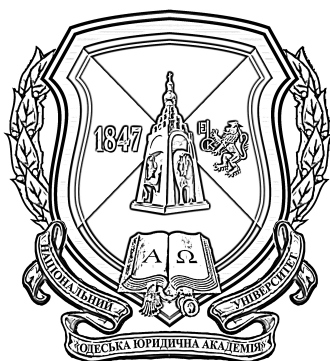


MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

National University
"ODESSA LAW ACADEMY"



ODESSA LINGUISTIC JOURNAL

Research and practice journal

Issue 11

Odessa
2018

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(Minutes No 1 dated 18.06.2018)

Research and practice journal “Odessa Linguistic Journal”
is registered by the Ministry of Justice of Ukraine
(The Certificate of State Registration of the Print Media Series KB No 20331-10131)

“Odessa Linguistic Journal” is included in the list of scientific professional publications of Ukraine which are
authorized to publish materials of candidate’s and doctoral dissertations in law sciences according to the Order of the
Ministry of Education and Science of Ukraine No 793 dated 04.07.2014 (Appendix No 8).

The journal is included in the international scientometric database **Index Copernicus International** (the Republic of
Poland).

Web-site of the journal: www.oljournal.in.ua

SECTION I GERMANIC LANGUAGES

UDC 811.111'373

DOI <https://doi.org/10.32837/2312-3192-2018-11-3-11>

CREATING A PSYCHOLOGICAL PORTRAIT OF A POSTMODERN CHARACTER IN ENGLISH LITERARY TEXT

Oksana Babelyuk¹

Abstract

The article provides the results of creating a psychological portrait of a postmodern character in English literary text using some elements of Jungian Analytical Psychology, namely, the Psychology of Shadow. The paper highlights some theoretical assumptions of the G. C. Jung's concept of *Psychology of the Unconsciousness*, according to which psyche is not only our consciousness but also our unconsciousness. It consists of several layers: Persona, i.e. collective consciousness, i.e. the mask, the character that we show to others; Ego, individual consciousness, that is "I", self-identity, self-esteem; Shadow, individual unconsciousness, usually complexes, shameful actions, feelings, weaknesses that a person tries to hide; Archetypes, i.e. collective unconsciousness, which comprises religious beliefs, myths and magic. It is proved that archetypes are recognisable in outer behaviours, especially those that cluster around the basic and universal experiences of life such as: birth marriage, motherhood, death. The paper discusses that archetypes also adhere to the structure of human psyche itself and are observable in relation to inner or psychic life, revealing themselves by way of such inner figures as Anima, Shadow, Persona and so forth. The article reconsiders the ways of creating a psychological portrait of a postmodern character in a literary text, which is predetermined by certain rules. These rules are historically changeable, they directly depend on the writing traditions, and ideas present in a given ideological literary period as well as on definite literary conventions perpetuated in a given literary genre. The article is focused on a postmodern literary text where a character generates the sense of absurdity and nonsense, loneliness and total contradictions. It is proved that a postmodern character possesses various mental disorders, being a schizoid personality i.e. oversensitive, self-centered, conflicted psyche, who is isolated in a dynamic, highly technological postmodern society.

Keywords

Psychological portrait, postmodern character, postmodern literary text, Psychology of Shadow, Poetics.

1. Introduction. The interrelation between Poetics and Psychology comprises an important feature of the contemporary literary studies in general and postmodern Poetics in particular. Often and often we can find some implementations of some psychological issues in literary text, and hence in Literary Text Interpretation researches. Among them psychological types/features/emotions/motives describing the characters of the story, the protagonist's inner thoughts/experiences/transformations. Sometimes we focus on the components, which inform us of the author's psyche.

However, the critical aspect concerning the reciprocal link between Psychology and postmodern Poetics dates back to the end of the 19th century and it is closely connected with the development of psychology as an academic discipline. Without no doubt, psychology can be connected with literary studies since Poetics is the product of human mind and human soul is the source of both science and art².

However, psychological analysis of literary work/text differs from linguistic one: the artistic value of a literary work and the poetical elements (plot, characters and setting) are the subject of Poetics while the story itself, descriptions of psychological behaviour of characters, their motivations and speech are the elements studied by psychologists.

The object of the research is to describe various ways of presenting a postmodern character in English postmodern literary text. The subject of the research is to reveal psychological nature of a postmodern character with the help of some elements of Jungian Analytical Psychology, namely, the Psychology of Shadow.

The aim of the research is to reveal the psychology of characters in general, to create a psychological portrait of a postmodern character using contemporary psychological tools.

2. Background and motivations.

2.1. Basic assumptions of interrelation Psychology and Literature.

In the essay *Psychology and Literature* G. C. Jung among literary works distinguishes "psychological" and "visionary"³.

The *psychological story* focuses on the elements that comprise human consciousness, such as experience, emotions, which are real and understandable for

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² G. C. Jung, *Psychology and literature*, essay dated 1930

³ *Ibidem*

the reader. Even the irrational events are addressed to common themes and values, e.g. traditions, rules, human faith or the power of nature. This category includes romance, detective novels, novels of manners, poetry, tragedy or comedy. In the process of reading a literary work, the reader recognises his own world in the novel and is able to recognise the world of fiction as possible and probable. However, from the point of view of Poetics, he would perceive the literary work as ordinary or even distasteful.

The *visionary story* is quite different, the concept of a literary work or the key episode of a literary work is unknown or even bizarre. The characters are hidden, they emerge from the abyss, from the darkness of primeval times. The value of the presented literary world seems to be irrational, cold, sublime but meaningful. It is demonic and grotesque; it destroys human values, the beauty of the world and arises fear⁴. It provokes the reader, who is confused and demands explanations. Dreams, fears and nightmares dominate the human rationalism of a literary work. To this type belong most postmodern short stories. In other words, the visionary literature transcends the boundaries of human consciousness and broadens the margin of human cognition⁵;

Thinking about literature in terms of psychology one cannot but mention Z. Freud, who accomplished the analysis of literary works applying the tools of psychoanalysis. However, these tools do not define any pieces of literature. Psychology investigates the areas connected with the process of creation and reception of the literary work of art⁶.

G. C. Jung developed the research in a psychological sense. He created the concept *Psychology of the Unconsciousness*, which has been widely employed in literary criticism. He stated that psyche is not only our consciousness but also our unconsciousness. It means that human psyche is a dynamic system and culture has become the product of both: conscious human mind and unconsciousness representing the archetypal values. The scholar also refers to *collec-*

tive unconscious traditions and values, that is why symbols that shape our culture enter into literature and literature, in its turn, comprises a wide range of archetypal values⁷.

According to G. C. Jung, art and Poetics are the *collective unconsciousness* projection; it is the inherited structure of psychical conditions of our consciousness⁸. Our unconsciousness also collects certain personality and behaviour patterns, which are revealed under certain circumstances. For example, archetype can be the image of a demon, a person or process that is repeated in the course of history. It is a subconscious element of a human psyche, representative for all human beings regardless of their cultural heritage. That is why we may submit that archetype is unchangeable and it does not undergo any historical transformations⁹; they are explicit, observable as a product of *collective unconsciousness*.

The concept of archetype has been assimilated by Poetics so any literary work can be analysed taking into consideration the presence of some archetypal images. But literary archetypes are created by repeating the same pattern within the story in order to explain certain phenomena. In other words, they are a representative pattern. According to G. C. Jung, archetypes are patterns present in our subconsciousness. In literature, they become a catalyst of new values based on this example¹⁰.

Many archetypes are of ancient origin; they refer to mythology or the Bible and represent universal and timeless values, within the development of various literary branches. Though they were modified, the meaning is the same. G. C. Jung indicates that we are surrounded by different archetypes as they are present in our beliefs, speech, dreams or our creations; they appear in all cultures, religions and history but they are not determined by any external factors¹¹. With this idea in mind we may say, that G. C. Jung's hypothesis is similar to Plato's theory who assumed that certain Forms and Ideas are present in our souls, we act according to these Forms, which guide our lives¹².

By the way, postmodern writers also use the method of mythologizing reality in order to present the world depicted in a literary work/text. They are able to create a story concerning the existential experience by applying the archetypal images, i.e. fictional reality full of psychological meanings presenting a new design of human creation, referring to their psyche and unconsciousness that represent real experiences of a human.

3. Methodology.

3.1. The theory of Psychology of Shadow in creating psychological Portrait.

In order to complete the psychological analysis of the fiction characters, one may choose some elements of Jungian Analytical Psychology, which is marked by philosophy of grief and evil. This aspect of his psychology is also called Psychology of Shadow.

⁴ Leitch, Vincent B. Northrop Frye. *The Norton Anthology: Theory and Criticism*. Ed. Vincent B. Leitch. New York: Norton, 2001, p. 1442–1445

⁵ Ibidem

⁶ Z. Rosińska, *Psychoanalityczne myślenie o sztuce*, PWN, Warszawa, 1985, p. 15

⁷ A. Motycka, *Fenomen Junga a dylematy kultury współczesnej* [in] *Fenomen Junga. Dzieło. Inspiracje. Współczesność*, red. K. Maurin, A. Motycka, Warszawa, 2002, p. 148

⁸ G. C. Jung, *Psychology and literature*, essay dated 1930

⁹ M. Głowiński, A. Okapien-Sławińska, J. Sławiński, *Słownik terminów literackich*, Ossolineum, Wrocław, 2008, p. 42

¹⁰ G. C. Jung, *Człowiek i jego symbole*, KOS, 2018, p. 26

¹¹ Ibidem, p. 29

¹² C. S. Pearson, *Nasz wewnętrzny bohater, czyli sześć archetypów, według których żyjemy*, Rebis, 1995, p. 53

Human soul is also expressed through mistakes, unawareness, despair, weakness or pain. The same we can say about the psychological nature of post-modern characters. Therefore, we may also examine human existence and behavior with reference to evil that represents a certain psychological truth as well as morality. The basis of this morality is both consciousness and the hidden scope of experience. Religious and cultural archetypes help us to understand the role of morality in human existence of postmodern characters.

Traditionally, psychology as a science is basically interested in the structure of personality, and in the processes of the development of a human character. As it is generally believed “a human being is not only an individual, but also an active organism, so his thoughts and feelings are reflected in his life, his dreams, and his religions and believes...”¹³, not mentioning that the analysis of human dreams and thoughts can explain human actions. Indeed, C. G. Jung states that “Our body and our psyche are united by one energy so the structure of the personality, its functions and our behaviour are closely related to each other. Consequently, that structure changes with our growth (...) so the more elaborated the psyche structure is, the more dynamic and creative the person is”¹⁴.

The psyche consists of several layers, and according to C. G. Jung these are:

Persona – collective consciousness, i.e. the mask, the character that we show to others;

Ego – individual consciousness, that is “I”, self-identity, self-esteem;

Shadow – individual unconsciousness, usually complexes, shameful actions, feelings, weaknesses that a person tries to hide;

Archetypes – collective unconsciousness, which comprises religious beliefs, myths and magic.

It is very important to stress that „our mental orientation depends not only on our temperament (extroversion, introversion), but it is also directed by four basic psychological functions: thinking, feeling, sensation and intuition, where thinking and feeling both are values systematising and arranging our reality and our internal life moreover, one of those functions is usually predominant”¹⁵. The two – intellect and emotions – are treated as rational since they compose our subjective and objective reality. The emotional type perceives the reality subjectively and his opinions and ideas tend to be subjective as well, his image of the world is influenced by his personal experiences. The thinking type

has a certain distance to events. However, the image of the world can be deformed if the person rejects emotions whilst perception, intuition and intellect are concentrated on gaining knowledge, at the same time the emotional reality is rejected and branded as false.

As already mentioned, the mental development depends on the inborn features, so the ability to respond directly to external stimuli creates an **extrovert** type of personality, while the ability to direct the mental energy to one’s ego (the isolation from external stimuli) creates an **introvert** type. Introverts gather their energy inside, which stimulates their thinking not their immediate actions, they plan their actions carefully, they tend to confine themselves to their own thoughts and experiences, and they have a better knowledge of themselves. Extroverts release their energy outside, they look for the relation with another person or object (directly or through their imagination), and they are creative and spontaneous in their actions. The source of their problems may be criticism, lack of approval and other external events. However, both types first develop one of the mental functions, i.e. thinking, feeling, sensation, or intuition, which define the functional type of a person.

According to C. G. Jung, our psyche development is composed of two stages natural and cultural. The cultural stage is called **individuality**, which means precisely the better and more complete fulfilment of collective qualities. Its aim is to integrate *ego* with *self* and to discover the sense of life that comprises values characteristic for each archetype¹⁶.

As many of C. G. Jung’s followers have pointed out, archetypes are recognisable in outer behaviours, especially those that cluster around the basic and universal experiences of life such as: birth marriage, motherhood, death and separation. They also adhere to the structure of human psyche itself and are observable in relation to inner or psychic life, revealing themselves by way of such inner figures as Anima, Shadow, Persona and so forth. Theoretically, there could be any number of archetypes¹⁷. Then, the ability to decode the symbols passed through generations is a privilege of every man seeking his fulfilment. C. G. Jung names these primary images according to the mental abilities of man. These are:

Shadow – the archetype of imperfection, relativity and contrasts as far as the mental experience is concerned; the relativity of good and evil considered from an individual point of view; the symbol of the dark and hidden power, sin, death and Satan;

Anima – the image of an ideal woman, a soul, a spiritual guide in “the maze of unconsciousness”;

Animus – the image of reason and spirit in women. This is the male aspect of the female psyche;

Good Old Man – the symbol of spirit and all cultural values, the archetype of wisdom and a spiritual father;

Great Mother – the symbol of life, the archetype of nature and a spiritual mother;

¹³ Z. W. Dudek., *Psychologia integralna Junga*, Eneteia, 2014, p. 13

¹⁴ Ibidem, p. 34

¹⁵ J. Jacobi, *Psychologia C. G. Junga*, Wyd. E. Korczewska, Warszawa, 1996, p. 56

¹⁶ C. G. Jung, *Four Archetypes*, Routledge, London, 2004, p. 55

¹⁷ A. Samuels, Shorter B, Plaut F., *A Critical Dictionary of Jungian Analysis*, Routledge, London, 1986, p. 26

Self – the archetype of perfection and fulfilment; the core of the soul containing both conscious and unconscious power; the image of God in our unconsciousness¹⁸.

Many people tend to believe that a person is either genuinely good or genuinely bad, but C. G. Jung emphasises that experiencing love and rejection, ecstasy and sorrow are significant psychological values¹⁹. The man's soul is also expressed through mistakes, helplessness, weaknesses or suffering, so man's sorrow has a certain hidden sense, and we cannot consider man's experiences and his behaviour as values determining the absolute evil. "What may at one time appear as evil or at least meaningless and valueless may on a higher level of *consciousness* appear as a source of good. . . . Good and evil are principles of our ethical judgement (...). Psychologically, good and evil are equally real. Evil takes its place as an effective and menacing reality in opposition to good, which expresses itself symbolically both in religious tradition (...) and in personal experience"²⁰. The crucial aspect of our ego development is the presence of the identity model given by particular experiences, feelings or a loving person. People, who have not accepted an authentic love, have difficulty to accept their own personality and feelings. Jung perceived the ego to be "the centre of consciousness but he also stressed the limitations and incompleteness of ego as being something less than the whole personality"²¹.

Given the principles of Jungian psychology already demonstrated, it can be stated that the archetypes and pictures of our unconsciousness may penetrate our consciousness. All fears, the whole unconscious life, the archetypes and the Self are confronted with our soul. It happens when our ego is weak and our collective consciousness is activated. That may happen if the person is in love or influenced by serious traumatic experiences. In the process of our personality development, our ego should unify with the Self. Ego is the basic mental complex that creates self-respect and the sense of individuality. The cultural and social values are directly linked to the creation of the ego so we could say that our personality is the creation of the community, although it is influenced by our temperament (extroversion, introversion) and by the psychological functions i.e. thinking, feeling, intuition and sensation.

¹⁸ Defined in Z. W. Dudek., *Psychologia integralna Junga, Eneteia*, 2014, p. 184-192

¹⁹ C. G. Jung, *Four Archetypes*, Routledge, London, 2004, p. 58

²⁰ A. Samuels, Shorter B, Plaut F., *A Critical Dictionary of Jungian Analysis*, Routledge, London, 1986, p. 50

²¹ C. G. Jung, *Four Archetypes*, Routledge, London, 2004, p. 58

²² <https://dictionary.cambridge.org/dictionary/english/psychological-profile>, data przejrzenia: 05.04.2018

²³ <https://www.encyclopedia.com/science/encyclopedias-almanacs-transcripts-and-maps/psychological-profile>, data przejrzenia: 05.04.2018

²⁴ A.I. Brzezińska *Psychologiczne portrety człowieka*, GWP, Gdańsk, 2005, p. 9

4. Results and discussion.

4.1. The notion of Psychological Portrait.

The portrait of a fiction character can be closely connected with Psychology since creating a fiction character means combining the inherited literary types we discussed above and the observable reality with the author.

The psychological truth of a literary work can be defined by the characters, the relations between them and ideas manifested by the protagonists. In many cases, the psychological truth intensifies the artistic values, the complexity and coherence of a literary work as a whole. Both readers and literary critics are fascinated with the meaningful images of the fiction characters and the way the author creates their *psychological portraits*. Usually we analyse such a character by: examining the motives and consequences of his actions, his thoughts, the nature of his cognitive processes, emotions, personality, **Id** – the disorganized part of the personality structure that contains a human's basic, instinctual drives, **Ego** – the organized part of the personality structure that includes defensive, perceptual, intellectual, cognitive, and executive functions, **Superego** – reflects the moral and cultural rules, mainly taught by parents applying their guidance and influence.

