Fragen sind nicht neu [Spektrum der Wissenschaft 2012].

Учитывая уровень фоновых знаний неспециалистов, автор как бы предвосхищает реакцию реципиентов и формулирует ряд вопросов. Тем самым он направляет читателя в определенное русло. В этом, несомненно, состоит своеобразие в системе отношений между адресатом и адресантом.

Для языкового кода текстов научно-популярных статей характерно также широкое использование стилистических средств, позволяющих разнообразить языковую ткань текста. Так, к стилистическим средствам относятся здесь сравнения, персонификации, метафоры, стилистический синтаксис во всех его проявлениях, начиная от порядка слов и заканчивая различными структурно-семантическими типами предложений и синтаксическим параллелизмом, например: Platziert man einige Styroporkügelchen auf der Oberfläche des Wassers in einem Glas, bewegen sie sich erwartungsgemäß zum Rand und bleiben dort gewissermaßen hängen. Füllt man das Glas aber vorsichtig weiter auf, lösen sich die Kügelchen wieder auf und wandern zur Mitte [Spektrum der Wissenschaft 2012]. Используемые образные средства позволяют сделать изложение более наглядным и доступным широкому кругу реципиентов.

При передаче информации реципиенту на основе текста могут использоваться как вербальные так и невербальные средства. И если лингвистика изучает проблемы вербальной коммуникации, то невербальные (неязыковые) средства, передающие совместно с вербальными смысловую информацию в составе речевого сообщения, исследуется паралингвистикой. В наши дни нелингвистические средства, представляющие собой формальный компонент того или иного текста, могут выступать в качестве сопутствующего средства (ср. схематичные рисунки в инструкциях, фотографии в рекламах и интервью, знаки зодиаков в гороскопах), или в качестве средств, несущих собственную информацию (например, таблица или карта в прогнозах погоды).

Исследования вопросов взаимодействия языковых и неязыковых средств в пределах текста как высшей коммуникативной единицы, привело в лингвистике к появлению понятия «креолизованный текст» (Ю.А. Сорокин и Е.Ф. Тарасов), либо «поликодовый текст». Креолизованные тексты состоят из двух неомогенных частей (вербальной языковой (речевой) и невербальной, которая принадлежит к другим знаковым системам, а не к естественному языку. К креолизованным текстам относятся вербальные тексты, сопровождаемые иллюстрацией, и в настоящее время они являются одной из преобладающих форм представления информации в средствах массовой коммуникации.

В современных работах по лингвистике коммуникация рассматривается в тесной связи с политическими, когнитивными, культурными и др. факторами. Так, например, в культурологии, в широком смысле, под коммуникацией понимается все то, что связывает человека с окружающей средой, что приносит ему какую-либо информацию об объективной реальности. В более узком смысле коммуникация рассматривается как процесс передачи, распространения или сообщения какого-либо опыта, обмен или циркуляция идей между людьми [Культура и культурология 2003:

428]. Межкультурная (кросскультурная) коммуникация представляет собой своеобразную систему коммуникации, которая объединяет два и более социокультурных образования.

С выходом на уровень текста современное понимание специфики межкультурной коммуникации расширяется, поскольку оно включает не только традиции и обычаи, речевой этикет, систему нравственных ценностей, проблемы языка и культуры, но и продукт коммуникативной деятельности человека – текст. Кроме того, межкультурное общение как взаимодействие представителей разных культур, безусловно, антропоцентрично, и может описываться в терминах теории вариативности в том плане, что создаваемые тексты различаются между собой характерными для определенной лингвокультурной общности паралингвистическими и лингвистическими характеристиками.

Одну из важных форм социальной коммуникации, которая рассматривается и анализируется в рамках коммуникативной лингвистики, представляет собой, и документная коммуникация. Базовым понятием в системе документной лингвистики являются письменные документные тексты, роль которых в социуме чрезвычайно велика.

Исследования коммуникации как процесса взаимодействия индивидов в социуме, в том числе в рамках межкультурной или документной коммуникации, вносят существенный вклад в ежедневное общение, поскольку каждого интересует его результат. Изучение феномена речевого общения важно как с точки зрения его эффективности, так и с точки зрения способа ее достижения (конкретной тактики) применительно к соответствующему виду документного текста.

В современных условиях необходимо обладать определенными знаниями основ коммуникативного процесса, соответствующими навыками ведения информационной и коммуникативной деятельности. Проведенный анализ показывает, что социальная коммуникация как процесс передачи и восприятия информации предполагает наличие коммуникатора (адресанта) и коммуниканта (адресата, реципиента), связь между которыми осуществляется при помощи канала коммуникации на основе текста как высшей коммуникативной единицы.

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MICROBLOG AS AN EXAMPLE OF A CREOLIZED TEXT

Keywords: electronic communication, microblog, mediallynguistics, mediatext, verbal, nonverbal, creolized text, polycoded text, iconicity, visual content, paralinguistic codes, types of correlation, degrees of creolization, connotation, associative bonds.

Abstract: The research reveals different approaches to the problem of creolized texts and the place and the role of an image or any other code in them. It describes the types of relations between verbal and nonverbal parts of the texts that contain paralinguistic signs. A microblog text is considered as an example of a polycoded text and a numerical analysis shows the type and percentage ratio of the microblog text content.

Ключевые слова: электронная коммуникация, микроблог, медиалингвистика, медиатекст, вербальный, невербальный, креолизованный текст, поликодовый текст, иконичность, визуальное содержимое, паралингвистические коды, типы корреляции, степень креолизации, коннотация, ассоциативные связи.

Аннотация: В исследовании изучены различные подходы к проблеме креолизованных текстов и месту и роли в них изображения или любого другого кода. В статье описаны типы отношений между вербальной и невербальной частями текста, содержащего паралингвистические знаки. Текст микроблога рассматривается как пример поликодового текста. Числовой анализ демонстрирует тип и процентное соотношение контента текста микроблога.

The object of research in internet linguistics is electronic communication, which is considered a communicative manipulation in the World Wide Web, or mediallynguistics. This concept is relatively new but is well known to the linguists who deal with the study of mass media. In some of works it is denoted as Speech Studies where the key points for speech understanding are the following concepts: participants of communication, or speech figures and their speech behavior; the sphere of speech; the genre of speech; texture of speech.

The linguistically relevant features of electronic communication on different language levels (morphological, lexical, syntactical, textual) will make up the subject of research.

The unit by means of which communication is performed in the sphere of mass communication is called a mediatext.

A modern linguistic identity lives in the world of mediatexts that form the discourse of mass information. Reflecting real life events, mediatexts also contain additional informative-cultural implications. Recipients should be able to interpret thematic and semantic codes in the mediainformation they get. Very often such information is not plain facts but more of a combination of different text structures within a mediatext. A mediatext is created in the basis of signs and contains different codes of perception: verbal, visual. Thus, the consumer of information has to decode the means used, the degree of their emotionality, their meaning complicity, and the functions they fulfil. L.G. Antonova notices that "very often mediautterance reflect current in mass communication relationships and traditions in performing products of mass information: collective authorship and technological effectiveness; a whole system of ideological influence; the massive involvement and the individual access to the information; inability of the receiptent to critically evaluate the information; the constrain of the contents, the suppression of the audience, paracultural nature".

Leontyev A.A. notes that "a text in the Internet medium is a definite semiotic-linguistic variation of a mass media text which is actualized in the form of a hypertext; a hypertext remains a text of a traditional rendering from the linguistic and philological points of view, thus hypertext resources are a semiotic-linguistic variation of mass media texts" [5:26]. But should we consider all the Internet texts mediatexts? Apparently not, since not all the Internet resources fulfil media functions to the full extent, neither do they measure up to the characteristics of a mediatext. Here the reader should speak of the mediapotential of a text, pointing out a category of media implement.

The essential characteristic of a mediatext is a strict determination according to the communication channels. Hence, a more exact concept to define a mediatext would be the concept of a web-mediatext, as the World Wide Web is the most popular Internet service and this very communicative medium contains the texts under consideration. Meanwhile, the language of Hy-



perText Transfer Protocol - a special means of images and information management on a web site – allows the writer to compose text and graphic information.

The characteristic features of web technology is in the ability to combine in one structural document (web page) information elements of different origin (texts, pictures, sound), and to insert links to other sites located in different places on the Internet. The variety of Internet services and their functions shows that it is wrongful to classify the Internet in general as a means of mass media. The Internet is larger than mass media and the Internet mass media is just a kind of Internet resources.

The Internet is a peculiar communicative medium in whose resources some specific mass media appeared. The Internet mass media is an independent component of the mass media system alongside with the press, radio, and television.

Among the characteristic features of the net mass media, the texts under observation are there are hypertextual, interactive, and multimedia.

Hypertextuality – the system of connection between separate documents through hyperlinks – is a unique feature of net editions. Hyperlinks to various sources of information allow the writer to improve the quality, completeness, and truthfulness of information requested, which in its turn makes a mediatext interactive, allowing it to include audio and video information, as well as offering option to search for information.

Interactivity is a direct interaction of a recipient and an author. In comparison to the specific nature of the communicative process in traditional mass media, a communicant in the World Wide Web has the opportunity to react directly in the same medium. The communication in this case can have the delayed or simultaneous character.

Poymanova O.V. notes that “the Internet is not the first and the only multimedia sphere. Printed media, actively using, apart from a text, graphics and photo content, can hardly be called monomedia. Television is a rather multimedia channel. But due to its technical capacity the Internet can use multimedia to the full extent” [6:44].

Nowadays there can be observed a significant growth of interest to the nonverbal means of communication. Visual information is studied in scientific works devoted to the linguistics of a text, but not the text in its traditional reading but a semiotically complicated, compound, polycoded, creolized text. V.N. Berezin believes that “illustrating now is becoming an element of the text formation. The level of integration of all artistic tools as well as any other sign formations into an integrated textual space of printed and electronic editions is rather high” [3:162].

In the contemporary world, the language of visualization can become the new international language. A very close attention of researches is attracted by the ratio of word (verbal) and visual (nonverbal) components, especially in the texts of electronic mass media. According to V.N. Berezin, “linguists are paying more and more attention to the organization of the so called creolized texts in the frames of mass media linguistic studies” [3:199].

Seeing an image as a specific sign system, linguists laid the foundation to a scientific understanding of creolized, polycoded texts in the works on semiotics. Y.Y. Gerchuk thinks that “every message doesn't exist isolated, they all form an integrated complex sign medium - semiosphere” [4:38].

There are several terminological definitions for the texts that combine the natural language and some elements of other sign systems. Y.A. Sorokin and E.F. Tarasov were the first to introduce the concept of “creolized texts” that is widely used in a modern day linguistics. They consider creolized texts as the “texts whose texture is made up of two non-homogenous parts: verbal linguistic (speech), and nonverbal (belonging to sign systems other than a natural language)” [7:180-181]. Therefore, a creolized text is a compound textual formation where both verbal and nonverbal elements have a complex impact on the receiver, in which case the mentioned elements form an integral visual, structural, conceptual, and functional unity.

There is another definition introduced by G.V. Yeyger and V.L. Yuht in 1974. In their typology of texts they separate an opposition of mono- and polycoded texts. In their opinion, "cases of combination of a natural linguistic code with a code of any other semiotic system (a picture, music, etc.) belong to polycoded texts in a general semiotic sense" [8:107]. Alongside with the aforementioned, there are such concepts as "a linguovisual complex" (Bolshiyanova 1987), "a graphic-verbal complex" (Bernadskaya 1987), "graphoverb" (Mikheev 1987), semiotically complicated texts (Protchenko 2006), and videoverbal texts (Poymanova 1997). When considering such a complex concept as a creolized text, it is necessary to distinguish verbal and nonverbal components in these type of texts. As in a written form of a message of any kind, a word row is just as visual as any other because there a font, color and style have their special meanings.

United into a definite structure, verbal and nonverbal components are interdependent in both substantive and formal aspects.

Polycoded texts can contain pictures, photographs, and diagrams as nonverbal signs. The components of an oral polycoded text can be represented by real objects of the world around, mimics, gestures. But it should be considered that such paralinguistic signs do not mean the text is a polycoded one. A text is polycoded if it is active, that is, the paralinguistic means in it contain a definite information. To make the codes in the text function, it is necessary to take into consideration the communicative idea, the situation of communication, and the subjects and goals of communication.

A verbal-photographic unity, where the verbal and graphic components form an integral visual, conceptual, and functional unity that provides its complex pragmatic impact on the recipient, can be one of the examples of a polycoded text.

The main components of a "classical" (limited) creolized text are: the verbal part (a caption, a verbal text), and the iconic, visual part which can be represented by illustrations (a picture, a photograph, a caricature, a diagram, a table, symbolic pictures, formulas, etc.).

It is necessary to note that it is not indisputable terminologically when analyzing creolized texts to use the concept "iconic component" as an equivalent, synonymous substitute to denote the graphic component. Linguists should agree with the widely accepted opinion of V.A. Vinogradov that "the language system (code) is oriented to symbolism, while a text is oriented to iconicity". The practice of replacement the definition "the graphic component" to the definition "visual" is also disputable as a message of any text in the written form, the word row is just as visual as any other. Everything has its meaning; the font, the color, and the style of the text typed or written. Thus, it is believed it is desirable to distinguish the verbal and nonverbal components in the frames of any creolized text. From the point of view of semiotics, a nonverbal sign differs fundamentally from a verbal one as the semantics of graphic signs are characterized by some uncertainty, vagueness, or blur in comparison to a word.

In the semantics of a graphic sign, in analogy with a word, there are distinguished both denotative and connotative meanings. A nonverbal sign contains two types of denotatives or signifiers: 1) signifiers whose signified is any object, and 2) signifiers whose signified is an idea, an image, etc. A picture of a white dove is a good example here. On one hand, the picture of it simply denotes a bird. On the other hand, it is a traditional symbol of peace. Thus, the information of the first type (just as in the structure of the word semantics) is denotative, textual to some extent, its understanding is not difficult for the recipient and is based on some common knowledge. The information of the second type is connotative, it is based on associative bonds, which means that its understanding requires the knowledge of a definite code, social connections, or national specific character. The information of such type is polyvariative in its meanings.

One of the most important notes in the frames of the given approach which defines most of the contemporary research techniques: the graphic sign and the word, verbal and nonverbal components of a creolized texts never represent some "total of semiotic signs", their meaning is integrated and "forms a complex meaning" [1:14]. So, there are different types of correlation be-

tween the verbal and nonverbal parts, and different approaches to their description and classification in contemporary linguistics. Anisimova describes the correlations between the aforementioned components depending on the character of the information they convey – denotative or connotative. The researcher distinguishes 4 types of information:

1) Image D + word D: both components express denotative information but the image, as a rule, dominates over the word. This type of correlation is characteristic of informative statements.

2) Image D + word C: the image expresses denotative information, the verbal component expresses connotative information, the image dominates over the word. This type of correlation is characteristic of illustrative statements.

3) Image C + word D: the image expresses connotative information, the word expresses denotative information, the leading role belongs to the word. The type of correlation is characteristic of commenting statements.

4) Image C + word C: both components express connotative information and, as a rule, are equal to each other. This type of correlation is typical of symbolic statements.

E.E. Anisimova studied the correlation of complementarity and interdependence between the verbal and nonverbal parts of a creolized text. In the text with complementarity correlation, an image can be understood without words and it can exist independently. The verbal commentary fulfils a secondary function as it only describes the image, dubbing the information it conveys.

In the text with interdependence correlation, the image depends on the verbal commentary which defines its interpretation. Without the commentary, the meaning of the image is not clear or can be interpreted incorrectly. The verbal commentary in this case has the primary leading role [1:12].

Anisimova describes the relations between images and verbal parts according to their referential characteristic features:

1) Parallel correlation, when the content of the image and the verbal part fully coincide;
2) Complementary correlation, when the content of the image and the verbal part partially overlap;

3) Substitutive correlation, when the nonverbal information substitutes the verbal one;
4) Interpretative correlation, when there are no points of direct contact between the content of the verbal and nonverbal parts, and the bond between them is performed on the basis of associations.

O.V. Poymanova suggests to distinguish creolized texts (videoverbal texts in the author's interpretation) according to the ratio of the volume of information conveyed by various signs and to the part the images in them play:

1) Repetitive texts – the image in general repeats the verbal text;
2) Additive texts – the image adds some additional information;
3) Intensifying texts – the image intensifies, underlines some aspect of the verbal information; the verbal information in its volume is considerably larger than the nonverbal one;

4) Oppositional texts – the content conveyed by the image comes into contradiction with the verbal information thus often creating a comical effect;

5) Integrative texts – the image is built into the verbal text or the verbal text completes the image to simultaneously convey the information;

6) Image-centric texts – with the leading role of the image; the verbal part just adds some information and details [6:87].

Besides describing the types of bonds between verbal and nonverbal components of a creolized text, linguists find it important to also point out the different degrees of their participation in text organization: E.E. Anisimova distinguishes three main groups of creolized texts according to the nature of an image and its relations with the verbal part:

1) Texts with zero creolization (image is not represented),

- 2) Texts with partial creolization,
- 3) Texts with full creolization.

In the texts with partial creolization, there exist autosemantic relations between the verbal and nonverbal components which means that the verbal part is relatively independent from the image and the graphic elements of the text are optional. Such combination can often be found in newspapers, popular scientific and fictional texts.

In the texts with full creolization, the verbal part cannot exist separately nor independently from the graphic part – semantic relations are set between the two. In such a case, the verbal part is focused on the image or refers to it; the image plays the part of an obligatory element of the text. Such dependence can usually be observed in advertising (banners, caricatures, announcements, etc.), as well as in scientific and especially scientific-technical texts [1:15].

A similar classification also distinguishes three degrees of creolization: a strong creolization – with mutual synsemantics of the systems; a moderate creolization – with the apparent dominance of one system and an assisting role of the other; a weak creolization – when we can speak of traditional paralinguistic means of communication (phonatory, kinetic, graphic). An undeniable advantage of the latter classification is the concept of the weak creolization which we consider to be more appropriate and reasonable than the concept of a zero creolization as it is hardly feasible to speak of “pure texts” in the contemporary world.

Some of the most important characteristics of any written text (and a creolized text is as a rule, a written one) is the size and style of the type, its color, the use of punctuation and sometimes mathematical signs and other paralinguistic means.

The aforementioned allows us to point out another aspect of a creolized text analysis – the description of the paralinguistic means of the text. As a rule, the keen interest of researchers is focused on the color and font used to create the text under consideration. Color is one of the most important elements of a creolized text: it attracts attention of the recipient (fulfilling its attractive function), it allows to underline the most significant, meaningful elements of the verbal component (its conceptual function), and it also affects human emotions (its expressive function). Linguists emphasize the symbolic function of color, its ability to express abstract concepts (Anisimova, 2003; Baskakov, 19967; Kondakov, 1990; Mironova, 1984; Padham, 1978).

The printed edition's choice of a definite font and type style has a significant influence on the recipient's subconscious as the type itself is a form of social coding, it shows the individual's belonging to definite social classes and groups (Sigman, Anisimova, Tulupov, Smimov). Using different fonts has definite reasons. It reveals the aims that the recipient sets and that define the main functions of a font as an element of a creolized text. Among the functions, the attractive, intensifying, expressive, characteristic, symbolic, satirical, and esthetic ones are distinguished [1:64].

In the field of psycholinguistics, the interest to creolized texts is motivated by the tendency to figure out the role of nonverbal means in conceptual perception of a text (Golovina, 1986; Zuev, 1981; Sorokin, Tarasov, 1990). The non-homogenous parts in the structure of a creolized text are considered one of the means to create communicative intensity both in the text space and in the space of those who perceive the text. E.A. Lazareva calls such technique “where one conceptual field overlaps the other one and both are integrated and interpreted by a recipient as one universal text” the technique of cognitive collision; it is effectively used as a means of manipulation and influence on the recipient's conscience.

There is an initial thesis in psycholinguistic studies of a creolized texts which states that information (both verbal and nonverbal) perceived through different channels is processed in the same universal-presentive code of thinking [9:83]. At that, there is no gross difference between the semantics of such signs on the level of language semantics. However, special studies show that verbally and nonverbally conveyed information is differently perceived by the recipient. For example, only 7% of information contained directly in the text message is digested, voice characteristics increase the number to 38%, while an image brings the number to 55%.



It is also important to point out that while a verbally represented information influences the individual's consciousness in a rational way, paralinguistic means in their turn automatically switch the perception to the subconscious level. Besides, the verbal means mainly convey the information about the outer world while the nonverbal means – about the emotional side of communication.

On the other hand, some researchers think that using an image in a verbal text makes the text less emotional, reducing its informational content and persuasiveness. The reason of it is in psychological characteristics of perception of a creolized text: the recipient perceiving the text without an image attributes to it such characteristics that are not only contained in the text itself but also in the recipient's conceptual system, worldview. Using an image limits text perception, leads to the recipient's conceptual code transformation, narrowing the conceptual field, thereby reducing the capacity to interpret the text.

Considering all the extreme points of view, it still remains undeniable that a creolized text as an integrated text is perceived in the process of double coding of the information it contains: while retrieving the concept of the image, it overlaps the concept of the verbal text, the interaction of the two concepts leads to forming one united concept of the creolized text. The discourses of different texts mix, and as a result, the recipient perceives a double information: the obvious meaning of the direct discourse and the meaning of the hidden discourse meant to attain the author's true aims.

A microblog is one of the examples of a creolized text which contains various codes. The numerical analysis of this type of mediatexts (270 microblog posts) shows the following:

- 29,2% - posts with verbal texts and links to verbal texts (a link being a visual code);
- 22,2% - microblogs that only contain verbal texts;
- 13,3% - posts with verbal texts and images (a picture or a screenshot);
- 9,6% - microblogs with verbal texts, links to verbal texts, and images;
- 9,3 % - posts with verbal texts and links to videos;
- 7,4% - posts with hashtags (a hashtag being a visual code);
- 3,7% - microblogs with the so called smileys or emoticons;
- 2,6% - microblogs with just images;
- 1,9% - posts typed in capital letters (which in the Internet language is considered to be yelling, especially in the post of personal character);
- 0,7% - posts which contain verbal texts, links to videos, and images.

As the numbers above show, only one third of the microblog texts represent information in the form of a "classical" verbal text. Modern technologies gives us a new type of creolized texts with photo and video content. The next step of such a research can be the study of psycholinguistic reactions of the readers to the microblog posts as compared to the readers' reactions to verbal texts.

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A. Yu. Tukhvatullina
COGNITIVE BASEMENT OF COLOR METAPHOR

Keywords: color metaphor, cognitive metaphor, color value, poetry, symbols, language tools, source domain, target domain.

Abstract: The Article dwells upon the issue of color metaphors in poetic texts. The purpose of this article is the definition of the color metaphors phenomenon in the language system and text. Based on the analysis of poetry in this article color metaphor was identified as a particular form of cognitive metaphors. The practical implication of the work resides in the fact that its results can be used in such academic disciplines as cognitive linguistics, lexicology, stylistics, text linguistics, and others.

Ключевые слова: колористическая метафора, когнитивная метафора, значение цвета, поэтические произведения, символы, языковые средства, сфера-источник, сфера-мишень.

Аннотация: Статья посвящена вопросам колористической метафоры в поэтических текстах. Целью данной статьи является определение феномена колористической метафоры в системе языка и текста. На основе анализа поэтических произведений в данной статье колористическая метафора была выявлена в качестве отдельного вида когнитивной метафоры. Практическая значимость работы заключается в том, что ее результаты можно использовать в таких научных и учебных дисциплинах, как когнитивная лингвистика, лексикология, стилистика, лингвистика текста и других.

In modern linguistics, a significant place is given to metaphor in language and text, and a considerable amount of work is devoted to it, in particular work of Kozhevnikova, which states that the metaphor in poetic text was viewed from various positions: semantic, structural, and cognitive [2]. In addition, there was proved the necessity of this approach which would take into account the specifics of the metaphor use in different functional styles. As a result, figurative-aesthetic metaphor was selected, providing the recipient artistic effect, which contributes to the recipient such a relationship to the world, in the range of beautiful or ugly categories [5]. This kind of metaphors (figurative-aesthetic) is the most appropriate to determine the phenomenon, which we refer to as "coloristic metaphor" used to create complex poetic image. As the authors of poetic works in the color selection are to be guided primarily by aesthetic reasons to describe the image more attractive. In works describing landscape and floral patterns, this is reflected in the selection of colors, traditionally considered to be the most beautiful and calling a pleasant aesthetic experience.

In the basis of many figurative expressions with color component in the analyzed poetical works lies cognitive metaphor. In the cognitive vision the metaphor retains the basic principle of metaphor as a stylistic device: the expression of the phenomena in terms of another kind. At the same time cognitive metaphor is used to express very complex concept of the main idea: understanding, the experience of complex processes, images, phenomena in terms of another, more comprehensible kind of phenomena.

Concerning colors, it is an objective feature of the world around us. However, the color, although is an objective property of material subjects, however, has some psychological stress that can affect human emotions and even on his physiological state. Despite the fact that the color is the basic characteristic of the world, the representative of each nation sees the world in their own way, within their mentality and national culture.

Since ancient times, in the culture of all peoples a certain gamma of favorite colors began to develop. The national colors historically understandable and traditional, they correspond to the character and temperament of the people, the surrounding nature: red-yellow-black color of the Spaniards and calm blue and white colors of the Finns. The closer to the equator, the more hanker of people to use the bright color combinations [4].

In the poetic works the authors use different colors for the painting the emotions, actions, feelings, as well as directly to describe objects and actions of the lyrical heroes. In the examples used in this article, the authors took the following colors: red, white, blue, olive (green). Let us consider the color value in English culture.



The red color. Originally, in English culture, the red color meant the pain, anger, blood, war, and death. Red is also the color of love, health and virility. The concept of red as the color goes back to something wonderful and enjoyable. For example, **as red as a rose** - beautiful, attractive. The red color may reflect the character of fun and enjoyment: **to paint the town red** - to go and have an extremely good time. In the examples used in the article red color concept has a positive component.

The white color. The white color already in ancient times was selected as the unique color. White color has been widely used in religion. Druids' clothing, later priests was always white, which meant tranquility and purity.

Since antiquity white had a meaning of aspiration to spiritual simplicity. In Christian tradition the white represents the relationship with the divine light. In the white clothes the angels and saints were portrayed. In some nations kings wore white clothing to symbolize the solemnity and grandeur.

The blue color. As Goethe said, the blue belongs to the "passive" color series. It is the opposite of yellow, and the darkest in the spectrum, the most sad, serious, melancholy; it has a sedative effect, and in more cases - even depressing [6].

In European culture the blue color represents constancy, loyalty, justice, perfection, and peace. Blue symbolizes heroism and superiority. Blue is associated with the Royal power and dignity of origin; the epithet **blue blood** is used for people of high descent.

The green color. In British countries, the green color means the excess, prosperity and stability. Money is also green. For example: **green stuff or the long green** - money. Sometimes green talks about the freedom of human actions: **to give the green light** - to give permission to do something. Green has such a symbolic value as decay, failure and frustration: **the rub of the green** - a piece of bad luck that has to be accepted; **the grass is greener on the other side of the fence** - about jealous people who never seem satisfied and always think that others have a better situation than they have. A particularly vivid symbolism of the color green is associated with health and youth: **to keep the bones from green** - to have the perfect health; **to be in the green** - to be full of energy and emotions [10].

Thus, each color carries certain information and reflects the character. The characters, in its turn, are implemented in the semantics of phraseological units. In addition, the color can express not only a certain concept, and a wide variety of some, based on the character of a particular color.

One of the most important ways of knowing the national image is the metaphor. The primary means of a metaphor construction is a comparison principle, since two-sidedness of the subject is revealed when comparing it with other subjects. "The most fundamental cultural values are consistent with the metaphorical structure of the basic concepts of a given culture" [3].

We found that the authors of poetic texts use language tools with the bright colors lexicon to create an attractive image, a pleasant aesthetic sensation. Let us analyze the example of a color metaphor use, which is, by definition, the color cognitive metaphor, in a poem by John Boyle O'Reilly "White rose":

The **red rose** whispers of **passion**,
And the **white rose** breathes of **love**;
O, the **red rose** is a **falcon**,
And the **white rose** is a **dove**.

But I send you a **cream-white** rosebud
With a **flush** on its petal tips;
For the love that is **purest and sweetest**
Has a **kiss of desire** on the lips [8].

The analysis of this poem shows that a complex image of love is created by using different forms of metaphor. Metaphor appears as a stylistic device (red rose **whispers** :: the white rose **breathes**), and as more complex, the essential image of love that is expressed through color cognitive metaphors (**red** rose :: **falcon**, **white** rose :: **dove**). Color metaphor in this poem emerges by contrasting two colors, red and white. The red color is a symbol of passion (**red** rose whispers of **passion**) and love is described through the image of the Falcon as a symbol of fearlessness, courage, vitality (**red** rose is a **falcon**). When comparing love with the flower bud, the bright color (**flush** on petals) is characterized by the highest degree of the passion feelings appearance (kiss of **desire**). In the juxtaposition of love as passion, described in red tones, the love is seen through light colors: white, cream (**white** rose breathes of **love**, **cream-white** rosebud) as symbols of purity and tenderness; in the image of the dove (**white** rose is a **dove**) as a symbol of peace, tranquility, completely the opposite of passion.

The manifestation of cognitive color metaphors in this poem are also such language features that characterize the unity of passion and tenderness (**passion: flush** on petals; **love: cream-white** rosebud, love **sweetest, purest** has a kiss of **desire**). Let us view this phenomenon in a graphic form:

Table 1

The source domain (image of rose)	The target domain (image of love)
The red color (red rose, falcon, flush on petals)	The red color (whispers of passion, kiss of desire)
The white color (white rose, dove, cream-white rosebud)	The white color (breathes of love, purest, sweetest)

As we can see, the source domain of this poem is the color characteristics of the rosebud, and the target domain is a description of complex, multi-faceted image of love.

Let us consider another use of color metaphor in the work by George Byron «She walks in beauty, like the night».

She walks in beauty, **like the night**
 Of **cloudless climes**;
 And all that's **best of dark** and **bright**
 Meet in her aspect and her eyes:
 Thus mellowed to that **tender light**
 Which heaven to **gaudy day** denies.
 One **shade the more**, one **ray the less**,
 Had half impaired the nameless grace
 Which waves in every **raven tress**,
 Or **softly lightens** o'er her face;
 Where thoughts serenely sweet express
 How **pure**, how **dear** their dwelling place.
 And on that cheek, and o'er that brow,
 So **soft**, so **calm**, yet **eloquent**,
 The **smiles** that **win**, the **tints** that **glow**,
 But tell of **days** in goodness spent,
 A mind **at peace** with all below,
 A heart whose love is **innocent!** [7].

In this example it is remarkable from the source domain point of view the use of the person's experience, his knowledge about the relative qualities of concepts such as day and night. In this poem the bright colors carry a negative meaning, and dark on the contrary, acquire positive component.