Under *psychological portrait*, or a psychological profile, is a tool created by proficient psychologists who design the personality through the analysis of information concerning actions and behaviour of a given person. The psychological profile can be very revealing of the habits, employment, marital status, mental state, and other personal traits.

The development of psychological profiling began in the 1960s. It was first practiced by the Federal Bureau of Investigation in order to understand violent criminal behavior²². The portrait is mostly used as an instrument describing the likely character, behavior and interests of a violent criminal that is based on evidence collected from the place where a crime was committed²³.

The psychological portrait is also a fundamental instrument in contemporary Psychology and Psychoanalysis since we desire to understand the essence of human existence as well as the way people behave, change or develop.

According to the latest psychological researches, a man is constantly changing throughout his life; the changes are internal – biological and external – sociological and cultural. **Soma** – biological domain shows the quality of body functioning. **Polis** – social domain represent social competences. **Psyche** – mental domain reveals emotional and motivation competence²⁴. Anna Brzezińska states that knowing a human is knowing his biology, his social nature and his psyche which are mutually dependent. Hence, any changes in one of the domains are followed by changes in another.

Therefore, to sum up we can say that human personality development is a result of a dynamic interaction between an individual and the surround-

ings. Helen Bee mentions three significant stages in human's personality development: (1) universal changes – characteristic of all people, connected with our biology, aging and social relations; (2) common changes – characteristic of people representing the same age group, having similar experiences; individual changes – connected with our individual experiences, traumatic events that significantly alter our lives²⁵.

However, the key factor for our development on every stage of our lives are people; they interact with us, they make us feel secure and autonomous; they make us feel free to act and control the world around; they give us intimacy, sense of affiliation to society and willingness to act creatively. They act as tutors without whose presence and help our improvement would not be possible; we would not be able to fulfil our destinations.

Making a psychological portrait is based on analysis and logics as well as on emotions and assumptions. A thorough and argumentative analysis of a man's behavior and his actions gives the basis for a typological classification.

4.2. The typology of literary characters in modern Poetics.

Generally speaking, all fiction characters are like human beings: they are born and they die; they meet other characters as they live in a fiction society; they love and hate; they present certain social and moral values. The writer makes the characters pretend to be human beings, he composes their personalities so they are given sex and names, and they are placed in certain surroundings. Even in biographical or historical novels, where characters have real ancestry, they are the creation of the writer's imagination. On the other hand, the image of character in a literary work/text is also the result of literary conventions, traditions, stylistic devices as well as esthetical preferences of the author and his personal perception of the world.

According to E.M. Forster, each character has two sides: *observable in a man* – that is to say his actions and such of his spiritual existence as can be deduced from his actions... [and] *his romantic side* that includes the pure passions, that is to say the dreams, joys and sorrows...²⁶

Considering the way the characters influence the story, we can define active and passive characters. E.M. Forster describes them as '*round characters and flat characters*' and he maintains that '*...it is only round people who are fit to perform tragically for any length of time and can move us to any feelings... they are capable of surprising us in a very convincing way*'²⁷. Both round and flat characters are the basic constructive tool in a story, they namely link the fragments of the world presented throughout the plot; they bond the parts as the whole story²⁸.

Taking into consideration the frequency the characters appears in a literary work, we talk about *main characters*, who are the subject of a given literary work or whose actions determine the flow of action in a novel or drama. *Supporting characters* are closely connected with the main, though they do not influence the plot. *Episodic characters* are bound to the key protagonists; they appear periodically and create the background. The constructive function of a character in a literary work depends on his position in the characters' hierarchy.

Besides, there are two ways the characters function in a literary work. If the author creates an elaborate and dynamic person immersed in set of dynamic events, he designs *Personality*. Limiting himself to set of unchangeable and schematic features, he creates *a literary type*.

The very basic division of the fiction characters is connected with the notion and value of good and evil. Therefore, we distinguish:

- *Negative characters*: an anti-hero, an antagonist, a villain, Miltonic hero (Milton's Satan);
- *Faust* – as neither truly negative nor truly positive, a pre-Romantic hero;
- *Positive characters*: Romantic hero, Gothic hero, Byronic hero.

An anti-hero, according to *Dictionary of Literary Terms and Literary Theory*, "*the anti-hero is a type who is incompetent, unlucky, tactless, clumsy, cack-handed, stupid, buffoonish, the antithesis of a hero of the old-fashioned kind who was capable of heroic deeds*"²⁹. However, the anti-hero is neither a villain nor an antagonist, he accomplishes heroic deeds though with no intention; his decisions are not always morally appropriate. The non-hero may challenge the society, but it does not mean that he is a paragon, he rather reminds the reader of the necessity to fight his own weakness and egoism. The anti-hero is not in opposition to a traditionally perceived hero, on the contrary, that is the figure who is forced to take the part of a brave and noble character.

An antagonist is another type of a literary character, usually defined as "*a supporting character, significant for the plot; in opposition to a protagonist*"³⁰. However, it does not mean that the antagonist is basically evil. He can have conflicting motivations and aims in relation to the protagonist, still he is not a villain since his expectations and goals are different.

²⁵ H. Bee, *Psychologia rozwoju człowieka*, Poznań, Wyd. Zysk i S-ka, 2004, p. 12

²⁶ E.M. Forster, *Aspects of The Novel*, Penguin Books, Cambridge 2005, p. 53

²⁷ *Ibidem*, p. 81

²⁸ M. Głowiński, A. Okapien-Sławińska, J. Sławiński, *Zarys teorii literatury*, PWN, Warszawa, 1991, p. 329

²⁹ J. A. Cuddon, *Dictionary of Literary Terms and Literary Theory*, Penguin Books, London, 1999, p. 42

³⁰ M. Głowiński, A. Okapien-Sławińska, J. Sławiński, *Słownik terminów literackich*, Ossolineum, Wrocław, 2008, p. 33

One of the major dissimilarities between the antagonist and the villain are his dimension as well as weak and unconvincing motivation. The villain is the perpetrator of the conflict whilst the antagonist is just in opposition to the hero. The dictionary defines a villain as “a wicked character in a story, and, in an important and special sense, the evil manipulator or plotter in a play”³¹. In literary works, one can trace three schematic types of villains: a *visible villain* – the reader and the protagonist know the character; an *invisible villain* – only the reader knows the character; a *hidden villain* – the reader does not know the character though he can guess.

The way such characters are created is clear and understandable for all readers. While creating villains, the writers reveal the portrait through metamorphosis of the hero and his internal struggle, which allows the reader to recognize the motives and the consequences of the characters’ actions. The actions that fell into a villain's sphere are (1) a story-initiating villainy, where the villain causes harm to the hero; (2) a conflict between the hero and the villain; (3) pursuing the hero after he has succeeded in winning the fight or obtaining something from the villain.

The rules of creating fiction characters, namely protagonists are historically changeable. They are the basic component and the best vehicle to present the moral and ideological values of the time, that’s why they directly depend on the writing traditions and ideas present in a given ideological literary period as well as on definite literary conventions perpetuated in a given literary genre, such as: *Romantic hero*, *Gothic hero* or *Byronic hero*. Such characters can be seen as a criterion considering the stereotypes of a given literary genre; personal patterns congruent with the presented reality; the model presenting the standards of the epoch³².

The basic role of a hero in a literary work was determined by Greeks. The tragedy heroes were created to arise the feeling of heroism and bravery in the audience, that is why the character was either praised or condemned due to the function or the quality presented in the tragedy.

The Romantic hero is a ‘product’ of the epoch of Romanticism as well as the literature of Victorian times that combines romance and realism. It is an individual type, a distinguished person with an elaborate psyche, having dilemmas, oversensitive and exaggerating about the surrounding world. He is the centre of the plot; lonely, rebellious against the world

and misunderstood by others. The reader knows his soul, his feelings better than his life. His unfulfilled love is the cause of his transformation from a lover to a fighter; he wants to change the world though he struggles alone. The actions of a romantic hero are controversial from the ethical point of view, thus they evoke discussion concerning the limits the evil that can be justified. The Romantic hero is not represented by one basic type of character; there have existed quite a few alternatives, such as Gothic hero, Byronic hero or Miltonic hero.

The Gothic hero is a variation of the Romantic hero and he resembles some of his features. He is a rebellious individualist looking for the truth about himself and the world; he falls into moral dilemmas that reveal the dark side of his personality, he is caught between the struggle between the evil and the good. Nevertheless, he is unable to cope with the glowering side of his soul that overshadows his life; his ambitions drive him to the edge of obsession³³.

However, his vengeance becomes his only joy and the motives for his actions are jealousy and Machiavellian intrigues. The society recognises neither his genius nor his complex personality; his determination, pride and ambitions are the source of moral conflicts either with the society or with his own ego. The gothic example possesses great physical and mental strength; he manifests courage and self-sacrifice in the face of adversities. He usually alternates between mania and depression, and holds terrible secrets, and horrifying past guilt and memories. He uses his power to seduce, manipulate and often destroy people around him.

The reader identifies real life with him not with the idealistic hero. The Gothic hero presents us with moral dilemmas whether the evil deeds committed by humans are the accomplishment of our existence; whether we can escape from crime and sin or they are just part of our destination. The Gothic hero is associated with dark forces, graves, fight and obsession.

The period of Romanticism also created *Byronic hero*. The term “Byronic hero” is defined by Atara Stein as follows: “*The Byronic hero is an outlaw and outsider who defines his own moral code, often rebelling against oppressive institutional authority, and is able to do so because of his superhuman or supernatural powers, his self-sufficiency and independence, and his egotistical sense of his own superiority*”³⁴.

Byron’s design is a unique character that functions as a protagonist but he cannot serve as a role model. The character is usually distinguished by a certain set of traits and they comprise “*isolation from society, moodiness, arrogance and self-confidence, cynicism, self-destruction, sophistication and intellect, social and sexual dominance, self-criticism, introspection, and magnetic charis-*

³¹ J. A. Cuddon, *Dictionary of Literary Terms and Literary Theory*, Penguin Books, London, 1999, p. 971

³² M. Głowiński, A. Okapień-Sławińska, J. Sławiński, *Zarys teorii literatury*, PWN, Warszawa, 1991, p. 330

³³ M. Głowiński, A. Okapień-Sławińska, J. Sławiński, *Słownik terminów literackich*, Ossolineum, Wrocław, 2008, p.184

³⁴ Stein A., *The Byronic Hero in Film, Fiction, and Television*, Southern Illinois University Press, 2009, p. 8

ma”³⁵. Byronic hero is portrayed as a mysterious and proud rebellious nature who has the right for love despite all rational aspects and he manifests that, regardless of the social or religious codes.

It is not a homogenous image and this makes him enigmatic and exceptional; he combines the man of emotions, a wanderer close to nature with a proud egoistic outcast who revolts against generally respected values. The hero has a blemish on his conscience; he committed crimes against morality and the law of the epoch. Rejecting the principles, he goes beyond the rules and boundaries; he loses the sense of good and evil, his life is filled with sorrow, increasing suffering, yearning and grief.

“Byron’s *People have conscience*”³⁶, they know the notion of good and evil and they are aware of their guilt, but are too proud to beg for forgiveness. The tragedy of Byronic hero is loneliness, constant pain that cannot be relieved, as well as, suffering and enigmatic hardness in his pain. The reader understands the hero’s dilemmas as he is able to look into his soul and mind. On the other hand, each historical epoch and social conditions are distinguished by a dominant, socially defined type of an epic hero, e.g. gods and heroes having supernatural powers are characteristic of the Ancient times while the Medieval Time is created by knights, Roland or King Arthur – brave, loyal, honest and faithful to the code of chivalry.

The 18th and 19th century novel provides us with the middle-class or peasant characters who introduce the rural ideology of the time and the moral values of a given social class. Designing fiction characters and creating their unreal world, the author applies some assessing tools. Such characters represent some supreme moral and ideological values or portray the features stigmatised by the writer himself or a given community. They comprise the fiction equivalent for real and historically true human type, so even legendary heroes resemble authentic features and their stories are set in a historical reality.

The epic character has a set of features characteristic of people. His attitude towards life, psychological reactions or the way of acting are specific generalisations of viewpoints and moral attitudes connected with a given society. Such characters are defined as types. Simultaneously, the writer creates a figure equipped with deeply individual features that make him different from other characters in the story. In such case, we talk about a *distinctive character*. Such a character represents exclusively the spiritual sphere, especially

abnormal, unsocial or pathological. The writer provides his detailed psychological analysis, elaborately describes his physical and emotional experiences.

The nineteenth century is the age of the novel that quickly becomes the most popular literary genre not only in Europe, but also in America. A novel as such consists of a few interrelated components such as plot, characters and setting. One of the most fundamental of them is *people/characters*, since the novel “*tends to describe a recognisable secular social world*”³⁷. They imitate the real world presenting both: the whole society and individuals concentrating on their mutual relations. The novelist focuses on people, who represent right or wrong in his personal story and his interest in human nature results in creating stories that thoroughly describe the personality and the psyche of his characters. Therefore, the primary conflict is located within the self. Modernist character offered a radically new experience: it is full of inner tension, uncertainty and loneliness. He is focused on a strong sense of imprisonment in one’s own psyche, of lack of access to other people’s inner world, of the relative unimportance of external reality.

In the second half of the 20th century, unknown writer R. P. Blackman invented the word “Post-Modernism” to describe a “new” style in literature, music and the arts. Postmodernism in literature can be described as a reaction to modernism, which features “a semiotics of excess”; a pastiche style which juxtaposes unlikely combinations; a breakdown of grand narratives; a loss of social consensus about belief in science and progress; a blurring of the real and the simulated; an ethic of conspicuous consumption; a fragmented sensibility in which knowledge is discontinuous and impermanent; and a culture dominated by the pleasure principle, relativism, privatism, and schizophrenia of styles³⁸.

Postmodern character generates the sense of absurdity and nonsense, because the border line between fiction and reality, metaphorical and literal meaning is very fragile. He also deprives the reader of all possible stable points of reference and cancels his own messages by total contradictions. As the result, a postmodern character possesses various mental disorders, and schizophrenia among them. In postmodern Poetics, a *schizoid personality* marks a person who is oversensitive, self-centred, conflicted psyche, who is completely lonely in a dynamic, highly technological postmodern society. That is why a postmodern character has no name, age, sex identification, occupation, home, individual hobbies, as well as personal goals or a definite profession. Very often, he suffers from alcohol or narcotic intoxication, sexual perversion, schizophrenic disorientation or autistic disorder³⁹.

Such literary characters in postmodern texts direct the readers’ attention towards the psychological side of human nature; deepen them into psychological processes, subconsciousness and dreams.

³⁵ Ibidem, p. 9

³⁶ A. Mickiewicz, in Preface to *Giaur* by Lord Byron, 1844, p. 18

³⁷ Ch. Baldick, *The Oxford Dictionary of Literary Terms*, Oxford University Press, 2008, p. 152

³⁸ M.R. Real Media Sport: Technology and the Communication of Postmodern Sport, Routledge, 2002, 352 p.

³⁹ Klara Teske *Philosophy in Fiction*. UMCS, Lublin, 2008, 233 p.

As to the psychological portrait of a postmodern character its essence could be named as “loneliness”, which in postmodern literary text has many synonyms, such as abstract nouns as: *confinement, desert, detachment, emptiness, isolation, loneliness, lonesomeness, loneliness, privacy, quarantine, reclusiveness, retirement, seclusion, separateness, silence, singleness, solitude, waste, wasteland, wilderness, withdrawal, loneness, peace and quiet.*

The adjective *lonely*, which nominates the state of loneliness, also has some synonyms, such as, *lonesome, isolated, alienated, homesick, remote, and desolated.*

Its semantic features are as follows:

– unhappy because you are alone or do not have anyone to talk to. For example:

Oh God I'm so lonely so utterly alone (TC).

– a lonely experience or situation. For example:

I told her about working in the Annex and seeing her and thinking about her and the way she behaved and walked and all she'd meant to me and then having money and knowing she'd never look at me in spite of it and being lonely (TC).

– a lonely place is a long way from where people live and very few people go there. For example:

No! It's not much to ask. If this house really is lonely, it's no risk (TC).

As to the adjective *solitary*, it has the following synonyms: *lone, lonely, singular, individual, particular, remote, separate, sole, solo, stag, aloof, antisocial, cloistered, companionless, deserted, desolate, distant, eremitic, forsaken, friendless, hermitical, hidden, introverted, isolated, lonesome, lorn, misanthropic, offish, only, out-of-the-way, reclusive, reserved, retired, secluded, sequestered, standoffish, unaccompanied, unapproachable, unattended, uncompanionable, unfrequented, unique, unsocial, withdrawn.*

Its semantic features are as follows:

– alone; without companions; unattended:

Once before, coming back from one of my solitary

winter walks, I had gone there for a drink; I remembered the taverna keeper was loquacious and comparatively easy to understand (TM).

– living alone; avoiding the society of others:

It would validate all my cynicism, it would prove all my solitary selfishness; it would stand, and be remembered, as a final dark victory (TM).

– by itself; alone:

From the hills behind came the solitary voice of a girl (TM).

– temporary without friends:

Then, like a conjurer with his white rabbit, I produced the solitary heart (TM).