Using the color cognitive metaphors created the image of a girl that looks strictly and starchy, but sheds light and heartedness. In this example, a color metaphor is presented as an opposition of day (*gaudy day*) and night (*like the night*), dark (*best of dark*) and bright tones (*tender light*), dance of light and shadow. The girl's standoffish outer beauty is coded by the lexis of rich, dark colors of the night "*Darkness*" (*cloudless climes, best of dark*), and her soft, inner light by using the lexis indicating the dullness of bright colors of the day "Lightness" (*tender light, ray, softly lightens*). It should be noted that the dark color of the night used by the author not to emphasize the negative aspect, but only to emphasize the beauty of the girl (*best of dark, she walks in beauty like the night*). Let us view this phenomenon in a graphic form:

Table 2

The source domain (image of life experience)	The target domain (image of girl)
Darkness (best of dark, shade)	Darkness (like the night, raven tress)
Lightness (gaudy day)	Lightness (softly lightens, tender light)

Thus, as against to the previous poem, it is seen also in Table 2 that both the target and the source domains are more complex in the description. The author's experience in the source domain is not only a sensual and visual perception, but also more complex human experience, not only in space but also in the time sphere. Therefore the color metaphor, as a target domain creates us an image of beauty, with a multi-level characteristic.

Let us analyze another example. In this example, Robert Lowell in his work "Father's bedroom" uses bright colors (*blue, white, olive*), by means of which he creates the images that are pleasing for the aesthetic perception.

In my Father's bedroom:
Blue threads as thin
 As pen-writing on the bedspread,
Blue dots on the curtains,
 A **blue kimono**,
 Chinese sandals with **blue plush straps**.
 The broad-planked floor
 Had a sandpapered neatness.
 The clear glass bed-lamp
 With a **white doily shade**
 Was still raised a few
 Inches by resting on volume two
 Of Lafcadio Hearn's
Glimpses of unfamiliar Japan.
 Its warped **olive cover**
 Was punished like a rhinoceros hide.
 In the flyleaf:
 'Robbie from Mother.'
 Years later in the same hand:
 'This book has had hard usage
 On the Yangtze River, China.
 It was left under an open
 Porthole in a storm [9].

In the poem a complex image of homesickness, relationship between father and son, their love for each other are the target domain. The source domain is the color scheme of lyric heroes'

home, description of father's room, the smallest details recreated in memory (**Blue threads, Blue dots, blue plush straps, white doily shade, olive cover**).

The main color in the system of cognitive color metaphors of this poem is blue. It should be noted that the use of blue color by the author to express his feelings due to cultural specificity of the English language and English culture.

In English expressions with the word **blue** are often used. For example, **to be in the blue** – to be sad, be depressed; **came out of the blue** – very unexpectedly [11]. America gave the world the saddest trend in music – **blues**. Blues is nothing more than the sadness of a kind person. However, this is not so much a cultural-historical tradition, but a human psychology. As described in the scientific literature, in its physiological effects blue lowers blood pressure, reduces heart rate and breathing rhythm, calms and relaxes [1].

This complex image transmitted through the experience of the lyric hero, which is particularly clear to any Englishman, for which blue is the color of the sea, surrounding, color, and melancholy reverie.

The olive in this poem is used as a tint of the green color and carries the meaning of youth and energy. Such a conclusion can be drawn from the reference about the author's travel in the storm.

Let us consider this complex web of images and events in graphic form.

Table 3

The source domain (detailed descriptions)	The target domain (color scheme of the room)
Pen-writing on the bedspread, Chinese sandals, broad-planked floor, sandpapered neatness, clear glass bed-lamp	Blue threads, blue dots, blue plush straps, white doily shade, olive cover.

As can be seen from the above, in this example the cognitive color metaphor can not be easily distinguished. The source domain is the smallest details of the room and the target domain is the homesickness, the author's feelings and emotions.

This article covered the issues of cognitive color metaphors in poetic texts. The conducted research allows to conclude that in English poetry the authors remain the general tendency to use in the poetic texts the basic color words to pass the main idea. Using shades of colors had only complement value.

In the light of the analysis of poetic compositions it was revealed that cognitive color metaphor is based on the juxtaposition of dark and light tones without fixing positive or negative semantics for each of the colors. Being the frequently used means for creation the complex images, the cognitive color metaphor is based on human experience, which may reflect the national peculiarity of the world perception. Thus, the cognitive color metaphor (color metaphor) can be allocated as a separate type of cognitive metaphors.

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F.G. Fatkullina
TYOLOGY OF CONCEPTS IN MODERN LINGUISTICS

Keywords: concept, lingvocognitive, cultural studies, structure, typology, the national language, the mental unit.

Abstract: The Article is devoted to defining the typology of concepts in modern linguistics. The various points of view on this issue, deals with the most famous classification, the definition of basic concepts: "concept", "conceptual sphere", "the mental unit. The article aims at describing and presenting of such a complex unit mentality as a concept. The object of the study is discussed in its various manifestations and identified combining verbal and non-verbal means of expression information in the conceptual sphere.

Ключевые слова: концепт, когнитивная лингвистика, лингвокультурология, структура, типология, национальный язык, единица ментальности.

Аннотация: Статья посвящена определению типологии концептов в современной лингвистике. Приводятся различные точки зрения по данной проблеме, описываются наиболее известные классификации, раскрывается значение основных терминов лингвокультурологии: «концепт», «концептосфера», «единица ментальности». Концепт рассматривается как оперативная единица памяти, ментального лексикона, отражающий специфические культурно-обусловленные представления человека о действительности.

The first time the term "concept" was used by S.A. Askoldov-Alexeyev in 1928. The scientist defined concept as a mental formation which substitutes an indefinite number of subjects, actions, and mental functions of one and the same origin in the process of thinking (concepts "plant", "justice", "mathematic concepts"). "The question of the nature of the general terms or concepts (according to the medieval terminology they are called universals) is an old question which is on the waiting list but it is not almost touched upon its central point. The general notion as the content of the consciousness act is still rather enigmatic magnitude... and the nature of the concepts is still rather enigmatic" [1]. These words were said more than eighty years ago but they are still urgent.

In modern linguistics great importance is given to the examination of the nature of concept and during this we face the recognition of the existence of a row of various points of view.

The term "concept" "became a part of the conceptual apparatus of the cognitive science, semantics, and lingvoculturology. The term consolidation in science is connected with certain diffusiveness of boundaries, arbitrariness of its usage, and its confusion with the terms with close meanings and/ or close language forms [9:75].

In the contemporary researches the analysis of the term "concept" is carried on in two directions:

1. According to the gnosiology of concept (from the point of view of the concept origin and its "location" and also its correlation with reality and forms of its display).
2. According to the typology of concept (from the point of view of a certain science (discipline) with the account of its conceptual apparatus and its need for this term) [13: 17].

Concerning the first direction, all points of view on this definition of "concept" in scientific literature can be combined in the following:

- concept is the content of the notion which accretes the volume gradually developing and updating different semantic features in the speech (narrow understanding);
- concept "expresses" connotations of the "national color", functions of the language as a means of thinking and communicating (wide understanding)

Typology of concepts as mental formations may be carried on the basis of their standardization (individual, group and national). On the basis of content they can be divided into conceptions, schemes, notions, frames etc. On the basis of language expression concepts may be represented by lexemes, phrase combinations, free words combinations, syntactic constructions, and even by texts and sets of texts (Z.D. Popova). "Concept is examined as a nexus between thinking and language; as a unit of consciousness and an information structure which reflects the human experience" (E.C. Kubryakova); as an intentional function from the possible world to its objects"

(R.I. Pavilyonis); as a basic perceptive-cognitive-affective formation of dynamic character which functions spontaneously in cognitive and communicative activity of an individual and which subordinates to regularity of mental life of a person" (A.A. Zalevskaya); as a "complex mental unit which turns different sides during the process of mental activity updating... its equal features and layers" (I.A. Sernin); "a unit of language thought" (T.A. Fesenko); any discrete unit of collective mind, which reflects the object of the real or ideal world and is kept in the national memory of the language speakers as a cognized verbal denoted substratum" (A.P. Babushkin); "knowledge about the object from the "Reality" world and converted into the knowledge of the "Ideal" world" (A. Vezhbitskaya), etc. [13: 18-19].

Concept is a mental unit, an element of the mind. The human mind is a mediator between the real world and language. Cultural information comes to mind, filters there, overworks, and systematizes: "Concepts form "some kind of cultural layer which mediates between the person and the world" [Arutyunova 1993: 3]; concept is "something like a clot of culture in a human mind; ... something by means of which a person... himself enters the culture..."; concepts exist in the human mind (in the mental world) in the forms of "bundles" of notions, knowledge, associations, and emotional experience; concepts are both conceived and are also experienced" [15: 40, 42].

The term "conceptosphere" was introduced to the scientific use by D.S. Likhachyov basing on the type of B.Y. Vernadskiy's terms: noosphere, biosphere etc. Conceptosphere is a pure mental sphere, which consists of concepts, which in their turn exit in the form of mental pictures, schemes, notions, frames, scripts, gestalts (more or less complicated complex images of the outer space), abstract essences which generalize various features of outer space. Conceptosphere also owns cognitive classifiers which favor a definite and thorough flexible structure of the conceptosphere [12: 61-62].

According to D.S. Likhachyov "the richer the culture of the nation, the richer conceptosphere of the national language... there are a lot of separate variants of conceptosphere of the national language, they are grouped differently and they reveal themselves differently." [11: 5,9].

Concerning the concept as a fact of culture, Y.S. Stepanov singles out three components or three "layers" of concept:

- 1) the basic, urgent feature;
- 2) one or several additional, "passive" features which are no longer urgent, "historical";
- 3) internal form which is usually unconscious and imprinted in the outer, word form [15: 46-54].

Concepts exist differently in different layers and in these layers they are differently real for people of the given culture. Besides, concepts are realized differently in different cultures, that is why it is competent to consider, for example, the display of the concepts "family", "marriage", "wife" in the Russian culture, Tatar, and English cultures etc.

Comparing the concepts peculiar to different national cultures the researcher faces the asymmetrical representation of units [16: 134]. The extreme degree of the asymmetrical representation of units is a lacunarity, i.e. an absence of definite features and units in one system in comparison with the other one, figuratively speaking, these are so called "unfilled gaps" in some matrix which can relatively be divided to the following varieties: 1) absent in the comparing cultures of the objects comprehension, illogisms, which were not caused by the needs of people but may be invented or created [5]: "stoun-eater", "heffalump" etc.; 2) absent in one of the cultures of actuals comprehension peculiar to the other culture (object, anthroponomical, historical, and cultural): "kokoshnik", "shilling", "Komsomol meeting"; 3) irrelevant for one of the cultures qualities which have a certain name in the culture to which it is urgent: fair play means playing by the rules in the English lingvoculture; generosity is a specific quality of the Russian national character. It would be

incorrect to talk about lacunarity as of the object absence in the last case, as the lingvocultural specifics occurs here.

Ethnospecific quality is the peculiar quality which is concerned as a separate one. I.E. Anichkov stated that everything is idiomatic in the language [2]. In this condition V.M. Savitskiy's conception concerning the linguistic continuum and the degree of idiomaticity of his or that language unit is rather interesting to us [14]. Thus, three types of concepts can be singled out: 1) specialized ethnocultural and sociocultural concepts which express the peculiarities of the respective culture; 2) unspecialized concepts, cultural specifics of which is expressed implicitly and demands cultural association searches; 3) universal concepts which don't have cultural specifics.

Let's examine what "concept" includes. S.G. Vorkachev singles out the following components:

- 1) all the communicative-significant information, its paradigmatic, syntagmatic and word-forming connections,
- 2) all pragmatic information of the language sign,
- 3) cognitive memory of the word, i.e. the semantic characteristics of the language sign connected with its initial destination and with the system of spiritual values of the language (i.e. cultural and ethnical component which reflects the linguistic picture of the world of its informants) [7: 66-70].

In whole, in the wide sense, concepts include lexemes, the meanings of which form the content of the national language mind and also form a "naïve picture of the world" of the informants. In the narrow sense, concepts include semantic formations which characterize the bearers of a certain culture and, the key for understanding the national mentality, the list of which is limited. Such metaphysical concepts as soul, truth, liberty, happiness, love (mental essences of high degree of abstractness) in different languages have different symbols, i.e. the sign which presupposes the use of its figurative object content for the expression of the abstract content.

Concept may be verbalized by separate words and word combinations, phraseological units, sentences and texts. Expression of a concrete concept, connecting a stable sensory image with the meaning of a separate word which stirs up the given image, is enough, but in the complication of the expressed meanings whole word combinations and sentences are used. Often one and the same concepts may be expressed by different language means. Some concepts are expressed with the help of the whole text or a row of works of one or several authors, as they demand comprehension of a great quantity of situations which reflect the interconnected aspects of such concepts.

Verbalization is provided mainly at the lexical and phraseological levels. The lexical level objectifies the reality phenomena by absolutely different nominative techniques. Lexical content of the language "directly" reflects the fragments of extralinguistic reality and the researches of the language vocabulary arise to be technological.

Concepts have the following structure: etymological layer and urgent layer (y.S. Stepanov); the nucleus and periphery (Z.D. Popova and others).

The following refers to the organizational and structural types: mental picture, concept-scheme, concept-frame, concept-insight, concept-scenario, kaleidoscopic (A.P. Babushkin, Z.D. Popova and others); concept-minimum and concept-maximum (A. Vezhbitskaya); micro- and macroconcept; superconcept; individual, microgroup, macrogroup, national, civil, universal (G.G. Slyishkin, V.I. Karasik); ethnocultural and sociocultural (G.G. Slyishkin); names, uniques and universals; archetype and invariant (S.T.Vorkachev).

The following refers to the substantial types of a concept:

- cultural concept (S.T.Vorkachev, V.I. Karasik, T.V. Matveyeva);
- lingvocultural concept (V.I. Karasik, N.V. Rappoport);
- cognitive concept (E.S. Kubryakova, Z.D. Popova, S.T.Vorkachev);
- emotional concept (A. Vezhbitskaya);

- scientific concept (T.V. Matveyeva) [13: 19-22].

On the basis of the presented classification of the substantial and structural elements it is easy to draw a conclusion that the understanding of the concept by different authors of the latest decade doesn't come to any unity [16].

Lingvocognitive and lingvocultural approaches to the understanding of the concept are not incompatible: concept as a mental formation in the human mind is the entrance to the conceptosphere of the society, and finally, to the culture. The concept as a unit of culture is a fixation of the collective experience, which becomes the property of the individual. In other words, these approaches differ by the vectors in relation to the individual: lingvocognitive concept is the direction from the individual mind to the culture and lingvocultural concept is the direction from the culture to the individual mind. This difference is comparable to the generative and interpretative models of communication, "at the same time, we understand that the differentiation of the motion outside and the motion inside is the researchers' hook and in reality the motion is an integral and multidimensional process" [9: 117; 16: 58].

Having summarized the researchers' points of view to the understanding of the concept, we can make the conclusion that in the frames of lingvocultural approach concept is a multidimensional mental formation which includes the value, conceptual and figurative elements. The difference of the cultural aspect from the others which are applied in the modern science of conditional mental units is that the primacy of the value relation to the imaging object is typical for the concept, though it is multidimensional. Concept formation is the process of generalization of the results of the experimental cognition of reality to the limits of the human memory and their correlation with the earlier learned value dominants which are expressed in religion, ideology, art etc. Concept functioning is the process of choice and use of concrete language means which according to the message sender's opinion are able to make this concept in the addressee's mind more active. Thus, concept exists in mind; it is determined by the culture and is objectified in the language.

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Thomas Herbst
CORPORA, CONSTRUCTIONS AND COGNITION

Keywords: argument structure constructions, semantic roles, valency, valency constructions.

Abstract: This article argues in favour of dealing with valency phenomena and collocations in terms of constructions. An attempt is made to combine Goldberg's model of argument structure constructions with item-specific valency constructions. In particular, the issue of to what extent the syntactic behaviour of verbs can be predicted from their meaning is taken up and it is shown that Goldberg's Semantic Coherence Principle and Correspondence Principle have to be supplemented by a Valency Realisation Principle.

Ключевые слова: фреймовые когнитивные конструкции, семантические роли, валентность, валентностные конструкции.

Аннотация: В статье вопросы семантической валентности и словоупотребления рассматриваются с позиций грамматики конструкций. Предпринята попытка соединить фреймовую модель Гольдберга и валентную конструкцию глагола. Рассмотрен вопрос о том, как знание семантики глагола позволяет предсказать его употребление в синтаксических структурах. В результате исследования автор приходит к выводу, принцип семантического соотношения А.Гольдберга должен быть расширен принципом заполнения валентностных позиций.

1 A new view of language

Since the first five meetings of the Linguistics Colloquium were entitled *Linguistisches Kolloquium über generative Grammatik* (Kürschner, Sroka and Weber 2010: 5), it is more than appropriate to start with a quotation by Noam Chomsky (1973: 237):

The most obvious and characteristic property of normal linguistic behaviour is that it is stimulus-free and innovative. Repetition of fixed phrases is a rarity; it is only under exceptional and uninteresting circumstances that one can seriously consider how 'situational context' determines what is said, even in probabilistic terms.

The view of language advocated in this paper is diametrically opposed to this. More than fifty years after Chomsky outlined this view, we know much more about language; in fact, as John Sinclair (1991: 1) puts it, "the analysis of language has developed out of all recognition". The turning point was the possibility of analysing huge amounts of authentic language text in a very short time by modern computer technology. While in the early phases of corpus linguistics objections against this method were perfectly justified in view of the relatively small corpora that could be analysed in the 1960s, they are no longer valid with respect to corpora such as the British National Corpus (100 million words), the Corpus of Contemporary American English (450 million words). Today it would seem extremely shortsighted to deny that corpus analysis provides an extremely useful tool if we want to investigate the nature of language, as long as corpus material is used with appropriate caution.⁵

Indeed, one of the key insights of large scale corpus research is that "repetition of fixed phrases" is by no means "a rarity". Altenberg (1998: 102), for instance, estimates "that over 80 per cent of the words in the [London-Lund] Corpus form part of a recurrent word-combination in one way or another".⁶ Such combinations include full clauses (*it's all right* 13, *yes of course* 12, *I don't know* 47), dependent clauses (*as it were* 23, *that is to say* 11) and clause constituents (*because I*

⁵ See Johansson (1991: 313): "The corpus remains *one* of the linguist's tools, to be used together with introspection and elicitation techniques. Wise linguists, like experienced craftsmen, sharpen their tools and recognize their appropriate uses." Leech's (1991: 13) view that "... Chomsky ... could not have conceived, in the 1950s, of a corpus of 500 million words capable of being searched in a matter of minutes or hours" and that "it is unlikely that foreknowledge of such a phenomenon would have changed Chomsky's view of corpora at that time" was confirmed by Chomsky in an interview with Aarts (2000:5), in which he said that corpus linguistics "doesn't exist".

⁶ The London-Lund corpus contains nearly 500,000 words running spoken text (Altenberg 1998: 101).

mean 15, but on the other hand 10, are you going to 10).⁷ It was John Sinclair (1991: 110) who created a theoretical framework for these insights by coining the terms open choice principle and idiom principle.

The principle of idiom is that a language user has available to him or her a large number of semi-preconstructed phrases that constitute single choices, even though they might appear to be analysable into segments.

It is no coincidence that the development of corpus linguistics is closely linked to foreign language issues, notably translation theory and lexicography. For instance, Tognini-Bonelli (2002) has demonstrated the relevance of multi-word units and of Sinclair's concept of "extended units of meaning" (Sinclair 2004: 24) to translation theory in a corpus-driven contrastive analysis of units such as *in the case of*, *in case of* and *nel caso di*, *in caso di*.

Multi-word combinations also present a problem in foreign language teaching, as any experienced teacher knows, in particular the type of recurrent word combinations known as collocation. It is difficult (or impossible) to know for language learners that it is *starker Raucher* in German, but *heavy* (and not *strong*) smoker in English and *заядлый курильщик* in Russian or *guilty conscience*, *schlechtes Gewissen* and *нечистая совесть*, which is why coverage of collocations is a very important feature of dictionaries for foreign learners.⁸

If one is looking for a theory of language that regards facts such as those described above as central to our understanding of language while at the same time addressing cognitive issues such as that of the acquisition and processing of language, then it is worth following up the usage-based approaches that have appeared in the last thirty years or so – Langacker's cognitive grammar (2008), Bybee's (2010) exemplar-based model, and the different strands of construction grammar (Fillmore, Kay and O'Connor 1988, Goldberg 1995, 2006 or Croft 2013). The central claim of construction grammar is that languages can be described entirely in terms of constructions (Goldberg 2006: 18, Bybee 2010: 64, Stefanowitsch 2011), with the term construction being based on its traditional sense (Fillmore, Kay and O'Connor 1988: 5). Goldberg (2006: 5) gives the following account of constructions:

Any linguistic pattern is recognized as a construction as long as some aspect of its form or function is not strictly predictable from its component parts. ... In addition, patterns are stored as constructions even if they are fully predictable as long as they occur with sufficient frequency.

2 Valency and argument structure constructions

2.1 Valency patterns as constructions

A constructionist view also lends itself to the description of the phenomenon of valency. In traditional valency theory, valency is seen as a property of a lexical valency carrier, which opens up several valency slots, which can be filled by complements. These valency slots can then be described in terms of optionality (where a distinction between obligatory, optional and contextually-optional valency slots can be made), the morphological form of the complements, and a semantic characterization of the participants expressed by the valency slots. This kind of description can be found in current valency dictionaries such as the *Wörterbuch zur Valenz und Distribution deutscher Verben* (1969) or *VALBU* (2004) for German or the *Valency Dictionary of English* (2004) for English.

⁷ See also the identification of lexical bundles in Biber et al. (1999).

⁸ For research on collocations cf. Hausmann (1984), Melčuk (1998), Gilquin (2007), Herbst (2011), for lexicographical aspects see esp. Cowie (1981), Siepmann (2005), Herbst & Mittmann (2008).

This kind of description is perfectly compatible with a construction grammar approach (Herbst & Schüller 2008, Welke 2013, Herbst 2014a).⁹ At a low level of abstraction, the valency properties of individual valency carriers can be described in terms of valency constructions, which represent a type of item-based constructions as defined by MacWhinney (2005 2014).¹⁰ A valency construction can then be represented as follows:

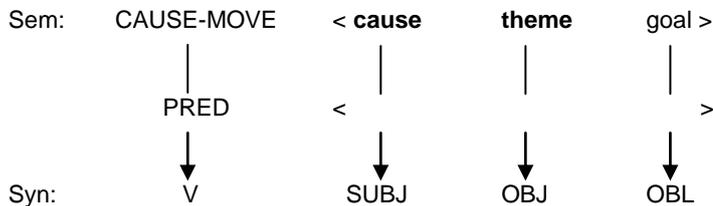
[SCU: NP "GIVER"]_ give_{act} [PCU1: NP "GIVEE"] [PCU2: NP "ITEM GIVEN"] || Sem

It seems plausible to assume that in the process of language acquisition the verb-specific semantic roles postulated here are generalized into more abstract roles on the basis of the valency constructions of different verbs: it can be imagined that verb-specific roles such as "GIVEE", "PASSEE", "SENDEE" result in a role such as 'BENEFICIARY/RECIPIENT'.¹¹

2.2 Argument structure constructions

Whereas valency constructions are defined as item-specific constructions, Adele Goldberg's (1995, 2006) argument structure constructions represent constructions with a high degree of abstraction since they are "generalizations over multiple verbs" (Goldberg 2010: 52). An example is provided by the caused-motion construction (Goldberg 1995: 78):

Caused motion construction:



Expressions with different verbs can be seen as instantiations of the caused motion construction:

- (1) a. *People don't usually put empty boxes into a safe.* <BNC: GWB 1183>
- b. *Then, pushing his half-finished coffee away from him, he stood up ...* <BNC: HWM 961>
- c. *He ... was soon admitting Chief Inspector Morse and Sergeant Lewis into this bedroom.* <BNC: HWM 855>

It is one of the attractions of this approach that the existence of such argument structure constructions offers an explanation for "creative" uses of verbs such as

- (2) a. *Pat sneezed the foam off the cappuccino.* <Goldberg 2006>
- b. *Die neue "Hölle" schreit den HCE zum ersten Punkt.* <Erlanger Nachrichten 8.9.2014, p. 39>

which one would not consider to be covered by speakers' knowledge of the valency properties of the verbs *sneeze* or *schreien*. Goldberg distinguishes between the participant roles of the verb and the argument roles of the construction and relates them by two principles: the Semantic Coherence Principle and the Correspondence Principle. According to the Semantic

⁹ For a more detailed account of the ideas outlined below and for further literature on the subject see Herbst (2014ab).

¹⁰ Compare also the concepts of „mini-constructions“ in Boas (2014: 95) and of „verb-specific or verb-class-specific constructions“ by Croft (2003: 56-62).

¹¹ Cf. e.g. Lieven (2014).

Correspondence Principle, “the more specific participant role of the verb must be construable as an instance of the more general argument role” (Goldberg 2006: 40), which means that in the examples above the “SNEEZER” (or the “SCHREIER”) are construed as CAUSE.

2.3 The Valency Realisation Principle

While the theory of argument structure constructions is definitely superior to traditional valency descriptions with respect to accounting for this kind of linguistic creativity, they entail the danger of overgeneralization. Thus it is difficult to see why the participant role that could be labelled ‘PERSON ADDRESSED’ should be construable as PATH/LOCATION in the caused motion construction and as RECIPIENT in a ditransitive construction in the case of *tell*, but only as PATH/LOCATION in the case of *say*:

- (3) a. *Try telling that to your lawyer!* <BNC: HWP 1640>
- b. *You never told me that!* <BNC: GW3 1809>
- (4) a. *Did your father say anything to you or to Swayne while you were here?* <BNC: GWB 1657>
- b. **Did your father say you or Swayne anything while you were there?*

Corpus analyses – and the data of the *Valency Dictionary of English* or the *Erlangen Valency Patternbank* – provide strong arguments for the assumption that the area of valency to a considerable extent is most appropriately accounted for in terms of item-specific knowledge in the sense of valency constructions and that the question which valency patterns a verb occurs in cannot easily be related to factors such as verb meaning, participant roles etc. (see in particular Faulhaber 2011a).¹²

It is for this reason that I have suggested adding a Valency Realisation Principle to Goldberg’s (2006) model (Herbst 2014a: 200):

Valency Realisation Principle: if a valency construction of a verb is fused with an argument structure construction and all of its participant roles are construed as argument roles, then the formal realisation of the argument structure construction (SYN) must coincide with the valency pattern of the valency construction.

The introduction of the Valency Realisation Principle means (i) that a formal component (in the sense of a categorial specification of the valency patterns) is included in the description, (ii) that the restrictions to be observed in established usage are taken account of, while at the same time the creative potential of argument structure constructions is maintained.

3 Open questions

It was the aim of this short article to demonstrate that and in what way the approach of construction grammar can provide an appropriate framework for the exploration of linguistic phenomena such as the association between different lexical elements or between lexical units and particular syntactic constructions and for accommodating the findings of corpus linguistic research as well as research done in the context of foreign language learning and teaching including learner lexicography. What makes this approach particularly attractive is that there is also a considerable amount of psychological research to support the view of language propagated (see e.g. Ambridge

¹² See also Boas (2003), Faulhaber (2011b), Haugen (2012) or Herbst (2009).

& Lieven 2011, Behrens 2009, Dąbrowska 2014, Goldberg 2006, Ellis 2003, Lieven 2014, Tomasello 2003).

One of the central issues for further research concerns the nature and status of generalizations. Since, as Bybee (2010: 15) points out, “the speaker does not necessarily have to throw away the examples upon which the generalization is based”, it would be interesting to find out more about the interplay between stored knowledge of verb-specific valency constructions and generalized argument structure constructions. Do speakers when using a verb such as *give* access the valency construction directly once they have arrived at and stored abstract argument structure constructions such as the ditransitive or the caused motion construction or not? Are different processes at work with different verbs, depending on the frequency of the verb in question and the extent to which a particular valency construction is entrenched in the mind of the speaker? Should we assume that argument structure generalizations exist for all valency patterns to be found in the English or is the kind of productivity illustrated by the *sneeze*-example limited to a few argument structure constructions? Discussing these questions will also involve discussing the nature of semantic roles. It seems that the question of the relation between item-specific participant roles and more general roles is in need of careful investigation. Should (or indeed must) we distinguish between general roles which are generalizations over the participant roles of different verbs in terms of Fillmorean frame-elements and roles which are characteristic of particular argument structure constructions?¹³

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¹³ Note that FrameNet's Giving-frame classifies both the indirect object and the *to*-complement of *give* as Recipient, whereas at the level of Goldberg's argument roles the former would be “rec_(secondary topic)” in the ditransitive construction and “goal” in the caused motion construction (employing Goldberg's 1995 terminology). For as separate level of clausal roles such as *AGENTIVE* and *AFFECTEDNESS* see Herbst & Schüller (2008).

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Z.Z. Chanysheva
INTERPRETING SEMANTICS OF THE BODY LANGUAGE

Keywords: linguacultural interpretation, corporeal semantics, nonverbal behavior, corporeal code, proxemic code, cultural context, distancing, types of distances, relations of dominance-submission, space code, distance of power.

Abstract: The article reveals the potential of linguacultural procedures underlying semantic interpretation of non-verbal behavioral signs used in English dramatic discourse. The author analyses cultural contexts in the text selecting linguistic labels serving as cues to perceiving, decoding and understanding corporeal semantics. In situations of inequality of social status or personal power, somatic markers in characters' conduct signal a multitude of senses. The relations of dominance-submission established between characters are discussed in the article in situations of conflict that most emphatically bring to light the significance of nonverbal means of interaction. The article focuses on the problems of meta-semiotic analysis of units representing non-verbal language. The author establishes types of cultural transfer related to corporeal semantics.

Ключевые слова: лингвокультурологическая интерпретация, корпоральная семантика, невербальное поведение, корпоральный код, проксематический код, культурный контекст, дистанцирование, типы дистанций, отношения доминирования – подчинения, пространственный код, дистанция власти.

Аннотация: В статье раскрыт потенциал лингвокультурологических процедур, связанных с семантической интерпретацией знаков невербального поведения, используемых в дискурсе драмы. Автор анализирует культурные контексты в тексте, отбирая вербальные репрезентанты, выполняющие роль ключей в процессе восприятия, декодирования и понимания корпоральной семантики. В ситуациях неравенства социального статуса или личностных характеристик партнёров соматические маркеры в поведении персонажей являются сигналами множества смыслов. Отношения доминирования – подчинения, устанавливаемые между персонажами, обсуждаются на примере ситуаций конфликта, в которых наиболее ярко обнаруживается значимость невербальных средств общения. В статье сделан акцент на проблемах мета-семиотического анализа единиц представления языка тела. Автором установлены виды культурного переноса, связанного с корпоральной семантикой.

Linguacultural studies have shifted stress in the last few years onto different aspects of non-verbal behavior carrying a great deal of varied information which might not be communicated through the verbal channel. Starting with the pioneering work of the American anthropologist and cross-cultural researcher Edward T. Hall [13], the interest in proxemics and other nonverbal factors of communication has not abated, giving rise to a set of disciplines known as nonverbal semiotics. The concept of personal *space bubble* as proof of the state of being free from public attention has been acknowledged as the central one in Anglo-Saxon culture.