– done without assistance or accompaniment:

I felt, for the first time on the island, a small cold shiver of solitary-place fear (TM).

– confinement:

Immediately to the west of the bay with the cottages the ground rose steeply into a little cliff that ran inland some hundreds of yards, a crumbled and creviced reddish wall; as if it was some fortification for the solitary villa that lay on the headland beyond (TM).

5. Conclusions. Creating psychological portrait of a postmodern character in a literary text is predetermined by certain rules. These rules are historically changeable. They directly depend on the writing traditions and ideas present in a given ideological literary period as well as on definite literary conventions perpetuated in a given literary genre. In postmodern literary text, a character generates the sense of absurdity and nonsense, loneliness and total contradictions. As the result, a postmodern character possesses various mental disorders, being a schizoid personality i.e. oversensitive, self-centred, conflicted psyche, who is isolated in a dynamic, highly technological postmodern society. That is why a postmodern character has no name, age, sex identification, occupation, home, individual hobbies, as well as personal goals or a definite profession. Very often, he suffers from alcohol or narcotic intoxication, sexual perversion, schizophrenic disorientation or autistic disorder.

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Анотація

У статті представлено результати творення психологічного портрету постмодерністського героя в англomовному художньому тексті з опертям на деякі елементи аналітичної психології К. Юнга, зокрема психології тіней. У статті висвітлено деякі теоретичні засади концепції К. Юнга «Психологія несвідомого», згідно з якою психічне складає не тільки наше свідоме, але й підсвідоме, що складається з кількох шарів: персона, колективне свідоме, маска, характер, який ми показуємо іншим. Его, індивідуальне свідоме, «Я», самоідентифікація, самовизначення. Тінь, індивідуальне підсвідоме, як правило комплекси, сором'язливі вчинки, відчуття, страхи, які людина старається приховати. Архетипи, колективне підсвідоме, яке охоплює релігійні вірування, міфи і магію. Доведено, що архетипи прослідковуються у зовнішній поведінці, особливо у базовому та універсальному життєвому досвіді, такому як: народження, одруження, материнство, смерть. У статті визначено, що архетипи також складають структуру людського психічного, а тому їх можна розглядати у відношенні до внутрішнього чи психічного життя, розкриваючи, проявляючи себе через такі внутрішні образи як: Аніма, Тінь, Персона, і таке інше. У статті розглянуто способи творення психологічного портрету постмодерністського героя в англomовному художньому тексті, які визначаються певними правилами. Ці правила історично змінюються і вони прямо залежать від письменницьких традицій, пануючої ідеології в даному літературному періоді та літературних конвенцій, характерних для конкретного літературного жанру. У статті також йдеться про постмодерністський художній текст, де герой генерує абсурдність, нонсенс, самотність та тотальні протиріччя. Доведено, що постмодерністський герой страждає на ментальні розлади, будучи шизоїдною особистістю, тобто гіпервразливою, егоцентричною, конфліктним психічним, яка є самотньою в динамічному гіпер-техногенному постмодерному суспільстві.

Ключові слова

Психологічний портрет, постмодерністський герой, постмодерністський художній текст, психологія тіні, поетика.

UDC 811.111'23'371'42

DOI <https://doi.org/10.32837/2312-3192-2018-11-12-20>

ILLOCUTIONARY AIMS AND PERLOCUTIONARY EFFECT OF PRAISE AND COMPLIMENT SPEECH ACTS IN MODERN ENGLISH LITERARY DISCOURSE

Nataliya Bigunova¹

Abstract

The article represents a contrastive study of the illocutionary aims and perlocutionary effect of Praise and Compliment Speech Acts in Modern English Literary Discourse. The samples for the analysis have been taken from modern English novels. The samples comprise 1303 communicative episodes in which the characters expressed praise and compliments. The contextual-interpretational method has been applied in the research, which enabled the author to identify the pragmatic properties of Praise and Compliment Speech Acts, the communicants implicit and explicit intentions, presuppositions, their background knowledge, conventions and evaluative stereotypes in each communicative situation. The article offers definitions of Praise and Compliment Speech Acts, referred to as positive evaluative speech acts. From the author's viewpoint both the speech acts combine the features of expressives and behabitives and are regarded as illocutionarily syncretic speech acts, as they simultaneously realize two or more illocutions, among which major and minor illocutions should be distinguished in a certain communicative exchange. The research also focuses on the Praise and Compliment Speech Acts illocutionary aims differentiation. Moreover, the perlocutionary effect of Praise Speech Act and Compliment Speech Act have been outlined. Felicity conditions and the reasons for the recipient's rejection of the taken speech acts have been identified. Praise and Compliment Speech Acts successful impact upon the addressee is determined by certain extralinguistic factors, such as the speech act participants' common background knowledge, implications and presuppositions, relevance of a positive evaluation in a given speech situation, the addresser's sincerity and his/her non-indifference to the evaluation object qualities and actions.

Keywords

Evaluation, speech act, praise, compliment, illocutionary aim, perlocutionary effect, felicity conditions.

1. Introduction. The article deals with the contrastive study of the illocutionary aims and perlocutionary effect of Praise and Compliment Speech Acts in Modern English Literary Discourse. The relevance of the study is determined by the fact that Praise and Compliment Speech Acts are still confused and their illocutionary aims and perlocutionary effect haven't been differentiated yet. It is with the feeling of this need that these brief studies have been prepared.

Linguists have paid quite a lot of attention to Compliment Speech Act (Manes 1983, etc.; Herbert 1989, etc.; Wolfson 1989 etc.; Johnson 1992; Holmes 2003 etc.; Zvereva 1995; Serebryakova 2002; Murashkina 2004; Bobenko 2009, etc.) and considerably less attention to Praise Speech Act (Petelina 1985; Leont'ev 1999; Klochko 2003; Volynkina 2009). It can be explained by the fact that any positive evaluative utterance has been regarded as a compliment so far, no matter what the object of evaluation is or what the speaker's illocutionary aims are or how sincere the speaker is. In view of this research gap, this article offers a pragmatic differentiation of Praise and Compliment Speech Acts.

The relevance of the research is determined by the general direction of modern linguistics for the study of various speech acts pragmatic peculiarities. The author of this paper has worked out a taxonomy of

positive evaluative speech acts, which includes approval, praise, compliment and flattery speech acts².

2. The aim of the work is to determine the illocutionary aims and perlocutionary effect of Praise and Compliment Speech Acts in Modern English Literary Discourse.

The **object** of the research is Praise and Compliment Speech Acts in Modern English Literary Discourse.

The **subject** of the study is the illocutionary aims and perlocutionary effect of Praise and Compliment Speech Acts in Modern English Literary Discourse.

2. Methodology.

2.1. Program of the contrastive study of Praise and Compliment Speech Acts. The program of the contrastive study of the illocutionary aims and perlocutionary effect of Praise and Compliment Speech Acts in Modern English Literary Discourse comprises six consecutive steps:

- (1) to define praise and compliment as positive evaluative expressive syncretic speech acts,
- (2) to differentiate Praise and Compliment Speech Acts evaluation objects and subjects;
- (3) to establish Praise and Compliment Speech Acts illocutionary aims;
- (4) to establish Praise and Compliment Speech Acts perlocutionary effect;
- (5) to identify felicity conditions and the reasons for the recipient's rejection of the taken speech acts;
- (6) to label the ways Praise and Compliment Speech Acts illocutionary aims and perlocutionary effect become obvious to the literary discourse reader.

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² Bihunova, 2018

2.2. Research materials. To meet the tasks identified above, the data has been selected from modern English novels. It includes 726 speech episodes in which literary discourse characters expressed praise and 577 speech episodes in which literary discourse characters expressed compliments. The pragmatic aspect of these episodes has been analyzed with the help of certain linguistic general and special methods.

2.3. Methods of analysis. The linguistic analysis was based on the application of **general scientific methods: the method of synthesis and analysis** that promoted the holistic research of the literary discourse, as well as the study of certain communicative constructions that realize evaluation; *the method of observation* that lead to finding out the peculiar characteristics of the investigated data; *the descriptive method* that was helpful for identifying variant and invariant characteristics of the investigated data and **special linguistic methods: the contextual-interpretational method** enabled the author to identify the pragmatic properties of Praise and Compliment Speech Acts, the communicants implicit and explicit intentions, presuppositions, their background knowledge, conventions and evaluative stereotypes in each communicative situation; *the component analysis* was helpful for establishing how a certain positive evaluative meaning gets highlighted in speech due to certain language means.

3. Results and Discussion.

3.1. Theoretical premises of the study.

In terms of positive evaluative speech acts, the focus in recent years has been predominantly on Compliment Speech Act. Relatively little attention has been paid to Praise Speech Act. Few studies in either Pragmatics or Speech Act Theory have far explored the nature of evaluation or have differentiated the subjects of evaluation in Praise and Compliment Speech Acts. It is upon these important aspects that I should concentrate in developing in this paper.

Both Praise and Compliment Speech Acts are regarded as *behabitives*. In Austin classification of speech acts, *behabitives* are speech acts in which the speaker expresses an emotion or attitude, often towards the hearer. Roughly the same speech acts are classified as *acknowledgements* by Bach and Harnish and *expressives* in Searle's taxonomy. In my view, both Praise and Compliment Speech Acts express positive evaluation (which can be more or less emotional) towards the hearer or some other person. Praise can be directed towards any person, present or absent in a certain communicative exchange, while in a Compliment Speech Act the person, who is the object of evaluation but is not present at the moment of speech, should be somehow related to the compli-

ment recipient (by blood or by marriage). One can not compliment a person who is not present during a conversation, unless e.g. they are a recipient's relative, a spouse or a close friend. It is as pleasant to receive a compliment to yourself, as to your son or daughter or a mother. Here is an episode to illustrate this point in which the speaker expresses a compliment to the hearer's mother:

"Did your mother make this lace tablecloth?" I asked.

"Yes, she is always doing crochet," he said. "She can't get about much now, but her eyes are still very good." "It's beautifully fine work," I said, picking up a corner of the cloth to examine it³.

As far as Praise Speech Act is concerned, the speaker sometimes sings praises to people, who are not there at the moment of speech, thus in a way highlighting the hearer's weaknesses and encouraging them to behave in the same way as the praised person, which sometimes can be taken rather painfully by the hearer, as it can be observed in the following speech situation:

She briskly clears the plates and brings out the piece de resistance, a trifle. How did she know it's Tom's favourite pudding? Or are her wifely skills so finely tuned that they extend to husbands everywhere?

"Woman after my own heart," says Tom, salivating. "God, I haven't had trifle for about four years."

*We've been together about four years*⁴.

In the provided episode Saddie is jealous of her husband, who took a liking to another woman (Pam), who is both good-looking and extremely efficient in the housekeeping unlike Saddle. So when he expresses praise for Pam's cooking, it is taken with offence and jealousy by his wife. Saddle's inner speech reveals her displeasure and surprise that Pam somehow knew Tom's taste (*How did she know it's Tom's favourite pudding?*).

In another speech situation, where two friends are talking, praise to a girl sounds like a reproach to the guy, who is not wise enough to appreciate her:

"Look! She's a kid with a crush. I've never been interested in her and I never will be. So if you don't mind, let's just leave it at that!"

Dickie shrugged, "okay, if that's the way you want it, but I think you're a fool. **Here's this lovely girl throwing herself at your feet and you can't even see her for what she is.**"

"Shut up, Dickie!"⁵.

As for Compliment Speech Act, it is argued that its main function is to establish solidarity between the speaker and the recipient (e.g., Herbert, 1989; Holmes, 1988; Manes, 1983; Wolfson, 1989). Manes states that by offering compliments the speaker expresses approval or admiration toward the listener, and that solidarity between interlocutors thus emerges or is established⁶. Wierzbicka remarks that compliments are usually intended to make others feel good and are

³ Pym, 2009, 118

⁴ Williams, 2010, 136

⁵ Cox, 2009, 233

performed for maintaining "good interpersonal relationships"⁷. Wolfson suggests that compliments can be considered social lubricants that serve to "create or maintain rapport"⁸.

Unlike praise, compliments can be expressed indirectly, by means of other speech acts. Here is a compliment in the form of a question: Patrick meets an extremely nice-looking and intelligent woman who is the rector's wife in a small dull village:

"... *but what I really wanted to ask you,*" said Patrick O'Sullivan, putting his hands in his jacket pockets, "*is what is a woman like you doing in a place like this?*"⁹.

As Holmes suggests, a compliment is a speech act which explicitly or implicitly attributes credit to someone other than the speaker, usually the person addressed, for some good (possession, characteristic, skill, etc.) which is positively valued by the speaker and the hearer¹⁰.

My primary interest must be to make clear the object and subject of evaluation in the taken speech acts. To this end I will concentrate on those conditions under which a hearer is motivated to accept the speech act, assuming that the linguistic expressions employed are grammatically well formed and that the general contextual conditions typical for a given type of a speech act are satisfied.

3.2. The object and the subject of evaluation in Praise and Compliment Speech Acts.

I regard *praise* as a positive evaluative expressive syncretic speech act, its evaluation subject being *moral and intellectual traits, skills and actions* of the interlocutor or a person, who is not present during a speech exchange. If praise is aimed at the interlocutor's traits or actions, its recipient and the evaluation object overlap. If the person whose traits or actions are praised is not present at the moment of speech, the speech act recipient and the evaluation object are different. It must be taken into account that in the latter case a third person's *appearance* can also serve an evaluation subject. It would be unwise to assume that positive evaluation of the third person's appearance can be defined as a compliment.

I regard *compliment* as a positive evaluative expressive syncretic speech act, characteristic of the addressee and the evaluation object overlapping. The main fact about compliment is that it is always exaggerated, which is presupposed by the speaker's main intention: he/she wishes to please the recipient by means of positive evaluation of his / her appearance or accomplishments.

The subject of evaluation in a Compliment Speech Act is the hearer's *appearance, possessions and accomplishments*. It should be mentioned that the proportion of these compliment subjects is strikingly unequal: the number of compliments on personal appearance, most particularly clothes and hairdos, is domineering, making over 80 % of compliments in the researched data.

It has been reported in the literature that in terms of *social status* praise is mainly directed *from a senior to a junior* person. Praise addresser should have a moral right to express evaluation of another person's traits, behavior and actions. Scholars claim that praise speech act guarantees the addresser's superiority over the addressee (e.g. Петелина 1988; Трофимова 2008, Бессонова 2003).

Compliments are far more often addressed to a communicant *equal in a social status* with the speaker. In those rare cases when compliments are directed to a senior person, its subject is their appearance or possessions, rather than accomplishments.

My own observations have proved Wolfson's thesis that very close people, like family members, do not exchange compliments, nor do those of slight acquaintance¹¹. Moreover, it appears that males are complimented less often than women and compliments between men are rare and are taken with suspicion.

3.3. Praise and Compliment Speech Acts illocutionary aims.

Praise and Compliment Speech Acts should be viewed as illocutionarily syncretic speech acts, as they simultaneously realize two or more illocutions, among which major and minor illocutions should be distinguished in a certain communicative exchange.

I suggest that both Praise and Compliment Speech Acts are primarily aimed at expression of *positive evaluation*. Since evaluation is a speaker's judgement about people, things, events, a positive evaluative statement is aimed at making the recipient agree with the speaker's judgement.

Another common illocutionary aim of Praise and Compliment Speech Acts is connected with their expressive or behabitive character and can be defined as the intention to create *a positive emotional impact* upon the hearer, to create a harmonious atmosphere of communication and, if the addressee and the object of evaluation are the same person, to encourage them to look or act similarly.

Moreover, praise and compliment, as positive evaluation utterances, are the means of politeness and kindness, they serve to express *speech etiquette*. They can actualize positive and negative politeness strategies, thus serving to *mitigate refusal or criticism*. In other words, as Brown and Levinson put it, praise and compliments help to *wrap the forthcoming aggressive acts in a non-confrontational form*¹². Here are examples of praise and compliment taken from

⁶ Manes, 1983

⁷ Wierzbicka, 1991, 87

⁸ Wolfson, 1983, 83

⁹ Trollope, 1992, 97

¹⁰ Holmes 1988, 485

¹¹ Wolfson, 1988, 137

the literary discourse in which positive evaluation is meant to mitigate refusal:

*Look, Moose, you want to help your sister and that's admirable. But I can't help you with this. Your parents will work something out. Now, run along*¹³ (praise before refusal);

*She put her teacup down, leaned over and kissed him. After she did this Martin sat quite still, deeply confused... The words flew out of Martin's mouth despite himself: "You're very attractive, Julia. But I love Marijke, and no one else will do"*¹⁴ (compliment before refusal).

On no account should mitigating refusal or criticism be regarded a major illocutionary aim pursued by Praise and Compliment Speech Acts addressers. Consequently, this aim should be viewed as a minor one.

Being fully aware of the need to identify positive evaluative speech acts illocutionary aims, I suggest singling out the following *illocutionary aims pursued by Praise Speech Act addressers*: 1) the intention to qualify the evaluation object actions or traits as being positive; 2) the intention to comfort and reassure the recipient, who is the object of evaluation, as well as to "save his/her face"; 3) the intention to defend the third person, who is the object of evaluation, from the interlocutor's negative evaluative statements.

The illocutionary aim to comfort and reassure the interlocutor, who is the object of evaluation, thus saving "her face", is realized in the following speech exchange:

Izzy shrugged. "It was crap but I'm still here. Could have been worse."

*Tamsin squeezed Izzy's knee under the table. "You've done brilliantly," she said quietly. "I wish I'd been around to give you moral support"*¹⁵.

The illocutionary aim to save the third person's "face", who is the object of evaluation, from the interlocutor's negative evaluative statements can be traced in the following speech exchange:

"You could always come and visit me."

"At Mr. Leonard's?" Mickey made a face. "He gives me the creeps."

*"He's all right. He's a miracle worker. One of his patients told me. He cured her shingles. He could fix your chest."*¹⁶

Compliment Speech Act illocutionary aims are seen as the following: 1) the intention to show the hearer a kindness, to do them a courtesy or to reassure them, caused by politeness strategies or a wish to get on well with them; 2) the intention to express the

speaker's emotional state by qualifying the evaluation object features as being positive (the object of evaluation being an interlocutor or people who are close to him/her); 3) the intention to express gratitude to the addressee for his/her actions; 4) the intention to comfort and reassure the object of evaluation, "save his/her face".

The first two of the listed aims are invariably present in Compliment Speech Act, while the last two aims are determined by the extralinguistic context and are not always present in the compliment structure. Here are two speech situations, exemplifying them:

"Thank you," I said before she could disappear, "for showing me your beautiful home."¹⁷ (the intention to express gratitude to the addressee for her actions);

"Do I look all right? Do you think he'll like it?"

"You look sensational!" Honey assured her. "I hope he deserves you"¹⁸ (the intention to comfort and reassure the object of evaluation and to "save her face").

Thus, praise presupposes a certain impact upon the recipient, it stimulates his/her active behavior. The felicity index of this act is its acceptance by the addressee, while the compliment main intention is to report the speaker's positive feelings and favor towards the addressee. The imperative semantics is less important here, it is more important to say something pleasant, to become closer to the interlocutor.

3.4. Praise and Compliment Speech Act perlocutionary effect.

For each type of speech act there are general contextual conditions that must be met if the speaker is to be able to achieve illocutionary success.

A speech act may be called "acceptable" if it satisfies the conditions that are necessary in order for the hearer to take a "yes" position on the claim raised by the speaker.

The acts of praising and complimenting usually requires the addressee's response and it does not seem to be an easy matter for the addressee to give an appropriate response that could resolve the conflicting constraints of agreement and self-praise avoidance.

Based on Brown and Levinson's thesis, the act of complimenting can also be seen as a kind of positive politeness strategy, that is, action that attends to the addressee's positive face by including him or her in the group¹⁹. This is due to the fact that the act of complimenting signals concerns about the addressee's positive face by noticing or attending to the addressee's face desires. The same can certainly be said about Praise Speech Act.

Because praising and complimenting can function as positive politeness tactics, as well as face-threatening acts, it seems obvious that acceptance of these acts by the recipient can be detrimental to his/her face.

The carried out research has shown that *Praise Speech Act perlocutionary effect* is determined by

¹² Brown & Levinson 1987

¹³ Choldenko, 2006, 204

¹⁴ Niffenegger, 2009, 337

¹⁵ Barr, 2007, 165

¹⁶ Waters, 2011, 106

¹⁷ Morton, 2010, 109

¹⁸ Sheldon, 2012a, 30

¹⁹ Brown & Levinson, 1987

praise direction: towards the hearer or a third person. In the former case the following perlocutionary acts are possible: gratefulness, embarrassment, praise escalation (bragging), pleasant surprise, denial (caused by the hearer's modesty) and unacceptance. In the latter case a range of perlocutionary acts is rather narrow: acceptance or unacceptance.

It is to be noticed that the hearer's acceptance of praise attests that he/she is too self-assured, self-absorbed. Praise unacceptance doesn't mean a failure, but attests perlocutionary success, since unacceptance is caused, as a rule, by the hearer's modesty. Here is a speech episode, in which praise unacceptance is caused by the recipient's modesty:

"Well done," I say, sitting down next to him. "And thank you so much again. You did a fantastic job."

*"Not at all!" says Caspar. "I enjoyed it, actually"*²⁰.

Even if there is no verbal response to a praise the literary discourse reader is provided with the author's prompts revealing Praise Speech Act perlocutionary effect. Such literary discourse textual markers, as the praise addressee's inner speech, the author's description of their non-verbal behavior, as well as their thoughts and feelings, explicate Praise Speech Act perlocutionary effect. The praise recipient embarrassment testifying the speech act felicity can be followed up in the following episode:

*"I've been very impressed by you, Becky," says Michael seriously. "You're smart. You're intuitive. You get things done." I stare at him, feeling an embarrassed colour come to my cheeks. "And maybe I figured you deserve a break," he adds kindly*²¹.

As far as **Compliment Speech Act perlocutionary effect** is concerned, most typically it is framed as follows: full acceptance; mirror response, i.e. saying a compliment in response; ironical acceptance; changing the topic of the conversation or unacceptance. The main perlocutionary effect expected by the compliment addresser is compliment acceptance (expressed verbally or non-verbally). The formal signal registering compliment acceptance is a smile, a nod or the addresser's embarrassment.

Here is an example of non-verbal acceptance of a compliment, explicit in the author's description of the girl's embarrassment causing her to blush:

"You do look changed," said Moses.

"Prettier?"

*"Lovely," he said. Her colour deepened still more*²².

A compliment acceptance is usually accompanied by gratitude or irony. To illustrate:

"You actually look good in that black dress."

*"Thank you"*²³ (gratitude).

His expression was soft. "You've got lovely eyes. You've got beautiful eyes. Your eyes were the first thing I noticed about you."

"I thought it was my legs you noticed first".

*"Your legs, too"*²⁴ (irony).

Compliment rejection is motivated by the recipient's modesty: a positive evaluation of self violates the Modesty Maxim and is socially unacceptable, as it is in the following speech exchange:

One Sunday, the church had a fair for a fund-raiser, and Alette brought in some of her own paintings for the church to sell. The pastor, Frank Selvaggio, looked at them in amazement.

"These are—These are brilliant! You should be selling them at a gallery."

*Alette blushed. "No, not really. I just do them for fun"*²⁵.

In the provided example the compliment recipient's blush, described by the author, reinforces the speech act felicity.

And, finally, let me illustrate a mirror compliment:

"Hello, Lin, you fat bastard," Lettie said, giving me a kiss on the cheek. "You're really beefing out, aren't you, son?"

*"You look good, too," I replied, smiling at the pleasure of seeing her*²⁶.

A mirror compliment, that is a compliment redirection to its author in accordance with the Politeness Principle, allows the recipient to preserve the communicative balance and not to impinge on any participants' interests.

3.5. Praise and Compliment Speech Acts felicity conditions.

Praise and Compliment Speech Acts successful impact upon the addressee is determined by certain extralinguistic factors, such as the speech act participants' common background knowledge, implications and presuppositions, relevance of a positive evaluation in a given speech situation, the addresser's sincerity and his/her non-indifference to the evaluation object qualities and actions.

Praise unacceptance by the hearer can be caused by its inappropriateness, as well as the praise addresser's insufficient background knowledge or the hearer's doubts concerning the praise addresser's evaluative competence. In the following speech exchange the praise recipient is not flattered by praising as he doesn't believe in the speaker's sincerity which is reflected in his inner speech:

"You have such a great heart, such a fine soul. You are so generous, so unselfish, so chivalrous. I have always felt that about you – that you are one of the few really chivalrous men I have ever met."

Well, dashed difficult, of course, to know what to say when someone is giving you the old oil on a scale like that. I muttered an "Oh, yes?" or something on

²⁰ Kinsella, 2001, 227

²¹ Kinsella, 2001, 314

²² Bellow, 2012, 189

²³ Beaton, 2009, 147

²⁴ Waters, 2011, 69

²⁵ Sheldon, 2012b, 20

²⁶ Roberts, 2008, 528

*those lines, and rubbed the billowy portions in some embarrassment*²⁷.

Praise directed towards a third person can be rejected if the hearer is jealous or envious of the evaluation object, like Mr. Bason, who is jealous of Father Bode:

“What a good man he is, helping Mrs. Greenhill like that,” said Mary. *“I do hope he will get the living here. It would be a very popular choice.”*

“Do you think so?” said Mr. Bason *spitefully. “I’m afraid the clergy house would become a very dreary place if Father Bode was vicar. He has no taste at all”*²⁸.

Likewise, when Luke’s mother Elinor hears a praise to his wife-to-be she can hardly hide her jealousy and antipathy for the girl:

“I was just saying to Luke, how lucky he was to have landed such a beautiful, talented, accomplished girl as Becky.”

“Indeed.” Elinor’s smile freezes slightly²⁹.

Another speech situation exemplifies praise unacceptance caused by the fact that the speaker, Saddle’s mother-in-law, is not an authority for Saddle:

I walk into the room. Teddy jumps up and starts yapping.

“Down, Teddy! Hi there, Sadie, I see that you’ve taken my advice about sprucing yourself up. And the house is looking so much tidier, far less of a health hazard. Well done, darling.”

“Your advice?” I’ll be damned if she thinks I’ve taken her advice on anything³⁰.

For a Compliment Speech Act, the recipient’s disagreement with the speaker doesn’t necessarily mean the speech act failure. If a compliment is rejected because of the recipient’s modesty or embarrassment, the perlocutionary effect is achieved.

In the literary discourse a compliment recipient may verbally ignore a compliment, but the context analysis and the author’s commentary help the reader to recognize the recipient’s positive attitude to the compliment. The literary discourse reader is sure in its success if a compliment is accompanied by the author’s description of such non-verbal signals of pleasure on the recipient’s face, as a smile or a blush, as it is in the following literary discourse extracts:

“Do you think? Is it OK?” Izzy sat down beside Tamsin.

“Yes, I think. Yes, it’s more than OK. Bloody hell, Izzy. You look stunning.”

*Izzy smiled in delight*³¹ (smiling).

“You probably don’t remember me, I’m Marian Tarr.”

“Marian! You look great!” *She beamed and blushed and looked like she’s died and gone to heaven when he kissed her cheek*³² (beaming and blushing).

If, however, a compliment unacceptance is caused by its inappropriateness, insincerity or the recipient’s dislike for the addresser, a compliment unacceptance should be regarded as the undesirable for the speaker perlocutionary effect. For example, in the extract below the compliment is treated as a verbal harassment. Moreover, it is so sudden that it frightens the addressee and she drops the plate:

‘You got a lovely arse, Krystal.’

*She jumped so violently that a plate slipped off the heaped side and smashed on the filthy floor. He had not gone, but had followed her. He was staring at her chest in its tight T-shirt. ‘Fuck off,’ she said*³³.

A negative reaction to a compliment may be caused by the addressee’s suspicions about the compliment addresser’s sincerity, the addressee’s dislike for the compliment addresser, inappropriateness of a compliment in a certain setting, a mistake in the choice of evaluation subject, mockery, familiarity, the violation of generally accepted moral regulations. All these things become obvious to the reader not only due to a verbally explicit recipient’s response, but also due to their thoughts, feelings and non-verbal behavior, depicted by a literary discourse author.

4. Conclusion.

The current study contributes to the field of Pragmatics and Speech Act theory by investigating the pragmatic nature of two positive evaluative speech acts: Praise and Compliment.

Both Praise and Compliment Speech Acts are regarded as behabitives in Austin classification of speech acts, behabitives in Bach and Harnish classification and expressives in Searle’s taxonomy.

In terms of *social status* praise is mainly directed from a senior to a junior person. Compliments are far more often addressed to a communicant *equal in a social status* with the speaker.

Both Praise and Compliment Speech Acts are considered *positive evaluative expressive syncretic* speech acts. Compliment is predominantly characteristic of the hearer and the *evaluation object* overlapping, while praise object is either the hearer or a third person. Praise and Compliment Speech Acts are also different in terms of *evaluation subject*. Praise Speech Act evaluation subjects are *moral and intellectual traits, skills and actions* of the interlocutor or a person, who is not present during a speech exchange, and a third person’s *appearance*. The subject of evaluation in a Compliment Speech Act is the hearer’s *appearance, possessions and accomplishments*.

The investigation has also revealed that Praise and Compliment Speech Acts have some common and

²⁷ Wodehouse, 2011, 147

²⁸ Pym, 2009, 228

²⁹ Kinsella, 2002, 123

³⁰ Williams, 2010, 238

³¹ Barr, 2007, 319

³² Cohen, 2010, 138

³³ Rowling, 2013, 135

some differentiating *illocutionary aims*. Both these acts are aimed at expression of positive evaluation and creating a positive emotional impact upon the hearer. In some speech situations both the acts can serve to mitigate refusal or criticism.

Praise Speech Act addressers pursue the following illocutionary aims: to qualify the evaluation object actions or traits as being positive; to comfort and reassure the hearer, as well as to “save his/her face” or to defend the third person, the object of evaluation, from the interlocutor’s negative evaluative statements.

Compliment Speech Act illocutionary aims are to show the hearer a kindness, to do them a courtesy or to reassure them, wishing to get on well with them; to express the speaker’s emotional state by qualifying the evaluation object features as being positive; to express gratitude to the addressee for his/her actions; to comfort and reassure the hearer, to “save his/her face”.

Praise Speech Act *perlocutionary effect* is determined by praise direction: towards the hearer or a third person. If it is directed towards the hearer, it is accepted with gratefulness, embarrassment, bragging, pleasant surprise, denial (caused by the hearer’s modesty) or it is rejected. The hearer’s acceptance of praise attests that he/she is too self-assured, self-ab-

sorbed. Praise unacceptance doesn’t mean a failure, but attests perlocutionary success, since unacceptance is caused, as a rule, by the hearer’s modesty. If praise is directed towards the third person, it can be either accepted or rejected.

Compliment Perlocutionary Act is full acceptance; mirror response, ironical acceptance; changing the topic of the conversation or unacceptance. Compliment rejection, like rejection of a praise directed at the hearer, is motivated by the recipient’s modesty: a positive evaluation of self violates the Modesty Maxim and is socially unacceptable.

Both praise and compliment unacceptance by the hearer can be caused by their inappropriateness, as well as the addresser’s insufficient background knowledge or the hearer’s doubts concerning the addresser’s evaluative competence. A negative reaction to a compliment may also be caused by the addressee’s dislike for the compliment addresser, a mistake in the choice of evaluation subject, mockery, familiarity, the violation of generally accepted moral regulations. Furthermore, a compliment can be regarded as a verbal harassment which also results in its rejection.

In conclusion, this study points towards the need for investigation into the verbal and non-verbal means of expressing positive evaluation.

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Анотація

Стаття присвячена контрастивному дослідженню іллокутивних цілей та перлокутивного ефекту мовленнєвих актів похвали та компліменту у сучасному англomовному літературному дискурсі. Матеріалом дослідження слугували фрагменти сучасних англomовних романів. Вибірка налічує 1303 комунікативних епізоди, в яких персонажі висловлюють похвалу та компліменти. В дослідженні застосовано контекстуально-інтерпретаційний метод, який уможливив визначення прагматичних властивостей мовленнєвих актів похвали та компліменту, імпліцитних та експліцитних намірів комунікантів, їхніх пресупозицій, фонових знань, конвенцій та оцінних стереотипів у кожній комунікативній ситуації. В статті надано визначення мовленнєвим актам похвали та компліменту як позитивно-оцінним мовленнєвим актам. З точки зору авторки, обидва мовленнєві акти комбінують риси експресивів та бехабітивів та вважаються іллокутивно синкретичними актами, оскільки вони одночасно реалізують дві або більше іллокуцій, серед яких слід розрізняти головні та другорядні у кожному комунікативному обміні. Дослідження також спрямовано на диференціювання іллокутивних цілей адресантів мовленнєвих актів похвали та компліменту. Також визначено перлокутивний ефект мовленнєвих актів похвали та компліменту. Окреслено умови успішності та причини, з яких мовленнєві акти похвали та компліменту відхиляються адресатами. Успішність впливу мовленнєвих актів похвали та компліменту на адресата визначається певними екстралінгвальними факторами, до яких належать спільні для учасників фонові знання, імплікації та пресупозиції, доречність позитивної оцінки у певній мовленнєвій ситуації, ширість адресанта та його небайдужість до рис та вчинків об'єкта оцінки.

Ключові слова

Оцінка, мовленнєвий акт, похвала, комплімент, іллокутивна ціль, перлокутивний ефект, умови успішності.

UDC 811.111'373

DOI <https://doi.org/10.32837/2312-3192-2018-11-21-28>

CONCEPTUAL ANALYSIS OF THE PSYCHOLOGICAL PORTRAIT OF BILLY MILLIGAN'S MULTIPLE PERSONALITY EVOLUTION

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Abstract

The article sets out to provide the results of the conceptual investigation of the notion of the multiple personality portrait and the process of the conceptual sphere formation on its subconscious, mental and psychological levels being based on the investigation of the linguistic means of expressing the characteristics of the protagonist and his alter-egos by means of the English language. The relevance of the work is caused by the considerable attention currently paid to the ways of human cognitive activity verbal representation in English-language fine literature along with peculiarities of its translation into modern the Ukrainian language, because this aspect is still questionable and remains to be one of the most difficult tasks in the translator's work from English to Ukrainian in particular. Linguistic and conceptual features of the multiple personality representation in the fine literature were thoroughly examined in the novel "The Minds of Billy Milligan" by Daniel Keyes whose works were awarded with two of the most prestigious prizes in the spheres of English scientific prose. The research showed that psychological portrait of Billy Milligan's (the protagonist of the novel) multiple personality can be studied only as a complex image because it involved 23 completely different alter-ego with split conceptual sphere in each of it. Every new personality had their own name, look, age, character, manner of speech, behavior, IQ level and also particular role to play in Milligan's body. Depending on their function, stage of development and core personality's self-improvement level, every new concept was represented in the English language with the help of different linguistic and stylistic means. While making investigations it was determined that the process of verbal representation and further translation of the multiple personality's conceptual sphere is extremely difficult, because it requires not only constant and in-depth study of linguistic units, but also thorough analysis on the psychological and subconscious levels.