The Australian scholar H. Ruthrof was the first to point at a transition from the linguistic subject-matter to a “corporeal turn” at the beginning of the twenty-first century. He argues that “the body is present in discourse in the form of nonlinguistic signs: olfactory, tactile, gustatory, aural, visual, and many other subtle, nonverbal readings of the world” [19]. From this angle, of special importance in linguistic research is “the manner in which the body is present in language and in interpretation of language” [20]. Obviously, there is a close functional link between verbal language and non-verbal codes in the process of communication, though their semantic interactions are not easily perceived or structured. The linguacultural semiotic approach allows the interpreter to focus on the most essential features of nonlinguistic signs:

(a) the systems of body language signs in communication represent codified symbols used for storage, transmission and perception of relevant information. Hence, the corporeal codes serve as channels of encoding and conveying information that is supposed to be decoded with the help of culturally shared access key.

(b) The labeling of nonverbal behavioral signs by lingual means results in developing a complex system of meta-semiotic units which calls for a special procedure of analysis: on the level of a bilateral linguistic sign characterized by certain features of nomination (explicit vs implicit, one-word vs multiword complexes, variable vs set phrases, individual author's vs well-established stereotypic nominations) ; on the meta-semiotic level of analysis a represented nonverbal sign is interpreted in terms of the motor activity and functional relevance of a certain body movement accepted in a given culture.

(c) Linguacultural procedures aim at disclosing the national specificities of language representations of the body semantics and revealing culture-specific motor performances and functional effects through a cognitive interpretation of a nonverbal sign [23].

Body language is viewed by researchers as comprising a variety of corporeal sub-codes (gestures, mimicry, eye-contact, posture) and a proxemic code. Space code seems to be the basic code in a culture which together with the time code forms the cornerstone of human existence. It is materialized in two forms: on the one hand, it refers to organizing of a human space environment determining the mode of human life (crowded or empty walkways and public transport systems in westernized and oriental cities, exterior and interior of houses, symbols of various parts of a home, etc). All of these features prove to be culture specific, therefore their semantics may not become obvious without sufficient knowledge. As evidenced by the dictionary of American icons, the place known as *flea market* readily awakens very warm and pleasant associations in people ("a sense of community and camaraderie when wandering around a flea market, the chance encounter with the never-before-seen or long-forgotten thing is a powerful experience, a trip to the flea market will yield some type of find, physical and emotional; flea markets provide an anti-consumerism

consumer experience" [4], which is not true of its Russian analogue *блошинный рынок*.

On the other hand, the space dimension appears to be the most important factor of organizing distancing in interpersonal communication which predetermines and governs the use of other non-verbal means. In a broad sense, distancing can be viewed as the appropriate selection of distance between interlocutors throughout a speech act / an encounter and in this understanding it has been subdivided into a variety of major and sub-ranges in sports, martial arts, and the like determining the positions of attack and defense. In cultural studies, distinction is made between contact and non-contact cultures, in communicative linguistics distancing can also be classified into a great variety of ranges – from longest (non-contact) to shortest (embracing and clinching) based on various criteria.

Proxemic code governing distance in interpersonal communication may be classified into a number of types based on various criteria:

(1) the length of the actual space between interlocutors – physical distance - the size is a basis for identifying intimate distance for embracing, touching or whispering; personal distance for interactions among good friends or family members; social for interactions among acquaintances; public distance used for public speaking;

(2) the marker of power relations – vertical distance (a marker of relations of hierarchy and dominance, higher/lower status) for identifying relations of dominance-submission from their marked manifestation to suppressed and less obvious. Vertical dimensions of situational relations were developed in social psychology as reflecting relations of social inequality [5];

(3) signals of the mental and emotional state of interlocutors – psychological distance (ranging from soft or spongy to rigid or flexible distance);

(4) motor expressions of the psychological personal traits of people – individual distance -(depending on the personal type of extravert / introvert, variable psychological feelings and state. The last two criteria refer to horizontal distancing including nonverbal cues that are the primary vehicles for expressing and managing emotional experiences [6].

Display rules managing all these manifestations are obviously socially learned and prove to be culturally distinct. This research testifies to the extreme significance of personal distance and the distance of power in British communication on three major levels – spatial, verbal and emotional. The very concepts of *privacy* and *small talk* in English have assumed great significance reflecting the necessity to evolve linguistic barriers against outside intrusion into personal space forming a kind of defense bubble.

Recent surveys reveal that members of different communities exhibit dramatic differences in their sense of space. According to the opinion poll held by influential US agencies [16], typical

reactions of American respondents about the role of personal distance in their life were as follows: *We just crave for personal space; I treasure space; we appear standoffish because of our need for space.* Besides, the responses made it possible to measure their sense of spatial empathy, i.e. personal awareness of space distribution and activities of people standing in close proximity to them: *Silence is part of my personal space; Everyone is screaming into their cell phones; We utterly despise cell phone culture* which clearly proves the relevance of space culture for old and youngsters alike. It is also noteworthy to mention that comfortable personal distances depend on the social situation (*In a commuter in winter closeness of all detached, quiet people is soothing, feels like being a cow among other cattle*), gender (*men feel more entitlement to space than women*), and individual preferences.

Meta-semiotic analysis allows us to view the body as a natural and important participant in the creation of meaning not only in a face-to-face speech, but also in written representations of human behavior. A written text can contain voluminous comments on how display rules are followed or broken in communication creating comfortable or awkward situations, like the one in the extract from W.S. Maugham, *“Then I had a sudden shock: he gave me a little wink. I could hardly believe my eyes... His eyes rested on me for a while, oddly scrutinizing... He gave another wink. The frivolous gesture in that old, withered face was more than startling, it was embarrassing”* [14]. Such rules are culturally shared and they perform a number of functions in a situation: (1) they impose certain restrictions on the behavior which act as a basis for estimating interlocutors' conduct as proper or improper, appropriate or inappropriate, right or wrong. (2) Such accepted standards of behavior reflect gender markers, age-factor, professional standing, status, etc. This vital cultural information is usually absent in traditional linguistic dictionaries, but the violation of display rules suggests a lot of culturally colored senses that may be difficult to interpret in intercultural dialogue.

On many occasions a literary portrait is drawn through an interaction of various nonverbal codes complementing the picture like in the following example from the famous British author J.B. Priestley, *“They also caught the fragrance of the excellent cigar he was smoking. There was something rich and adventurous about that drifting luxuriant smoke. It unsettled them... The visitor suddenly marched into the office itself ... Mr Golspie stood there at ease, his feet wide apart, his big chest thrown out, coolly enjoying his cigar... Turgis felt that this was not a man to be ordered out of the office by him”* [17].

According to our observations, English drama discourse abounds in such manifestations of nonverbal signals that are highly informative and have to be properly decoded. The linguacultural approach enables the interpreter to analyze descriptions of bodily signs in terms of different social and cultural norms and rules that have to be observed in a cultural context. A cultural context in a written text is understood in this research as a minimum environment of a speech event that is sufficient to give a clue to culturally and socially accepted rules of conduct and throw light on culturally relevant features of communication. The author of this article has traced the changes in distancing involving various other signals of nonverbal behavior in situations of conflict based on descriptions both in direct speech and in stage directions in American drama created on the basis of the rules of a “well-made play”. The analysis centered round units representing the corporeal and proxemic codes. The proxemic code is confined to interpersonal distancing and changes happening in it in the process of conflict interaction.

Judging by stage directions in the plays analysed in the study, conflict interaction is often marked by nonverbal signals of dominant and submissive behavior of interlocutors. Typical examples of the nonverbal dominance are *‘turns sharply; pushes roughly; twists her wrist; laughing between his teeth; he slaps her’* which strongly contrasts the nonverbal signals of the submission: *‘speaks tragically to herself; she groans and whimpers; squealing; babyishly; with a slight idiotic smile; rises, utters vaguely’* [6].

In “The Zoo Story” by E. Albee, the conflict in the beginning starts with domination in physical space: GERRY (dominant) commanding to PETER (submissive) *Move over...you have more than enough room; get over there*; and this attitude is supported by stage directions: *he pokes Peter, he punches his arm; pushes with disgust, shouting furiously; he yells, he slaps Peter*). At first sight it might seem that the author describes a standard situation of hierarchy with a clear division of a strong (dominant) and low (submissive) roles of the characters. However, it appears that the conflict lies deeper as the roots of inequality are social and Gerry with his low social status (*I don't live in your block, I'm a permanent transient, and my home is the sickening rooming-house on the West Side of New York City*) [2] wants to recompense for it by battling for the dominance in his physical space. Such a conduct challenges conventionally accepted standards of propriety and can hardly be considered as appropriate. This is an example of incongruent behavior based on conflicting social (vertical) distancing and physical spatial domination in interpersonal relations.

Distancing in interpersonal relations and other signs of nonverbal behavior may give rise to situations of conflict as a result of contradictory interpretations of body language by different participants in the communication. Implicit messages conveyed by nonverbal signals call for deictic measurement when interpreting their informative value. The “mother versus son” conflict described in “The Square Root of Wonderful” by C. McCullers emerges as a result of applying different scales being used by both mother and son in respect to the tenant's nonverbal behavior towards the landlady.

P a r i s: Why do you put your arms around my mother? Why do you look at her in that zany way? But now I wonder what my father would think [15]. From the point of view of social norms and conventions such a permissive conduct of the mother allowing frivolous actions on the part of the tenant, a total stranger, seems to the son to be improper and unacceptable, being qualified by him as provocative, unfit and defiant, while to his mother it appears to be quite normal and approvable as a manifestation of close and intimate interpersonal relations between man and woman.

Dominance-submission relations occupy a central place in T. Williams' play “Orpheus Descending” which describes conflicts based on ethnic, social, racial, and interpersonal grounds. Sheriff Talbott and Val, a 30-year old worker and lover of Jabe Torrance's (i.e. the boss') wife, are antagonists in a social situation where the two display conflicting proxemic codes in their behavior. However, the dynamics of the situation described brings to light changes in Val's behavior from nonverbal submissive (T A L B O T T: *Boy, I said stay here... Stand back under that light. Stay there, boy*) to rebellious (*Val suddenly springs, with catlike agility...He runs, kicking at their hands as they catch at his legs... Val stares at him, expressionless, panting*). This play carries a great amount of mythological implications suggested in its title. The nonverbal behavior of Jabe, the store's owner who is fatally ill, is likened to AID, the symbol of death in the ancient Greek myth, who is at odds with all the living, “*Exhausted, JABE glares into the light like a fierce dying old beast... He appears on the landing, a stained purple robe hangs loosely about his wasted yellowed frame. He is death's self, and malignancy, as he peers, crouching, down into the store's dimness to discover his quarry* [24].

The cultural turn in translation studies threw light on the nature of translation as an activity involving a lot more topics than linguistic problems alone. It also appears to be more than a mere contrastive comparison of languages and cultures. Surface linguistic equivalence seems to be insufficient for an adequate translation as a target text must contain something else which relates to cultural information and cultural senses, and thus it places the text at an equal value culturally in relationship to the original text. Since culture is a complex, multilevel, and multifaceted system comprising cultural objects of varied substances, cultural transfer will aim at different schemes of structuring and patterning cultural objects. Its main objective is to become a convenient mediator between the source and target cultures that provide conditions for embedding elements of the source culture in a new environment. Interpreting, understanding and translating units of corporeal semantics in intercultural communication offers a lot of difficulties as it depends on the reader's

knowledge of the accepted standards, socio-cultural norms and display rules that govern interlocutors' conduct in different linguacultural communities. An act of translation is essentially an interpretative act that involves understanding multisemiotic semantics. Evidently, the successful handling of intersemiotic messages includes both traditional linguistic transcoding and cultural transfer. The linguistic operations can be represented as a three-step process (decoding > transcoding > encoding) that overlooks or ignores the cultural implications of a message. The notion of cultural transfer in translation studies proves to be the central one in the paradigm focusing on cultural identity. The impact of cultural transfer on cross-cultural communication proves to be beneficial as it aims to find ways of bridging cultural differences. Cultural transfer not only links the source and target cultures, but it strives to ensure correct perception of a different cultural identity by the target audience. With reference to units of corporeal semantics it is possible to speak about cultural transfer happening on several levels: involving units of surface or deep structures or combining both surface and deep structure transfers. Below are summarized forms of cultural transfer based on the analysis of translation solutions when dealing with English and Russian books of fiction.

Cultural transfer on the surface level has several forms. It may be effected through the choice of language means used in the two languages to describe similar non-verbal signs through related words to bring out the cultural difference in connotations, cf. (1) *She walked in with a toss of the head which would have befitted an empress* [21] – *Она вошла, сделав кивок, достойный императрицы* (Пер. М.А.Дьяконова)[22].

(2) *She tossed her head and began to run up the beach to where bathers were fewer and fewer...* [7]. *Она тряхнула головой и побежала по пляжу туда, где было меньше купающихся* (Пер. В. Курелла, Т. Озерская) [8]. The two situations differ in their stylistic register. In the first example, the comparison used refers to a rather formal act of interaction which is rendered by a sign-on code of behavior. The second case depicts an unofficial register which allows the translator to reproduce in the target text a different pattern of behavior. As is well-known, both the emotional and emotive codes of speech behavior tend to be different in English and Russian speech etiquette. This feature is emphasized by finding proper correspondences in translation for the Russian target reader who expects under such circumstances to reveal characters' emotions more openly and explicitly.

Another variety of cultural transfer occurs when the behavior code is basically the same in the two cultures, though there is a difference in the way they are described. For example, in the fragment below we see the choice of the non-verbal sign that is only hinted at in the source language text, *The Freak silently insisted that David help himself first* [9]. *Уродка движением головы показала, чтобы Давид брал еду первым.* (пер. К.Чугунов) [10]. The necessity to concretize the verbal depiction of the corporeal sign in translation is conditioned by the possibility of multiple choices of gestural movements.

On the deep level, structure cultural transfer of corporeal semantics aims at revealing features of conduct that are qualified as a "them"-category different from the "us" community standards, consequently they will make sense only to members of a certain group accustomed to their speech etiquette., *She raised two fingers* [9]. *Она скрестила два пальца руки, чтобы не сглазить* (Пер. К.Чугунов) [10]. To ease perception of the somatic sign the author provides rather an exhaustive comment to facilitate cultural transfer.

A similar cultural transfer takes place when the speech code is not identical in the same situation in the English and Russian communities. This transfer is accounted for by the necessity to make characters' behavior seem natural and acceptable, e.g. *And he shook his head, as if over the grave of someone who had died in the flower of his youth* [9]. *Он покивал головой, точно стоял над могилой человека, умершего в расцвете лет* (Пер.К.Чугунов) [10].

In contrast to the community variations of cultural transfer, individual psychological implications of human behavior are much less obvious, less predictable, and need comment to disclose their meanings. The following fragment from the novel by D. Granin is a good example to illustrate this kind of cultural transfer, *Он подтолкнул Тулина: что ты молчишь, помогай, ведь это твоя работа. Не ерпенься, - ответил Тулин. - Нет смысла* [11].

He nudged Tulin. Could he offer any help at all? After all, it was his work that was at stake. Stop kicking, Tulin muttered. You won't get it anywhere (K. Stone) [12]. In this example the Russian text contains reference to the semantics of the non-verbal sign, which might not be quite clear to the English reader. So the target text uses instead the verb "kick" which has a strong meaning (strike or propel forcibly with the foot to show indignation, anger, wrath) which aims at rendering an emphatic response of the addressee who used strong language which is compensated for in translation by a rather strong gesticulation. Another example from the same book is nearly impossible to interpret correctly without a broader context facilitating its cultural transfer, *И вдруг он сконфузился, не успев даже «напустить чудика»* [11]. The phrase used by the author of the book in inverted commas aims to add an additional comical touch to the character's portrayal as this young man was in the habit of imitating typical behavior patterns of an old person. The target text makes use of the explicit description of this individual feature of his behavior by resorting to the phrase in which the central unit provides the required connotations,

He was so confused that he even forgot to play his doddering-old man trick [12]. The dictionary definition of the verb brings to light the implications that are actualized in the text in the form of adequate associations: *dodder – tremble or totter because of old age* [1]. Thus, the image is created of an old person with involuntary shaking hands who walks in an unsteady and feeble way because they are ill, drunk or old.

Linguacultural analysis of corporeal semantics presupposes the interpretation of the informative value of nonverbal behavior reflected in written texts. In most situations of interpersonal conflict analyzed in plays by American authors, nonverbal cues point at social or personal dominance-submission relations. These types of relations of inequality based either on social determinants or individual qualities form two kinds of conflict situations: congruent and incongruent. In the congruent conflict situations, verbal and non-verbal behaviors fit well together and physical, vertical and psychological types of distancing are in agreement with one another. In the incongruent conflict situations, there is no accord between social power and personal distancing, and there is no harmony between verbal and non-verbal conduct. The importance of such studies is difficult to overestimate across cultures as "examining nonverbal behavior not only permits inferences about the universality of certain nonverbal behaviors but also provides substantial information about culture itself" [3]. The investigation of units of corporeal semantics in intercultural communication has revealed various forms of cultural transfer on surface and deep levels of content structure that perform a mediating role in the process of bi-cultural processing of translation.

Based on the material analyzed it is possible to make the following conclusions: (1) the content analysis of texts of fiction gives ample evidence of intersemiotic character of semantics created by the presence of verbalized body language; (2) semantic interpretation of meta-semiotic representations of the language of the body depends to a great extent on the knowledge of display rules active in a different speech community; (3) situations of conflict based on relations of social status inequality or personal power relations can vary considerably ranging from standard stereotypical patterns of behavior to incongruent unpredictable modes of conduct involving violations of accepted rules; (4) the role of a cultural context ranging from an immediate environment of a particular speech event to the size of a text disclosing conventional rules of behavior can be very great in the process of linguacultural interpretation of corporeal semantics; (5) cultural transfer of corporeal semantics takes a variety of forms affecting culture-bound senses or culture-related information on different levels of content structure.



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NOOSPHERE EDUCATIONAL PARADIGM

Keywords: Noosphere theory, public intellect,, sociogenom, human biogenom, social intelligence, educational society.

Abstract: Noosphere theory of education is the holistic theory of comprehension of the phenomenon of human biological and social entity, the philosophical concept in pedagogy (V. Rozanov; V. Vernadsky; Teilhard de Chardin, A. Subetto, F. Teregulov). Public intellect is the leading category in understanding of goals and objectives of education in the coordinates of noosphere. Important for understanding the educational category of noosphere is the category of sociogenom. This category is related to the perception of such categories as noosferizm, noosphere way of thinking, social intelligence, educational society. Sociogenom is associated with the category of biogenom. Sociogenom is a natural extension of human biogenom.

Ключевые слова: теория Ноосферы, Общественный интеллект, социогеном, человеческий биогеном, образовательное общество.

Аннотация: теория ноосферного образования является целостной теорией понимания феномена человека, его биологической и социальной сущности, философской концепцией в педагогике (В. Розанов; В. Вернадский; Тейяр де Шарден, А. Субетто, Ф. Терегулов). Общественный интеллект является ведущей категорией в понимании целей и задач образования в координатах ноосферы. Важное значение для понимания образовательной категории ноосферы придается категории социогенома. Эта категория связана с такими категориями, как носферизм, ноосферный образ мышления, общественный интеллект, образовательное обществ. Социогеном связан с категорией биогенома. Социогеном является естественным продолжением человеческого биогенома.

Noosphere is a manifestation of public intelligence thinking. Such fundamental and radical changes in thinking about the nature and processes of education can be created in the 20th century and, the holistic theory phenomenon of comprehension of human biological and social entities, the philosophical concept called noosphere, or noosferizm [V. V. Rozanov; V.I. Vernadsky; Teilhard de Chardin P. Subetto A.I.]. The peculiar feature of this theory which is important for any theory of education is the educational society that is the only model of the noosphere sustainable development is Russia. [Subetto: 89]

The public intellect is the leading category in understanding the goals and objectives of education in the coordinates of noosphere thinking. The public intellect represents the combined intellect of society. "Intellect" is the opposite of social evolution, a ruthless "natural selection", as a preliminary period to evolutionary change. The public intellect is capable of driving the future of society as a whole, providing a unity of public awareness and public knowledge, The unity of science and culture, public intelligence is directed not only at the construction of the future, but also at creating the future of the society. [Subetto: 90]

Since the substance of public intelligence is knowledge, the Institute of education plays a huge role in its formation, along with the Institute of the family. Boundaries of XX and XXI centuries are characterized by the change of educational formations, the transition to the formation of a learning society. In the education society education affects the functioning of public institutions and organizations, becoming the leading characteristic. Due to Subetto's position, the educational revolution, in the bosom of which the educational society is established, prepares the way for mankind from the historical impasse of a global environmental disaster at the expense of public intelligence and educational society. [Subetto: 90-91]

Public intelligence by itself is not a panacea, that opens the way to forming an educational society. An important, if not the most important factor is: the quality of public intelligence, the quality of educational systems in society, and the priority development, the quality of a person becomes the law of sustainable and harmonious development of the society. The educational society exists on the basis of this Law. It is a society, in which there exists the reproduction of quality of public intelligence. [Subetto: 91]

The notion of public intelligence with the imperative of survival of mankind, and of Russia in particular, is the negation of "methodological individualism" in the liberal model of society. (Hayek) Society of public intelligence is based not on the concept of the mind of the individual, but on the minds of people as a coherent reasonable society in the context of a relationship "man-man", "man-society", "society-people", "society-society". Symptoms of modern society in Russia



show that extreme forms of capitalism, liberalism, and socially atomic society deny moral traditional values, national culture, degrade public intelligence, and destruct the ethnic bases, and in particular the Russian ethnic group.

The institute of education is collective in nature. Its basis is characterized as "collectivist imperative." Education is a process, and the result can be compared with a business entity. Like any business entity education is continually, wholistic, in essence, and opens its system for nature and reflects within this system the nature system.

Important in the characterization of social intelligence is its relationship to culture. Culture not only enables individuals in their development, but also the public mind, or intellect. If we follow the thesis of Y. M. Osipov that culture is embodied consciousness, a cultural consciousness, that conscience creates culture [Osipov: 75], it becomes apparent that the indivisible unity of public intelligence and culture is climbing the steps of quality control in the future as the main objective of the educational community is but evident.

The ratio of public intelligence and culture has paid a lot of attention to the issue of the disappearance of public discourse from discussion of educational models. [Pulyaev V. T.] Competence learning model is based on the individual, an individual-centered model. While educational society assumes the educational model that forms the identity of the individual belongs to a "society-State". Human personality is determined by its systematic and social quality. In personality finds expression that is not human, not social individualism but human's social continuity. In this case, the identity of a personality acts as a representation of the quality of the society.

The identity of a human being as a carrier of a spiritual society, while at the same time a carrier of native education society is social intelligence. The Person is a systematic factor in the educational community. The personality in the future noosphere society will be a certain holography of society educational consciousness, that will reach a point of conflict between the freedom of the individual and the freedom of society, and will become the unity of the individual and the society. [Subetto: 97]

Category of work is inseparable from the concept of social intelligence. Substance that reproduces society, is labor. Work lies at the basis of the reproduction of the life of the individual and of society as a whole. Noosphere spiritual work is directly related to human spirituality and educational society. Work is always social, whatever type it is -an individual, group, collective, because it is the essence of unity of an individual and a society.

A critical analysis of the competence paradigm of education from the position of noosphere paradigm

Dependent status of competences in relation to the category of quality education

The triumphal procession of the competency education paradigm in the Russian higher school currently shows that the cognitive bases of market economy and its social atomicity deeply penetrated into the public and scientific awareness of the education system. Reflection on the competency model of education as the ontologically next phase after the model of Knowledge, Ability, and Habits (ZUN), does not mean that scientific pedagogical community shouldn't reasonably and critically reflect upon the concept of a competence-based approach, and the results of its implementation in the higher education system of Russian universities. To accomplish this, it is important to not only consider the monitoring approach and methodology of pedagogical science, but also to more closely analyze the criticisms that are expressed not only by solid academics but also by members of the educational community, who implement the competency education paradigm into life.

An important moment in the critical analysis of the competency model of education is a question of the relationship between categories of competence and quality. So, A. I Subetto believes that the category of "competence" is a category, secondary to the categories of "quality" and "property", since the former is subject to the laws and principles of formation and development of the quality described in the theory of quality. [Subetto :94]

The principal value of competence is the phrase "I know how to do..", which is certainly based on – "I know that ...", and is considered a functioning category. The principle of "external - internal conditionality of quality" reveals a deeper interpretation of the categories of competence in a quality system: the quality of knowledge (KSH) is an integral property in the sense of "inner", "potential" quality. The multiplicity of forms of potential quality (competence) is the "external", the actual quality. Therefore, the level of RSH (Knowledge, Ability, Habit) can be characterized as a potential category and the level of competence - as a multi-structural, actual category, as the latter manifests itself through a variety of forms of actualization.

Important in the assessment of any educational system is the principle of reflection of the quality of processes as a result. This principle manifests itself in the form of genetic law of inheritance system. This principle defines the mechanism of removal of contradictions between domestic (Zun) and external forms (competence), balances the categories of theory and practice. Social change quality determines the quality of the material and spiritual reproduction, in which the leading role belongs to the human quality and education. [Subetto 91; 94]

The priority development of human quality, quality of educational systems, and the quality of public intelligence is a necessary and sufficient condition for sustainable (noosphere) development of human society. Thus, the category of competence is derived from the quality category. Being a complex structural and dynamic entity in the categories of quality, competence is subject to the principles of the theory of quality. Hence it can be concluded that the quality of education is the dominant category to assess educational paradigms. Categories of competence and abilities could claim only one of the possible models in the evaluation of the quality of education.

The ontological limits of competence-based approach and its overcoming

Each subject area is characterized with multifunctional and multi-structural competences. Potential professional competence that provides professional adaptation to the new challenges, new activities depends on how powerful are a lot of single and composite competences which comprise competency-based functional systems. Ontology of competence-based approach inevitably raises the question of its boundaries, whether a formal description of a specialist in the form of competencies can fully reflect specialist's quality as a professional.

The category of competence is powerless to reflect the spiritual-moral potential, value and human genome, because the latter are regulators in the formation of competences as functional systems. Competence approach does not solve the issue of genome transition from generation to generation, it can be solved only in the vector of culturally centered approach.

Some limitations of the competence-based approach is evident in the aspect of the bringing up process. The process of bringing up cannot be fully formalized through the competence approach, as the bringing up issue deals with a holistic human approach in education, comprehensively harmonious, universal holistic human development, and the establishment and development of spiritual human qualities. Of course, as described in the third generation of standards of higher education basic competences are described as communication, teamwork, tolerance, knowledge of foreign languages, etc. However, these universal competences are treated in the vector of social and management interpretation and not in the vector of spiritual needs of knowledge and action "for others". In this sense, the competence approach can be considered as the backbone frame, which defines and regulates global processes of education, but not as the educational paradigm which is able to solve questions of upbringing a citizen as a carrier of spiritual values.

Competence-based approach is also limited in that it cannot adequately reflect the inner world of man, does not reveal the process of upbringing and socialization as a holistic process. Within the framework of the competence-based approach, it is not possible to pass the national values of world perception, that reflect the genome of nation, the culture. Competence approach is not conducive to a culture of personality as a high-quality integrity.



I think that when you select the educational model of society, the goal in shaping human qualities must be taken into account. One should take into account the results of the studies of philosophers and psychologists in our own country. In their works they formulated qualities of Russians that were formed during the historical development: communalism (общинность), collectivism, high sense of duty, vocational and ethical service to the motherland, the cult of motherhood, fatherhood, courage, patience, integrity, knowledge, cult of labour, the primacy of the spiritual over the material, the cult of honesty and faithfulness, the noosphere quality of the human.[I. Ilyin; V. Šhadrikov]

The above mentioned qualities of compatriots go beyond the targets of competence-based approach. Preservation of the value genome, of the spirit of a nation is based on cultural traditions, as reflected in the works of such Russian philosophers as Pirogov, Ushinsky, Leo Tolstoy, Makarenko, Sukhomlynsky, Vernadsky, etc. TV programs on pedagogical topics, articles published in national and local MEDIA, discussions in thematic blogs show not only nostalgia for the spirit of collectivism, but also a high degree of relevance of ideas of noosphere education paradigm, as determined by the objectives of the progressive development of society as a whole, and not just by individual success.

**Critical analysis of competency education paradigm from the position of noosferizm
The secondary position of competences in relation to the quality of education**

Overall triumphal procession of the competency education paradigm in Russian high school currently shows that the cognitive bases of market economy and its social atomicity is deeply penetrated into the public and scientific awareness of the education system. Reflection on the competency model of education as the ontologically next phase after the ZUN educational model as being a higher level of concretization of the ascent from the abstract to the concrete, does not void scientific pedagogical community from the necessity to reflect critically upon the concept of competence-based approach, and the results of its implementation in the higher education system of Russian universities. To accomplish this, it is important not only to consider the monitoring approach and methodology of pedagogical science but also to analyze those criticisms that are expressed by solid academics and members of the educational community, which implements the competency education paradigm in life.

An important moment in the critical analysis of competency model of education is a question of the relationship between categories of competence and quality. Thus, A. Subetto believes that the category of "competence" is the category, secondary to the category of "quality", since the former is subject to the laws and principles of formation and development of the quality described in the theory of quality and overall in quality characteristics of education. [Subetto : 102]

Competence as category has its principal value in the phrase "I know how it should be done", which is certainly based on - "I know that ...", and is considered as a m category. The principle of "external - internal conditionality of quality" reveals a deeper interpretation of the category of competence with the help of the category of quality. The quality of knowledge (KSH system) is an integral property in the sense of "inner", potential "quality. The multiplicity of forms of potential quality (competence) is the "external", the actual quality. Therefore, the level of KSH (knowledge, skills, habits) can be characterized as a potential category while the level of competence as an actual category, as the latter implements itself through a variety of forms of its manifestation.

In the correlation of categories of wholeness and structure the category of quality is characterized with structure and manifests itself as the unity of internal and external structures of quality. The internal structure of quality (KSH) determines the quality of an object as a potential quality and external quality structure (competence) - as a system of interactions between an object and the external environment, both being actual and relative quality.

Important in the assessment of any educational system is the principle of reflection of the quality of processes in the quality of results. This principle manifests itself in the form of genetic law system of inheritance. This principle defines the mechanism of removal of contradictions between internal (KSH) and external forms (competence), balances the categories of theory and practice. Social quality determines the quality of the material and spiritual reproduction, in which the leading role belongs to the human quality and education. [Subetto 91; 94]

The priority development of human quality, quality of educational systems and the quality of public intelligence is a necessary and sufficient condition for sustainable (noosphere) development of human society. Thus, the category of competence is derived from the quality category. Being structurally a complex and dynamic entity the categories of quality, competence is subject to the principles of the theory of quality. Hence it can be concluded that the quality of education is the dominant category to assess educational paradigms. The category of competence could claim only one of the possible models in the evaluation of the quality of education.