Keywords

Fine Literature, Multiple Personality, Psychological Portrait, Concept, Conceptual Sphere, Verbalization, Linguistic and Stylistic Means, Translation Techniques

1. Introduction. The issue of concept dependence on verbal representation, connection between concept and meaning, availability of evaluative, emotive, axiological and pragmatic components in the concept structure², as well as concept appliance to individual or collective awareness are among the most debating issues of modern conceptual linguistics³. The scientists lay stress on stylistic means and expressive devices that present some concepts or notions thus investigating a deeper representation of the plot or artistic image⁴. Thereby a character portrait is one of the key means of the image creating⁵, and can be treated as a part of problem that promotes investigating translation⁶ and communication in general.

The **purpose** of the work is to study the means of contributing to the conceptualization and linguistic representation of the portrait of multiple personality in fiction and the peculiarities of its rendering in translation. The **object** of the research is means of conceptualization of the portrait of the multiple personality. The **subject** of the research is linguistic means of the portrait of the multiple personality conceptualization.

2. Methodology. A great interest in the phenomenon of a portrait as a genre of artistic discourse, its typology and functions, alongside with investigation of the ways of the artistic portrait rendering have become the subject of a number of linguistic researches such as M. Voronova⁷, K. Kusko⁸ etc. A number of researchers such as Ye. Goncharova⁹, L. Belekova¹⁰ etc. investigate structural, compositional, linguistic and cognitive aspects of the portrait. Besides, the advance analysis of the phenomenon mentioned enhanced the appearance of a number of portrait definitions as "portrait of a hero of a literary work".

Considering the urgent issues of translation studies, Daniel Keyes's novel "The Minds of Billy Milligan"¹¹ was chosen for a thorough linguistic and conceptual analysis of the evolution of a portrait of a multiple personality in view of the genre and linguistic style, as well as other peculiarities of the representation of the protagonist of the work in the language of the original and in translation. Within the conducted research over 450 language units that are used to create the image of the multiple personality in the novel have been analyzed.

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² Krasnykh, 1997; Nayer, 2002

³ Van Dijk, 1997

⁴ Risager, 2006; Gannon, 2003

⁵ Voronova, 2010

⁶ Robinson, 2002; Snell-Hornby, 2006; Munday, 2008

⁷ Voronova, 2010, 44-45

⁸ Kusko, 1980, 134-142, 167-170

⁹ Goncharova, 1984, 54-68

¹⁰ Belekova, 2012, 31-32; Belekova, 2013, 53-54

¹¹ Keyes, 2013

3. Results and Discussion. Daniel Keyes is an extremely interesting author for translation studies, since he became the only fantasy writer who managed to get two of the most prestigious awards in English science fiction for his works. However, selecting the topic for one of his novels, the writer realized that life is often more surprising than any fiction, because the story of Billy Milligan described by the writer was real and took place in the mid-1970s in the United States, Ohio.

The original title of the work of Daniel Keyes sounds like: "The Minds of Billy Milligan", which literally should be interpreted as "the multiple minds of Billy Milligan", where in the title of the work directly the author of a novel states that the mind of the protagonist overshadows the multiple personality, however, in Ukrainian, the translator, Olena Stusenko, recreated the name by analogy with the Russian-language translation of the novel, namely "The Mysterious History of Billy Milligan", using this method of generalization.

It should be noted that such a means in the context of the novel title translation is fully justified since the story of a young man is really mysterious, namely: Billy Milligan, a twenty-year-old boy, arrested as a rapist and robber, however, it turns out that the defendant does not understand what he is accused of arguing that everything else has been done by someone else:

"... When she left Billy, Judy Stevenson found herself in turmoil, awed, angry, confused. It was all incredible. Impossible. But somewhere in the back of her mind, she knew, she was beginning to believe in his story about split personality ..."

While the investigators believe that Milligan is playing tricks, the doctors understand that the boy is not really all right with self-identification. Psychiatrists begin to communicate with Billy and find that his consciousness is split into 24 individuals, of whom there are desirable and undesirable, good and bad, children and adults.

Of all the multiple personalities, there were 10 leading and desirable ones:

1. Billy Milligan is the only person who really exists in the world; he is described as follows:

"... William Stanley Milligan ("Billy"), 26. The original, or core, personality, later referred to as "the unfused Billy," or "Billy-U." High school dropout. Six feet tall, 190 pounds. Blue eyes, brown hair ..."

2. Allen is a bold alter-ego of Billy Milligan who first comes into contact with the investigators; the author characterizes him as follows:

"... Allen, 18. The con man. A manipulator, he is the one who most often deals with outsiders. He is an agnostic, and his attitude is, "Make the best of life on earth." He plays the drums, paints portraits and is the only one of the personalities who smokes cigarettes. Has a close relationship with Billy's mother.

Same height as William, though he weighs less (165). Hair parted on right, he is the only one who is right-handed ..."

3. David is a child in the body of Billy, a person who does not appear before the investigators, but only to the doctors, because of his empathy and infantilism requires a special psychological approach, the author has depicted him as follows:

"... David, 8. The keeper of pain, or the empath. Absorbs all the hurt and suffering of the other personalities. Highly sensitive and perceptive, but has a short attention span. Confused most of the time. Dark reddish-brown hair, blue eyes, physically small ..."

4. Christine is a little girl waking up in the body of Billy at times of punishment and special shame:

"... Christine, 3. The corner child, so called because she was the one to stand in the corner in school. A bright little English girl, she can read and print, but has dyslexia. Likes to draw and color pictures of flowers and butterflies. Blond shoulder-length hair, blue eyes ..."

5. Christopher embodies an obedient and merry ego-state, who is the boy in the body of Billy, and according to the legend is an elder brother Christine, entertains her at the moments of sadness:

"... Christopher, 13. Christenes brother. Speaks with a British accent. Obedient but troubled. Plays the harmonica. Hair brownish-blond like Christine's, but his bangs are shorter ..."

6. Arthur is a dominant alternative-personality, all others are subordinated to him, Daniel Keyes describes him as follows:

"... Arthur, 22. The Englishman. Rational, emotionless, he speaks with a British accent. Self-taught in physics and chemistry, he studies medical books. Reads and writes fluent Arabic. Though he is staunchly conservative and considers himself a capitalist, he is an avowed atheist. The first to discover the existence of all the others, he dominates in safe places, deciding who in the "family" will come out and hold he consciousness. Wears glasses ..."

7. Tommy is a unique personality, as he emerges and releases Billy from the camisole, bewildering the doctors since no ordinary person is capable of it, the following explanation becomes:

"... Tommy, 16. The escape artist. Often mistaken for Allen, he is generally belligerent and antisocial. Plays the saxophone and is an electronics specialist and a painter of landscapes. Muddy-blond hair and amber-brown eyes ..."

8. Ragen Vadascovich is an individual with a superhuman power and aggression who wakes up at times of danger or during a conflagration with hostile investigators, has many features in both character and behaviour, and in appearance:

"... Ragen Vadascovich, 23. The keeper of hate. His name is derived from "rage-again." Yugoslavian,

he speaks English with a noticeable Slavic accent, and reads, writes and speaks Serbo-Croatian. A weapons and munitions authority as well as a karate expert, he displays extraordinary strength, stemming from the ability to control his adrenaline flow. He is a communist and atheist. His charge is to be the protector of the family, and of women and children in general. He dominates the consciousness in dangerous places. Has associated with criminals and drug addicts, and admits to criminal, sometimes violent behavior. Weighs 210 pounds, has enormous arms, black hair and a long, drooping mustache. He sketches in black and white because he is color-blind ... ”.

9. Danny is a frightened teenager, appears when Billy is touched by men; disclosed only in the presence of a psychologist, or while drawing, in the novel described as:

“... Danny, 14. The frightened one. Afraid of people, especially men. He was forced to dig his own grave and was then buried alive. Thus he paints only still lifes. Shoulder-length blond hair, blue eyes, short and slender ... ”.

10. Adalana appeared during the interrogation in order to confess to rape and remove Billy and Ragen's suspicions, described by the author as:

“... Adalana, 19. The lesbian. Shy, lonely and introverted, she writes poetry, cooks and keeps house for the others. Adalana has long, stringy black hair, and since her brown eyes occasionally drift from side to side with nystagmus, she is said to have “dancing eyes ... ”.

Moreover, apart from the leading desirable personalities, there were those who, for disobedience, violation of rules or asocial behavior, became undesirable, so Arthur did not allow them to control the consciousness of Milligan, but nevertheless they had some influence on character in the core personality, and their presence was diagnosed directly by doctors:

Philip: Arthur punished him and allocated him to the undesirable because of the senselessness of the crimes that he committed for entertainment.

Kevin was a partner and planned the foolish theft of Philip, for these reasons Arthur also banned his appearance.

Walter: his thirst for adventures and hunting brought everyone into troubles, which is why Arthur thought it necessary to use Walter's ability to know the way round only under extraordinary circumstances, keeping him the remaining time unwanted.

April appear in the beginning as a female alter-ego to Billy, she cared about everybody and the dwelling, but subsequently went mad for a rape, became dangerous and aggressive, which forced Arthur make her undesirable.

Samuel is a person who, under any circumstances and with the slightest difficulty, lost control of himself, despaired, knelt and began to pray; Arthur did not understand this and for security reasons he made him sleep

Mark is one of those who did anything without asking even a single question, but his lack of initiative and dedication frightened Arthur, so he thought it dangerous to trust him Billy's full consciousness, so he used Mark only sometimes as a "workhorse":

Steve is the only personality that denies the existence of other alter-ego. He constantly mocks at others stepping at their toes; Arthur regards it as very dangerous, therefore, he does not allow for the management of consciousness to him.

Lee is a very frivolous person that has the ability to parody, however, imitating Steve's behavior became unbearable, endangers others by his jokes.

Jason is a hysterical personality; Arthur allows him to control consciousness only in the cases where it is necessary to get rid of excess accumulated negative emotions and only for a short period of time.

Robert (Bobby): Arthur does not allow him to manage consciousness, because he is not ambitious, lazybones and a dreamer.

Sean is undesirable because of mental retardation, cannot say and hear anything.

Martin: because of his pride, thirst for profit and ostentatious praise has become undesirable for the conservative Arthur.

Timothy (Timmie): after sexual harassment he is locked in itself and no longer wants to go out to control the consciousness; he is undesirable by his own will.

The so-called Teacher who at the time of the conversation turned 26 years old, like Billy, is a generalizing, 24th personality:

“... The Teacher, 26. The sum of all twenty-three alter egos fused into one. Taught the others everything they've learned. Brilliant, sensitive, with a fine sense of humor. He says, “I am Billy all in one piece,” and refers to the others as “the androids I made ... ”.

It follows that each of the individuals has its own name and plays a certain "role" on the "stage", being responsible either for the logic of action, for protection, empathy, comfort, love, self-improvement or decline, for tenderness or aggression in the behaviour of the core personality from birth – Billy Milligan.

From the example above, it is clear that all individuals live according to the rules established by Arthur, and only the core personality does not want to be himself, does not want to enter the "scene", which would mean stepping on a spot of light in his own mind and accounting for the crime committed in the real world.

Daniel Keyes in his novel described the real story heard directly from Billy Milligan and based on the eyewitness testimony. However, in the artistic discourse to adequately reflect the situation associated with the intricate psychological state of the protagonist of the work, given the phenomenon of splitting his personality, the mere description of the disease from the diagnosis of doctors or medical aid would not be enough. That is why, for the full revelation of

the image of each of 23 individuals in the body of Billy Milligan, the author used a number of linguistic-style techniques and conceptual priorities, which subsequently formed a holistic psychological portrait of the protagonist of the novel.

From the descriptions of each personality and their destination in the fate of Billy Milligan, the fact that they all differed not only in features, abilities and characters, but also in appearance, age, behavior, and eventually level of IQ is evident. Therefore, for the realization of the author's artistic conception, based on a full-fledged linguistic representation of the complex image of a multiple personality and the verbalization of the psychological portrait of the hero of the work, Daniel Keyes relied not only on his characteristic linguistic tools, he also paid a particular attention to the modeling of the conceptual sphere of each individual. Thus, the author revealed the links between the cognitive mechanisms of the conscious and the unconscious, moving from the thought in the head of each of the individuals to the word that this or that individual of Billy as a separate living person, could react to different situations, expressing at the same time his own impressions, observation and experience. In view of this, during the study of the specific features and changes that Billy Milligan underwent in the novel, in the first place it was necessary to perform the conceptual analysis of the evolution of the portrait of his multiple personality.

Based on the polar model of the concept structure essence according to I. Sternin¹², as well as on the research theories of conceptual analysis by M. Alifirenko¹³, considered as the basis of our research, we found 3 basic and 3 derivative phases of the evolution of the plural identity of the protagonist of the novel: 1. The phase of regression and degradation: Full disorder among individuals; 2. The phase of rebirth and gradual development: the unity of "desirable" individuals during therapy; 3. The phase of progress and recovery: From "common consciousness" to a gradual merger.

The step-by-step plan highlights the fact that at the beginning of the novel, Daniel Keyes describes the really terrible situations of violations of the law, rape, threats, robberies and the arrest of Billy Milligan on suspicion, and subsequently accusation of all these crimes. Thus, during the first phase, based on the author's bright descriptions of Billy's substantive and practical criminal activity, the concept-image of a true shameless gentry appears in the imagination, which is associated with the thinking correlators of the worst representatives of this category, that is, those villains who are the part of mafia and other terrorist groups:

"If you go to the police, don't give them my description. If I see anything in the newspapers, I won't come myself, but "brotherhood" will take care of your family and you." Then he took the names of relatives so to prove his threats. Later she, and the police assumed in such way this scoundrel was boasting about being part of a terrorist organization or the Mafia ..."

That is why moral decay that at the peripheral level of individual perception can be associated with such negative features as: imbalance, aggressiveness and cruelty can be considered as the core of Billy Milligan's personality concept in the first phase of regression and degradation. It is due to the complete disorder among the individuals in the body of the boy. At this stage Billy Milligan's body is subdued and used as a "puppet" in his hands, or rather, in the minds of the strongest alter-ego, so this level of the conceptual sphere is verbalized by the author by 4 people out of 23, namely: by Arthur, Ragen, Tommy and Adalana. So, moving from the thought to the word of each of these individuals, one can trace and highlight the following features of the linguistic representation of key concepts and feelings at an early stage:

Arthur = cruelty:

Represented in dialogues in the form of the fear of others to do something that Arthur does want or say (*I'll get in trouble; I am scared; I am afraid of ...*) and it is explained by his rigorous and total control over each one, as disobedience is punished by being "undesired", which in fact means the end of the individual existence:

"... Oh, wow." He gasped.

"What's the matter?"

"I told you Arthur's name. Now for sure I'll get in trouble for telling the secret."

"It's all right, I promised I wouldn't tell."

He cringed in his chair shaking. "I can't talk no more. I'm scared of him!..."

Tommy = Desperation

The concept image is represented by describing Tommy's desperation and sometimes risky acts, as well as the reactions of others to him (*Tommy, you goddamned sonofabitchin'; the famous one; the one who got outta them cuffs; the strait jacket cannot keep that one*):

"... What Tommy did not tell her was that when he first heard that he might be transferred to Lima, he had bought a razor blade from a trusty. Right now it was taped to the sole of his left foot. He had learned long ago that when you are transferred from one institution to another, you always bring along a weapon ..."

Adalana = uncontrollable thirst

In this case, the thirst became not only the core of Adalana's concept-image; the uncontrollable desire that gave impetus to all subsequent events and caused a number of negative consequences, therefore, the

¹² Sternin, 201, 60-6213

¹³ Alifirenko, 2010, 124-136, 145-153

linguistic representation and reactions of individuals in dialogues with it are rather emotional and mostly negative (*filthy slut; stupid lesbian; constantly blame myself; feel damn guilty; want out of boy's lives...*):

"... **I stole that time. I felt alcohol and pills. I did it. I ruined the boys' lives. But they just didn't understand ...**"

"Understand what?" Turner asked.

"**What the need for love is. To be held by someone. Just to feel warm and cared for. I don't know what made me do it.**"

Adalana paused and whispered, "Just for a few moments... **I stole that time. Arthur didn't put me on the spot, so I wished Ragen off the spot and raped the girls...**"

Ragen = aggression

Ragen is a very strong and impulsive personality. Depending on the situation, his aggression can both protect and harm. For this reason, an important factor in the linguistic representation of the concept-image of this alter-him is, firstly, the phonetic peculiarity of his speech, namely the pronounced Slavic accent that, in American culture, at the subconscious level, is associated with rigorous Russians and totalitarian regimes of the communist countries; and secondly, straightforwardness and sincerity of his statements, Ragen does not pick up refined words, his sentences are rather simple, but expressive (lyrics, emotional exaggerations, extremes):

"... Turner discovered that **Rorschach test showed Ragen the most potential for violent acting out...**"

"... Ragen, I'm sorry for the trouble."