Ontological limits of competence-based approach and its overcoming

Each subject area is characterized by multifunctional and poly-structural competences. Potential professional competence that provides professional adaptation to new challenges, new activities depend on how powerful the unity of single and composite competences out of which there appear competency-based functional systems. Ontology of the competence-based approach inevitably raises the question of its borders, whether a formal description of a specialist in the form of competencies can fully reflect his/her quality as a professional human being.

As it was stated above a competence-based approach cannot be regarded as dominant in describing human qualities in educational dimensions. Competence-based approach is in complementary relations with culture-based, knowledge-based, and system-based approaches. Thus, a competence-based approach can be treated as equal to the number of the above educational models, and as an internal part of a higher rank category in the human quality theory in the educational domain.

Competence as a category is powerless to reflect the spiritual-moral potential and values of human genome. It happens because the latter are regulators in the formation of competences as functional systems. Competence-based approach does not solve the issue of human genome transaction with its values. This problem can be solved only in the realm of culturally centered approach.

Some limitations of the competence-based approach is evident in the aspect of the educational process. Education cannot be fully formalized through the competence approach. In the issue of education we deal with qualities of a holistic human being., with comprehensively harmonious, universal human development, with the establishment and development of spiritual human qualities. Of course, in the third generation of standards of higher education general cultural competences describe such competencies as communication, teamwork, tolerance, knowledge of foreign languages, etc. However, they are treated in the context of social and management interpretation of universal competences, and not as spiritual needs of knowledge and action "for others". In this sense, the competence approach can be considered as the backbone frame, defining and regulating global processes of education, but not as the educational paradigm which is able to solve questions of upbringing a person as a carrier of spiritual values.

Competence-based approach is also limited in that it cannot adequately reflect the inner world of man, does not reveal the process of upbringing and socialization as a holistic process. Within the framework of the competence-based approach only, it is not possible to pass the values of world perception, that reflect the national genome, and the culture of people. Competence-based approach is not conducive to a culture of personality as a high-quality integrity.

One of the leading features of the competence-based approach is its atomicity, concentration on individual abilities of a graduate of the University orientation. At the same time, based on



the thesis of the primacy of quality over competence, it can be concluded that the quality of the result of higher education cannot be reduced only to the quality of training a graduate. Important here is system integration result in a growth of public intelligence, human quality and quality interaction, and society itself. These considerations point to the necessity for modern education to take into account the culturally centered aspect of education.

Competence-based approach in education inherently expresses the idea of a market economy, and in its extreme form, the idea of market fundamentalism. Based on the principle of Historicism, it can be said that Russian society has had time to learn the "amenities" of extreme socialism and of market plutocracy. The public consciousness in Russia takes with great difficulty the values of globalization, that find reflection in the competence-based approach. Therefore, to put into the educational purpose in Russian society a deep individualism of competence-based approach, despite its efficient pragmatism, would not be quite appropriate.

I think that when you select the educational model of society, the goal in shaping human qualities, it is necessary to take into account the results of the studies of philosophers and psychologists from Russia. They formulate qualities typical of Russian people developed historically: communalism, collectivism, high sense of duty, vocational and ethical service to the motherland, the cult of motherhood, fatherhood, courage, patience, integrity, knowledge, cult of labour, the primacy of the spiritual over the material, the cult of honesty and faithfulness, and the noosphere human [I. Ilyin; V. Šhadrikov]

The above mentioned qualities of our compatriots go beyond the targets of the competence-based approach. Conservation of the value genome, of the spirit of a nation is based on cultural traditions, which are reflected in the works of philosophers of "Russian philosophy", "Russian cosmism, and in the works of the pedagogically minded thinkers (N. Pirogov, K. Ushinsky, Leo Tolstoy, A. Makarenko, V. Sukhomlynsky, V. Vernadsky, etc. TV programs on pedagogical topics, and articles in national and local MEDIA provide discussions on thematic blogs today should not only show nostalgia for the spirit of collectivism, the public "we are existence", but also a high degree of relevance of ideas of noosphere education paradigm of thinking, as determined by the objectives of the progressive development of society as a whole, not just individual success.

Logic output from a situation when competence-based approach is not enough to answer present day challenges in education and at the same time is not less obvious its progressivism in comparison with the paradigm of KSH is regarding the ontology of competence-based approach in the realm of ontology of Russian education. In this case, the ontology of competence-based approach is revealed through a set of ontologies, such as systemic, taxonomic, cyclic, qualitative, and creative. Competency in this case is a component of the quality of training of the University Graduate and is determined by his/her ability to perform a specific set of tasks and activities.

Competence model contains such qualitative features of the graduate, as subject-disciplinary (KSH) and systemically functional model of quality. The other parameters of quality of training are in the area of noosphere education model and must be present in the education system at different stages and forms, mainly focusing on the spiritual aspects of education. In this sense, we cannot but agree with the thesis of spirituality as transfiguration and enlightenment of the natural and historical world through the inspired person, endowed with freedom and sense of life's milestones. [Subetto: 116]

It is important not only to detect the absence of something, in this case the category of noosphere spirituality, aimed at creating public intelligence and educational society, but also to see and describe pedagogical conditions and mechanisms to achieve this goal. A number of conditions and mechanisms come from the ontology of a competence model. It was noted above that the competence is inextricably linked to the categories of human quality, such as mastership.

Achieving mastery level is the highest level of personality professionalism, the highest level of creativity of the individual. Mastership is the highest manifestation of the human spirit. There-

fore, the educational process aimed at achieving the level of mastership overcomes the narrowness of the competence-based approach. Strengthening the cultural dimension in training of the graduate can go through mastership, because the level of mastery is regarded as the highest form of culture and at the same time, the mechanism of reproduction of culture samples. It is mastership that carries the meaning of cultural inheritance.

Noosphere education aims at creating educational society, social intelligence. At the same time, the competence approach is aimed at increasing individual approach, individual educational trajectories, and forming an individual society. Therefore, the noosphere education model, in addition to competence-based approach should help overcome drawbacks of the KSH paradigm and should attend to the educational paradigm aimed at creating sociogenome. A socially oriented technology education should aim not only to achieve personal success, but also to work for "others" and to form a personality, as an image and model of human society, i.e. to bring up a person. One of the most important categories of noosphere education conducive to overcoming the limitation of competence-based approach, is the category of "Intellect body".

The category of " Intellect Body "

Review of Intelligence question should be based on the idea that it is a phenomenon of nature, and therefore you should review it on the basis of scientific methods. But the higher mental functions of the human brain are the result of a public life, typical of a man. Higher human mental functions can be explained, if theoretically you regard them outside the brain. This thesis is based on the statement that the meaning of things is outside of them. Hence the search for explanations of higher mental functions must be sought not in the depths of the spirit or the features of the brain, but in the history of mankind, in the forms of social work, language, which prevailed in the history of society and gave rise to the most sophisticated types of communication and new forms of conscious activity.

Thus, the role of Intelligence body is developing reality into a biological substrate and getting the image of this reality in some measure complete and adequate to the original. The Matter is curtailed in itself and reaches a certain degree of density and diminutive size. Hence, there appear conditions for the emergence of a new form of matter, Intelligence body. The peculiar feature of Intelligence body is the availability of internal and external plans, their mutual transition, that is the first nature (original, objective, external to the subject) and second, artificial nature, which allows a person to make an external variant of his/her inner image of the world with the help of signs and manipulate with them in the external material form.

This fact (the existence of the first and second nature) has the heuristic value of the ratio of theory and practice. The decision found in the second nature is verified in practice. Biological systems evolutionarily developed additional secondary mechanisms, active and random reflections, overcame instinctive hard ties "stimulus-reaction", and gained the ability to playback and process images of objects of the real world from many points of view, with a corresponding completeness, and generalization, etc. The result of this process was the images of objective reality in the form of a model of the universe.

The ability to replace dynamics of external bodies with the help of the internal body (brain) explains the fact of appearance of social "atoms" in the biological system. These "atoms" are sensory images of the reality. The result of linking these imprints into certain compositions, a social genome, is the reflection of a certain fragment of the world or the creation of a new virtual world. Hence the process of learning and creativity is associated with unlimited possibilities of associative connections in the nervous system, with the emergence of a wide variety of neuron relations that cover various functions.

The Intellect body activity causes social genomes as a basis of the intellectual activity of optimization of interaction between the individual and the objective world. Social Genomes are in relations with each other and are able to cover the whole universe. Hence it turns out that the



entire universe is reflected and reproduced in a biological substrate. High structural density of the Intellect is explained by entering of a huge amount of generalized social genomes into the social genomes and that each social genome is followed by detailed touch casts. Thus, the body of intelligence is the source of socio genome, that allows to rise above the organic framework structure of the previous biological forms with their chemical and molecular bonds only.

Intelligence is generated after child's birth and disappears at the time of his death. Intellect body is based on human physiology, is related to life and a special education process. Intellect body turns itself into the body of the universe, "a kind of universal DNA". Intellect body highlights a special education process for synthesis of humanity to create technologies that produce "universal DNA." Educational "amino acids" (touch casts, language codes), educational nucleotides (sensory images, symbols, formulas), and educational genomes (theoretical constructs) are incorporated in the human brain and transform it into a body of intelligence in the form of a miniature model of the universe.

Intellect body, unlike the conservative biological inheritance method reveals itself as a dynamic social inheritance method, and allows to build itself every other life. As it develops, the intellect navigates itself to intellectual communities that received the name of "noosphere", "public intellect". Thus, Intellect body becomes the human acquisition, relatively independent and powerful, due to the unlimited life and education. In the process of formation the Intellect body becomes the object of the impact of educational technologies and generates a new social formation - educational society.

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T. Shabanova

CONSTRUCTION AS A CONCEPT IN INTERPRETATION OF SEMANTIC MUTATIONS

Статья выполнена при поддержке гранта РГНФ 14-14-00497

Keywords: Construction grammar, case grammar, frame semantics, semantic mutation.

Abstract: The concept of construction is used here in the sense of the theory of Construction Grammar that goes back to Charles Fillmore's works in the sphere of case grammar and frame semantics. The concept of frame is used as a basic tool in description and explanation of meaning changes. The main idea of Construction Grammar theory that the meaning of the word depends on the context is that it is not the verb that defines, regulates filling of slots but the context, situation itself that regulates what semantic cases will fill in the slots of the verb frame.

Ключевые слова: Грамматика Конструкций, падежная грамматика, фреймовая семантика, семантическая мутация.

Аннотация: понятие конструкции используется здесь в смысле теории Грамматики конструкций, которая восходит к работам Чарльза Филлмора в области падежной грамматики и фреймовой семантики. Понятие фрейма используется как основной инструмент в описании и объяснении изменений смысла. Основная идея теории Грамматики конструкций в том, что смысл слова зависит от контекста, что глагол не определяет и не регулирует наполнение слотов в структуре фрейма, а это контекст, сама ситуация, которая регулирует, какие семантические падежи заполняют слоты во фреймовой структуре глагола.

In modern theoretical linguistics, the Theory of Construction Grammar {Goldberg} is a notable paradigm. However, the development of its ideas by local linguists was not under the banner of "grammar constructions", but in areas such as Syntactics, the model "meaning <=> text" classification of semantic types of predicates. Thus, the ideas of constructive grammar were developed by domestic and foreign linguistics under different names and areas of research.

Semantic predicate type is treated as a cognitive construction, as that semantic and grammatical structure, which determines the formation of lexical meaning in its dynamic, functional aspect. Semantic predicate type as a mental construct is defined through a set of semantic features that comprise the actant semantic roles of predicates. In this sense, we should mention the works on developing the theory of semantic types of predicates by O. N. Seliverstova, E. V. Ilchuk, T. D. Shabanova. These studies were the development of the idea of interpreting the meaning of the verb depending on the semantic type of predicate.

It will now be explained explained in more detail what construction is inherently. Even in the sixties and seventies of the last century, researchers noticed that the value of sentences with the same lexical units are different if they have different constructive design, or, in our understanding, a semantic predicate type. He laughed.- He laughed him out of the room. He stared at her.- He stared her into action.- Causative construction. Therefore, we can conclude that inferring of structural schemes should be also based on the diversion from specific lexical content of words. The patterns or schemes are formal characteristics of lexical units, a certain part of their content under the name of syntactics. The constructions became characterized by lack of synonymy of grammatical forms. [Goldberg: 3]

One of the most important principles of the constructive grammar is that the meaning of the embedded verb depends on the semantic-syntactical parameters of the construction within which it is embedded. And here the principle of isomorphism starts to work when a single meaning of a verb corresponds to a separate meaning of the cognitive structure. Hence, there comes one of the main theses of Construction Grammar on the autonomous status of the semantics of the structure. The meaning of the construction can have such force that can completely change the basic semantic parameters of the embedded verb. In this approach, the verb is not the central figure that determines which arguments should there be in the sentence, but will be treated only as one of the components that makes up the meaning of the sentence.

The Theory of Construction Grammar is the theory of verbal semantic theory, types of predicates. From here one can take that language constructs **are verb-oriented**. In this case, any other verb, verb phrase in the context of grammar structures are no determinant sentence center because

its semantic and grammatical properties are influenced by the construction and defined by it. According to this theory, the structure itself can define the meaning of the embedded element making it contextual, deviant.

Let us dwell upon some meta-language concepts that are used in the work. We consider a semantic role, or a semantic case as a meta-language element that helps to describe a lexical meaning of verbs and syntactic relations of verb arguments. Lexical meaning of the verb that is described with the help of semantic roles shows its predicative valency potential. The semantic role is a sign not only of the meaning of the verb, but also of standard processes that characterize verbs. [Seliverstova] The subject of the investigation is mental processes that underline the change of the meaning of verbs. These mental processes include cognitive metaphorisation, change of the semantic type of the predicate and, change of the frame structure in dynamics. Finally, we observe change of the prototype meaning due to these processes.

Action as a semantic type of the predicate is characterized by a semantic role of Actor which is characterized by such semantic meta-components as Application of Physical force, Volition Force. The concept of Application of Volition Force is the content of such meta-component as Control. Application of Volition Force can manifest itself as Initiative and Control. Initiative is an application of Volition force that comes from the Actor (Subject) and is directed onto initiation of starting of the action itself. Control is an application of Volition Force that controls the starting, continuation and the end of the action.

Distinction of all phases of the predicate (onset, nucleus with 3 phases of beginning, continuation, end and coda) is based on the Theory of Alice Freed. [Freed]

The variety of semantic roles can characterize the lexical meaning of verbs and which fill in slots in the frame structure of the verb. The main is that the name of the semantic role is irrelevant. The semantic role in which its leading information is Initiation of Action is called Initiator. Initiator is such a semantic role which is characterized by application of Volition Force and which is directed to the initiation of action starting. Actor is such a semantic role which is characterized by dominating information about the control (which is in its turn application of Volition Force) over the application of Physical Force. [Shabanova:43-48]

Process is such a semantic type of the verb whose semantic role in the position of the Subject is characterized by Application of Force but without the information about Control. Both Action and Process are dynamic types of predicates. Thus Action is characterized by Controlled Force Application, while Process is characterized by Uncontrolled Application of Force. The semantic role in the position of the Subject in Action is called Actor, while in Process is called Agent. [Shabanova:58]. According to the Slot-frame Theory, Actor and Agent, being dynamic subjects, fill in slots of the cognitive frame construction. In some relative semantic theories, these two semantic roles are not differentiated and have one and the same name – Agent. [Fillmore]

The following results were collected from the analysis of the following examples and observation of change of the verb meaning according to the change of the mental construction in which the verb is used. 1. *Last year, wildfires across the south of the state consumed more than 200 000 hectares of land.* In this example the formal structure of the sentence SPO can be the basis for a variety of semantic structures: causative, resulting, effective, affective. In this example the semantic role of the Subject may be defined as Agent or Instrument. The Subject, *wildfires across the south of the state*, can be characterized by application of Natural or Physical Force. The application of this force is not controlled because the Subject is not a living being. At the same time, being not a living being, the Subject manifests itself as a devastating Force, as Instrument of destruction.

What is important in the description of this construction is the semantic role of the Object (Y). Object (Y) is under the impact of application of Force that comes from the Subject in such a way that one can observe changes in the Object. This semantic role of the Object is called Object *affect*. Thus, the mental construction that underlies this sentence can be characterized in the following way: Agent/Instrument – Process- Object *affect*.

The prototype meaning of the verb *consume* is connected with quite another semantic verb group which may be called semantic field of eating, the Resulting cognitive construction. This meaning has another frame structure as in the following sentences: 2. *The bird consumes vast numbers of worms every day.* 3. *They consumed vodka every day.* In these examples the Subjects can be characterized by semantic roles of Agent and Actor correspondingly. In sentence 2 the Subject, being a living being, doesn't control the process of eating consciously. The beginning and the end of consuming food is controlled by a biological system, unconsciously. In sentence 3 the Subject, being a living being with high psych activity, can control the beginning and the end of the action, that is why the semantic role of the Subject is Actor. The semantic role of the Object in both sentences is characterized as Object result, because the final result of the impact of Force application from the Subject on the Object is its disappearance.

The frame structure of the verb *consume* in sentences 2 and 3 has the following filling of slots: 2. Agent – Process –Object result; 3. Actor—Action—Object result and is typical of the verb with the meaning of eating.

In the meteorological text, the verb *consume* changes its meaning under the influence of the context. The context puts the verb into quite another cognitive construction and mental field, the semantic field of destruction. Why is it possible? What is preserved in the meaning structure? What is lost and what is new?

A new deviant meaning of the verb is based on associative semantics. The meaning of the sentence is not based on the prototype meaning of the verb *consume* with its resulting semantics. It is based on the construction meaning which modifies the prototype meaning of the verb. Materially, this modification is observed in the change in filling of slots. The dynamic role of the Subject (Actor, Agent) in the prototype verb allows to endow the verb with this dynamic force in the weather meaning. As a result, we can observe the process of personification. The Subject (*wildfires...*) as a nonliving being is endowed with a dynamic force of the prototype meaning and functions as a living being that influences the Object. Controlled action of the prototype meaning turns into uncontrolled process with the semantic role of Agent/Instrument in the position of the Subject.

The filling of slots is changed due to the change of the mental structure (from eating meaning to meteorological meaning). Correspondingly there is the change in slot filling. The Subject semantic role is changed from Actor into Agent/Instrument and the semantic role of Object – from Object result into Object affect. The verb *consume* acquires contextual destruction meaning due to the change of the frame structure (Prototype meaning “Actor—Action—Object result” □ Contextual meaning “Instrument—Process—Object affect”, change of the semantic type of the predicate (Action □ Process) and change of cognitive construction (Result construction □ Influence construction). The cognate processes explain metaphorical usage of verbs and the appearance of new meanings.

The concept of construction is used here in the sense of the Theory of Construction Grammar that goes back to Charles Fillmore's works in the sphere of case grammar and frame semantics. The concept of frame is used as a basic tool in description and explanation of meaning changes. Besides the meaning of construction components, constructions have their own meaning which regulates the number and contents of construction elements and modifies the meaning of language units so that they could be used in the construction.

The main idea of Construction Grammar theory, that the meaning of the word depends on the context, is shown in this article. That is why it can be said that it is not the verb that regulates filling of slots but the context, situation itself that regulates what semantic cases will fill in the slots of the verb frame. What is necessary to discuss in the context of semantic mutation is the method of distinction integral and differential components of the prototype meaning of the verbs being mutated.

Testing as a method of allocating the value of the component

The usage of the method of semantic interpretation based on component analysis when interpreting the meaning of the word does not answer the question on the procedure for the allocation of semantic features. In this sense, a special place is occupied by experimental method. At its core lies

the idea of testing the informants, native speakers, in order to assess the proposed sentence or phrase in standard use. The specified tests provide information that is verified by the researcher as a hypothesis. The positive or negative results are the basis for conclusions about the presence or absence of the semantic component of the semantic structure of the word.

The first stage of the test is the selection of the material. As an example, take the verbs of vision. First factual materials were collected, which consisted of separate proposals containing verbs of vision. Mother tongue of the researcher is Russian, therefore, in the selection of the verbs of the language criterion for inclusion of a verb into a set of verbs for analysis was a linguistic intuition. The material sources were fiction, publicistic literature and a number of scientific texts. The methodology of collecting English verbs was the same. However, in this case, linguistic intuition was not enough. Therefore, for the inclusion of a verb into the set of verbs for analysis were the linguistic intuition and various kinds of dictionaries.

Observation of collected material allowed the linguist to draw certain conclusions about the semantic structure of the information that distinguishes one word from another, and, accordingly, the limitation on the use, under certain conditions. The results of multiple readings of collected examples were preliminary information about the distinctive (differential) signs of verbs and a hypothesis which later was verified in tests. However, the mere observation of actual material is a procedure that is not enough. The so-called "search" tests were also utilized. The essence of this step in the search is that the researcher, before formulating a hypothesis of differential semantic components, is looking for information specifically. Such tests were called "swing" tests: temporal, spatial, emotional, target, the application of force, and so on.

Here is an example of a temporal "swing" test and the test for the application of force:

1. *Я впервые увидел Кара-Даг.*
2. *Я мгновенно увидел Кара-Даг.*
3. *Я быстро увидел Кара-Даг.*
4. *В одно мгновение я увидел Кара-Даг.*
5. *Я мельком увидел Кара-Даг.*
6. *Я вдруг увидел Кара-Даг.*
7. *Я с трудом увидел Кара-Даг.*
8. *Мне понадобился час, чтобы я впервые увидел Кара-Даг*
и т. д.

Out of all proposed sentences, only the first and sixth sentences received high marks. All 14 informants rated the remaining proposals low. The researcher has to explain the reason for low ratings and make the appropriate conclusion as hypothesis. At first glance, the verb "увидеть - see" has limitations in combination with adverbs that indicate the speed of events in time: "мгновенно - instantly", "быстро - fast", "в одно мгновение - in an instant". However, these adverbs are characteristics of the short-term controlled application of force. Such expressions as "с трудом - hard", "мне понадобился час - I needed a day" are also indicators of "controlled application of force", and this semantic component is not typical of the verb "увидеть - see". Therefore, the hypothesis of the absence of the semantic component of "control" in the semantic structure of the verb "see" is formulated and then is validated in other tests.

Spatial "swing" tests:

1. *Он взглянул в бинокль.*
2. *Он взглянул в сторону.*
3. *Он взглянул вниз.*
4. *Он взглянул вдоль реки.*
5. *Он взглянул в сумочку.*
6. *Он взглянул вдаль.*
7. *Он взглянул вверх.*
8. *Он взглянул из-под ладони.*

9. Он взглянул под ноги
10. Он взглянул ей в глаза
11. Он взглянул на березу... /лужу, землю, просторы и т. д./

The purpose of search tests on the formulation of hypotheses about spatial conditions of the use of the verb "взглянуть - to look up" did not receive its full implementation. Only examples under numbers 7 and 10 have received very high ratings (2)-(5-10, 4-6, 3-2; 5-8, 4-7, 3-3). In other examples there is a large percentage of low and very low ratings: 1 (2-10 of 15), 2 (2-4, 3-5), 3 (2-3, 3-4, 5-7, 5-2), 4 (2-9, 3-6, 3-3), 5 (2-14, 3-4), 6 (2-8, 3-6, 4-4), 8 (2-2, 3-3, 4-4, 5-4), 9 (2-3, 3-4, 4-4, 5-6), 11 (2-3, 3-1, 4-8, 5-5). Based on example 7, we can formulate the hypothesis of the accented component "up" in the semantic structure of the verb "взглянуть - to look up". Some confirmation of this hypothesis can be found in examples 8 and 11.

The search test showed that the differential components of the verb "взглянуть - to look up" are related not only to spatial trajectories of the look, but also to other factors, since the verb is used in situations where the look goes "вниз down" (examples 3, 9). The disparity in assessing of the same examples shows that informants perceived the same situation differently. For some informants accented information of the verb is spatial trajectory "up" and then all the instances that do not contain this information got low marks. For other informants, an important factor for the use of this verb is something noticeable, especially in the object that requires the use of the verb with the semantics of the verb "взглянуть - to look up", and then all examples that do not include this information, receive lower scores. Thus, the informant comments on "spatial swing tests" allowed the researcher to formulate a hypothesis about the differential features in the semantic structure of the verb "взглянуть - to look up" like "spatial trajectory up" and "intensity of the look". In both cases "there is presence of causation from the object".

To search tests we refer tests of free interpretation. Three types of tests for free interpretation have been identified. The first type of tests opposes two verbs in the structure of the proposal which involves alternative relations in the structure of the compound sentence. For example: "Он не взглянул, а глянул на сына" - "He didn't look at his son, but he looked up at him". The informant must comment on what are the situations, if one is used to refer to the verb "глянуть", and the other "взглянуть". The second type of search tests presupposes the use of two synonymous verbs in the same sentence with the task for informants to catch the difference between such situations as: а) Он взглянул на сына, б) Он глянул на сына - (а) He looked up at his son, б) He looked at his son). Informants had to tell whether they felt any differences of meanings between the situations in the use of these verbs.

The answers varied. Some comments are long, some others are limited to establishing what verb is preferable, but for some others there is no difference at all. Every response is valuable. If differentiation is formulated clearly, the hypothesis is made easily too. If for some, the difference is palpable, and for others it's not, then it is said that the verb is in the periphery of the language system, and is not included in the inventory of active vocabulary of an informant or conceptualization of this or that feature of the situation is not sufficiently differentiated by the informant, so as to denote it with a special word.

The third type of tests for free interpretation is the following: a few verbs-synonyms are used in the same sentence instead of the original predicate. The last test was especially productive in the English language. Informants commented on the use of a few verbs in a sentence, and described the features and the parameters of the situation in which the verb was used. Thus, monitoring on the actual material by the researcher, commenting on collected examples by informants, particularly those examples which, in the view of the researcher, contain information-hypothesis, as well as the use of "searching" tests allow the researcher to formulate a hypothesis about the differential characteristics of the semantic structure of the verb.

The next stage of the experiment is verification of the formulated hypotheses. In our research tests for "lexical solidarity": statement" and "conclusion" were widely used. The essence of this test is

that "conclusion" explicitly expresses the hypothesis. This test may have two kinds. The first one is the following: "statement" contains two verb-predicates, consequently, the difference in the meaning between them is being researched. For example, the search of the difference between the verbs "всматриваться" and "вглядываться" led us to the hypothesis that the restriction on the use of the verb "всматриваться" can be only in the case when an object Y, which is the aim of sight, is indistinguishable. The test was drawn up, respectively, in which the researcher tried to verify the formulated hypothesis:

1. Урбенин всматривался вдаль,
но ничего не было видно. (but nothing was seen)
2. Урбенин вглядывался вдаль ,

Informants chose the verb "вглядываться", which proved the hypothesis. However, the researcher was not quite satisfied with this result. From the collected factual material examples were selected that in the most explicit form showed the peculiarities of the situation that constituted the basis of the differential semantic component of the verb. Then the contrastive verb was put together with the verb from the text and submitted this test to an informant for assessing. If the evaluation of the informants was unambiguous (ideally-12 out of 15), then the formulated hypothesis was confirmed, and the example from the literary work became an example-illustration in the formulation of the accenting meaning of the verb. For example: "Григорий вгляделся (всмотрелся) по направлению звука: у сосны полулежал человек." М. Шолохов.. In this case, all of the informants (14 people) chose the verb "вгляделся", not "всмотрелся".

This is the test methodology which is applied in the studies of semantic structure of linguistic forms. The view that this methodology is a reliable tool for the measurement of meaning, brings linguistics to the exact sciences, allows researchers to work towards the creation of a new generation of dictionaries.

Experimental method is part and parcel of the broader concept of hypothesis-deductive method of investigation [Seliverstova 1988: 432]. Experiment procedure has certain conditions of its implementation. The experiment can be carried out in conditions that allow you to discover the phenomenon of dependence of parameters [Seliverstova 1988: 432.] You must follow the rules and requirements concerning the formulation of hypotheses: 1) it (hypothesis) should not contradict previously contested provisions and views; 2) it should not be internally inconsistent "[ibid.,: 434].

Requirements of a valid experiment involve the selection of the informants. They should be able to comment on the linguistic material, and not just to rate it. Informants should have developed abstract thinking and possess logics. The ideal number of informants is 15 people. This quantity is easy to reach by working with Russian people. While working with English material, you can limit this number to 5-6 informants per one test. A proper experiment requires additional questioning of informants-native speakers.

Among the requirements to the experimental procedure one should mention the necessity to establish the parameters of the situation or the context which govern the correctness or incorrectness of the use of language units. Formulation of semantic components was carried out on the basis of the meta-language, that was as close as possible to the natural language by specifying the conceptual categories. Thus, the testing procedure carried out to verify the selected semantic components by the method of semantic interpretation in correlation with the component analysis allows the researcher to raise the level of reliability of the research results. What in the pre-experimental era was the final result of the research, in the heyday of the experimental technique is the initial stage of analysis in the form of formulated hypotheses.

Dictionary entry must provide information about what information about the denotate is reflected in graphical signs of words. This information is relevant for any language speaker or, at least, for quite a large group of people. The meaning of the word as a dictionary article is information of the language sign about a denotate, rather than about the fact of nomination. Dictionary entry, first and

foremost, is based on semantic information. The latter practically exhausts the content of language sign when the word is stylistically and emotionally neutral. An adequate description of the semantic meaning of the word should predict "what properties, characteristics shall be attributed to the object (subject, action, situation, etc.) so that it can be a denotate of the described language unit". [Ibid., : 136].

The meaning of the word can be inferred from the facts of the word usage. The correlation between the meaning and the use of the word allows to say that dictionary entry in the form of the defined meaning is a law that explains and predicts an infinite number of the use and perception of the word in question. Description of the meaning of the word in relevance with the properties of the denotate allows you to 'build' denote with the specified characteristics. Then, using the experimental method, you can modify these characteristics separately from each other and find out which of these features demand the use of a particular word.

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D. Shalaginov

PROVISION OF HUMOROUS EFFECT BY MEANS OF STYLISTIC DEVICES

Keywords: linguistic identity, stylistic devices, style.

Abstract: The research deals with the characteristics of famous English writer P.G. Wodehouse as a linguistic identity, usage of various stylistic devices which follow the goal of amusing the reader, and frequency with which stylistic devices are used in his works (required for better characterization of linguistic identity on verbal-semantic level). The resource of examples is the treasury of P.G. Wodehouse's books.

Ключевые слова: языковая личность, стилистические приемы, стиль.

Аннотация: В данной работе рассматриваются основные стилистические приемы, используемые в произведениях известного английского писателя П.Г. Вудхауса. В работе дана оценка частотности различных приемов и производимом комическом эффекте (эти данные позволяют дать более точную характеристику автора как языковой личности).