"Sorry!" **Ragen snarled, pacing. "You filthy slut. Vy for you go around raping vomans? Do you realize vat you put us all through? I hardly restis from killing you whore ..."**

At the second stage, where positive changes were taking place in the state of Billy Milligan, the concept image changes as well. The shameless rascal treated with abomination and hatred, is transformed into a defenseless child, causing compassion and desire to help.

Within this conceptual phase, a sensual image of the defenseless infant, who, after being reborn from the rascal, who just begins to live and explore this world, becomes nucleus. Therefore, at the associative level, all of them seek to protect, help, support:

"... **Dr. Marlene Kocan set up regular sessions, she even had tears from time to time when the personalities recalled their memories of abuse and torture, working them through and reliving the anguish that led to the major dissociation at the age of eight ...**"

A striking change of the others attitude towards Billy is due not only to his willingness to treat and co-operate with the investigation, but also due to the shocking change of his ego-conditions: from perverts, criminals, sociopaths with characteristic rude and vulgar speech, to empathic "babies" in the body

of Billy, with a stealthy tone and timid expression of feelings:

Danny = fear

One of Billy's most afflicted and frightened personalities, who re-discovered himself from fear and shame at the time when the young man was pressed by interrogations and started medical treatment. In the dialogues the concept image is represented and distinguished from among others, especially emotional reactions (*he is trembling; racing heart; he is scared; confused...*):

"The first one Gary saw when he came to offer us help was **Danny. He was scared and confused. He doesn't know much about what's going on ...**"

Sean = protective mechanism ("I do not see anything / I do not hear anything")

The concept of dejection and deafness of mentally retarded Sean works as a protective mechanism in Billy's body during the time of particular despair, when nothing else but to close his eyes and close his ears remains, so as not to know the noise of the outside world and not to feel soul pain. A single sound representing this stunning concept-image is buzzing (*bz-zzzzzzzzz...*):

"Billy covered his ears with his hands. But **he couldn't shut out his mothers screaming. Crying, he slowly slid down the door until he was sitting on the floor. He closed his eyes tight, and in Shawn's deafness everything went silent ...**"

Robert (Bobby) = uncertainty

unsure of himself and terse, others most often speak for him (he asks somebody from personalities to tell what he wants). He suffers from a complex of inferiority, and therefore appears at the moments of the oppressed state of Billy Milligan:

"... **What a frustration.. he hated being called "Robert" by the others and would insist, "I'm Bobby!" He had an inferiority complex, no ambition of his own, and he lived like a sponge, soaking up ideas and thoughts of others, passing them off as his own.**"

The second concept phase is also connected to the most core personality, Billy Milligan, since he is like a baby in his own body: he almost did not live in the real world, but slept all the time; knows nothing and does not understand anything; the only thing a boy can do is to apologize for own actions and then try to commit a suicide:

"... In analyzing the psychodynamics of the case, Harding pointed out that **Milligans natural fathers suicide increased his chances to do the same, because as a boy he deprived of fathers involvement and attention, and left him with "a feeling of irrational power and overwhelming guilt leading to anxiety, conflict and increased fantasy formulation ...**"

In the third stage, when during productive group therapy communicative Allen, devout Samuel and experienced Teacher appeared themselves, there comes

an expected improvement - it is already possible to follow the positive dynamics and fundamental changes in the behaviour of the boy:

"... **Billy talked often with the young female patients. The nurses and mental health technicians knew that the young women were playing up to him, competing with each other for his attention. Nurse Pat Perry noticed that Mary, a former anthropology student, came out of her depression when Billy was around and talked to her. Billy admired Mary's intelligence, often asking her advice, as she asked his. He missed her when she was discharged in January, but she promised to come back to visit him ...**".

Samuel = devotion, charity

it is the first time that an atheist Billy turns to the devout alter-ego of Samuel (*I swear to God; oh God; as God told us...*). In addition, he decided to help the children and opened a bank account in the name of the charity fund and made a down payment:

"... **He opened a bank account in the name of the Foundation Against Child Abuse and deposited a thousand dollars. He then had a bumper sticker printed, black letters on a yellow background: HUG YOUR CHILD TODAY "it's painless" PLEASE HELP STOP CHILD ABUSE! BILLY ...**".

Allen = communicability

Allen, unlike the others, if he has the right desire, easily finds an approach to anyone and can start a conversation on any subject, because in the concept of this personality there are laid down both the ability to exact sciences and art:

"... **Those paintings are fascinating,**" Allen said, quickly glancing at the wall. **"I prefer oils to acrylics, but whoever did those has a good eye for detail."**

He saw Steinberg's expression change to one of interest.

"You paint?"

"**All my life. Medicine is the career I've chosen... but maybe someday you'll let me paint your portrait. You've got a strong face...**".

It was also found that bad individuals get "unwanted" and they are never allowed to the "stage", which gave a chance to suppress the bad in the sub-consciousness of Billy in general. Other individuals were not even allowed to be mentioned; only Allen for the greater effectiveness of group therapy tells the psychologist about "all those gentiles that we already buried here (pointing to his own the temple)."

And those of the "desirable" who performed bad deeds, such as Ragen, also began to change for the better and even saved a life of one of the patients:

"... **Suddenly one of the female patients rushing toward the stairway railing outside the ward door a steep three-floor drop down the center staircase. Ragen took the spot, dashing down the corridor and up the steps, slamming open the door and running out into the hallway. Katherine Gillott, the mental health technician, reached the corridor in time to see him**

grab the girl, who had already gone over the railing. He held on and pulled her up ...".

In addition, so-called "common sense" of Billy Milligan – Teacher – contacts the doctors. He is of the same age, of the same sex and appearance as Billy; he remembers all the events, he is the one who would have been able to become the boy if he had not lost his own self. So there was a real opportunity to gradually combine all the sensible and good that is in Billy and "scramble together". That is why, at the third stage, agglomeration is the general purpose and the core of the concept of each of the "desired" individuals of Billy Milligan, that is, the gradual merging of his ego-states into a single complete personality.

This complex process took place due to the unification of all "desirable" personalities around Billy and Master in the conceptual sphere of "common consciousness" so that other voices eventually became silent, and Billy's voice became, if not the only, at least decisive:

"... **Those voices like on replay ...**"

"**Are you the only one who gets instant replay?**"

Billy nodded.

"**Because I'm the host, the core, I'm the one developing the co-consciousness.**"

"**How do you feel about it?**"

"**It means I'm getting well, but it's scary ...**".

4. Conclusions. Summing up the results of the conceptual analysis, and based on the on-phase changes in Billy Milligan's personality, one can distinguish the following set of concepts at each stage:

I concept phase: aggression; cruelty; hatred; perversion; moral decay; confusion; thirst for revenge; propensity to blackmail, crimes and suicide; unbalance; social affiliation;

II conceptual phase: uncertainty; conscientiousness; infantilism; feelings of guilt, loneliness and fear; helplessness; empathy;

III conceptual phase: decency; responsibility; communication; mercy; piety; industry.

Consequently, a comprehensive conceptual analysis proved that by exploring the connections of the cognitive mechanisms of the conscious and the unconscious, moving from the thought in the head of each of the individuals to the word that this or that ego-state of Billy as a separate living person could express his or her own emotions and experiences, one can fully, consistently and thoroughly reveal the concept of the linguistic representation of the multiple personality complex image in the artistic discourse.

In the artistic discourse to adequately reflect the situation associated with the super-complex psychological state of the novel protagonist, given the phenomenon of splitting his personality, the mere description of the disease from the diagnosis of doctors or medical aid was not enough. Therefore, for the full disclosure of the conceptual im-

age of each of the 23 individuals in the body of Billy Milligan, the author used a number of linguistic style techniques and conceptual priorities, which subsequently formed a holistic psychological portrait of the multiple personality of the novel protagonist. Daniel Keyes paid particular attention to modeling the concept of each individual. Thus, the author revealed the links between the cognitive mechanisms of the conscious and the unconscious,

moving from the thought in the head of each of the individuals to the word that this or that state of Billy as a separate living person, could react to different situations, expressing at the same time his own impressions, observation and experiences. Due to the methodology described one can easily investigate the psychological features of real personalities through their speech and linguistic peculiarities they adopt.

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Анотація

У статті наведено результати концептуального дослідження поняття портрету множинної особистості та процесу формування концептуальної сфери на її підсвідомому, психічному та психологічному рівнях на матеріалі англійської мови. Психологічний портрет – це складова частина художнього образу, оскільки художній образ є сукупністю декількох портретів персонажа. З огляду на особливості концептуалізації та мовної репрезентації психологічного портрета в англійськомовному художньому дискурсі, важливого значення також набуває питання залежності концепту від мовної вербалізації. Лінгвістичні та концептуальні особливості представлення множинної особистості у англійськомовній художній літературі були ретельно розглянуті в романі «Темніча історія Біллі Міллігана» Данієла Кіза. Дослідження показали, що психологічний портрет множинної особистості Біллі Міллігана можна досліджувати лише як складний образ, оскільки в нього входить 23 альтер-его з розщепленою концептуальною сферою. Для повноцінного розкриття концепт-образу кожної особистості у тілі Біллі Міллігана, автор використав ряд лінгвістичних прийомів та концептуальних пріоритетів, що згодом й сформували цілісний психологічний портрет множинної особистості головного героя роману, репрезентованої за допомогою концептів, вербалізованих у англійськомовному тексті за допомогою лінгвістичних засобів. Данієл Кіз приділяє особливу увагу моделюванню концептосфери кожної із зазначених особистостей. Таким чином, автор розкривав зв'язки пізнавальних механізмів свідомого та позасвідомого, рухаючись від думки в голові кожної із особистостей до слова, яким той чи інший его-стан Біллі, як окрема жива людина, міг би реагувати на різні ситуації, висловлюючи при цьому власні враження, спостереження та переживання. Залежно від їх функцій, стадії розвитку та рівня самоочищення основної особистості кожна нова концепція була представлена за допомогою різних мовних та стилістичних засобів англійської мови. Під час проведення дослідження було визначено, що процес вербалізації концептуальної сфери є вкрай складним і ґрунтується на аналізі психологічного та підсвідомого рівнів.

Ключові слова

Художня література, багатоваріантність, психологічний портрет, концепт, концептуальна сфера, вербалізація, лінгвістичні та стилістичні засоби.

UDC 81'42

DOI <https://doi.org/10.32837/2312-3192-2018-11-29-36>

AMERICAN POLITICAL LINGUOCULTURE IN THE MIRROR OF NATIONAL VALUES (ON THE MATERIAL OF INAUGURAL SPEECH OF DONALD TRUMP)

Iryna Golubovska¹

Abstract

The article describes the political institutional discourse as an instrument for influencing the masses and manipulating their consciousness, moods, behavior in the interests of a small group of people who call themselves the political elite of society. Political discourse is considered in a narrow sense—as a discourse of a specific politician (in our case, D. Trump), who represent the Republican Party of the United States. On the material of the inaugural speech of Donald Trump, delivered on January 20, 2017, such communicative tactics as: argumentation; identification; intimidation; positive self-presentation; accusation; sacral symbolization; social efforts' integration and encouragement to cooperate with the authorities; positive forecasting—have been highlighted. All of them are realized with the help of verbalizations of various communicative moves. Such traditional stylistic figures as anaphora, epiphora, antithesis, tricolon and others are widely used in the processes of final verbalizations of manipulative intentions of the sender. Moreover, anaphora concentrates the listeners' attention on the original author's settings; vice versa, epiphora focuses addressee's attention on the consequences of actions, on their sought result. Ethical and spiritual values of the American people (such as: "Future Orientation/Optimism", "Equality/Equalitarianism", "Action and Work Orientation", "Directness, Openness, Honesty"; "Change") serve as the implicit basis for the discursive actualization of communicative tactics used by the politician for reaching communicative purposes which are in getting a power over thoughts and emotions of the target audience. Evidently, the structure of the manipulative influence embodied in the political text of inaugural genre on the verbal-semantic and deep-cognitive levels of its analysis would have the same character. In prospective it must be proved on the basis of a study of political speeches of other politicians belonging to different political cultures.

Keywords

Political Discourse, Manipulation, Communicative Tactics, Communicative Move, Thesis, Antithesis, Synthesis, Iteration, Anaphora, Epiphora, Implicit Semantics, American Values

1. Introduction. In the frames of modern anthropologically oriented linguistics the essence, nature and functions of political discourse are being researched on the crossroads of the diverse areas of scientific knowledge. In addition to traditional rhetoric and stylistics, such branches of philology as linguosemiotics (Yu.S. Stepanov, R. Bart), pragmatic linguistics (N. Arutyunova, F. Batsevich, T. Van Dijk, V. Demyankov, O. Issers, K. Serazhym, R. Vodak), linguocultural studies and intercultural communication (V. Maslova, I. Sternin, S. Ter-Minasova), theory of communication (G. Pocheptsov, J.G. Mead, J. Walter, W. Fisher, M. McCombbs, D. Shaw) entered the circle of subject areas, within which political discourse is being studied. Scholars try to analyze the form, content, illocutions and perlocutions of political discourse, parameters of its effectiveness in the context of of manipulative persuasive effect on the target audience. After all, any political discourse actualizes certain ideological views, establishes cer-

tain ideological constants which act as a markers of this or that particular ideological space².

According to the concept of the well-known scholar of political reality, Jakob Torfing, political discourse represents the third phase in theory of discourse realization and might be defined as a relational system of meaning implementation determined by certain historical, technological and economical factors, which has the exclusive right to root any social order within which "the Sooth" is institutionalized (R. Bart, J. Derrida, J. Kristeva, J. Lacan, E. Lacro, S. Muff)³. According to such discourse understanding the main task for discourse analysis lies not in finding out how phenomena of the real world are reflected in language, but in tracking out **how language constructs the phenomena**: "discourse is the result of hegemonic articulations directed at the establishment of both political and moral leadership in a society"⁴. Actually, "hegemonic articulations" have no ability for self-implementation: they are introduced in the result of manipulations with the sphere of subconsciousness of people. So we define manipulation as the hidden influence on the subconscious sphere of the addressee made by the sender of the message in order to control the consciousness and behaviour of the object of manipulative influence, which might be implemented in both verbalized or nonverbal way⁵.

Thus, the purpose of political discourse could be defined in the terms of conquest and retention of power with the help of expanding a certain system of ideological views which might be implement-

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² Tsutsiyeva 2012, 105

³ Torfing 2005, 5-13

⁴ Levchenko 2012, 105

⁵ Kara-Murza 2005

ed into the cognitive sphere of the target audience (electorate) through the explicit and implicit communicative influence. At the moment, two approaches to the meaning of the term “political discourse” are being outlined: a narrow and a broad ones. According to the first one, the notion of political institutional discourse is supposed to comprise the speeches of politicians, government documents, party programs, texts of parliamentary and pre-election debates, propaganda materials⁶. A broad understanding of political discourse implies the involvement of “discourse of reaction” into the body of the above mentioned corpus, i.e. analytical articles of journalists, political scientists, public activists, bloggers presented in social networks and dealing with this or that particular event of the political life of society⁷. In the frames of this article we’ll turn to the genre of “primary communication”⁸, to the analysis of “political narrative”, in which a politician becomes the key figure of political communication in the sense of spreading certain ideological views, which provide this or those meanings to the political events in order to form the needed public opinion and, accordingly, influence on the distribution and usage of power in the taken ethno-social community. Within this article, we will be interested just in **political institutional discourse** created by the politician as a representative of a certain institution (the party, administration, parliament, etc., or made by one of the speechwriters belonging to his “team”) in the genre of the inaugural speech. This is **the object** of our investigation; **the subject** is the study of lingual peculiarities of tactics and communicative moves which implement a general manipulative strategy of politician’s speech aimed to obtain and maintain the political power in the society.

2. Methodology. Such meta-language terms as “communicative strategy”, “communicative tactics”, “communicative move” will be used as those which have a long history of institutionalization in the frames of linguistic pragmatics⁹. The “working content” of these terms in this article is: a communicative strategy is understood as the general plan of communication, subordinated to the practical goals of the speaker; communicative tactics then is a way of implementing a communicative strategy; communicative move implies the content of verbal / non-verbal actions of the speaker aimed at achieving the communicative goal. Thus, these three terms are in generic-species relationship.

Basing on the approaches to manipulative strategies and tactics distinction which have already been developed in the modern political linguistics¹⁰, we propose our own vision, according to which a manipulative strategy implies the evolution of such tactics as: 1) argumentation; 2) identification; 3) intimidation; 5) positive self-presentation; 6) accusation; 7) sacred symbolization; 8) social efforts’ integration and encouragement to cooperate with the authorities; 9) positive forecasting.

The inaugural speech of President Donald Trump, 45th President of the United States of America, who, on the 20-th of January 2017, swore allegiance to the American people would serve as an empirical stuff for this article. Such methods of linguistic analysis are being used: descriptive method, method of contextual and component analysis, discours-analysis, conceptual analysis, method of presuppositions, method of language data cultural interpretation.

3. Results and Discussion. At the beginning of his speech, Donald Trump addressed the words of gratitude not only to the American people, but for the first time in the history of this genre of public speaking in USA, appealed to **all the people of the world**: “*Chief Justice Roberts, President Carter, President Clinton, President Bush, President Obama, fellow Americans and people of the world, thank you*”¹¹. We see here an implicitly implemented **tactic of social efforts’ integration and encouragement to cooperate with the authorities**, addressed not only to American citizens but also to all of the inhabitants of the planet Earth: it is implemented with the help of **communicative move of thanksgiving**.