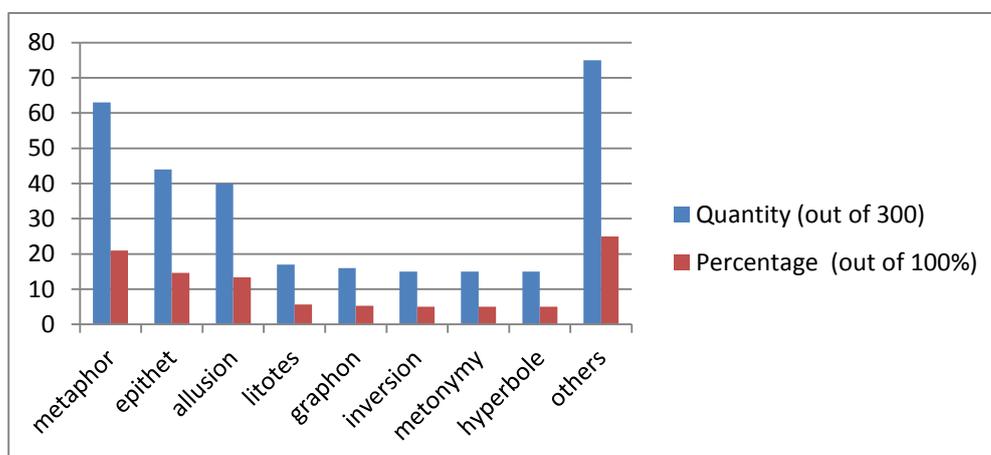
In general, stylistic or literary devices are a set of artistic structures that are very typical of every piece of literature. By means of stylistic devices, the author can enrich his work with colorful descriptions of scenery, give the personality of the character, and define his very special way of behavior because they always carry some kind of additional information, either emotive or logical. To reader's joy, all authors use stylistic devices; otherwise, every book could be like a scientific article. Literary devices are in the frame of stylistics, which is the study and interpretation of texts in regard to their linguistic and tonal style. Style has been an object of study from ancient times, but the traditional idea of style, as something properly added to thoughts, contrasts with the ideas derived from Charles Bally and Leo Spitzer who described style in language as the possibility of choice among alternative forms of expression. Russian academician Y. Stepanov followed the ideas of Charles Bally. He said that Style is the "flesh and body" of the language [1, 30]. If you want to understand the style you need to know all the mechanisms of the language, you need to know the history of the language. It is not possible that stylistics of language and stylistics of artistic speech should be separated [4, 14]. In this article the linguist describe stylistic devices employed by P.G. Wodehouse as part of his individual style which are used in the texts for humorous effect. Every writer has his individual manner of using language means to achieve the effect he desires. It is marked by its uniqueness which can be recognized by the specific and peculiar combination of language media and stylistic devices. But, of course, the individuality of a writer is also shown in his treatment of all the used means of language. It is really remarkable how a talented writer can make the readers feel and see everything the way he wants them to. P.G. Wodehouse is no exception.

P.G. Wodehouse is the master of words and humorous situations. He secures the humorous effect and uniqueness of his individual style in different ways, but the most frequent, of course, is the usage of literary devices. From the very beginning of any of his books the reader meets nearly all types of all possible devices: *metaphor, metonymy, allusion, antithesis, epithet, chiasmus, etc.* This researcher found about 300 examples covering the above-mentioned devices in his books. Average frequency of usage can be shown through the diagram:

Others on the diagram are the devices with less than 15 examples. The diagram is based on the material from the following books by P.G. Wodehouse: *Meet Mr. Mulliner, Heavy Weather, Laughing Gas, Big Money and Blandings Castle.*

So the most frequent device in the frame of this article is metaphor. Actually, the most quantitative device is *simile*, but it was described in a separate article. Sixty-three examples of metaphors out of 300, or 21% of the total, were found. For clarity, a metaphor is a transference of meaning based on the associated likeness between two objects. Not only objects can be compared using metaphors, but also phenomena, actions, qualities, etc. Metaphors can be expressed by all notional parts of speech, but the most complete identification of the associated phenomena is achieved in verb-metaphors. In many cases the author provides humorous effect by using this device:

The result was that, as the train reached the points, the flask leaped like a live thing, dived to the floor, and exploded. Even George was distinctly upset by the sudden sharpness of the report. His **bun sprang** from his hand and was dashed to fragments. He blinked thrice in rapid succession. His **heart tried to jump out** of his mouth and **loosened a front tooth**. [9]



While thinking about his beloved lady, George had completely forgotten that at some point the train had to make an abrupt turning, and the sudden jerking was so violent that it led to an unexpected fall and explosion of the flask with hot tea (which he had put on the seat), and it made him frightened to death and his heart was ready to jump out from his mouth with enough strength to loosen a front tooth. The metaphor **his heart tried to jump out of his mouth** is a trite one, but the author enlarged it with **loosened a front tooth** which made it original.

'Are you insinuating that I am the sort of man who turns lightly from one woman to another – a mere **butterfly who flits from flower to flower**, sipping ...?' 'Yes, if you want to know, I think you are a born sipper.' [9]

A couple was arguing because the girl was too jealous. In this case, the young man's behavior was compared with a **butterfly who flits from flower to flower** in search of honeydew. Normally, women are compared with butterflies, not men.

Considering what a pleasant rarity sunshine in London is, one might have expected the man behind the Mammoth to beam back. Instead, he merely pressed the buzzer. His secretary appeared. He pointed silently. The secretary drew the shade, and **the sunshine, having called without an appointment**, was excluded. [7]

Lord Tilbury, who was the founder and the owner of a publishing company, was a very busy man. He was so busy that even such an unusual occurrence like sunny weather in England could not draw him away from work, especially considering the fact that the sunshine came without an appointment.

The heat wave which for the past two weeks **had been grilling** England was in the uncomfortable process of working up to a thunderstorm. [7]

This example is a rather unusual usage of the metaphor. English weather is known to be very changeable and sunny warm weather is not typical of the country. In his novel *Cocktail Time*, P.G. Wodehouse even uses understatement when describing weather: *It was one of those perfect days which come from three to five times in an English summer.*



*Few things in life are more embarrassing than the necessity of having to inform an old friend that you have just got engaged to his fiancée. It is a task that calls for coolness of head and the quiet **marshalling of the thoughts**, and Berry would have wished to sleep on this thing and go more deeply into it on the morrow. [5]*

The author uses this original metaphor to show that thoughts were not just crossing his mind, but were solemnly marching in order to give enough time to the character for holding debates with himself as a preparation for the dialogue with his friend.

As far as this linguist can see, none of the metaphors are trite ones. The author uses both **simple** and **complex** metaphors in order to draw the humorous image of the situation in the reader's mind.

The second biggest group of devices is *epithet*. According to the definition provided by trustful British encyclopedia *Britannica* [<http://global.britannica.com/EBchecked/topic/190396/epithet>], *epithet* is "an adjective or phrase that is used to express the characteristic of a person or thing, such as Ivan the Terrible. In literature, the term is considered an element of poetic diction, or something that distinguishes the language of poetry from ordinary language". Epithet usually expresses characteristics of a person or an object. Its basic feature is its emotiveness and subjectivity, because it is the author himself who qualifies the person or the object, giving it his personal evaluation. The number of *epithets* is 44 out of 300, that is 15% of total. From the point of view of their compositional structure, epithets can be:

1. *simple (adjectives, nouns, particles)*: e.g. Lord Emsworth sat in his library at Blandings Castle, drinking that last **restful whisky** and soda of the day. [6] **restful** (adj.) + **whisky** (noun)

2. *compound*: e.g. You seem to have forgotten that I knew you when you were an **inky-faced kid** at school, and that, if I liked, I could tell the world one or two things about you which would probably amuse it. [9]

3. *sentence and phrase epithets*: e.g. He seemed a bit restless, I thought, as if the National Geographic wasn't holding him absolutely spellbound. He would put it down for a minute and take it up for a minute and then put it down for a minute again, and it was during one of these **putting-it-down-for-a-minute phases** that he looked over at me. [8]

4. *reversed epithets* – composed of 2 nouns linked by an "of phrase": e.g. If she had been to a prize-fight or something and had conceived a sudden passion for some **truck-horse of a chap** just because his muscles bulged, I could understand it. But why should a girl want to change one Biskerton for another Biskerton? [5] Reversed epithets are mainly metaphorical.

Also, following the ideas of I. Galperin [7] *epithets* can be:

1. associated with the noun following it, pointing to a feature which is essential to the objects they describe: e.g. His **moonlike face** was drawn and grave. The situation, he realized, was becoming too complex for comfort. [7]

2. unassociated with the noun, epithets that add a feature which is unexpected and which strikes the reader: e.g. Ann turned away, and, doing so, was aware that her sylvan solitude had been invaded. Over the gate of the house named The Nook a young man / was leaning. The smoke of his tobacco floated up towards **the smiling sky**. [5]

After even a brief look at the found cases of epithets in Wodehouse's works, we can state that most of the used epithets are unassociated with the noun. At this point, they have some special feature which is totally not common for the noun it describes. Let's have a look at the examples:

*It was **a fat and gurgly voice**. Hearing it, you would have conjectured that its owner had a red face and weighed a good deal more than he ought to have done. [5]*

In this example, the author uses adjectives **fat** and **gurgly**, when **fat** is normally used for description of body condition and **gurgly** is an onomatopoeia to express the sound produced by water. This kind of description will help the reader to draw the picture of the character with such a voice.

Another example shows us an opposite characteristic: *You need a voice that has been trained on the open prairie and that has gathered richness and strength from competing with tornadoes. You*

need a manly, sunburned, wind-scorched voice with a suggestion in it of the crackling of corn husks and the whisper of evening breezes in the fodder. [9]

In this case, the voice should belong to a real man of prairie, who is strong, experienced and devoid of fear. The author describes the conditions in which the character could get this kind of voice.

The author also likes to use epithets for descriptions of different situations for the book characters: *'I can't possibly explain the situation to you. It would take too long. But you can rest assured that nothing you can say will make the slightest difference. I won't publish.'* There was a **pregnant silence**. [7]

Just imagine a condition when you can have a pregnant silence. It seems that everybody participating in the conversation was silent but they were all eager and ready to start speaking giving their points of view.

By means of epithets, the author, for example, can easily express the condition of a person who had a sleepless night because of much drinking: *I had just begun to write this story, when a literary pal of mine who had had a **sticky night** out with the P. E. N. Club blew in to borrow bicarbonate of soda.* [8]

Another group of stylistic devices is *allusion*. According to I.R. Galperin [2, 48], the main semantic feature of allusion for realization of irony is that the meaning of a word (allusion) should be collaborated as a form for the new meaning. The first meaning of a word or a phrase which is probably known (that is allusion) is a vessel to which a new meaning is added. By means of allusion the author enriches his work of literature and adds new dimension. During the analysis the researcher found three main groups of allusion:

1. **Bible and mythology**, e.g. *And conceive my gratification on discovering that Joey Cooley, whatever his shortcomings in the matter of physique, was an extraordinarily fine shot with an orange. **David**, having his unpleasantness with **Goliath**, could not have made better target practice.* [11]

Here we have allusion from the Bible – the author compares Joey's orange throw with a shot of David's sling when he defeated Goliath.

2. **Literary works**, e.g. *When I heard this story, **like Desdemona**, I loved him for the dangers he had passed, and he loved me that I did pity them.* [7]

In this case the allusion is taken from Shakespeare's work – the author draws the analogy with Desdemona who fell in love with Othello for his stories of great victories.

3. **Famous people and events of history**, e.g. *He rose from his chair and began to pace the room. Always **Napoleonic** of aspect, being short and square and stumpy and about twenty-five pounds overweight, he looked now like a **Napoleon taking his morning walk at St Helena.*** [8]

This allusion is made to Napoleon Bonaparte – the author gives the physical description of his book character and compares him with the great emperor who was at a loose end and was planning to reconstitute his former greatness.

Usage of allusion helps the author to evaluate the identity of characters, allowing cumulating additional comicality at a certain moment. Of course readers should have some background knowledge for better understanding of an author's irony.

The next frequent device is **litotes**. According to V.A. Kucharenko [3], litotes is a two-component structure in which two negations are joined to give a positive evaluation. Litotes is found on lexicosyntactical level. The first component of litotes is usually the negative particle "not", while the second, always negative in semantics, varies in form from a negatively affixed word (as above) to a negative phrase.

Litotes receives special expressiveness when the semantic center of the structure is stylistically or/and emotionally colored: *As I sat there, a wave of **not unmanly** sentiment poured over me.* [3]

In the following examples we can state the weakening of positive evaluation:



Hugo Carmody was **not unsympathetic**, but he had a fair mind and privately considered that Lord Tilbury had acted with great good sense. [7]

'I got fifteen hundred,' corrected his sister. 'In a moment of weakness – I can't imagine what I was thinking of – I lent you the rest.' 'Er – well, yes,' said Lord Hoddesdon, **not unembarrassed**. 'That is, in a measure, true. It comes back to me now.' [5]

... but fortunately his father had left him a comfortable income; and George spent a **not unhappy life**, residing in the village where he had been born and passing his days in the usual country sports and his evenings in doing cross-word puzzles. [9]

The main function of litotes in P.G. Wodehouse's works is to weaken the effect of the utterance by double negative structure.

Another common device is **graphon**. Graphon is represented on a phono-graphical level. A graphon is considered as "intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation" [3]. The device is used for individualization of characters and situations:

'The wur-wur-wur-weather,' he said, 'sus-sus-seems to be **ter-ter-taking a tur-tur-turn for the ber-ber-better, der-doesn't it?**' [9]

The author shows with the help of graphon that the man has a terrible stammer and it is very difficult for him to participate in conversation.

'Pardon me, but is it that you could **dee-reck-ut me to Less-ess-ter Skervare?**' Berry looked up. (...) It was a rather shocking-looking boulder with prominent eye-brows and a black beard of imperial cut. 'Leicester Square?' he said. 'You turn to the left and go across Piccadilly Circus.' 'I **tank you, sare.**' [5]

In this case Lord Biskerton wearing a false beard and moustache tries to imitate the speech of an illiterate man. He wants to be sure that nobody, even his close friend, will recognize him.

With her brother's advent, Gladys, also, had lost diffidence and gained conversational aplomb. 'A treat, **ain't they?**' she agreed eagerly. 'I got **'em for 'im up at the big 'ahse. Coo! The old josser the **plice** belongs to didn't **arf** chase me. 'E found me picking **'em and 'e started **somefin** at me and come **runnin'** after me, but I copped **'im on the shin **wiv** a stone and 'e stopped to rub it and I come away.**' [9]****

Here Gladys is a little girl from a farmer's family. She is too small to know grammar well, and she also uses dialectal forms.

Graphon is a very useful device for supplying information about the speaker's origin, social and educational background, condition, etc.

In conclusion, the researcher can say that Wodehouse's works are full of funny situations in which his characters find themselves. They would not be so funny and humorous if the author did not use a lot of stylistic devices, which make his novels so emotional and entertaining. His vocabulary is so specific that if you start reading a book by Wodehouse, you cannot help but to read it up to the end and desire to read more books written by him.

This article is an attempt to describe part of the various stylistic devices used in Wodehouse's works. Further research can easily be done in this area of stylistic devices.

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Ya. Shvayko

**COCEPTUAL PARAMETERS OF REPRESENTATION
OF ENGLISH "TEACHING" VERBS' MEANING IN DICTIONARIES**

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Keywords: nomination (field/area of nomination), lexical unit, synonymic row, lexical-semantic variant, semantic data, lexicographic source, cognitive basis, denotatum (denotative situation, localization of predicate denotatum on the time axis, degree of abstraction of predicate denotatum from the time axis), differential semasiology, integral semantic feature, differential semantic feature, semantic role, actant, monogenic predicate, heterogenic predicate, gestalt, prototypic meaning, mental space, metalinguistic model, conceptualization.

Abstract: The present article demonstrates the methodology of detection of cognitive basis of representation of lexical units' meaning in lexicographic sources through the example of English "teaching" verbs (teach, instruct, direct, guide, inform, improve, convince, train, educate, qualify). A pre-research analysis of "teaching" verbs' definitions in the present-day lexicographic sources revealed that the given lexemes are frequently defined through synonyms or through heterogenic concepts, requiring further interpretation.

The "toolkit" of hypothetical-deductive method allows putting forward assumptions about availability or certain differential feature in the semantic role of left-hand or right-hand actant of situation, denoted by the lexeme. All hypotheses made therefore have passed verification through a tailor-made testing system.

In order to create a complete model of meaning of English "teaching" verbs, it is not enough to disclose the actant roles, but also to state the types of predicates from the point of view of degree of localization/abstraction of predicate denotatum on/from the time axis.

Thus disclosed cognitive bases allow building up semantic models of English "teaching" verbs utilizing a proprietary metalanguage.

Ключевые слова: номинация (область номинации, номинационное поле), лексическая единица, синонимическая группа, лексико-семантический вариант, семантическая информация, лексикографический источник, концептуальный параметр, денотат (денотативная ситуация, локализация/актуализация денотата предиката на оси времени, степень абстрагированности денотата предиката от оси времени), дифференциальная семасиология, интегральный семантический признак, дифференциальный семантический признак, семантическая роль, актант, моногенный предикат, гетерогенный предикат, гештальт, прототипическое значение, ментальное пространство, метаязыковая модель, концептуализация.

Аннотация: В настоящей статье на примере английских глаголов обучения (teach, instruct, direct, guide, inform, improve, convince, train, educate, qualify) демонстрируется механизм выявления концептуальных параметров представления значения языковых единиц в лексикографических источниках. Анализ дефиниций глаголов обучения, представленных в современных лексикографических источниках, показал, что зачастую указанные словные единицы трактуются через синонимы либо через гетерогенные понятия, требующие дальнейшего трактования.

Инструментарий гипотетико-дедуктивного метода позволяет выдвигать предположения о присутствии того или иного дифференциального семантического признака в составе семантической роли левостороннего или правостороннего актанта денотативной ситуации, номинируемой лексической единицей. Выдвигаемые гипотезы проходят верификацию с использованием специальной системы тестирования.

Для получения более исчерпывающей картины значения английских глаголов обучения помимо моделирования ролевой семантики устанавливаются типы предикатов с точки зрения степени локализации/абстракции денотата предиката на/от оси времени.

На основе полученных результатов, а именно установленных концептуальных параметров, формулируются семантические модели значения глаголов обучения с использованием специального метаязыка.

Scientific researches aimed at exploring the meaning of linguistic units, have always been one of the key areas in linguistics and remain up-to-date presently. Systematic analysis of lexicographical sources revealed that the information provided in most dictionaries, often can not accurately determine the meaning of a particular linguistic unit. This is especially true concerning words of similar meaning, belonging to the same group of synonymous. Therefore, in modern linguistics a special branch of researches has formed, the aim of which is to clarify the field of nominations of linguistic units with synonymic meaning.

Hence, English verbs of the sphere of education became an object of a special study. The analysis of English synonymic dictionaries revealed 48 verbs with the meaning of "teaching". Further on out of these 48 verbs 10 most frequently occurring lexemes were selected, which illustrate the specifics of the given group of lexis. These 10 verbal lexemes include: *to teach*, *to instruct*, *to direct*, *to guide*, *to inform*, *to improve*, *to convince*, *to train*, *to educate*, *to qualify*. Analysis of lexical entries of given verbs presented in modern authentic explanatory and English-Russian as well as Russian-English dictionaries showed that the information available in them, does not clearly indicate the area of nomination of each verb, and does not allow to distinguish them from other units, similar in meaning, because one lexical unit is often explained through the other, for example:

teach 1. if you teach someone something you give them instructions so that they know about it or how to do it [BBCED],

instruct 1. to communicate knowledge to; teach; educate [WNWCD].

train 1. to instruct so as to make proficient or qualified [WNWCD],

educate 1. to teach or train through formal instruction at school or college... [CCELD].

As we see, the verb *to instruct* is explained through the verb *to teach*, *to train* - through the verb *to instruct*, and *to qualify*, and the verb *to educate* through *train* and *teach*.

Charles Fillmore and a number of other authors, talking about ways of representation of semantic information in lexicographical sources considers such principle as wrong, saying: "It is incorrect to input in the dictionary a maximum number of cross-references, i.e. to use other lexemes of the natural language, already explained in the dictionary, in the interpretation of a given lexeme. It forces us (people who use a dictionary) to make arbitrary decisions" [Fillmore, 1983, p. 26-30].

The latest research, of both domestic and foreign linguists, concerning the meaning of linguistic units, it is demonstrated that to effectively resolve this problem it is necessary to carry out the identification of conceptual parameters underlying the linguistic sign. By "conceptual parameters" mental categories and structures are meant, as well as parameters of denotative situation, properties of actants, differential semantic features, and degree of abstraction of predicative denotatum from the time axis. According to scientists, it is these parameters which constitute the nomination field of linguistic unit. [Lakoff, 1981; Chafe, 1975; Jackendoff, 1993; Kubryakova, 1992; Seliverstova, 2004; Shabanova, 1998, Amirova, 2002; Suleimanova 2004].

In order to define conceptual parameters of meaning, representation of linguistic units in lexicographical sources, and consequently the conditions of their use, it is recommended to apply a structural approach, which involves the interpretation of meaning as a sum of the most essential features. L.M. Vasilyev, noting advantages of such method, wrote that "discreteness is one of the essential properties of linguistic meaning, defining systemic nature of language" [Vasilyev, 1981, p. 5-6].

Within the framework of structural linguistics, or rather its branch called differential semantics, interpretation of meaning of lexical units is carried out through a set of integral and differential semantic features. In this branch at different times a significant contribution was made by both domestic and foreign linguists like Lakoff, Vendler, Chafe, Jackendoff, Cook, Anderson, Dowty, Dick, Cruse, Freed, Lyons, Wierzbicka, Apresyan, Vasilyev, Kubryakova, Seliverstova, Shabanova, Amirova, Suleimanova, Shvayko, Sherstkova and others. [Lakoff, 1981; Vendler, 1967; Chafe, 1975; Jackendoff, 1993; Cook, 1979; Anderson 1977; Dowty, 1991; Dik, 1979; Cruse, 2004; Freed, 1979; Lyons, 1996; Wierzbicka 1983; Apresyan, 1995; Vasilyev, 1990; Kubryakova, 1992; Seliverstova, 2004; Shabanova, 1998; Amirova, 2002; Suleimanova, 2004; Shvayko 2012; Sherstkova, 2009].

Integral features - are those features which define membership of a word to a particular stratum of vocabulary or synonymous group. Concerning "teaching" verbs, its integral feature would be "a transfer of information from the subject to the object, which as a result of qualitative change of its structure becomes a carrier of such information." As for differential features they may be individual for each verb. They help to oppose one lexical unit to the other, thus limiting its meaning. With regard to the verb *to instruct* a distinctive feature would be "information transferred from the subject to the object is an algorithm of performing a certain activity or behavior."

The analysis of semantic structure of the predicate units with common meaning of "teaching" was implemented on the basis of two directions, namely:

1) in accordance with the semantic roles that the predicate assigns to actants of predicative situation (subject and object). According to this principle, each semantic role was interpreted on the basis of semantic features included in its structure.

2) based on the relation of predicate denotatum to the time axis. In accordance with this principle the predicates were classified into those, denotata of which are located on the time axis, and those, whose denotatum is to some extent abstracted from it. Here the so-called monogenic and heterogeneous predicates may be determined, i.e. denoting single one-time actions - denotatum of such predicates are located on the time axis in the form of points or segments of different lengths, and predicates denoting complex multi-stage actions, consisting of a set of simple ones and not having exact location on the time axis.

To explain the heterogeneous nature of the predicate J. Lakoff uses the concept of gestalt, proposed by the founders of German classical philosophy, Johann Wolfgang von Goethe and Immanuel Kant. Gestalt is understood as "a kind of complex concept consisting of a set of simple, elementary particles" [Lakoff, 1981, p. 350-368]. It is noted that the meaning of the gestalt is not derived from the meaning of individual parts it consists of.

Analysis of denotatum of predicates in relation to the time axis has shown that all of the studied lexical units, to a certain degree, are predicates of heterogeneous type, except cases when under the influence of a number of semantic processes in certain lexical-semantic variants "teaching" verbs transform to a class of single monogenic definite actions actualized at a certain moment of time. As for the analysis by semantic roles, using the test system designed specifically for the studied lexical stratum, a set of components was identified that make up each of the semantic roles of the actants.

The study revealed that the verb *to teach* in its keynote (prototypical) meaning, constitutes 97% of its usage, nominates the following semantics (About prototypical meaning of linguistic units, see. [Fillmore, 1983; Wierzbicka, 1983]). The subject, being a carrier of a certain system of values, transmits it in the form of information to the object, undergoing a qualitative change, also becomes a carrier of the given information. In this case we are dealing with the so-called "subjective knowledge". However, analysis of the linguistic material shows that such information may be, of "objective character" as well. In this case, the subject also imparts an object with a certain system of values, but this time it is universal for the whole mankind and does not depend on the subject. The truthfulness of these provisions is clearly illustrated by the following system of tests:



I was spoilt by my parents, who taught me to be selfish and overbearing. - J. Austen

I was spoilt by my parents, who taught me to be selfish and overbearing, what was absolutely unacceptable in other families.

Normativity of this transformation suggests that the system of values imparted by the subject of the situation to the object has subjective nature, i.e. characteristic of a particular social group (family), and not society as a whole.

White-headed old gentleman, who lived near the little church, taught him to read and to write. - Ch. Dickens

**White-headed old gentleman, who lived near the little church, taught him to read and to write according to the standards of their town.*

Non-normativity of such transformation confirms the fact that the information transmitted from the subject, to the object in this particular situation, is objective in nature, i.e., does not depend on the subject's views.

Thus, we are dealing with two different meanings of the verb *to teach*, semantic structure which can be formulated as follows:

teach 1

R S Semantic role of subject: Doer

Force application: +

Control over force application: +

Control of subject over qualitative modification of object: +

O1 Nature of transmitted information: subjective knowledge

O2 Semantic role of object: Qualitative Affectus

Semantic type of predicate: action

teach 2

R S Semantic role of subject: Doer

Force application: +

Control over force application: +

Control of subject over qualitative modification of object: +

O1 Nature of transmitted information: objective knowledge

O2 Semantic role of object: Qualitative Affectus

Semantic type of predicate: action

As seen above, metalinguistic models **teach 1** and **teach 2** are equal in all parameters except for one - "nature of the transmitted information". In the first case we are dealing with a subjective system of values, in the second - with the objective one. This semantic component is differential and determines the existence of two meanings of the verb *to teach*.

The verb *to teach* may have both Doer and Agentive as a subject. The difference between them lies in the fact that the semantic role of a Doer includes such components as "control of subject over qualitative modification of object", which at the denotative level is expressed as control of subject over the results, achieved by the object in the learning process. As for the semantic role of an Agentive, this component is not present in its semantic structure, i.e. qualitative change in the object is not controlled by the subject. The following transformation may serve as a proof of this hypothesis:

1. *Mrs. Hale's extended harangues upon the subjects of wealth and position taught her to distinguish between degrees of wealth.* - Th. Dreiser

Mrs. Hale's extended harangues upon the subjects of wealth and position unintentionally taught her to distinguish between degrees of wealth.

2. *Going out, the same Broadway taught her a sharper lesson.* - Th. Dreiser

Going out, the same Broadway unexpectedly taught her a sharper lesson.

3. *She knew how to cook. I taught her myself.* - S. Maugham

**She knew how to cook. I taught her myself accidentally.*

Normativity of the first two transformations, namely compatibility of the verb *to teach* with adverbial modifiers and expressing randomness, namely *unintentionally* and *unexpectedly* with the subject in the semantic role of Agentive proves that such a component as a "control of subject over qualitative modification of object" is absent in this semantic role. As for the third transformation, where the subject appears in the semantic role of Doer, it does not sound normative with the adverbial modifier *accidentally*. Therefore we can conclude that the component "control of subject over qualitative modification of object" is present in the semantics of the subject and the action is controlled and predictable. Thus, we formulate a third variant of meaning of the verb *to teach* with the component "control of subject over qualitative modification of object" as a differential one. As for the parameter "nature of transmitted information" of semantic role, it is objective, as the component "control of application of force" and hence "control of subject over qualitative modification of object" are not present in the semantic role of the subject.

teach 3

R S Semantic role of subject: Agentive
Force application: +
Control over force application: -
Control of subject over qualitative modification of object: -
O1 Nature of transmitted information: objective knowledge
O2 Semantic role of object: Qualitative Affectus
Semantic type of predicate: process

The verb *to direct* has distinct semantics. Its original meaning is "the subject informs the object about the trajectory of relocation in space from the starting point to the destination."

He stood at the top of the stairs and directed people to the departments they wanted. - S. Maugham

In this sentence, the subject *he* affects the object *people*, which as a result changes its location in space. Thus, the semantic structure of the object contains a "change of position in space" component and the semantic role of the object is defined as a **Spatial Affectus**. In this meaning the verb *to direct* refers to the lexical-semantic group of the verbs of "control" or "influence" rather than "teaching" verbs. However, as a result of certain changes in its semantic structure the verb *to direct* may migrate into the category of "teaching" verbs, acquiring relevant meaning.

God keep you from harm and wrong, direct you, solace you. - Ch. Bronte

In the example given above the category of "space" as a result of metaphorical rethinking is transformed from physical three-dimensional into a mental one, where the "destination" is manifested not by geographical locations, but some "mental categories." In this case, the semantic role of the object shall contain such component as "qualitative change" and the semantic role itself is defined as.



Thus, both meanings of the verb *to direct* may be presented in the form of metalanguage models with a corresponding number of semantic features:

direct 1

- R S Semantic role of subject: Doer, Agentive
 - Force application: +
 - Control over force application: + (-)
- O1 Nature of transmitted information: relocation trajectory
- O2 Semantic role of object: Spatial Affectus
 - Relocation in space: +
 - Nature of change: temporal
 - Semantic type of predicate: action, process

direct 2

- R S Semantic role of subject: Doer, Agentive
 - Force application: +
 - Control over force application: + (-)
- O1 Nature of transmitted information: values
- O2 Semantic role of object: Qualitative Affectus
 - Qualitative modification: +
 - Nature of change: temporal
 - Semantic type of predicate: action, process

The study analyzed all selected verbs, included in the group of synonymous verbs with common meaning of "teaching". This article demonstrates the methodology of definition of parameters of situation, in which a certain lexical unit is used. The disclosed information allowed to formulate metalinguistic models with corresponding set of semantic features. Such models help to clarify the area of nomination of each verb, and consequently to determine conceptual parameters of representation of the meaning of "teaching" verbs in lexicographical sources. Moreover, certain mechanisms have been established, under which restrictions on the use of progressive forms with "teaching" verbs are removed. The findings acquired during the study, namely the parameters of the situation, which demand usage of such verbs as *to teach*, *to instruct*, *to direct*, *to guide*, *to inform*, *to improve*, *to convince*, *to train*, *to educate* and *to qualify*, can be used in the formulation of entries of corresponding lexemes in the dictionaries.

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Yu.R. Yusupova

THE SEMANTICS OF PREPOSITIONS WITHIN VERBAL PHRASES

Статья выполнена при поддержке гранта РГНФ 14-14-00497

Keywords: Figure, functional relations, Ground, semantic actants, non-spatial relations, semantics, spatial prepositions, verbal phrases.

Abstract: The semantic structure of the spatial prepositions denoting proximity implies some restrictions on the verbs which can be used in the V+ prep + N/NP constructions. We can use predicates of state, predicates, denoting discontinuing of the linear motion of the located object and predicates denoting motion. Type of the predicate has direct correlation with non-spatial (functional) relations between the objects, denoted by the preposition. Hypothetically the semantics of postpositions used originally as spatial prepositions affects the amount of phrasal verbs.

Ключевые слова: Фигура, Фон, функциональные отношения, семантические актанты, непространственные отношения, семантика, пространственные предлоги, послелого, глагольные конструкции.

Аннотация: В статье рассматривается взаимодействие семантики английских пространственных предлогов, обозначающих пространственную близость, и семантики глаголов в конструкциях типа V+ prep + N/NP. По результатам исследования, данные предлоги не позволяют использовать в таких конструкциях глаголы движения; также, имеется прямая связь между типом предиката и непространственной информацией, сообщаемой исследуемыми предлогами. Предполагается, что обнаруженное взаимодействие обуславливает количество фразовых глаголов в случае перехода пространственного предлога в статус послелога.

Prepositions used to be neglected as “meaningful” parts of speech for decades and it took many years for linguists to prove these language units have their own semantics. Nowadays these linguistic units are still named as functional parts of speech but nobody argues that they have their own semantics.

What differentiates prepositional semantics is that it is realized only within some syntactic units or groups (or constructions if we apply the term of Construction Grammar).

The lexemes constituting those syntactic units/constructions are to be necessary for realization of a word meaning – to be obligatory participants of the linguistic situation. We may call them semantic actants like representatives of the Moscow Semantic School - Igor Mel'c'uk, Igor Boguslavskij among other linguists or valences (Helbig and W. Schenkel; Abraham; Allerton; Somers; Mosel; Feuillet, Engel and Schumacher; Apresjan and Pa'll; etc).

English prepositions have no less than two semantic actants / valences as they nominate the relations between no less than two participants of the LS. Spatial prepositions, for instance, correlate Figure with Ground (terms introduced by TALMY, 1983), *Figure* may be conceptualized either as a moving or a static object. *Ground* is an object or space, which *Figure* is correlated with. Ground is obligatory for preposition otherwise it becomes adverb. Figure may be not lexicalized in the sentence, but still has to be necessarily thought of as present in the situation under discussion, in other words, presupposed or understood from the situation.

While analyzing semantics of English spatial prepositions denoting proximity (at, by, beside, near, off) I observed three types of constructions with prepositions under study:

1) N/NP + prep + N/NP: *a man at the door; people by the fire; a black car beside the house; a hotel off the road;*

2) PrepNP + prep + N/NP: *to a chair near the window; in the house by the ocean; on the chair beside him; in the waters off Spanish coast;*

3)V+ prep + N/NP: *was sitting at my window; sat down beside her; he rose by her side; were near the outskirts of London.*

Spatial or geometric information is considered to be prior and dominating in the semantic structure of any spatial preposition, it correlates with non-spatial one. It means that semantic structure of “spatial” prepositions may include information about all types of possible interactions between objects, such as user-instrument relations, part-whole relations, etc. We will call them functional properties.

At describes Ground seen as an instrument used by Figure, so that they are in “user-instrument relations”, i.e. the functional intention of Ground determines Figure’s actions. In most cases Ground represents some item(s) of equipment, furniture, building construction; some kind(s) of musical instruments when they are in a static position, some functional spaces /areas (swimming pools, markets, shops, etc.):

- *The tradesmen, at the doors of their shops, bowed low as he passed.*

User - *the tradesmen*, Instrument - *the doors of shops*.

- **In the afternoon they changed places, and the King stood at the anvil and the Lad at the bellows.**

User - the King, the Lad; Instrument - the anvil, the bellows.

- **You don’t settle down and live at a spring just because it gives you a drink, when you are thirsty.**

User – *You*, Instrument - *a spring*.

There’re no direct functional relations between Figure and Ground while using preposition **by**. But Figure may be influenced by the atmosphere created by some qualitative characteristics of Ground’s Area:

- **Look at you, you’re just about to have a chill. You’ll sit right down there by the fire and let me get you something to drink.**

The location of Figure in Ground’s Area may be determined by former or desired in future “user-instrument relations”:

- **The message said “Jessie-Ann, stay by the telephone”.**

(desired in future “user-instrument relations”)

- **Cassie sat by the radio that night after everyone had left.**

(Former “user-instrument relations”)

- **“Firelight is prettier”. And he set her by the fire and filled her lap with cones and dry leaves and dead braken to burn...**

(Desired in future “user-instrument relations”)

When the preposition **beside** is used to denote spatial relations of proximity between Figure and Ground, the following non-spatial information may be revealed:

1. The localization of Figure on the borderline or in the border realm of Ground’s Area may be determined by potential “user-instrument relations”, where Ground is User and Figure is Instrument. The border realm of Ground’s Area forms some kind of unity (complex) with Ground.

- **He sat alone in his small room, with a bottle of whisky beside him.**

(He – potential User, a bottle of whisky - potential Instrument)

- **Picture her lying beside that rich old man! Think of his hands on her – and be strong!**

(That rich old man - *potential User*, she - *potential Instrument*)

2. When Figure and Ground denote human beings localized within “a row”, the deictic center may become Figure’s behavior, condition, etc. or Ground’s perception of Figure:

- **Miss Lorah, she’ll have to sleep beside that old man every night of her life!**
- **She’s a frost. If I have to sit beside her an hour I’ll catch cold and die, I swear it!**

In both examples Figure’s condition is a deictic center, which is caused by location at a close distance to Ground (*have to sleep every night of her life; have to sit - will catch cold and die*).

Non-spatial concepts in the semantics of spatial prepositions are more evidently seen in the verbal prepositional phrases as the verb contains the main information about the action itself.

The semantic structure of the spatial prepositions denoting proximity implies some restrictions on the verbs which can be used in the mentioned constructions. We can use

- verbs of state (*be/ live near Y; stay at Y; remain by Y; sit by / beside Y; live off Y* etc.):

- *You shall be beside me in the church.*
- *Young Jolyon stood motionless at the corner, looking after the cab.*
- *We were near the outskirts of London.*
- *Her house is just off Western Avenue.*

- verbs, denoting discontinuing of the linear motion of the located object (Figure) (*come near to Y; stop at Y; be stopped off Y* etc.):

- *They stopped at a roadhouse, and he put in more gasoline ... and made sure that his machine was at its best.*
- *As they came near to the better tower of the two, the jackdaws circled round them.*

- verbs denoting motion (*walk beside Y; run by Y*, etc.):

- *He was walking beside me.*
- *With a splash he rose by her side, lifting her screaming in his arms*

Type of the predicate used within the construction has direct correlation with non-spatial (functional) relations between the objects, denoted by the preposition: e.g. the construction Predicate of state + by+ Noun/ Noun Phrase means potential functional relations between Figure and Ground (*The message said “Jessie-Ann, stay by the telephone”*) while changing the predicate for that of action will lead to realization of pure spatial relations (*She took her things from him, and laid them by the mirror*).

Semantics of proximal **At** contains limitation on predicates, denoting discontinuing of the linear motion of the located object (Figure). The reason is that there is a restriction on a moving Figure, which means we cannot use predicate denoting action in the construction with this preposition.

- *As they **stood** in the Botanic Gardens **at the rail** of the little bridge....*
- **As they **kept walking** in the Botanic Gardens **at the rail** of the little bridge...*

- when the predicate was changed into that of motion all the subjects evaluated the sentence (and similar) abnormal.

Semantics of the preposition **near** contain information about absence of physical contact between Figure and Ground, and small distance doesn’t make the “user-instrument” relations between them possible:

- *(* He stood **near** the door **trying to open it**.*

But the distance is minimal: any diminution of it with the help of Verb of motion will change the situation as the Figure moves into the area “influenced” by Ground:

- *That’s what stretched that wild-cat’s hide up there! She got **too near** the old musket!*
- *- That’s a nasty-looking brute, that tiger!*

- Don't go **too near**, mother, it may kill you!

When both Figure and Ground denote human beings (in the construction Predicate of state-near-Noun/ NP) the situation contains information about emotional ties between them:

- *I suppose I never understood that **she** wanted to be near her mother.*
- *Michael suggested that **she** should go to Vienna to be near Roger, and she would have liked that, but she shook her head.*
- *It was so comforting to have **him** near her.*

English preposition **off** in contrast to other prepositions of spatial proximity might be used for both static and dynamic localization in space. When the first meaning is realized both Figure and Ground are to be static, and the predicate is represented by a verb of state. If the Figure denotes a moving object and the predicate is represented by a verb of motion/action **off** is used in dynamic meaning.

- *Next day at two o'clock he took his stand off St. Paul's.*
- *Next day she moved into a small room in a lodging-house off the Edgware Road.*
- *He fell off the roof.*

The subjects underlined that Static **off** expresses absence of any interaction Figure and Ground:

- *Next day at two o'clock he took his stand **off** St. Paul's to paint its entrance.*
- *You can find him **off** the rubbish, looking for old clothes, picking up something strange and putting it into his bag.*

In these sentences functional relations between Figure and Ground are evident that is why there is a restriction for using static **off**.

Dynamic **off** contains information about loss of functional "part-whole" relations between participants of the linguistic situation [Gazizova 1998].

- *They cut a branch off the tree.*
- *Second British skier dies **off** piste in Alps.*

The Figure (*skier*) and the Ground (*piste*) are to be functionally connected and form a kind of a unit as it is presupposed by our knowledge of reality, but using **off** adds information that they are too remote – the distance between them is too big to maintain the presupposed interaction. Thus this interaction stops.

Similar information is preserved in compound adjectives with **off** denoting "located beyond main/typical location or taking the secondary direction":

- *Longest run is 1.6 kilometres and off-piste skiing is extensive.*
- *I also featured a skid-pan and an off-road circuit.*

In such examples we observe **off** functioning as a morpheme which preserves the semantics of a preposition [Yusupova 2006].

Another case when prepositions perform different to their original function is their participation in forming English phrasal verbs. Being used that way they constitute quite different syntactic patterns/ constructions: Verb + Preposition, and accordingly get the appellation 'postposition'. Supposedly the leading role in those constructions belongs to the verb. However verbal semantics within it differs from that of a "free" use. That was the reason for linguists to distinguish a special group of English verbs, which are very close to phrasemes/ phraseological units.

The status of postpositions in the language system is even more ambiguous than that of prepositions. Firstly scholars hesitate between particles and adverbs. The first ground their opinion on a "weaker" semantics of the unit treating it more like morpheme. The second group points out the similarity of its syntactic function with that of an adverb and refers to the historical development of adverbs from prepositions.

Secondly, there are no accurate statistics on the amount of postpositions in the English language. Their number is not stable for some reasons. Thus the quantity of postpositions may vary along with some language changes. Some verbs have different number of prepositions at various time periods – it may increase or decrease. The verb *back*, for instance, previously formed phrasal verbs with four postpositions: *away, down, out, up*. Nowadays, it is also used with *off - back off*. The verb *tell* in the opposite had more phrasal units while now linguists mention only three forms including *off, over, up*. Phrasal verbs like *tell out* meaning 'count out' and *tell away* meaning 'drive away (pain, etc.)' are considered archaic [Bogdanova 2009]. Such facts prove that the process of phrasal-verb-formation is active and complex. It involves changes in semantics of both components – the verb and the postposition (preposition/ adverb).

Spatial prepositions/ adverbs are quite "active" in phrasal verbs formation. This process of creating a linguistic unit which carries information both about action and its localization has started in Middle-English period. Linguists believe that it was a later tendency in word (verb)-formation in contrast to the Prefix + Verb pattern and is marked by evidently preserved spatial semantics [Sizova 2003, 101]. The leading role in the semantic structure of phrasal verb is taken by the "verbal" components denoting characteristics of the process, while spatial relations and some geometric properties go second and might develop into non-spatial.

Linguists may group phrasal verbs on the basis of spatial semantics contributed by postpositions/ prepositions/ adverbs. Postpositions *up* and *down*, for instance, describe "vertical process" (*climb up, climb down, call up, call down, look up, look down, etc.*). But in most cases spatial relations are reconceptualized and may denote in case of *up* and *down* decrease/ increase; worsening/ enhancement; completeness/ incompleteness; etc. [Bogdanova 2009]

The other way to group phrasal verbs is based on the conceptual spheres which are the result of the developing spatial concepts into non-spatial ones:

- the concept of loudness is expressed through phrasal verbs with *out* and *up*;
- the concept of division - with *in, off, out*;
- the concept of cleanliness/ freshness - with *away, down, off, out, up*;
- the concept of extension/spread - *ahead (forth), off, out*;
- the concept of narrowing - *down to*;
- the concept of getting to work - *down to*;
- the concept of negative experience (tiredness/ failure/ destruction, etc.) - *down, off, out*;
- the concept of calm - *down, off*;
- the concept of depth - *in, down*;
- the concept of search - finding - *around, out, up*;
- the concept of tracing - *down, out*;
- the concept of activating - deactivating - *on, out, off*.

These twelve concepts may be distributed within four wider conceptual fields 1) vector: division, extension/spread, narrowing, depth; 2) association: search – finding, activating – deactivating, tracing, getting to work; 3) synaesthesia: loudness, cleanliness/ freshness, getting cold (negative experience); 4) evaluation: tiredness, failure, destruction, etc. (negative experience) [Bogdanova 2009].

Taking into consideration prepositions denoting proximity when the function as postpositions with verbs we can speak of reconceptualization of spatial characteristics into non-spatial – functional or mental spaces on the basis of metaphor or metonymy:

- *Mary was beside herself with joy when she heard the good news.* – Mental space.
- *The committee were willing to listen to your ideas before, but have balked at your latest suggestion.* – Functional space.

Another interesting fact that we observed while investigating the issue is that the number of spatial prepositions / postpositions used within the Verb + Postposition constructions depends on

some restrictions distinguished in their semantics. Hypothetically the amount of phrasal verbs containing postpositions used as prepositions with predicates denoting action (not state) is larger. It may explain that the number of phrasal verbs containing at, beside and near is much less than that of phrasal verbs containing by and off (having dynamic meaning helps).

The Macmillan Dictionary, for instance, presents 16 phrasal verbs containing prepositions/postpositions of proximity in its Grammar section. Eight out of the total (50%) include *off*: *be off, keep off, live off, brush off, bunk off, call off, chase off, ease off*; seven – include *by*: *live by, come by, get by, go by, pass by, scrape by, zip by*; only one phrasal verb contains at - *keep at*; and there is no any example of a phrasal verb containing *near* or *beside* [Macmillan Dictionary].

On the present stage of investigation it is too early to make final conclusions. More linguistic data are to be analyzed and the fact that static spatial location may undergo some metaphorical development as it was mentioned above is to be taken into consideration. But one thing is quite evident: these tiny linguistic units no matter how we name them – prepositions or postpositions or adverbs – actively produce new lexemes. This process represents complex interaction of both verbal and prepositional semantics.

The semantics of Verb + Preposition + Noun is no less interesting as it still leaves some issues open for linguists.

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Yu.R. Yusupova, M.R. Nurgaleeva

TOLKIEN CHARACTERS: LINGUISTIC MEANS OF INTERPRETATION

Keywords: expressive means, imagery, interpretation tools, literary analysis, neologisms, Tolkien.

Abstract: Brilliant English writer J.R.R. Tolkien used various linguistic means to form the characters' images in his fantasy novels. The aim of the present research is to reveal the ways of recreating images of Tolkien's characters in The Hobbit novel while translating into Russian. The research showed that despite some translators managed to find successful ways to partly recreate Tolkien's images in Russian, generally they failed to keep to the abundance of expressive means which characterizes Tolkien's manner of writing.

Ключевые слова: выразительные средства, литературоведческий анализ, неологизмы, образность, способы перевода, Толкин.

Аннотация: Для создания образов своих персонажей известный английский писатель Дж. Толкин использует богатый арсенал языковых средств. В статье представлено исследование способов воссоздания образов литературных персонажей Толкина при переводе на русский язык произведения «Хоббит». В ходе исследования были выявлены как удачные, так и провальные переводческие решения.

Literature is very important in making up spiritual and personal growth. All historical legacy of foreign countries, eastern philosophy, legends and myths are available for any person thanks to the translators specializing on literary translation as there are not so many people who can read the originals by Shakespeare, Dante, Dickens and other famous writers

Literary translation is a kind of art which demands the translator to have a special craft. Having perfect knowledge of the foreign language is not enough for translation to preserve the original idea of the author. A critical task in translation is proper recreation of the original author's images. Characters and images make an integral part of any book. Each description of the heroes, their deeds, actions or words and also the names, especially when they are charactonyms, makes the image individual.

In modern research the concepts of image and imagery are interpreted in different ways. The complexity of studying the imagery is largely due to the complexity and ambiguity of the concepts themselves being the subject of study of various scientific spheres. The concepts of "image" and "imagery" are used in philosophy, psychology, aesthetics, art history, literary criticism, semiotics, lingo-stylistics, didactics, and other sciences. There are a significant amount of surveys devoted to the disclosure of the contents of these concepts.

The concept of "artistic image" in literature is mainly viewed from the literary and linguistic positions. Qualitative uniqueness of the literary and artistic image is manifested in the fact that it is created by means of natural human language, which is the material for the writer.

In the analysis of a literary text it is necessary to pay attention to the language tools first. They are not only a way of displaying extra-linguistic reality, but also a form of creating artistic images. Those additional connotations and associations, i.e. "additions of meanings" that language means regularly have in the text are defined by their semantics and their links with each other. They contribute to multidimensional and expressiveness of the generated images being organized in composite attitude.

The main features of the literary text are: a combination of the reflection of the objective world and the individual author's intention (the presence of subject-logical and aesthetic information); the variety of linguistic and figurative means expressing the author's intention and having

the function of emotional and aesthetic impact on the reader; the diversity of structure and composition; polyphony and overtones that give rise to a multiplicity of interpretations; anthropocentricity (semantic structure of the work is: the author - the character - the reader); subjectively objective structure of the text determined by author's intention and the laws of the genre.

Works by J.R.R. Tolkien *The Lord of the Rings*, *The Silmarillion*, and *The Hobbit* refer to the literary style of fantasy. The imaginary world created by Tolkien has influenced a whole generation of young people in the middle of the twentieth century, and his books are becoming increasingly popular: they are quoted, have been made into films, and young people organize and inspire various festivals based on them.

The present research is focused on the figure of Bilbo Baggins – one of the central characters and the most vivid images created by J.R.R Tolkien.

Before starting the description of the hobbit Bilbo Baggins, the author talks about the details of the race Bilbo belongs to:

I suppose hobbits need some description nowadays, since they have become rare and shy of the Big People, as they call us. They are (or were) a little people, about half our height, and smaller than the bearded Dwarves. Hobbits have no beards. There is little or no magic about them, except the ordinary everyday sort which helps them to disappear quietly and quickly when large stupid folk like you and me come blundering along, making a noise like elephants which they can hear a mile off. They are inclined to be fat in the stomach; they dress in bright colors (chiefly green and yellow); wear no shoes, because their feet grow natural **leathery** (1) soles and **thick warm brown** (2) hair **like the stuff on their heads** (which is curly) (3); have **long clever brown** (4) fingers, **good-natured** (5) faces, and laugh **deep fruity** (6) laughs (especially after dinner, which they have twice a day when they can get it). [2: 5]. It is necessary to mention that in the next book *The Lord of the Rings* Tolkien invented a synonym for the word hobbit – sometimes they are called “Hafflings”.

The author underlines that hobbits love calm and peace and notes that Bilbo was a good hobbit till some moment:

*This hobbit was a **very well-to-do** (7) hobbit, and his name was Baggins. The Bagginses had lived in the neighborhood of The Hill for time out of mind, and people considered them very respectable, not only because most of them were rich, but also because they never had any adventures or did anything unexpected: you could tell what a Baggins would say on any question without the bother of asking him. This is a story of how a Baggins had an adventure, found himself doing and saying things altogether unexpected. He may have lost the neighbors' respect, but he gained-well, you will see whether he gained anything in the end* [2: 4].

The author shows that the more peaceful life a hobbit has the respectful he is, thus when Bilbo is proposed to join the adventure he answers: “We are **plain quiet** folk (8) and have no use for adventures. *Nasty disturbing uncomfortable things! Make you late for dinner! I can't think what anybody sees in them.*” [2: 7-8].

It is important to say that Tolkien has given the hero the charactonymic name Baggins to underline that this hobbit cannot live without different things, for example when he leaves his house he asks himself whether he can live without a dozen of handkerchiefs. And also his house named Bag-End has many rooms where Bilbo keeps different things, so the house reminds a bag full of stuff.

Despite the spirit of adventure shown later, Bilbo is a person who likes order, cleanliness and neatness. It can be seen from the description of Bilbo's house:



In a hole in the ground there lived a hobbit. **Not a nasty, dirty, wet hole**, filled with the ends of worms and an oozy smell, **nor yet a dry, bare, sandy hole** with nothing in it to sit down on or to eat (9): it was a hobbit-hole, and that means comfort.

It had a perfectly **round door** like a porthole, **painted green, with a shiny yellow brass knob in the exact middle** (10). The **door** opened on to a tube-shaped hall like a **tunnel**: a very comfortable **tunnel** (11) without smoke, with panelled walls, and floors tiled and carpeted, provided with polished chairs, and **lots and lots** (12) of pegs for hats and coats—the hobbit was fond of visitors. The tunnel wound on and on, going fairly but not quite straight into the side of the hill—The Hill, as all the people for many miles round called it—and many little round doors opened out of it, first on one side and then on another. No going upstairs for the hobbit: bedrooms, bathrooms, cellars, pantries (lots of these), wardrobes (he had whole rooms devoted to clothes), kitchens, dining-rooms, all were on the same floor, and indeed on the same passage. The best rooms were all on the left-hand side (going in), for these were the only ones to have **windows**, deep-set round **windows** (13) looking over his garden and meadows beyond, sloping down to the river [1: 3].

Tolkien shows that the hobbit started his transformation from the state *respected* hobbit to *adventurous* person. The author describes the changes as follows:

*As they sang the hobbit felt **the love of beautiful things** made by hands and by cunning and by magic moving through him (14), **a fierce and jealous love, the desire of the hearts of dwarves**. Then something Tookish woke up inside him, **and he wished to go and see the great mountains, and hear the pine-trees and the waterfalls, and explore the caves, and wear a sword instead of a walking-stick** (15). He looked out of the window. The stars were out in a dark sky above the trees. He thought of the jewels of the dwarves shining in dark caverns. Suddenly in the wood beyond The Water a flame leapt up—probably somebody lighting a wood-fire—and he thought of plundering dragons settling on his quiet Hill and kindling it all to flames. He shuddered; and very quickly he was plain Mr. Baggins of Bag-End, Under-Hill, again [2: 21].*

Bilbo's origins and genes that make him commit madness and to be adventurous wake up, and though his hobbit nature desires calm and peace, only one spark that is accidentally lit by dwarves or Gandalf is enough to arise in his soul "something Tookish" that will change into a fire.

At the scene of the council the writer contradistinguishes two sides of Bilbo's nature, the one that is called "Something Tookish", that desires adventures and the other side in the spirit of his people, that don't like danger. The moment when Thorin speaks about death and danger there is a battle in Bilbo's soul. He has just been thinking about dragons and danger and now,

Poor Bilbo couldn't bear it any longer. At may never return he began to feel a shriek coming up inside, and very soon **it burst out like the whistle of an engine coming out of a tunnel** (16). All the dwarves sprang up knocking over the table. Gandalf struck a blue light on the end of his magic staff, and in its firework glare the **poor little** (17) hobbit could be seen kneeling on the hearth-rug, **shaking like a jelly that was melting** (18). Then he fell flat on the floor, and kept on calling out "struck by lightning, struck by lightning!" over and over again; and that was all they could get out of him for a long time. [2: 23]

Anyway, Bilbo seeks out the adventures, but still, he is not a big fan of adventures, and at the same time he is not holding to hobbit's philosophy - he is accepted as "a burglar" by the dwarve's community, and even though the author creates a new word for Bilbo's spirit condition something between the hobbit and the burglar. The word is pronounced by one of the trolls which are met in a forest during the night:

—*Bilbo Baggins, a bur — a hobbit,*” said poor Bilbo, shaking all over, and wondering how to make owl-noises before they throttled him.

—*A burrahobbit (19)?*” said they a bit startled. Trolls are slow in the uptake, and mighty suspicious about anything new to them.

—*What’s a burrahobbit got to do with my pocket, anyways?*” said William [2: 47].

During the narration Bilbo keeps changing and the author opens new features of his character. So now Bilbo doesn’t even think about changing his path, and the author reveals the character’s thoughts that were lost in long mountain tunnels. At that moment Bilbo’s thoughts are reflecting his attitude to everything that is happening, **“Go back? he thought. No good at all! Go sideways? Impossible! Go forward? Only thing to do! On we go (20)! So up he got, and trotted along with his little sword held in front of him and one hand feeling the wall, and his heart all of a patter and a pitter.”** [2: 89].

In the chapter *“Riddles in the Dark”*, Tolkien is showing characters mental aptitude during the riddle-game between him and Gollum, and then his condescension, that he displayed to cruel and spiteful Gollum.

Bilbo almost stopped breathing, and went stiff himself. He was desperate. **He must get away, out of this horrible darkness, while he had any strength left. He must fight. He must stab the foul thing, put its eyes out, kill it (21).** It meant to kill him. No, not a fair fight. He was invisible now. **Gollum had no sword. Gollum had not** actually threatened to kill him, or tried to yet (22). And he was miserable, alone, lost. A sudden understanding, a pity mixed with horror, welled up in Bilbo’s heart: a glimpse of endless unmarked days without light or hope of betterment, hard stone, cold fish, sneaking and whispering. All these thoughts passed in a flash of a second. He trembled. And then quite suddenly in another flash, as if lifted by a new strength and resolve, he leaped [2: 110-111].

In the beginning everyone wonders at the Gandalf’s decision, but step by step, Bilbo earns the respect of his partners, “The dwarves looked at him with quite a new respect, when he talked about dodging guards, jumping over Gollum, and squeezing through, as if it was not very difficult or very alarming” [2: 120-121].

At the end of the journey Bilbo himself offers his services of “the burglar”:

If you mean you think it is my job to go into the secret passage first, O Thorin Thrain’s son Oakenshield, may your beard grow ever longer,” he said crossly, “say so at once and have done! I might refuse. I have got you out of two messes already, which were hardly in the original bargain, so that I am, I think, already owed some reward. But **‘third time pays for all’** (23) as my father used to say, and somehow I don’t think I shall refuse. Perhaps I have begun to trust my luck more than I used to in the old days”—he meant last spring before he left his own house, but it seemed centuries ago—“but anyway I think I will go and have a peep at once and get it over. Now who is coming with me? [2: 270-271].

However, the author says that Bilbo offers his service not only for his adventurous spirit but also for good reward.

It is Bilbo who is scouting and speaking to a dragon and he finds the *“Heart of the Mountain, the Arkenstone”*, and while Thorin is dreaming Bilbo shows his headpiece, bravery, and deceit, and saves dwarves from Smaug with his intuition. He shows some kind of parliamentary skills to make peace between dwarves and people and Thorin, and he acts noble by sacrificing with all his part of treasure for the piece: *“This is the Arkenstone of Thrain,” said Bilbo, “the Heart of the Mountain; and it is also the heart of Thorin. He values it above a river of gold (24). I give it to you. It will aid you in your bargaining.” Then Bilbo, not without (25) a shudder, not without a glance of longing (26), handed the marvelous stone to Bard, and he held it in his hand, as though dazed.*

“But how is it yours to give?” he asked at last with an effort.



“O well!” said the hobbit uncomfortably. “It isn’t exactly; but, well, I am willing to let it stand against all my claim, don’t you know. I may be a burglar-or so they say, personally I never really felt like one-but I am an honest one, I hope, more or less. Anyway I am going back now, and the dwarves can do what they like to me. I hope you will find it useful.”

The Elvenking looked at Bilbo with a new wonder.

“Bilbo Baggins!” he said. “You are more worthy to wear the armour of elf-princes than many that have looked more comely in it. But I wonder if Thorin Oakenshield will see it so. I have more knowledge of dwarves in general than you have perhaps. I advise you to remain with us, and here you shall be honoured and thrice welcome.” [2: 346-347]

Dying Thorin who was angry about Bilbo’s deed also agrees that, “There is more in you of good than you know, child of the kindly West. Some courage and some wisdom, blended in measure. If more of us valued **food and cheer and song** (27) above hoarded gold, it would be a merrier world. But sad or merry, I must leave it now. Farewell!” А также предводитель гномов называет его *good thief* и добавляет “I wish to part in friendship from you, and I would take back my words and deeds at the Gate.” [2: 368]

On his return home Bilbo also feels that he wants to sit in his armchair and he changes from burglar to hobbit. “The Tookish part **was getting very tired**, and the Baggins **was daily getting stronger** (28). “I wish now only to be in my own arm-chair!”, he said. [2: 376] In this very moment we can see the signs that Bilbo is going to write the Red book and include there his poems “There far away was the Lonely Mountain on the edge of eyesight. On its highest peak snow yet unmelted was gleaming pale. So comes snow after fire, and even dragons have their ending!” said Bilbo, and he turned his back on his adventure.” [2: 376]

Even Gandalf notes that “My dear Bilbo, he said. Something is the matter with you! You are not the hobbit that you were.” Upon the return the author writes,

Indeed Bilbo found he had lost more than spoons—he had lost his reputation. It is true that for ever after he remained an elf-friend, and had the honor of dwarves, wizards, and all such folk as ever passed that way; but he was no longer quite respectable. He was in fact held by all the hobbits of the neighborhood to be ‘queer’-except by his nephews and nieces on the Took side, but even they were not encouraged in their friendship by their elders. <...>He took to writing poetry and visiting the elves; and though many shook their heads and touched their foreheads and said “Poor old Baggins!” and though few believed any of his tales, he remained very happy to the end of his days, and those were extraordinarily long [2: 385-386]

Sixty years later in the *Lord of the Rings* Bilbo is still alive and has become even more eccentric. One of the proofs of his eccentricity is the numeral with meaning 111 – it’s the author’s neologism “*eleventy-one*”. In the beginning of the *Lord of the Rings* author describes Bilbo’s life, his relationship with his friends and relatives. “When Mr. Bilbo Baggins of Bag End announced that he would shortly be celebrating his **eleventy-first** (32) birthday with a party of special magnificence, there was much talk and excitement in Hobbiton.”

Bilbo’s sophisticated phrases can also be considered as the sign of eccentricity, “I don’t know **half** of you **half** as well as I should like; and I like less than **half** of you **half** as well as you deserve (30).” [5: 39] His guests are eccentric as well: “An **odd-looking** wagon laden with **odd-looking** packages (31) rolled into Hobbiton one evening and toiled up the Hill to Bag End. The startled hobbits peered out of lamplit doors to gape at it. It was driven by outlandish folk, singing strange songs: dwarves with long beards and deep hoods. A few of them remained at Bag End.” [5: 32] As well as his deeds when Bilbo vanishes right after his birthday party, having scared all his guests and becomes the topic of different rumors.