The next line reveals the presupposition of the destruction in material and spiritual ways of US citizens’ lives (apparently destructed during the two previous cadences of Barack Obama), therefore America must unite efforts not only “to rebuild our country”, but also “to restore its promise for all of our people”: “*We, the citizens of America, are now joined in a great national effort to rebuild our country and restore its promise for all of our people*”. Thus, on the one hand, the tactics of accusation of the previous administration in the country’s collapse and destruction of promises given to the people is being implemented,—on the other hand, the tactic of intimidation is actualized with the help of communicative move of the president’s self-presentation as a part of the whole nation: “*We, the citizens of America...*”. The communicative move is realized by the syntagmatic supposition of the personal pronoun (the first person plural) *we* and the collective noun *citizens*.

Further, the president, discursively developing such an American value, as “**Future Orientation /**

⁶ T. Van Dijk 1989, 26

⁷ Shaigal 2004, 23

⁸ Bakhtin 1986, 279

⁹ Batsevich 2004, Issers 2008, Snitko 2003

¹⁰ Dmitruk 2006, Dotsenko 1997, Kondratenko 2009, Mikhaleva 2004, Pirogova 2001

¹¹ <http://edition.cnn.com/2017/01/20/politics/trump-inaugural-address/index.html>; <https://zbruc.eu/node/61279>

Optimism¹², expresses a positive belief that the course of his administration, being coherent to the hopes of the American people and again! to the hopes of the “peoples of the world”, will overcome all challenges and be a success: *“Together, we will determine the course of America and the world for many, many years to come. We will face challenges. We will confront hardships. But we will get the job done”*. The affirmative character of this statement is supported by a fourfold parallel repetition of a single syntactic structure with grammatical semantics of future, such as: **Pron + aux.verb will + main verb + noun, S – P - DO**: *“We will determine the course of America...; “We will face challenges”, “We will confront hardships”; “We will get the job done”*. The tactic of intimidation is here effectively combined with the tactics of **positive forecasting**. Actually, in this place of the studied inaugural speech we are coming across the well-known logical structure of tricolon: “thesis–antithesis–synthesis”, which had been widely used since times of antiquity in the speeches of Cicero, Demosthenes, Socrates (the most famous example is “Veni, vidi, vici”). Within this syntactic iterance, verbal phrases of negative / ambivalent semantics: “antithetical” *face challenges, confront hardships* are opposed to the “synthetical” verbal phrase with positive evaluative coloring: *get the job done*. All this stuff creates a rhythmic-semantic balance necessary for inducing of the suggestive effect within the studied paragraph.

In accordance with the postulates of the courtesy formulated by Leech-Grays¹³, Trump thanked President Barack Obama and his wife Michel for their support and assistance in the transition of power: *“Every four years we gather on these steps to carry out the orderly and peaceful transfer of power. And we are grateful to President Obama and first lady Michelle Obama for their gracious aid throughout this transition. They have been magnificent. Thank you”*. While thanking, he uses words and phrases of positive rational axiology: *the orderly and peaceful transfer of power, grateful, gracious help, magnificent*. Of course, we are not regarding politeness as those which belongs to the values of American lingual culture, but it might be qualified as a very important distinctive feature of American speech behavior (let's recall the

famous *American smile*, without which it's really hard to imagine interpersonal communicative process in American way). Nevertheless tactics of politeness was not implemented here in view of the specifics of the discursively-evaluative deployment of the next paragraph, which appears to be in the sharp contrast with the previous one: *“Today's ceremony, however, has a very special meaning because today we are not merely transferring power from one administration to another or from one party to another, but we are transferring power from Washington, D.C., and giving it back to you, the people”*. This paragraph nullifies all the figures of courtesy that are characteristic for the preceding paragraph and realize at the textual level a kind of mega-syntactic antithetical construction. In fact, D. Trump, discursively actualizing such American value as **“Directness, Openness, Honesty”**, publicly acknowledges that during the cadences of many previous presidents of America power belonged not to the people but to the narrow elite political circles, to the American establishment, which defended exclusively their own political and economical interests: *“For too long, a small group in our nation's capital has reaped the rewards of government while the people have borne the cost. Washington flourished, but the people did not share in its wealth. Politicians prospered but the jobs left and the factories closed. The establishment protected itself, but not the citizens of our country. Their victories have not been your victories. Their triumphs have not been your triumphs. And while they celebrated in our nation's capital, there was little to celebrate for struggling families all across our land”*.

Manipulative influence is carried out here due to the verbalization of the antithetic opposition between the political elite of American society and ordinary Americans, in other words the archaic opposition “own” – “alien” serves as a basis for gaining people's benevolence: *“a small group in our nation's capital has reaped the rewards of government”* – *“the people have borne the cost”*, *“Washington flourished”* – *“people did not share in its wealth”*, *“Politicians prospered”* – *“the jobs left and the factories closed”*, *“The establishment protected itself”* – *“not the citizens of our country”*, *“while they celebrated in our nation's capital”* – *“there was little to celebrate for struggling families all across our land”*. Thus, “aliens” for ordinary Americans and, as it comes, for Trump himself! (which identifies himself and common people with the help of intimidation tactic embodied verbally by the personal pronoun in plural - *we*) receive nominations *a small group, Washington, politicians, the establishment, they*. The category of “own” is verbalized by nomens and phrases *the people, the citizens, struggling families all over our land*. The rhetorical effect of the antithesis is realized not only on the lexical, but also on the microsyntactic and macrosyntactic levels with the help of itera-

¹² Kohls 1984. In our further research, we will refer to the value system of Americans proposed by Robert Kohls in his article “The Values Americans Live By” (1984). He highlights such values as: 1) change/mobility; 2) personal control over the environment; 3) time and its control; 4) equality/equalitarism; 5) individualism, independence and privacy; 6) self-help; 7) competition and free enterprise; 8) future orientation/optimism; 9) action and work orientation; 10) informality; 11) directness, openness, honesty; 12) practicality/efficiency; 13) materialism/acquisitiveness and others.

¹³ Leech 1983, Grays 1985

tion for three times of the same model of complex sentence with the opposite conjunction *but* according to the model: **S – Pplus, but S – Pminus**, within which the subject of the first part of the sentence is characterized by verbal predicate with positive estimated value: *flourished, prospered, protected*, and the subject of the second part of the sentence, on the contrary, receives the predicate attribution of generally negative evaluation: *borne the cost, left (jobs), closed (the factories), not to protect (the citizens)*. Thus, the communicative move of antithesis embodies the communicative tactics of accusation and intimidation.

The following paragraph “exploits” such American value as “**Equality/Equalitarianism**”: *“That all changes starting right here and right now, because this moment is your moment. It belongs to you. It belongs to everyone gathered here today and everyone watching all across America. This is your day. This is your celebration. And this, the United States of America, is your country. What truly matters is not which party controls our government, but whether our government is controlled by the people. January 20th, 2017, will be remembered as the day the people became the rulers of this nation again. The forgotten men and women of our country will be forgotten no longer. Everyone is listening to you now. You came by the tens of millions to become part of a historic movement, the likes of which the world has never seen before. At the center of this movement is a crucial conviction that a nation exists to serve its citizens. Americans want great schools for their children, safe neighborhoods for their families, and good jobs for themselves. These are just and reasonable demands of righteous people and a righteous public”*.

It is a common knowledge that **equality** stands for one of the most fundamental values of American constitutionalism, alongside with freedom and democracy. Just at the moment of his inaugural speech Trump highlights “transferring” power to the American people: *this moment is your moment*, putting it in one row with positively marked notions like: *celebration, country, historic movement, righteous people, a righteous public*. Frequent repetition of the possessive pronoun of the second person plural *your* promotes the development of the semantics of “appropriation”: *your day, your celebration, your country*. In this way an emotionally marked communicative **tactics of intimidation** is realized, illusory reduction of distance between the authorities and the people is achieved. Thus, the necessary foundation for the implementation of **the tactics of positive self-presentation** is being created. However, according to Trump’s vision, before this historic mo-

ment, that is, during the two cadences of B. Obama, the forty-fourth president of the United States (January 20, 2009 – January 20, 2017), the USA was declining: *“But for too many of our citizens, a different reality exists. Mothers and children trapped in poverty in our inner cities, rusted out factories scattered like tombstones across the landscape of our nation. An education system flush with cash but which leaves our young and beautiful students deprived of all knowledge. And the crime and the gangs and the drugs that have stolen too many lives and robbed our country of so much unrealized potential. This American carnage stops right here and stops right now”*.

The idea of America's decline is verbalized with the help of words and phrases of general-negative semantics: *“mothers and children trapped in poverty”, “rusted out factories scattered like tombstones”, “students deprived of all knowledge”, “the crime, the gangs, the drugs”, “stolen lives”, “robbed country”, “unrealized potential”, “American carnage”*.

Tactic of accusation in unsuccessful domestic politics addressed to the administration of B. Obama is implicitly implemented here. The final phrase of this paragraph *“This American carnage stops right here and stops right now”* comes into structural resonance with the initial one *“... all changes starting right here and right now”*, fixing definite political labels: pejorative **“carnage”** – for “before-Trump” America, meliorative **“changes”** – as a key word for “Trump’s America”¹⁴.

The following paragraph implements the communicative **tactics of intimidation and appeal to cooperate with the authorities** on the basis of the common democratic values, which is carried out with the help of the communicative move identifying pain, dreams, the success of the people: *their pain, their dreams, their success* with pain, dreams, the success of country’s political elite: *our pain, our dreams, our success: We are one nation, and their pain is our pain. Their dreams are our dreams, and their success will be our success. We share one heart, one home, and one glorious destiny. The oath of office I take today is an oath of allegiance to all Americans*. And here again, we see the implicit realization of the “old American value” **“Equality/Equalitarianism”**.

Further, in the next paragraph, the archetypal opposition “own-alien” is once again implicitly actualized with the help of opposing American industry, army, middle class, workers (suffering from ineffective domestic policy of the previous administration) – to the outside world (foreign industry, armies of the foreign countries): *“For many decades we’ve enriched foreign industry at the expense of American industry, subsidized the armies of other countries while allowing for the very sad depletion of our military. We’ve defended other nations’ borders while refusing to defend our own. And we’ve spent tril-*

¹⁴ “Change” stands for one of the most valid values of Americans and as a socially and politically determined concept of American mentality is still waiting for its researcher.

lions and trillions of dollars overseas while America's infrastructure has fallen into disrepair and decay. We've made other countries rich while the wealth, strength, and confidence of our country has dissipated over the horizon. One by one, the factories shuttered and left our shores with not even a thought about the millions and millions of American workers that were left behind. The wealth of our middle class has been ripped from their homes and then redistributed all across the world". Such kind of politics contributed to the outflow of capital from the US leaving the ordinary citizens unprotected. In this paragraphs we again come across the an implicitly implemented **tactics of accusation**.

However, Trump promises to leave **in the past** the policy of "alien's" support: "**but that is the past**", and **in the future**, "**from this day forward**", a new concept of country's development will be proposed: "**a new vision will govern our land**", the essence of which might be formulated as "**America first, America first**". And again, just as in the beginning of his speech, Donald Trump emphasizes that he wants to be heard not only by Americans, but also by other peoples of the world and their authorities. To increase his speech's impact, the iteration of the pronoun *every* is used, every new time being combined with the word or phrase having more semantic significance in comparison with the previous one: "**to be heard in every city, in every foreign capital, and in every hall of power**". The communicative **tactics of positive forecasting** is implemented here.

The new state policy will lead to unprecedented victories of America which will be caused by the development of national economy and infrastructure, by the restitution of jobs, wealth, and, more importantly, dreams. AMERICAN DREAM is a concept of American mentality based on American ideals and values (democracy, freedom, equal opportunity) and is aimed at positive prediction of future material prosperity / success regardless of social origin and achieved only thanks to tense everyday work: "**America will start winning again, winning like never before. We will bring back our jobs. We will bring back our borders. We will bring back our wealth, and we will bring back our dreams. We will build new roads and highways and bridges and airports and tunnels and railways all across our wonderful nation. We will get our people off of welfare and back to work, rebuilding our country with American hands and American labor. We will follow two simple rules: buy American and hire American. We will seek friendship and goodwill with the nations of the world, but we do so with the understanding that it is the right of all nations to put their own interests first. We do not seek to impose our way of life on anyone, but rather to let it shine as an example. We will shine for everyone to follow. We will reinforce old alliances and form new ones and unite the civilized**

world against radical Islamic terrorism, which we will eradicate completely from the face of the earth".

Within the frames of this paragraph, **tactics of positive forecasting** is realized with the help of an anaphorical syntactic partial iteration aimed to increase the emotional impact. Anaphora usually draws the attention to the speaker's primary goal.

In the following presentation Trump turns to use a **communicative tactics of sacred symbolism** on the ground of identification of the biblical idea of accord of people and unity of the country, the solidarity of its citizens, linking it with the idea of protection, which in this case would be provided by the powers of heaven and earth: "**The Bible tells us how good and pleasant it is when God's people live together in unity. We must speak our minds openly, debate our disagreements honestly, but always pursue solidarity. When America is united, America is totally unstoppable. There should be no fear. We are protected and we will always be protected. We will be protected by the great men and women of our military and law enforcement. And most importantly, we will be protected by God**". It is known, that want for protection is one of the most fundamental human needs¹⁴.

In the next paragraph in the frames of **communicative tactics of accusation**, such an American value as "**Action/ Work Orientation**" is being actualized, when the previous administration is implicitly blamed at lack of scale of thinking and dreams and absence of political will for radical action: "**Finally, we must think big and dream even bigger. In America, we understand that a nation is only living as long as it is striving. We will no longer accept politicians who are all talk and no action, constantly complaining but never doing anything about it. The time for empty talk is over. Now arrives the hour of action**".

In the end of his speech, Trump appeals to such fundamental for all of Americans psychological constants (which also refer to emotional and teleonomic national values) as **patriotism**: *national pride, spirit of America, our soldiers, red blood of patriots, glorious freedoms, great American flag*) and **trust in God**: *night sky, almighty Creator*). At the same time, the manipulative communicative tactics of identification and sacred symbolization are discursively developed: "**Do not allow anyone to tell you that it cannot be done. No challenge can match the heart and fight the spirit of America. We will not fail. Our country will thrive and prosper again. We stand at the birth of a new millennium, ready to unlock the mysteries of space, to free the earth from the miseries of disease, and to harness the energies, industries, and technologies of tomorrow. A new national pride will stir ourselves, lift our sights, and heal our divisions. It's time to remember that old wisdom our soldiers will never forget, that whether we are black or brown or white, we all bleed the same red blood of patriots. We all enjoy the same glorious freedoms and we all salute the same great American flag. And whether a**

child is born in the urban sprawl of Detroit or the wind-swept plains of Nebraska, they look up at the same night sky, they fill their heart with the same dreams, and they are infused with the breath of life by the same almighty Creator". Here, as we have already said, the **tactics of identification** (Trump identifies himself with voters, with changes, with the past and future of America) is gradually replaced by the **tactics of sacred symbolization**. It has been applied on the background of **comprehensive intimization** (personal pronouns *we, our*; determinator *the same*) with the help of a multistage **epiphoric iteration**¹⁵, within the framework of which marker of identification and association *the same* is used to raise the 45th President of America and the whole country to the level of the Absolute: "*We all bleed the same red blood of patriots. We all enjoy the same glorious freedoms and we all salute the same great American flag. And whether a child is born in the urban sprawl of Detroit or the wind-swept plains of Nebraska, they look up at the same night sky, they fill their heart with the same dreams, and they are infused with the breath of life by the same almighty Creator*". In this case, the syntagmatic chain is built up, within which the usage of attributive phrases: ***the same red blood of patriots > the same glorious freedoms > the same great American flag > the same night sky > the same dreams > the same almighty Creator*** is aimed to mark the glorious history of America beginning from the times of gaining independence, struggle for democratic freedoms, Declaration of Independence, American dream concept formation—up to this inaugural day, which was initiated (in Trump's interpretation) by the grace of the Creator. In a simple sentence *they* (children) *look up at the same night sky* the contours of the Kantian precedential text come to light: "Two things in the world fill my soul with sacred awe – the **starry sky** overhead and the moral law within us" (I. Kant).

And finally, D. Trump, referring only to American citizens (and not to people all over the world as at the beginning of his speech), applies in parallel the **tactics of accusation** and **tactics of positive forecasting**: "*So to all Americans in every city near and far, small and large, from mountain to mountain, from ocean to ocean, hear these words: You will never be ignored again. Your voice, your hopes, and your dreams will define our American destiny. And your*

courage and goodness and love will forever guide us along the way. Together we will make America strong again, we will make America wealthy again, we will make America proud again, we will make America safe again. And, yes, together we will make America great again. Thank you. God bless you. And God bless America".

The **tactics of positive forecasting** is embodied in nouns and adjectives with semantics of positive evaluation, such as: *hopes, dreams, courage, goodness, love; strong, wealthy, proud, safe, great*. An **epiphoric iteration** with gradual increasing of the degree of abstraction (from a strong, rich, safe country to the Great America) developed on the background of the ultimate intimization (*you, your, we, together*) might be qualified as is a **key generalizing moment of the studied inaugural speech of the President D.Trump**.