Thus in the books by JRRT the hero Bilbo Baggins evolving from ordinary respectful hobbit to the adventure seeker and a friend of elves. The author describes the hero and also shows the process of evolution using such stylistic meanings as epithets (1), (2), (4), (5), (6), (7), (8), (10), (17); metaphors (24), reiteration (11), (12), (13), (20), (26), (30); metonymy; (16), (18); oppositions

(9), (28); neologisms (19), (29); comparison (3), (11); parallel constructions (15); narration (14); polysyndethon (27) proverbs (23); double negation (25); and anaphora (21), (22), (26).

By the end of the book the image of Bilbo becomes more full and author being a true master of pen adds the last finishing touches by means of dialogues and short phrases that help the reader to see and appreciate all the edges of the Bilbo's image.

Having fulfilled the analysis of the "original" Bilbo Baggins image, we concentrated on the means used by Russian translators to recreate it in their translations.

Having given his main character name **Baggins** Tolkien recommended translators to preserve the meaning of the root morpheme 'bag'. Russian translators N. Rakhmanova [3], N. Prokhorova [5] and A. Tshurov [4] use transcription '**Бэггинс**', which doesn't give Russian readers any idea of the author's implication. Some other translators try to follow Tolkien's advice and translate the root morpheme: '**Торбинс**' [8] and '**Сумникс**' [7]. The second variant though misleads the reader to the word 'ум' (intellect), which makes us think that the variant 'Сумкинс' might be better. A very controversial interpretation of the character's name is suggested by D. Afinogenov and V. Volkovsky – 'Биббинс'. [11] We found no satisfactory reasoning for these translators' choice. Hypothetically, they either used an old-Russian root 'бебень' or derogatory vernacular 'бебехи' which means "household stuff, plunder" to keep close to folk genre. The problem is that Russian readers can hardly appreciate this as the word is archaic and its meaning is very ambiguous for contemporary Russians.

Considering the origin of the **hobbit**-race appellation, many Tolkien fans say that the word 'hobbit' was derived from the words *homo and rabbit*, noting that they have hairy feet and their lifestyle (both live in holes). Tolkien himself did not say anything about this but in his memoirs and letters he denies these confirmation. Russian readers cannot dwell on the race appellation as the word is simply transliterated. Moreover, in the translation performed by A. Tshurov [4] some passages describing hobbits are omitted and it makes the image of Bilbo incomplete.

«Впрочем, кто они собственно такие, эти хоббиты? Наверное, в наши дни их становится все меньше и меньше, а неуклюжих большунов, - как они нас называют, - все больше и больше». Obviously the translator thinks that the amount of the hobbits depends on the amount of the humans.

«Хоббиты низкорослы, однако еще меньше карликов, у которых в обычае было отращивать бороды. Как раз бород у хоббитов и нет» [4]. In the introduction to *Hobbit* Tolkien explains who are the *Dwarves*, and they are not 'карлики', they are 'гномы' [2:2]. Despite this Tshurov uses the word 'карлик' instead of the word 'гном'. Tshurov's translation also misses an important descriptive element: *"They are (or were) a little people, about half our height."* [2: 4] The fact that hobbit's height is equal to the half of the human height is very important since the word "*Halfling*", invented by Tolkien is a synonym of the word hobbit, used beyond the borders of the *Hobbiton*.

Another translator's failure can be easily found in the description of hobbits' appearances: *«Хоббиты ... башмаков не носят, ибо от природы их пятки жесткие, словно подметки. Ступни ног у них обросли темно-бурой шерстью, вроде той, что на голове, только там она курчавая. На руках у хоббитов темные пальцы»* [4]. The translator "forgets" that hobbits are the creatures that are very humanlike, except for the small height and excessive hairiness, consequently his choice of the word 'шерсть' is hardly proper as we cannot say that people-like creatures' heads are covered with it.

Using the adjective 'темные' is also very confusing and gives a wrong picture since the hobbits' fingers are dark because they love gardening and spend their time working with soil, which is usually expressed by 'потемневшие'.

Next to analyse are the ways translators used to recreate Baggins' eccentricity which Tolkien created with the help of neologism 'eleventy-one'. The literal version - *«одинадцать один»*, but as in the Russian language decimal numerals are formed by adding the suffix '-дцать' or '-

десять', such a transfer does not transmit the sense of the Tolkien's invention. Therefore, to show the result of multiplying by ten of eleven properly, there should be used the appropriate suffix, such as proposed in the article by Alla Khananashvili «**одинадцатьдесят один**» [1].

Few translators have tried to come up with an equally unusual phrase mainly they used most mediocre numeral. For example, A. Gruzberg with " ... **отметить сто одинадцатую годовщину** ..." [9], did not modify the standard form and failed to convey the author's thoughts. V. Muraviev and A. Kistyakovsky also ignored the invention of Tolkien: "...**хочет пышно отпраздновать свое наступающее стоодинадцатилетие** ...": "... **прожить сто одинадцать лет среди вас легче легкого**..." [8]. N. Grigoryeva and Grushetsky cut out several sentences (in particular the age of the Old Took was not mentioned) and left the standard numeral as well: «**В Хоббитоне был переполох. Господин Бильбо Сумникс, хозяин Засумок, объявил о намерении отпраздновать свое стоодинадцатилетие и пообещал очень щедрое угощение**». «**Сегодня мне исполнилось сто одинадцать!**» [7]

VA Matorina also made no attempt to express the neologism: «**Когда господин Бильбо Торбинс из Торбы-в-Холме объявил, что вскоре устроит великое празднество по поводу своего сто одинадцатого дня рождения, городок Хоббиттаун заволновался и загудел**» [12]. A.V.Nemirova wrote this number in figures: ... **по-особенному отпраздновать свой приближающийся день рождения - 111-й**... [13].

Only two teams Russian translators showed attempt to preserve the effect of the author's invention in translation. M.Kamenkovich and V.Karrik invented long phrase "... **мне стукнуло сто одинадцать с хвостиком!**". However, such a decision cannot be called successful as every opportunity to understand the accurate age disappears [10].

D. Afinogenov and V. Volkovsky were not shy having the opportunity to practice in inventing "the Shire words." They came up with a wording «**стодесять один**». They completely omit the number eleven, but the meaning of the date itself is accurately conveyed. In addition, it is built on the same principle as in the Russian fairy-tales 'тридесятое царство, тридевятое государство', giving the translation the folkloric effect. In case readers do not grasp the idea, the invented form is followed by explanation indicating the age [11: 212]. "... **Бильбо исполнялось стодесять один, то есть сто одинадцать лет!**" [11: 204].

The results of the investigation partly presented in the paper allow us to say that few translators were able to maintain Tolkien's imagery in Russian translations which leaves the issue of the most adequate translation of Tolkien's works still open.

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Е.А. Яковлева, А.С. Мухина
«КОНТРАБАНДА СВОЕГО СМЫСЛА» В ПОЭТИЧЕСКОЕ СЛОВО
КАК ХУДОЖЕСТВЕННЫЙ ПРИЕМ МАРИНЫ ЦВЕТАЕВОЙ

Ключевые слова: М. Цветаева, поэтический текст, генристическая поэтика, речевой жанр определения, лирический герой, интерпретация смысла.

Аннотация: В поэтическом творчестве М. Цветаевой речевой жанр определения используется весьма часто, поскольку поэтесса, стараясь преодолеть важнейшую оппозицию культуры – противопоставление Старого и Нового, показывала свое видение предмета, дав ему творческое описание и продемонстрировав при этом сложный процесс познания сути вещей.

Keywords: M. Tsvetaeva, literary text, genre poetic, speech genre of definition, lyrical personality.

Abstract: In creation of M. Tsvetaeva the speech genre of definition is used very frequently, because the central intention of a poet was "to disenchant the world". A new determination of the thing was for her the creative description, in which is imprinted the complex cognitive search for the essence of object, of its idea.

«Множественность значений – конститутивный признак слова. Относительно всезначущего слова ... мы можем сказать следующее: такое слово в сущности не имеет значения; оно все – тема. Его значение неотделимо от конкретной ситуации его осуществления. Это значение так же каждый раз иное, как каждый раз иной является ситуация. Здесь тема, таким образом, поглощает, растворяет в себе значение, не дает ему стабилизироваться и хоть сколько-нибудь отвердеть» [8: 103]. Идеи М.М. Бахтина легли в основу теории интертекстуальности, развиваемой лингвофилософами начиная со второй половины XX века, в том числе Р. Бартом, который подчеркивал, что природа художественного текста есть «абсолютная множественность». По его словам, поэтический текст дает возможность преодолеть важнейшую оппозицию культуры – противопоставление Нового и Старого – «свежего», «непосредственного», «первосозданного» слова и слова «штампованного», основанного на *принципе повторения*. Ценностный рубеж для философа пролегает между *исключением* и *правилом*. «Правило – это злоупотребление чем-то одним, исключение – это наслаждение»: <...> Все что угодно, лишь бы не правило (всеобщность, стереотипность, идиолект, затвердевший язык» [1: 495].

Теория интертекстуальности ставит перед исследователями задачу – найти новый инструментарий для осмысления взаимодействия интертекстовых составляющих (различных языковых кодов) внутри художественного произведения. Перспективной в этом отношении, с нашей точки зрения, является разработанная нами **генристическая поэтика**.

Генристическая поэтика (в рамках анализа художественного текста и, в частности лирического стихотворения), намечает новые пути изучения языковой личности поэта, его творческого почерка, внутреннего психологического и языкового «Я». Мы считаем, что предлагаемый жанроведческий анализ лирики позволяет выявить списочный состав различных речевых высказываний, или речевых жанров, и представить их как «выраженные в слове позиции разных субъектов» (М.М. Бахтин). Генристическая поэтика способствует раскрытию психолого-речевого взаимодействия автора и читателя (внешних участников эстетического диалога) и одновременно лирического героя и его непосредственных адресатов (субъектов внутритекстового общения), что напрямую связано с проблемой как диалогичности слова, так и теории интертекстуальности.

Наш подход позволяет не только по-новому проанализировать лирическое стихотворение как некое коммуникативное целое (речевое событие), включающее в себя различные текстовые коды (в том числе первичные речевые жанры вопроса, просьбы, совета, призыва, оценки, определения и т.п.), манифестирующие сложное, динамически напряженное и эстетически значимое речевое поведение лирического героя, но и постигнуть текстовое развитие его «внутреннего «Я», ограниченного соответствующими хронотопическими рамками текста (жизненным фоном, сценарием, социальной средой, текущим моментом и т.п.).

Отбросив представление о том, что текст является собой некое застывшее, «окончательное» слово, мы ставим в центр нашего анализа поэтическое высказывание, или речевой жанр, – составную часть лирики и важнейшую категорию генристической поэтики. Речевой жанр, таким образом, выполняет, с одной стороны, целостно-объединительную функцию (оформляет совокупность отношений с другими смысловыми кодами), а с другой – позволяет выявить сложную мозаику коммуникативных смыслов лирического текста, с учетом их эстетической значимости, и описать поэтику человеческого общения, перевода ее от частного семантического комплекса к новому, остраниченному. Не случайно, уточняя дефиницию речевого жанра, ученые обращают внимание не только на его «социальную ценность», но и на сопряженность с философскими и лингвокультурными понятиями и концептами.

Генристическая поэтика дает возможность проанализировать запрограммированные поэтом «словодействия» лирического героя, в которых он индивидуализируется, и рассматривает носителя лирико-эстетической идеи как многослойную и многокомпонентную парадигму личностей речевых, что позволяет заявить об определенной интертекстуальности лирического героя. К примеру, лирический герой И. Бродского, давая определения сложнейшим философским понятиям, выводит нас на тексты античных стоиков (например, Марка Аврелия), провозглашавшего идею *totum pro parte*: «*Мы - только части // крупного целого, из коего вьется нить // к нам ...*» [4: 455]. Эта же идея отказа от будущего вербализуются героем Бродского в ироничной формуле «*Грядущее есть форма тьмы...*» ... [5: 229].

Итак, палитра речевых жанров, используемых в поэтическом тексте лирическим героем, позволяет исследователю соотнести заложенный в тексте смысл с чем-то иным, нежели с тем, что обнаруживается внутри него самого, разрушает «однообразие», «одномерность» высказывания, сопрягая литературный и философские дискурсы и совмещая «достоверность» и «притворство», поскольку литература воистину «царство двусмысленности» ... [14].

Особая роль в этом плане отводится *речевому жанру определения*, разрушающему «неподвижный» мир с его гомогенностью и позволяющему осознать гетерогенность смысловых позиций, вложенных в текст автором и расшифрованных искусным читателем.

Речевой жанр определения есть своего рода номинативный (семантический) акт, о котором А.Ф. Лосев писал, что в его основе лежит не только отражение, не только репрезентация и не любая одушевленная деятельность. «...Семантический акт... не просто воспроизводит предметы, но еще и конструирует то или иное их понимание... В результате такого семантического акта возникает и специальный аналог понимаемого предмета, а именно *семема*, которая окажется и не просто чувственным образом в результате безразличного воспроизведения и не просто понятием в результате предельно мыслительного и всестороннего обобщения воспроизведенного и понятого предмета... Это совершенно особая область, ни к чему не сводимая...» [11].

Именно такое сложное осмысление идеи, предмета, действия мы встречаем в поэзии Марины Цветаевой, которая, используя речевой жанр определения, демонстрирует разноголосие бытия, стремится «расколдовать мир». Для нее новое определение вещи – это творческий, объяснительный акт, в котором запечатлен сложный когнитивный поиск сокровенной сущности предмета, его идеи. Это своего рода философское мировидение, избегающее «подражательности», в которой так часто упрекают литературу. Логическая формула — **А** есть **В**, лежащая в основе речевого жанра определения, выделяет определяемое слово, делая его ключевым в лирическом контексте, и представляет собой некую «*контрабанду своего смысла*» в «*текстовое первовещество*» [1: 495].

В лирике М. Цветаевой зафиксировано более 200 примеров использования речевого жанра определения, которые выполняют различные функции: 1) *интертекстуальную*: позволяют сопрягать литературный и философские дискурсы, превращая текст в бесконечное множество смыслов, оценок, ценностно-идеологических кругозоров; 2) *гносеологическую*: выявляют сущностные параметры определяемого предмета, показывают его «исключе-

чительные» свойства и качества, преодолевают «жвачку повседневности» (Р. Барт); 3) *антропоцентрическую*: способствуют осмысливанию языковой личности поэта и его лирического героя; 4) *философскую*: усиливают диалогическую заостренность, поэтического текста, превращая его в Текст с большой буквы (по Р. Барту), то есть, в современном понимании, в Гипертекст, Всемирную паутину, Сеть.

Речевой жанр определения, наряду с речевыми жанрами вопроса, просьбы, приказа, оформил ядро речевого поведения лирической героини М.Цветаевой [16].

Определяемое слово в поэтической дефиниции перестает быть равным самому себе, перерастает свое словарное значение, приобретает несвойственные ему новые смыслы, причем происходит этот процесс не мгновенно, а постепенно, нарастая, ступенчато, многократно обогащая поэтический мир лирического послания. Таким образом, определение, удерживая в структуре память о философском дискурсе, в лирике претерпевает трансформацию и приобретает смысловую емкость за счет перевода на язык образов. При этом если целью и смыслом научной дефиниции является объяснение, которое можно разложить на более мелкие единицы и таким образом доказать их, то поэтическое определение – это постижение сущности предмета, возможность одномоментного сопряжения с бесконечным множеством смысловых интонаций. Речевой жанр определения способен возвысить написанное произведение до уровня Текста, позволяет заглянуть в будущее или вернуться в прошлое, может актуализировать одни элементы текстовой мозаики, затеняя другие, создавая все расширяющуюся Сеть [1: 518].

Рассмотрим использование данной методики на примерах анализа лирических высказываний М. Цветаевой. Онтологическая поэтика ее творчества базируется на понятиях бытия, его формах существования и характеристиках. Цветаева при этом выражает законы мироздания, ищет смысл жизни человека и формулирует свое представление о смерти [9; 10]. Подобные размышления поэта на философские темы часто принимают форму образных и лаконичных определений. Например, категория бытия, понимаемая как всеобщий процесс, объемлющий человеческое существование и характеризующийся единством и многообразием форм, устойчивостью и изменчивостью, прерывностью и непрерывностью, в стихотворении М.Цветаевой осмысливается через художественный образ, в котором все характеристики универсума представлены в единстве. [15: 125]. Образные слова в поэтической дефиниции как «смысловые точки литературной конструкции и центры свернутой эдейтической информации координируют друг с другом, разворачивая в художественной речи энергетически доступные им стороны самих сущностей через предметы изображения в авторское их понимание». *О, бытие! Глоток // Горячего грога на сон грядущий!* [М.Цветаева 1997: 12, Т.1(2)].

В данном семантическом акте, представляющем собой тождество абстрактного понятия и конкретного действия, осуществляется встреча воспринимающего и воспринимаемого: поэт, предлагая свою трактовку, заставляет слово-образ играть всеми смысловыми гранями: во-первых, сам выбор ключевого слова обнаруживает захваченность поэта процессом познания, его одержимостью тайной бытия; во-вторых, поэтическая дефиниция, сочетает в себе взаимодействие денотативного и коннотативного уровней, она являет собой новое высказывание о Новом, впервые находящем вербальное воплощение.

Прием отождествления философской категории *бытие* с конкретным физическим действием *глотать грог* позволяет предположить, что предметом осмысления в художественном тексте становится не универсум, а человеческая жизнь, которая на фоне вечности характеризуется быстротечностью, стремительностью, «торопливыми вздохами и глотаниями». Сам глагол *глотать*, от которого произошло слово *глоток*, в этом плане весьма специфичен. В.И. Даль (*он-лайн*) предлагает следующую трактовку: *глотать* несов. перех. и неперех. *глотнуть* или *глотнуть*, *глатывать* что, *проглатывать*, *поглощать*, *пропускать сквозь пасть или зев в глотку или пищевое горло и в желудок*. *Морская бездна гло-



тает суда. Слезы не проглотить. Тяжело слезы глотать. Ни дохнуть, ни глотнуть. Он не пьет вина, глотает. Не пьет, а с посудой глотает. В словаре Ефремовой (*он-лайн*) также подчеркивается интенсивность действия: 1. Движением мышц глотки проталкивать что-л. из полости рта в пищевод и желудок; делать глотательные движения. // разг. перех. Есть или пить торопливо, жадно.

Мы видим, что значение слова *глотать* передает максимальное напряжение сжатой пружины, динамику скорости, агрессивную потенцию обладания, субъективную жадность, мгновенное исчезновение, жизненную потребность и пр. Глагол *глотать* (скрытый в отглагольном существительном *глоток*) в тексте определения фонетически и семантически соотносится со словом *гроз*. Но почему гроз? Какие собственно смыслы заставили поэтессу выбрать именно этот напиток? Наша интуиция и читательский профессионализм уведут нас во времена открытия Америки и морских походов. *Гроз* (разбавленный *ром*) ассоциирует с пиратами, захватом Ямайки и тростниковых плантаций Карибов, «святым морским алкогольным пайком» английских моряков, адмиралом Эдвардом Верноном, разгуливающим в любой шторм по палубе в неизменной непромокаемой накидке (*grogram cloak*), метонимически окрасившей название любимого питья, которое воскрешает, греет, тонизирует, взбадривает, укрепляет, возбуждает и веселит морскую душу. *Золотистый гроз*, сдобренный драгоценными пряностями – корицей, кардамоном, душистым перцем, гвоздикой, – это рецепт, за которым охотились испанские фрегаты, английские корветы и турецкие мамелюки и за разглашение тайны которого могли повесить на рее. Многие капитаны предпочли в случае безнадежного абордажа утонуть, вцепившись зубами в якорь, но не выдать бесценный рецепт.

Последним звеном семантической цепочки речевого жанра выступает словосочетание *сон грядущий*, символизирующее смерть, инобытие, ту сторону человеческой ипостаси, которая находится вне времени и подчинена вечному круговороту природы.

Итак, *бытие* – это мгновенный, динамичный, пьянящий всплеск жизни перед неотвратимой смертью, «сущность всех сущностей».

Совершенно противоположная стратегия выявления смысла ключевого слова реализована в определении философской категории *небытия*. Для нее М. Цветаева использует модель построения определения, в которой правый член дефиниции депозитизирован, намеренно лишен метафорического шлейфа. С помощью такого приема осуществляется процесс ограничения, локализации семантического наполнения определяемого слова, что позволяет выразить идею отрицания смерти: *Небытие – условность*. [М.Цветаева 1997: 168, Т.1(2)].

Здесь М.Цветаева отрицает небытие, утверждая таким образом бессмертие слова, поскольку только оно «наделено магической силой поникать в глубины и невидимо творить великие события»: за словом открывается реальность бытия [Лосев 1990, с.67].

Наиболее разнообразным трансформациям в поэтических определениях подвергается в стихах М.Цветаевой ключевое слово *жизнь*. Если первые формулировки пронизаны детскими впечатлениями – книгой, игрой: *О, дай мне умереть, покуда / Вся жизнь как книга для меня* [М.Цветаева 1997: 32, Т1(1)]; *Полно! ведь жизнь – не роман...* [М.Цветаева 1997: 75, Т1(1)], *Шалость – жизнь мне, имя шалость! / Смейся, кто не глуп!* [М.Цветаева 1997: 180, Т1(1)], то впоследствии подобные трактовки уступают место сложным и продуманным философским обобщениям, зачастую опирающимся на собственный психофизический опыт. Например: *Вся жизнь моя страстная дрожь!* [М.Цветаева 1997: 33, Т1(1)] или *Вся ваша жизнь – озноб* [М.Цветаева 1997: 234, Т1(1)]. На подобную связь обратил позже внимание знаменитый почитатель цветаевского творчества А. Бродский: *Жизнь - сумма мелких движений* [6: 108].

Арсенал моделей построения определений у М.Цветаевой богат и разнообразен. Она использует прием персонификации, когда измеряет жизнь категорией любви: – *Жизнь! –*

Карие глаза твои! – [М.Цветаева 1997: 211, Т1(1)]; обращается к библейским символам, когда хочет в полной мере показать драматизм исторических событий: *А я живу – и это страшный грех!* [М.Цветаева 1997: 79, Т.1(2)]; создает индивидуально-авторские метафорические образы: *Жизнь — рельсы! Не плачь!* [М.Цветаева 1997: 227, Т.2]. В постоянно трансформирующихся контекстах определения ключевое слово *жизнь* «вечно живет, вечно меняется, вечно зацветает неожиданными оттенками, которые непрерывным образом переливаются один в другой» [12: 193].

Сущностной характеристикой жизни человека выступает также понятие *время*, которое в философии трактуется как длительность, сменяемость объектов, их стадий и состояний. Категория времени получала свои многочисленные дефиниции начиная еще с Аристотеля. Несомненный вклад в интерпретацию категории времени внес немецкий философ И.Кант, рассмотрев ее в тесной связи с сознанием: «Время есть не что иное, как форма внутреннего чувства, т.е. созерцания нас самих и нашего внутреннего состояния. В самом деле, время не может быть определением внешних явлений: оно не принадлежит ни к внешнему виду, ни к положению и т.п.; напротив, оно определяет отношение представлений в нашем внутреннем состоянии» [13].

Цветаеведы, анализирующие творчество поэтессы, пришли к выводу, что основным способом экспликации темпоральности в лирике М.Цветаевой являются имена существительные, которые одновременно создают несколько временных платов для развития лирического сюжета. Особенно показательным в этом ключе является цветаевское определение *минуты*, крошечного временного отрывка: *Минута: мнущая: минешь! / Так мимо же, и страсть и друг! / Да будет выброшено ныне ж – / Что завтра б – вырвано из рук!* [М.Цветаева 1997: 217, Т.2]. Для того чтобы подчеркнуть краткость жизненного срока, его мгновенность, М. Цветаева использует собственную – окказиональную – грамматическую форму: она создает действительное причастие настоящего времени *мнущая* от глагола совершенного вида *миновать*, что в принципе согласно нормам русского языка невозможно. Однако именно этот симбиоз еще происходящего и уже произошедшего как нельзя ярче подчеркивает лаконизм и скупость жизненного момента. Ведь в реальной жизни мы наблюдаем только само мгновение времени – «теперь». «Только внутри меня есть процесс организации и взаимопроникновения, образующий реально длящееся время. Лишь благодаря моему внутреннему маятнику, отмеряющему колебания прошлого, я могу ощутить ритм настоящего времени» [3]. Краткость, мгновенность окружающего нас мира Цветаева подчеркивает звуковыми вибрациями повторяющегося корня –*МИН*–.

Расширяют интерпретацию времени также поэтико-философские определения ключевого слова *век*: *Век мой – яд мой, век мой – вред мой, / Век мой – враг мой, век мой – ад.* [М.Цветаева 1997: 319, Т.2]. Здесь мы встречаем столкновение четырех поэтических дефиниции, демонстрирующих процесс погружения в смысловую глубину слова, когда оно за счет сближения со вторым членом высказывания обогащается различными вариациями и толкованиями. Финальные строки стихотворения оказываются отягощенными семантикой имен, расположенных по принципу фонетического хиазма. Первый член аллитеративно сближается с четвертым, образуя пару: *яд – ад*, а второй член – с третьим: *враг – вред*. Обращает на себя внимание то, что правые составляющие поэтической дефиниции объединяет общий семантический компонент «смерть». Расположение речевых высказываний по принципу градации уточняет и расширяет в смысловом отношении понятие *века* в восприятии поэта и усиливает силу эмоционального воздействия текста на читателя. Первая смысловая пара *век – яд* репрезентирует идею смерти, поскольку само слово *яд* уже имплицитно содержит в себе атрибут *смертельный*. Следующая поэтическая дефиниция *век – вред* проясняет значение первой, отсекая метафорический ореол имени и оставляя только один вектор развития поэтического сюжета. *Век* трактуется как время страданий, мучений, бедствий и несчастий. Третья пара *век – враг* вносит в развитие основного образа

идею враждебности, противостояния человека и его времени. Судьба отдельного человека оказывается противопоставленной общему ходу истории, вырванной из цепи событий, отсюда и чувство глубокого одиночества и отчужденности лирической героини, пронизывающего эти строки. Смысловые потенциалы последней пары *век – ад* чрезвычайно велики, поскольку в пространство текста вводится библейский символ, обозначающий место, где страшные страдания и муки человека длятся вечно. Речевой жанр определения демонстрирует принцип совмещения пространственных и временных координат, что позволяет создать кровавый и трагический образ XX века. Показательно, что все члены семантической цепочки определения объединены одним повторяющимся эпитетом «мой», именно так М.Цветаева подчеркивает субъективное восприятие времени и обозначает линию своей жизни во враждебном хронотопе своего существования. Эта идея противостояния *человека веку* находит свое выражение и в других определениях поэта, например: *Я бы века болезнь – бузиной / Назвала*. [М.Цветаева 1997: 297, Т.2].

Таким образом, **генристическая поэтика** как особая методология, позволяет расширить потенциал филологических средств изучения лирики. Мы смогли продемонстрировать, что речевой жанр определения является отличительной чертой речевого поведения лирической героини М.Цветаевой, характеризует ее манеру строить диалог с собеседником и миром. Этот тип высказывания вскрывает духовное желание героини познать внешний и внутренний мир и воссоздать его в слове, поскольку только слово как «первоэлемент мысли и речи, суть носитель мысли, выражает идею как некоторое качество бытия, простое и далее неразложимое» [7: .21]. Поэтическая дефиниция сообщает не о понятии или представлении поэта о предмете, а о тех осмыслениях, которые складываются в целостный вид в результате пересечения поэтических образов и взаимовлияния друг на друга. М.Цветаева отдает предпочтение сложным определениям, представляющим собой несколько высказываний, объединенных одним ключевым словом, за счет богатой семантической вариативности ей удается создать глубокоосодержательный художественный образ, прикоснуться к сущности изображаемого предмета.

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CHOICES AND CHALLENGES OF THE USE OF INFORMATION COMMUNICATION TECHNOLOGY IN TRAINING UNIVERSITY STUDENTS

Keywords: Information computer technology, ICT, computer-aided learning/teaching, the State Educational standard, interactional activities, student's motivation.

Abstract: The paper gives a short general overview of the state-of-the art of ICT use in the process of teaching a foreign language at a technical university. The possible ways and examples of practical use of information technology are given with the emphasis of their positive effects on the results achieved in the process of teaching/learning. Also presented are the challenges to be faced both on the part of the learners and the teachers.

Ключевые слова: Информационные компьютерные технологии, ИКТ, обучение с использованием компьютера, Федеральный государственный образовательный стандарт, интерактивные формы обучения, мотивация студентов.

Аннотация: В статье дается краткий обзор состояния дел в области использования информационных компьютерных технологий в процессе преподавания иностранного языка в техническом вузе. Описываются возможные способы и приводятся примеры практического применения ИКТ с акцентом на их положительной роли в повышении эффективности преподавания и изучения иностранного языка. Также затрагиваются некоторые возможные проблемы, с которыми сталкиваются как студенты, так и преподаватели в процессе применения информационных компьютерных технологий.

The wide spread of Information Computer Technology (ICT) in the forms of the Internet, email, databases, CDs, and DVD's made them an integral part of the theory and practice of teaching and learning, giving rise to new approaches of individualized and cooperative learning and new types of tasks, exercises and materials for study. There was a period of time when enthusiasts of information technology in English language learning and teaching believed that new electronic media would soon make redundant the language teachers who relied on grammar-translation method or audio-visual approach, and also the teachers unwilling to adopt learner-centered approaches when the student becomes increasingly "interactive" and more responsible for his own advancement. (5)

However, hardly a decade later (since 1990s) it has become evident that the availability and easy access to the massive flood of authentic language and cultural materials called for the necessity of developing new technologies of teaching that would not only embed the Internet facilities and email communication into the classroom environment, but also create socially, psychologically and emotionally friendly atmospheres for both learners and teachers. The latter has become especially acute in the light of the requirements of the latest State Educational standard.

The state-of-art in terms of the ICT impact on the teaching/learning process is encouraging: the classroom activities and the process of independent study of the students are well provided with up-to-date materials. The huge Internet resources allow for the immediate downloading of the latest news, information about life of the youth, newspaper and magazine articles, necessary training aids, etc. Students can take part in testing, competitions, and contests held on the Internet, corresponding with contemporaries from other countries or participating in chats, videoconferences and many other activities. Team work on the joint projects of mutual interest has become highly popular within the scope of students' majors when Russian students collaborate with their partners from foreign universities. In this case, the Internet can serve as a means of experiencing other cultures when students virtually travel to other countries to investigate new lifestyles and compare them with their national one. The virtual learning environment is stimulating, immersive and challenging since the students have the opportunity to learn in real time.

Integration of the Internet resources into the educational process greatly contributes to the solution of a number of didactic problems in lessons, namely:

-to develop the most important single skill when studying a foreign language at a technical University – reading – in its numerous variations: exploratory reading, as in skimming through the series of the texts on a given subject matter; revision reading, in order to confirm knowledge; reading in

order to search for specific information; and critical reading, by examining, comparing and digesting on-line materials or Internet resources.

- to enlarge both active and passive vocabulary through reading and translating.
- to improve speaking skills in the form of monologue and dialogue when working on topics under study, relying on information technology as a learning tool.
- to get acquainted with the cultural knowledge including speech etiquette, especially speech behavior of various people in different settings marked by traditions of the country of the foreign language.(1)

The above mentioned and some other aspects of computer-aided learning/teaching require serious considerations on the part of the teacher to adjust teaching materials to be better suited for acquisition both in the classroom environment and for self-study at home.

As the process of globalization goes on, information technologies, modern technical means, new methods and forms of teaching, as well as new approaches to the process of training students are widely applied and shared among teacher communities, promoting not only standardization and unification of teaching processes, but also improving the methodologies of the educational process. In teaching a foreign language at a technical higher school, the use of ICT is dictated by the order of the minds of the students, who are generally technology-literate and are accustomed to using personal computers, tablets, videos and other technology based means of acquiring and digesting information and whose future professional activity will be more and more connected with modern technologies.

In terms of learning a foreign language, it is important to face the fact that studying it is a tiresome process. It also requires perseverance and patience before an average student feels personal progress in mastering a language. Practical teachers know only too well that students learn at different rates and have different (if any at all) styles of learning a foreign language. The use of technology helps teachers reach all students in different ways, motivating them to learn and turn the simply dull process into an exciting activity. Luckily, the present generation of students has been growing up in the digital universe of websites, e-mails, smart phones and social networking sites. Their everyday behavior is also being shaped by digital technology. So the job of a teacher is to employ as much as is reasonably necessary and possible the elements of ICT in the process of teaching a foreign language.

Modern computer technologies help to relate the curriculum to lifestyles outside the classroom. Studying the topic "Electricity" in a textbook through closed reading of the lesson, paying attention to lexical details, grammar constructions and technical terms can turn out to be an effective form to involve students in worthwhile, interactional activities such as information gathering or problem-solving projects on the latest industrial applications of electricity (e.g. lasers) or on the renewable sources of electricity (e.g. the sun energy, wind, geothermal energy and others). In this case, the use of computer technology offers an immediate and varied source of data that needs only careful compilation and certain adaptation to the task set. For the students who are permanently multitasking – downloading tracks, uploading photos, texting – such tasks become exciting challenges.

At technical universities it has been common practice to teach a foreign language only for 3 to 4 terms and traditionally these are only the first and second years of their study within a totally new academic environment when the students are not yet exposed to the particulars of their major and they have to learn English through the topics of Superconductivity, or Semiconducting materials, or Microelectronic circuit technology much ahead of the time when they will be exposed to them through the lectures and practical training at the departments of their specialization. The details in the printed texts will become more meaningful after the computer lecture is delivered in the form of a Power Point presentation, using thematically and logically arranged sequences of information units illustrated by images, sound and video fragments. After such lessons, the stud-



ied material remains in memory as a bright image and helps the teacher in further stimulating students' interest to the subject.

In current multimedia programs, IC technology adds many exciting dimensions to the process of foreign language learning – image, sound, and music. Some creative and technologically advanced students willingly take the initiative in elaborating mini versions of such programs under the guidance of a teacher and in this way their technical skills and productive / receptive abilities in learning a language are used for real purposes. The role and enthusiasm of the teacher cannot be overestimated in pursuing such activities as basic recommendations and the site lists of the resources for the tasks should be supplied by the teacher who must clearly realize the reasonable balance between the aims of teaching a certain aspect of the language and the time and effort investment in its completion. Because the latter consideration is obviously crucial, such tasks can be put into practice on a rare occasion and serve as a kind of a treat for the class and a generous rewarding bonus for the performers of the task.

A more practical way of integrating IC technology into the teaching/learning process of a foreign language is the PowerPoint presentation, which is prepared as a home task according to the time limit, format and range of the language means provided by the teacher and made in the classroom. Because students of technical departments study a foreign language on the basis of popular scientific texts, their topics are easily related to everyday life and the abundant Internet resources can be readily downloaded, shaped and illustrated with scanned photos or clip art images, resulting in the students operating by the necessary for the teaching process language resources dealing with the problems close to their professional interests. The sessions may be conducted in the form of a contest for the most successful presentation. To save time, presentations can also be emailed to the teacher for the assessment.

Time and effort considerations when integrating PP presentations into the teaching process can be successfully facilitated by the fact that, as a result of holding annual conferences for the students of technical departments, an extended library of their presentations has been formed accompanied by published abstracts. All the materials are arranged and stored on the relevant University site, which is extended on a regular basis by further students' contributions at the conferences and it is only a matter of several clicks for the teacher to integrate the necessary fragments of the colorful, highly imaginative presentations into the classroom activity to make the lesson more exciting and to inspire other students to participate in the conferences.

Most technical (and non-technical) schools of higher learning have some classrooms equipped with IWB (Interactive White Board) and PC terminals for the students. No doubt, the lessons in such laboratories are welcomed by the students with enthusiasm and the material studied there is easier learned and longer remembered compared to the process in a traditional classroom. The reason is that the presentation of the material by the teacher on the IWB can be immediately supported by the tasks on the screens of the PCs to be completed by the students. The teacher can get immediate feedback from all the students, and the students turn from passive listeners to active participants as required by the latest State Educational standards. In this way, the technology being incorporated into instruction significantly changes the traditional roles of the teacher and the students in the classroom. It becomes a means of differentiated and individualized instruction, allowing the students to progress at different rates while gaining practice in different areas of language learning. When the technology is used as a means to achieve a well-defined performance task, it is possible for students to follow different paths to the learning goal. The teacher functions as a facilitator and as a guide, changing from a mere authority in the classroom environment into a reliable partner for the student in the pursuit of learning.

The list of computer-aided technologies likely to be integrated into the teaching process and the process of learning a foreign language would be incomplete without mentioning very small gadgets that are always with us – mobile phones and handhelds which have become essential parts of daily life for youth.

Because university computer laboratories equipped with Interactive White Boards (IWB) and PC terminals are available only on a shared basis, the lessons utilizing this environment require the coordination of multiple teacher's schedules, which is highly inconvenient. While mobile and smart phones are normally on students, offering anytime and anywhere connectivity and wide-spread internet access, students are provided an advanced interactive learning style through their unique combinations of features such as telephony, computing, messaging and multimedia. Whether one likes it or not, whether one is ready for it or not, mobile learning represents the next step in a long tradition of technology-mediated learning. (7) Its proliferation is transforming classroom learning: traditional paper textbooks are being replaced with digital books and students are reaping the benefits of always having the latest information at their fingertips. The full implications and potential of these technologies are yet to be realized through new strategies that are being elaborated and applications and resources that are being constantly updated.

As the other technology, the one based on the use of mobile phones may not guarantee better learning, but it can attract and maintain the learners' interest (7). A practical example of such an exciting activity that incorporated the use of mobile phones was a task where second-year students compiled a mini information thesaurus of acronyms related to mobiles and wireless. Some students were really surprised to learn the full meaning of several special terms widely and daily used by them, such as IM (instant messaging), GPS (Global Positioning system), which is not the same as GPRS (General Packet Radio Service), MMS (Multimedia Messaging system), and Wi-Fi (Wireless fidelity)– It was really worth watching the students joining their efforts and competing with each other in completing the task and leaving the classroom happy with a home assignment to include more terms and expressions to their findings at the lesson. Quite unexpectedly, the task turned into a competition for the most complete and best illustrated project and they were challenged to develop further ideas for other tasks, such as creating thematic mind maps employing multimedia possibilities of computer technology.

Other examples of using mobile phones for learning a foreign language might be a phone based lecture delivery in the form of small videos, audio podcasts, PPT, and PDF, as well as small text based quizzes with collaboration being affected by the SMS messaging and mini sessions of Q&A from a teacher to students and from student to student. Mobile learning environments are already an integral part of student's day-to-day activities, so why not recommend that the students download certain podcasts and learn while going on public transport, riding a bike for pleasure, or exercising in a gym.

As a way of sharing a practical experience of employing ICT technology in the course of teaching a foreign language at the university level, it is worthwhile to mention the course that has been widely used for many years now for senior students being trained for their Master's Degree. At this stage, students' motivation usually reaches its highest level since they need to explore huge amounts of scientific resources necessary for the completion of their graduation paper, most of which is written in English. The course developed proves to be a successful way of distant learning and was efficient in terms of it being based on original scientific texts and numerous exercises grouped into separate blocks and meant for independent study within the strict time schedule and well defined requirements.(6) The students email the sections of the work done for the teacher to check them. The attractive features of this course are that both the teacher and the students work during the times convenient for them. Feedback is regularly effected through the use of e-mailing and on-line consultations that may be given through Skype technology. It is a complete four-term course based on the original university ORIOKS platform. The course is a set of learning materials in combination with intermediate and final tests. The process is guided and controlled by a strict schedule which helps to keep the students on track. Their work is well-organized and stimulated by the grades, so the students strive to perform the tasks properly. This is a practical example of successful application of ICT not only for occasional use, but as a complete course.



As mentioned above, the most attractive feature of the course is that both the teacher and the students work at the time convenient for them, which is a great advantage. Face-to-face sessions are also an integral part of the course. They are held on a special flexible schedule with the aim of developing speaking skills necessary at the time of preparing papers for inter-university or international conferences, participating in international projects and programs, and collaborating with young scientists from other countries, as well as for editing articles in a foreign language meant for publication.

To sum up, let us outline the most essential features of the ICT application in teaching in general and teaching a foreign language in particular. The first and foremost is that it provides not only the information resource but also serves as a powerful tool for communication and collaboration of the participants in the process of learning, creating an integrated environment for efficient interaction with the program of study and interaction between the teacher and the students. The next feature is the most up-to-date information that can be downloaded onto the server, which makes it available anytime anywhere where there is access to the Internet. Also significant is the feature of easy access to the information irrespective of the PC, tablet, or mobile phone, etc. platform. This unique combination of the information resources, numerous possible ways of interaction and integration of the learning environment and technology appears to become an unprecedented stimulus to offer great educational potential. (4)

However, when integrating elements of modern information computer technology into the teaching process it is necessary to take into consideration some aspects of its application. To begin with, the teacher must clearly realize whether the implementation of the technology will really help to stimulate students' motivation for studying the subject. This is important because sometimes the tasks become too complicated through ambiguous requirements. Further consideration is directly related to the previous one – whether the choice of the approach and of the tasks is justified from a methodological point of view, or whether the activities with the use of computer technologies are well balanced with other oral or written tasks, pair and team work, so that the technology ingredient of the lesson is not the aim, per se, but a logical and effective complement to the teaching process. (2) ICT makes great demands on teacher's qualifications and competencies as any new technical means yields good results when there is a new generation of teachers ready and willing to adopt the means and when there is a sound methodological background for its implementation. It is also the individual features of the learners, such as their memory and hearing capabilities, attention and reaction, and rate of speech that play a significant role in making decisions about how to motivate the students and how to turn information technologies into effective didactic instruments.(4)

The experience of a practical teacher suggests that, for the time being, there is no complete course developed for the students of technical universities, which is ridiculous because technical universities are by definition well equipped with all the necessary facilities and IT specialists. True, there are some useful sites of methodologists with recommendations on the use of ICT in teaching (e.g. www.ioso.ru/distant, www.center.fio.ru, <http://teacher.fio.ru>), but the result is that both classroom activities and tasks for independent and creative work of students still require long-term planning, clear goals and procedures, and constant supervision.

The challenges previously mentioned immediately pose a question whether “the game is worth the candle” – with so much effort there may appear problems of misunderstandings and the risk of mis- or over- interpreting bits of information and the desired effects are not reached. There is also a serious technical aspect of the integration of e-learning/teaching into the process of study as the electronic platforms that will allow customizing teaching materials will require developing adequate tasks. To raise the standard of media literacy, teachers need to invest time, not only in the acquisition of technical skills, but especially in selecting materials, finding suitable tasks, requiring and giving feedback and constantly adapting and improving materials and tasks. While some teachers embrace new media enthusiastically, others have highly limited expectations and

are more skeptical, though still making an effort. Most students are still used to linear argument and the printed texts as the main mediums for academic expression and learning, which is one of the ironies of the Internet use.(3) They need to acquire critical and analytical skills in reading and evaluating the flows of on-line information and successfully select suitable materials from the relevant websites. Forming these skills requires time, which is highly limited.

It remains to be seen what role the computer will come to occupy in the foreign-language classroom for the students of technical departments, but one thing seems certain: ICT is here to stay and, with further research, educators will undoubtedly learn how to utilize it to its full potential.

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ТОЛЬКО В ТРУДЕ СЛАВЕН И ВЕЛИК ЧЕЛОВЕК: 85 лет К.Ш. Ахиярову



Видный ученый и педагог Камиль Шаехмурзинович Ахияров родился 19 февраля 1930 года в деревне Верхнее-Манчарово Илишевского района Республики Башкортостан. Его родители, Шаехмурза Ахиярович и Гульзифа Шакировна, всегда были связаны с землей; вырастили шестерых детей. Отец, начавший трудовой путь пастухом, влюбленный в родную землю, умеющий чувствовать и понимать людские чаяния и надежды, в 1930-е стал активным участником колхозного движения. Авторитет этой семьи среди сельчан был особым: в дом Ахияровых шли и стар и млад – кто за советом, кто с радостью, а кто и с болью. Односельчане высоко ценили деловые и общественные качества Шаехмурзы Ахияровича. Будучи в разные годы председателем колхоза имени М.И. Калинина Илишевского района, директором Яркеевской МТС, он принял участие в работе II Всесоюзного съезда колхозников-ударников, VII съезда Советов (февраль 1935 г.), где встречался и беседовал с И.В. Сталиным, К.Е. Ворошиловым, М.И. Калининым, Н.К. Крупской и другими видными деятелями. Его труд, вложенный в развитие родного края, отмечен многими правительственными наградами.

Любовь к жизни, стремление быть полезным обществу, нужным людям – таковы устои семьи Ахияровых. Доброта и порядочность, жизненная мудрость, культ знания передавались из поколения в поколение; эти замечательные качества перенял Камиль Шаехмурзинович от своих родителей и передал своим детям. Его дочери-близнецы – известные в своих областях специалисты: Эра Камилевна – врач-офтальмолог, заслуженный врач Республики Башкортостан; Эльза Камилевна – доктор биологических наук, профессор, заслуженный деятель науки РБ, заведующая лабораторией генетики УНЦ РАН, академик АН РБ, ученый-генетик, известная не только в России, но и за рубежом.

Камиль Шаехмурзинович трудовую деятельность начал после окончания Башкирского государственного педагогического института имени К.А. Тимирязева; в течение двенадцати лет работал учителем и директором Челкановской средней школы Бураевского района. Через десять лет, после защиты диссертации на соискание ученой степени кандидата педагогических наук в АПН СССР, К.Ш. Ахияров по направлению Башкирского обкома КПСС становится проректором по учебной и научной работе Бирского государственного педагогического института, а вскоре – его ректором. Проработав в должности ректора двадцать шесть лет (1963–1989 г.), зарекомендовал себя руководителем активным, настойчивым и компетентным в постановке и реализации сложных задач: подбор, расстановка и воспитание педагогических кадров, укрепление учебно-материально-технической базы вуза, улучшение качества профессионально-компетентностной подготовки специалистов, повышение эффективности психолого-педагогических научных исследований. Приход человека, наделенного талантами педагога, ученого-исследователя и организатора, полного идей и энергии, соответствовал и времени, и стоящим перед институтом задачам. Двенадцатилетний опыт работы директором сельской школы позволил К.Ш. Ахиярову сформировать свое на-

учное направление по политехнизации сельской школы. По его инициативе в институте открывается проблемная лаборатория НИИ трудового обучения и профессиональной ориентации АПН СССР, главной темой работы которой стали «Педагогические основы ученических производственных бригад». В соответствии с задачей, выдвинутой самой жизнью, перед преподавателями различных кафедр открылось широкое поле для научно-методических разработок. Это, в свою очередь, определило новые возможности для адекватного решения проблемы остротенности преподавательского состава – вопроса, которому Камиль Шаехмурзинович уделял особое внимание на протяжении многих лет работы в должности ректора. Много было сделано и для укрепления материально-технической базы института: построено два учебных корпуса, три корпуса студенческих общежитий и более двухсот квартир для сотрудников. Часто решающую роль в таких важных делах играла не столько должность, сколько личностные качества К.Ш. Ахирова.

Научно-исследовательская деятельность Камиля Ахиярова была связана с совершенствованием трудовой политехнической подготовки учащихся сельской общеобразовательной школы в условиях социально-экономического и научно-технического прогресса, а также с проблемами педагогики высшего профессионального образования. С 1989 по 2006 год работая заведующим кафедрой научных основ управления школой, а с 2007 года – руководителем научно-методического центра по профильному обучению школьников Башкирского государственного педагогического университета имени М. Акмуллы, К.Ш. Ахияров опубликовал более семисот научных и учебно-методических работ, некоторые из них изданы за рубежом. Разработка методологических подходов и новых методов педагогических исследований в период кризиса системы образования, в условиях его реформирования и модернизации, внедрения системы профильного обучения старшеклассников стала еще одним важным этапом его научной деятельности. Педагогические труды ученого отличаются новизной, широтой фактического материала, системным анализом и обобщением. В 1996 году К.Ш. Ахияров первым в Республике Башкортостан был избран членом-корреспондентом Российской академии образования.

Камиль Шаехмурзинович вносит весомый вклад не только в педагогическую науку, но и в изучение истории духовной культуры народов, населяющих Республику Башкортостан, Поволжье и Уральский регион. Руководимым им научным коллективом составлены и изданы программа и учебное пособие спецкурса по этнопедагогике для педагогических вузов и колледжей России и стран СНГ. Начиная с 1953 года по его инициативе проведены более шестидесяти республиканских и региональных научно-практических конференций по проблемам социального и трудового становления школьников. Сегодня научная школа, возглавляемая К.Ш. Ахияровым, оказывает научно-методическую помощь общеобразовательным школам, высшим учебным заведениям Урала и Поволжья по внедрению новых технологий в образовательный процесс, реализуемый в условиях модернизации системы образования.

В период трудовой деятельности у Камиля Ахиярова было много исторических встреч – с И.Г. Эренбургом, С.В. Михалковым, М.А. Шолоховым, М. Каримом, маршалом Советского Союза Г.К. Жуковым, организатором партизанского движения Украины в годы Великой Отечественной войны, дважды Героем Советского Союза С.А. Ковпаком, женой Мао-Цзедуна – Сун-Син-Лин, знаменитой Индирой Ганди, а также известными учеными России и зарубежья. Важнейшим событием в жизни Камиля Шаехмурзиновича стали встреча и дальнейшая дружба с известным педагогом XX столетия, Героем Социалистического Труда, членом-корреспондентом АПН СССР В.А. Сухомлинским. Выдающийся педагог, надежный друг и товарищ, трудившийся до последней минуты, Василий Александрович утверждал, что «творить человека – это высшее счастье»; не случайно свою главную книгу он назвал «Сердце отдаю детям». К.Ш. Ахияров всегда интересовался, изучал и переосмысливал труды классиков отечественной педагогики, философии, социологии и психологии. Наибо-



лее значимыми для себя он считает работы К.Д. Ушинского, Н.К. Крупской, А.С. Макаренко, В.А. Сухомлинского. Вместе с классиками Камилем Ахияров открывал различные грани педагогической истины: профессия учителя – это человековедение, постоянное проникновение в сложный духовный мир ребенка. Замечательное качество – открывать в человеке новое, удивляться ему, видеть ребенка в процессе его становления и развития – не это ли один из тех источников, которые питают призвание к педагогическому труду. Эта основа закладывается в человеке с детства, в семье и в школе, – заботами родителей и учителей, воспитывающих ребенка в любви к Родине и людям, уважении к человеку труда: труд – основной фактор развития человеческого общества, в теории воспитания всегда подчеркивалась его важнейшая роль. В современных условиях, когда ведущее значение в обществе приобретают компетентные и конкурентоспособные специалисты в соответствующей предметной области, роль труда как внутренней потребности человека становится исключительно актуальной. Многие педагоги и психологи поднимали вопрос о значении трудовой деятельности в нравственной жизни человека, некоторые ведущие идеи в этой области принадлежат В.А. Сухомлинскому и К.Ш. Ахиярову. Большая часть работ Камилем Шаехмурзиновича посвящена трудовому воспитанию: именно в опоре на него формируются полезная деятельность, духовность, надлежащее поведение и патриотизм детей; труд, по его мнению, является главной нравственной ценностью в формировании личности. Он поставил задачу определения основ трудового воспитания, которые обуславливают нравственную жизнь детей, и успешно ее выполнил.

Выдвинутые идеи Камилем Ахияров применял и в развитии своей личности педагога и ученого. Он всегда был в движении и труде: в 1965 году первым организовал в Башкирии 11-летнюю Челкановскую трудовую политехническую среднюю школу Бураевского района, где, по примеру Григорополинской средней школы Ставропольского края, создал ученические производственные бригады; в 1962 году стал первым кандидатом педагогических наук среди директоров сельских школ республики, защитив диссертацию в АПН СССР; с 1964 года является единственным обладателем медали А.С. Макаренко, которой был награжден Министерством просвещения Украинской ССР; в 1974 году стал первым доктором педагогических наук в республике.

Большое внимание Камилем Шаехмурзинович уделяет подготовке научно-педагогических кадров: по его инициативе впервые в Башкортостане открыт специализированный совет по защите диссертаций на соискание ученой степени кандидата и доктора педагогических наук; под его руководством подготовлено и защищено более двухсот кандидатских и докторских диссертаций. Неиссякаемое трудолюбие позволяет К.Ш. Ахиярову успешно сочетать научно-педагогическую и административную деятельность с общественно-организационной работой: с 1976 года он является председателем Президиума Башкирского республиканского отделения педагогического общества России, членом Научного совета по политехническому образованию и сельской школе РАО, членом диссертационных советов по защите докторских диссертаций при Челябинском государственном университете, Башкирском государственном педагогическом университете имени М. Акмуллы, членом Президиума Уральского отделения РАО; в течение многих лет был членом научно-редакционного совета и редакционной коллегии «Башкирской энциклопедии», председателем Научного совета по педагогике и психологии Академии наук Республики Башкортостан, членом редакционного совета журналов «Наука и образование Зауралья» (Курган), «Учитель Башкортостана», «Ядкяр». До сих пор Камилем Шаехмурзинович активно сотрудничает с зарубежными педагогами-исследователями.

За заслуги в области образования, за определенный вклад в педагогическую науку К.Ш. Ахияров награжден орденами Трудового Красного Знамени, «Знак Почета»; ему присвоены звания «Заслуженный учитель школы БАСССР» и «Заслуженный деятель науки РСФСР и БАСССР»; он также награжден знаками «Отличник просвещения СССР», «Отлич-

ник высшей школы СССР» и «Почетный работник высшего и профессионального образования РФ». За успехи в области педагогической науки награжден медалями: «За доблестный труд», «В ознаменование 100-летия со дня рождения В.И. Ленина» и другими памятными наградами; был участником ВДНХ СССР. В 1985 году коллективу сотрудников под руководством К.Ш. Ахиярова была присуждена премия комсомола Башкирии в области науки, техники и производства за комплекс работ по теме «Социально-педагогические основы трудовой политехнической подготовки сельских школьников».

К.Ш. Ахияров пользуется большим авторитетом у сельского населения Республики Башкортостан. В 1952–1963 годах был избран депутатом Челкановского сельского совета Бураевского района; в 1963–1968 годах – депутатом Верховного совета БАССР; в 1963–1989 годах – депутатом Бирского городского совета народных депутатов; в 1988 году – депутатом Всесоюзного съезда учителей и работников народного образования. Он – Почетный гражданин своего родного Илишевского района.

Есть люди, к которым тянутся как к источнику мудрости: их советами дорожат, общение с ними считают праздником души, сотрудничество – редкой удачей в жизни. Один из таких людей – К.Ш. Ахияров – живет и работает рядом с нами. Ему 85 лет, но он по-прежнему молод душой и активно ведет научно-исследовательскую и педагогическую работу, руководит научно-исследовательским коллективом и остается патриотом отечественной педагогической науки в вопросах совершенствования и развития сельских общеобразовательных школ. Ученые и практики профессионального образования России искренне желают Камиллю Шаехмурзиновичу здоровья, новых педагогических открытий и талантливых последователей!

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Р.М. Асадуллин, д-р пед. н., проф.,
ректор БГПУ им. М. Акмуллы;
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ТРЕБОВАНИЯ К СТАТЬЯМ, ПРЕДСТАВЛЯЕМЫМ В НАУЧНЫЙ ЖУРНАЛ
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3. Представляемая в Журнал статья должна быть оригинальной (не публиковавшейся ранее в других печатных изданиях) и освещать актуальные проблемы психологии и педагогики.
4. Статья должна быть написана языком, понятным не только специалистам данной области, но и широкому кругу читателей, заинтересованных в обсуждении темы; необходимо дополнительное обоснование специализированных научных терминов. Аббревиатура и сокращения в названии статьи, ключевых словах и аннотации недопустимы!
4. Объем текста, при условии 2500 знаков с пробелами на странице, – 0,5–1,0 п.л. (20–40 тыс. знаков; при выполнении требований редакции к форматированию текста 1 п.л. составляет 10 страниц при числе знаков с пробелами на странице 4000.)
5. Статья должна давать представление о содержании работы и о том, что нового вносит автор в рассмотрение проблемы. Текст должен быть лаконичен и четок, свободен от второстепенной информации, отличаться убедительностью формулировок. Необходимо отразить следующие аспекты содержания статьи: предмет исследования, тему, цель работы; метод или методологию проведения работы; результаты работы; область применения результатов; выводы (последовательность изложения может быть изменена).
6. Аннотация должна давать представление о содержании работы и о том, что нового вносит автор в рассмотрение проблемы. Текст должен быть лаконичен и четок, свободен от второстепенной информации, отличаться убедительностью формулировок. В аннотации необходимо отразить следующие аспекты содержания

статьи: предмет исследования, тему, цель работы; метод или методологию проведения работы; результаты работы; область применения результатов; выводы. Объем аннотации – минимум 50–100 слов.

8. Список литературы (не более 10–12 п.) оформляется в соответствии со стандартом ГОСТ Р 7.0.5-2008, который разработан с учетом основных нормативных положений международного стандарта ИСО 690:1987 «Документация. Библиографические ссылки. Содержание, форма и структура» (ISO 690:1987 «*Information and documentation - Bibliographic references - Content, form and structure*») и международного стандарта ИСО 690-2:1997 «Информация и документация. Библиографические ссылки. Часть 2. Электронные документы и их части» (ISO 690-2:1997 «*Information and documentation - Bibliographic references - Part 2: Electronic documents or parts thereof*»). В библиографическое описание документов введены указание на качественное состояние (например, [Текст]), перечисление соавторов за косой чертой, некоторые изменения в пунктуации, индекс ISBN (ГОСТ Р 7.0.5-2008 помещен на сайте журнала [http:// www. pjb. oprb. ru](http://www.pjb.oprb.ru)).

9. Ссылки на литературу в тексте указываются соответствующей цифрой в квадратных скобках, оформление сносок и примечаний в пределах статьи должно быть единообразным, нумерация должна соответствовать текущей странице.

10. Рукопись статьи, внешняя рецензия, Заключение научного руководителя (для аспирантов и соискателей) и сопроводительные материалы принимаются на электронных носителях с приложением распечатки на бумаге формата А4 (с одной стороны).

11. Рисунки должны выполняться в редакторе *Corel Draw* или в формате *JPG/JPEG*; рисунки, выполненные в других редакторах, не принимаются.

12. Фотографии автора должны иметь белый фон, быть контрастными и четкими, объем файла – не менее 500 кбт при разрешении 150 *dpi* (или не менее 175x205 пикселей/3x3,5 см) в формате *JPEG* (бытовые снимки не принимаются).

13. Форматирование статьи: гарнитура шрифта *Arial*; поля: верхнее – 6,4, нижнее – 3,4, правое/левое – 3,6 см; размер основного шрифта – 9 пт, вспомогательного (сноски, таблицы, литература, ключевые слова, аннотация) – 7 пт, межстрочный интервал – 1; первая строка: отступ – 0,75; между словами не более одного пробела при включенной опции «непечатаемые знаки».

14. Наименование файлов статьи и сопроводительных документов включает ФИО автора, тип материала (статья, рисунок, справка и т.п.), дату отправки. Вместе со статьей, в одном файле в *Word* (не принимаются сканированные изображения текста!) должны быть представлены:

– сведения об авторе (фамилия, имя, отчество, должность, степень (при наличии), наименование учреждения (полностью), город, e-mail);

– на русском и английском языке – фамилия, инициалы автора, название статьи, ключевые слова и аннотация.

15. Статьи представляются в Журнал в полном комплекте вне зависимости от того, публиковался автор ранее в Журнале или нет. Тематика статей отражена в списке «Рубрики журнала».

16. Материалы, не отвечающие перечисленным требованиям Журнала, не принимаются редакцией и не регистрируются.

17. При выполнении требований Журнала материалы принимаются, регистрируются и направляются на рецензирование, о результатах которого автор уведомляется по электронной почте.

18. В случае изменений и доработок материалов статьи по результатам рецензирования или иным обстоятельствам, автор обязан указать перечень выполненных им изменений.

19. При несоблюдении перечисленных выше требований материалы редакцией Журнала отклоняются и не публикуются.

20. Плата за опубликование рукописей с аспирантов, проходящих обучение в аспирантуре и докторантуре, не взимается.

21. Рубрики Журнала: Проблемы современной педагогики; Психолого-педагогические исследования; Образование и культура; Инновационные технологии образования; Информатизация образования; Приоритетный национальный проект «Образование»; Практика образования; Дебют в науке; Опыт зарубежных коллег; История образования; Педагогическая лента (новости, юбилеи, хроника, рецензии).

22. Вниманию аспирантов и соискателей: с целью повышения качества, научные статьи, направляемые в Журнал, должны комплектоваться заключением научного руководителя, свидетельствующего об их соответствии требованиям ВАК и Журнала:

- в статье содержатся: четкая постановка научной задачи (проблемы), конкретное указание на метод выполняемого исследования, характеристики результатов исследований и эксперимента (научная новизна, теоретическая и практическая значимость);

- в статье отсутствуют фрагменты, содержащие значительный объем материала справочного, описательного, констатирующего и декларативного характера без соответствующих аналитических выводов; отсутствуют также словосочетания, фразы и фрагменты, не соответствующие научному характеру текста.

Вниманию авторов:

1. Порядок рецензирования статей и форма Заявления автора о приеме статьи размещены на сайте журнала
<http://gym1.oprb.ru/template/guest/partner/index.php?id=8>.
2. Редакция Журнала напоминает, что почтой доставляются материалы, отправленные обычным или заказным письмом. Материалы с объявленной ценностью в редакцию не доставляются.

По вопросам размещения статей следует обращаться к менеджеру журнала А.Г. Косову: 8(347) 2-72-64-32, e-mail: agkosov@mail.ru.