4. Conclusions. Thus, the analysis of the inaugural speech of the 45th President of the United States, Donald Trump, demonstrated the use of certain communicative tactics within general manipulative strategy: 1) argumentation; 2) identification; 3) intimization; 5) positive self-presentation; 6) accusation; 7) sacred symbolization; 8) social efforts' integration and encouragement to cooperate with the authorities; 9) positive forecasting, –realized by means of this or those communicative move. As a rule, the verbalizations of communicative moves is realized with the help of such stylistic figures as anaphora and epiphora, which embody certain communicative intentions of the addressee. Our analysis discovered no logical or rational arguments, vice versa, the speaker tries to get the audience's support appealing mostly to its emotional sphere. All communicative tactics which implement a manipulative strategy of influence on the electorate implicitly rely on Americans' political, social, spiritual and ethical values, such as: "**Future Orientation/Optimism**", "**Equality/Equalitarianism**", "**Action and Work Orientation**", "**Directness, Openness, Honesty**"; "**Change**". Their energetic potential, when implicitly deployed in the discourse of the inaugural speech, is used by the President of the country solely to strengthen the gained power and to achieve the political goals –in the future.

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Анотація

У рамках статті характеризується політичний інституційний дискурс як інструмент впливу на маси і маніпулювання їх свідомістю, настроями, поведінкою в інтересах невеликої групи людей, які іменують себе політичною елітою суспільства. Політичний дискурс розглядається у вузькому значенні - як дискурс конкретного політика (у даному випадку Д. Трампа), що представляє республіканську партію США. На матеріалі інавгураційної промови Трампа, яку він виголосив 20 січня 2017 року, розглянуто комунікативні тактики: аргументації; ідентифікації; інтимізація; позитивної самопрезентації; звинувачення; сакральної символізації; об'єднання суспільних зусиль та спонування до кооперації з владою; позитивного прогнозування, котрі реалізуються за допомогою вербалізацій тих чи тих комунікативних ходів. Такі традиційні стилістичні фігури, як анафора, епіфора, антитеза, триколон та ін. широко задіяні в ролі кінцевих вербалізацій маніпулятивних інтенцій адресанта. Причому анафора концентрує увагу слухачів на вихідній авторській установці, а епіфора - фокусує увагу реципієнта на наслідках дій, на їх бажаному результаті. Імплицитною основою дискурсивного розгортання комунікативних тактик слугують етико-духовні цінності американського народу (“Future Orientation/Optimism”, “Equality/Equalitarism”, “Action and Work Orientation”, “Directness, Openness, Honesty”; “Change”), які політик використовує у своїх комунікативних цілях з метою досягнення потужного впливу на цільову аудиторію. Як видається, структура маніпулятивного впливу, досліджувана на вербально-семантичному і глибинно-когнітивному рівнях лінгвістичного аналізу на матеріалі політичного тексту жанру інавгураційної промови буде мати приблизно один і той самий характер, що необхідно довести на основі безпосереднього дослідження інших політичних промов політиків, котрі належать різним політичним культурам. Це можна вважати перспективою цієї розвідки.

Ключові слова

Політичний дискурс, маніпуляція, комунікативна тактика, комунікативний хід, теза, антитеза, синтез, повтор, анафора, епіфора, імплицитна семантика, американські цінності.

UDC 811.111'342.1'42

DOI <https://doi.org/10.32837/2312-3192-2018-11-37-43>

THE INTEGRATION OF GRATITUDE COMMUNICATIVE MOVES INTO ENGLISH LITERARY DIALOGUE DISCOURSE

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Abstract

The given article reports on the results of Conversation Analysis application to Gratitude Communicative Move. The corpus of conversational data used for the research has been selected from modern English Literary Discourse. The data comprises 1600 communicative exchanges in which characters express Gratitude. Conversation Analysis application has enabled the author to focus on the linguistic aspect of Gratitude turn-taking. This paper reports on the social aspect of Gratitude turn-taking and the pragmatic goals of its participants. The article provides a theoretical background for gratitude Conversation Analysis as the empirical research method of dialogic speech. It provides a detailed survey on such linguistic concepts as *communicative move*, *communicative turn*, *adjacency pair*, *sequence*, *communicative exchange* and *speech episode*. Taking into consideration the viewpoints of various linguists concerning the nature of Gratitude and her own observations over the conversational data, the author offers basic communicative patterns of Gratitude utterances in a communicative exchange. The most commonly used one consists of two moves and develops according to the following scheme: stimulus – Gratitude. As it has been experimentally proved, Gratitude can occur in three-move patterns as well, functioning as either a responding communicative move or as a follow-up move. From the author's viewpoint, there are two patterns of three-move exchanges that include Gratitude. One of them comprises the following communicative moves: stimulus – Gratitude – follow-up. Another three-move exchange pattern develops according to the following pattern: stimulus – response – follow-up Gratitude. Moreover, it has been established that Gratitude cues can be parts of four-move exchanges. Their speech realization unfolds according to the following pattern: stimulus – response – follow-up Gratitude – follow-up. Also, a tendency has been registered: Gratitude utterances can start a communicative move, thus, functioning as an initiative communicative move.

Keywords

Gratitude, conversation analysis, communicative move, communicative turn, communicative exchange, turn-taking.

1. Introduction. The given article reports on the Conversation Analysis of Gratitude as a communicative move in Modern English Literary Discourse. The main point of interest is to determine the ways in which speakers produce and recipients understand gratitude, how they constitute it as speech actions trying to achieve their interactional goals. The relevance of the investigation is determined by the lack of linguistic studies devoted to the Gratitude cues communicative patterns in a dialogue exchange.

The last quarter of the century saw a systematic attack of Conversation Analysts on the basic problems of speech exchanges containing Gratitude. All the researchers refer to Gratitude as a responding move provoked by other expressives². A speech exchange including gratitude formulae is governed by the social norms of affirming and supporting social relationships and respecting the preservation of self by individuals. It means that gratitude is caused by the preceding illocutionary act performed by the interlocutor. As a rule, gratitude cues follow a speech act which is regarded by the speaker as beneficial. Such turn-taking usually corresponds to the existing interaction conditions and, thus, closes up the speech exchange.

Nevertheless, our own observations over the conversational data show that Gratitude does not function as a responding move only. It can occur as a follow-up move or even start a new interaction between the participants of conversation, thus being an initiating communicative move.

The aim of the present research is explore the conversation properties of Gratitude utterances in Modern English Literary Discourse. **The object** of the investigation is Gratitude Communicative Move in Modern English Literary Discourse. **The subject** of the study is the communicative exchanges including Gratitude formulae in Modern English Literary Discourse.

2. Methodology.

2.1. Program of Conversation Analysis of Gratitude Communicative Move.

The program of Conversation Analysis of Gratitude Communicative Move in Modern Literary Discourse comprises four consecutive steps:

- (1) to give a brief survey on Conversation Analysis as the method of analysing talk-in-interaction;
- (2) to determine the basic terms applied in Conversation Analysis;
- (3) to establish the direction of Gratitude Communicative Moves in turn-taking sequences;
- (4) to describe the pragmatic aspect of Gratitude Communicative Moves interaction within Modern Literary Discourse.

2.2. Research materials. The linguistic concepts and models, which provide the theoretical motivation

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² Tsui, 1994; Ferguson, 1971; Wunderlich, 1976

for the framework, have been tested out by data. The corpus of conversational data used for this research has been selected from modern English novels. It includes 1600 speech episodes in which literary discourse characters express gratitude. The pragmatic aspect of these episodes has been analyzed with the help of certain linguistic general and special methods.

2.3. Methods of analysis. The linguistic analysis involved the application of **general scientific methods** such as follow: *the method of synthesis and analysis* for the holistic research of the literary discourse, as well as the study of certain communicative constructions that realize gratitude; *the method of observation* for finding out the peculiar characteristics of the data investigated; *the descriptive method* for identifying variant and invariant features of the data investigated. Among **special linguistic methods** the following ones were applied: *the contextual-interpretational method* for identifying the pragmatic properties of Gratitude, *the method of Conversation Analysis* for determining Gratitude utterances integration into a dialogue communicative situation.

3. Results and Discussion.

3.1. Theoretical premises of the study.

By means of Conversation Analysis, linguists offer different concepts within which they distinguish the minimal units of dialogic communication and variants of dialogic structures. According to Selivanova, *Conversation Analysis* is the method of empiric investigation of dialogic oral speech that is helpful when researching standardized forms of conversation caused by corresponding examples of social events, particularity and extralingual factors of turn-passing, customary tools used by communicants during conversation. Besides, Conversation Analysis is aimed at explaining the choice of verbal and non-verbal means of communication by the speaker, taking into account the addressee's background knowledge and expectations, possible violations of turn-taking, so on³.

The previous studies of conversational data focused largely on how conversation is socially organized and managed by participants, and how participants are observed to do this. The term 'Conversation Analysis' has been coined to describe this area of study. The concern of this paper is distinct from the concerns of Conversation Analysis, although it shares the same object of study – conversation. This study focuses on the pragmatic aspects of expressing gratitude. The descriptive units that Conversation Analysts have been using in describing conversational organization are: turn, pair, and *sequence*. A *turn* is

seen as everything one speaker says before another speaker begins to speak. A *pair* is made up of two turns made by two different speakers. It has been referred to as an *adjacency pair*. A *sequence* is made up of more than one turn.

Traditionally, scientists differentiate between two basic units of dialogic communication. They are *communicative move* and *communicative turn*. There are two different principles that serve to differentiate these two notions. The first one is *functional-structural* principle that is helpful to define a communicative move whereas *formal-structural* principle serves to identify a communicative turn. In other words, a *communicative move* is seen as a minimal functional unit of a dialogue that contributes to the interaction development while a *communicative turn* is seen as a formal structural unit of a dialogue, i.e. it comprises everything that one speaker says before another speaker begins to speak⁴.

As Edmondson suggests, a turn does not always coincide with a move in its volume⁵, because it can comprise one or two or even more communicative moves⁶. In this case, a speaker utters several speech acts, for instance, compliment, question, greeting. Move, in its turn, can be made up of some turns in case the speaker is interrupted with some inquiry, agreement, disagreement, etc.

Together communicative move and communicative turn make up conversation unities such as *dialogic unity*, *adjacency pair*, *speech episode*, *speech exchange*, *sequence*.

The term *dialogic unity* is wide spread in Russian linguistics. The scientists regard it as the simplest combination of dialogic speech, i.e. a two-part exchange in which one utterance depends on the other⁷. In recent decades, the term *dialogic unity* has lost its popularity. Linguists have noticed that in conditions of real communication people rarely exhaust the topic within a two-part exchange, as there are interruptions, misunderstandings, explanations, etc. That is why dialogic unity serves as a simplified model that cannot meet the needs of real communication. Thus, it cannot be a typical invariant pattern of dialogic communication. At present, the term dialogic unity is being substituted with other notions that denote other structural unities: *adjacency pair*, *speech episode*, *speech exchange*, *sequence*, etc. These notions have been introduced by linguists, mainly foreign ones, that deal with Conversation Analysis.

The term that is the closest one to dialogic unity is *adjacency pair*. It belongs to Schegloff and Sacks. Adjacency pair is commonly applied in American linguistics to denote utterances of two communicants. The scientists point out that an organizational pattern recurrent in conversation is that of two adjacent utterances, which are produced by different speakers, and are related to each other in such a way that they form a pair type. They call them an adjacency pair. Ques-

³ Selivanova, 2006, 245

⁴ Sacks, 1974

⁵ Edmondson, 1981

⁶ Coulthard, 1977; Owen, 1983

⁷ Shvedova, 1960, 281

tion – answer, greeting – greeting, and offer – acceptance / refusal are some examples of adjacency pairs. Their basic rule of operation is as follows: “Given the recognizable production of a first pair part, on its first possible completion its speaker should stop and a next speaker should start and produce a second pair part from the pair type of which the first is recognizably a member”⁸.

Hence, according to Schegloff and Sacks, utterances are related to form pair types so that a particular first pair part sets up the expectation of a particular second pair part. For example, a “question” expects a “reply” and they form a pair type; an “offer” expects an “accept” or a “decline”, and each of the latter forms a pair type with the former. So strong is this expectation that if the second pair part does not occur, its absence will be noticeable and noticed by participants.

Ukrainian linguists operate the term *sequence* implying the sequence of actions of participants of a dialogue, whose connection is motivated and only possible (e.g. communicative turns like “question – answer”, “request – acceptance / refusal”, “accusation – withdrawal”)⁹. Sometimes a sequence is actually a pair; at other times it’s made up of three or four turns. Still, neither dialogic unity nor adjacency pair meet the needs of a communicative exchange. That is why currently there appear unities embracing more structural elements. One of them is *speech episode* which does not always correspond to adjacency pair as it can be made up of three or even four turns¹⁰. The British linguists, Coulthard and Sinclair, suggest that a typical exchange has three elements of structure: an initiating move, a responding move, and a follow-up move. They believe that an exchange which consists of two parts, or two elements of structure, is perceived as the “marked form” in which the third part is withheld for strategic reasons¹¹. According to Makarov, an exchange is not just a total of moves, it is a structure that dynamically organizes their functional integration. The linguist strongly believes that this term should be applied to all kinds of dialogic structures (two-part, three-part, or four-part), specifying the exchange volume with adjectives *simple* (for two-part structures) and *complex* (for three-part or four-part structures)¹².

In our research, we adhere to the opinion that the terms *speech episode*, *speech exchange* and *sequence* can be applied as synonyms.

The viewpoints of Schegloff and Sacks, Coulthard and Sinclair concerning the criterion of structural location of speech acts have allowed Tsui to single out *initiating move*, *responding move* and *follow-up move*¹³. They are coherent and form a bounded three-part exchange which is considered more powerful as a description of the basic unit of conversational organization than an adjacency pair. Goffman expresses the same idea about *ritual interchanges*: “A response will on occasion leave matters in a ritually unsatisfactory state, and a turn by the initial speaker will be required, encouraged, or at least allowed, resulting in a three-part interchange”¹⁴. Every move in a three-part exchange is of great importance. The first move is initiated by the first speaker. Then it is followed by the reply of the second communicant. The interaction is closed up with the follow-up move. Special attention should be paid to the follow-up move. It is considered to be the most important element of an exchange in conversation. It is the element on which further interaction is based. It has a general function of acknowledging the outcome of the interaction that has taken place in the initiating and the responding moves.

As Heritage and Atkinson observe: “Any third action that implements some normal onward development of a sequence confirms the adequacy of the displayed understandings in the sequence so far. By means of this framework, speakers are released from what would otherwise be the endless task of explicitly confirming and reconfirming their understanding of one another’s actions”¹⁵.

Burton and Stubbs define the function of a follow-up move as evaluative.

The analysis conducted allows to sum up and come to the conclusion: the structural units of a dialogic speech are a communicative move and a communicative turn that are differentiated according to functional-structural and formal-structural principles respectively. Together communicative move and communicative turn can make up different unities such as dialogic unity, adjacency pair, sequence, speech episode, etc. In our research, we operate the terms speech episode, speech exchange and sequence as synonyms.

The investigations of British and American linguists have brought us round that of all speech unities only a three-part exchange is the most powerful as a description of the basic unit of conversational organization. The three moves of a three-part exchange are related to each other in such a way that each move sets up the expectation of the subsequent move. In the structure of a speech episode the follow-up move is an essential communicative component which implements the onward development of interaction.

3.2. Communicative patterns with Gratitude Communicative Move.

Conversation Analysis applied to our data has allowed us to study the structures of speech episodes comprising Gratitude Communicative Move. Tsui

⁸ Schegloff & Sacks, 1973, 296

⁹ Selivanova, 2011, 73

¹⁰ Tsui, 1994, 7

¹¹ Sinclair & Coulthard, 1975

¹² Makarov, 2003, 188

¹³ Tsui, 1994, 60

¹⁴ Goffman, 1981, 23

¹⁵ Heritage, 1984, 10

defines Gratitude as a *positive responding move*, preceded by other expressive speech acts as the social norms of establishing and supporting social relations as well as expressing respect require it¹⁶. The American linguist Ferguson denotes the reactive character of gratitude. He considers gratitude as the addresser's illocutionary act based on the addressee's previously performed act. The latter is to be beneficial for the addresser. Then he is grateful to the addressee and reveals his feeling by means of the speech act, i.e. gratitude¹⁷. Wunderlich shares Ferguson's viewpoint and calls gratitude both reactive and responding speech act. The scientist states that gratitude immediately follows the beneficial for the addresser act¹⁸. According to the Russian research Skovorodina, gratitude is a reactive speech act, too. In other words, gratitude is an immediate verbal response to a certain stimulus without which realization of such an act is impossible¹⁹. Other Russian linguists such as Adama kova, Imas, Tyagunova adhere to the same viewpoint. Moreover, they put forward a two-part scheme of expressing gratitude: *stimulus – gratitude*. This communicative pattern is basic.

We agree with the fact that Gratitude cues mainly function as a responding move. Nevertheless, our own observations show that gratitude can be used as an initiating move and as a follow-up move not only in two-part exchanges, but also in three- and even four-part exchanges. Distribution of turns that make up gratitude speech episodes occurs according to the following patterns:

- 1) stimulus – gratitude;
- 2) stimulus – gratitude – follow-up;
- 3) stimulus – response – follow-up gratitude;
- 4) stimulus – response – follow-up gratitude – follow-up;
- 5) stimulus-gratitude – response.

Pattern (1) – *stimulus – gratitude* – is regarded as the basic one as mentioned before.

According to pattern (2) – *stimulus – gratitude – follow-up* – gratitude functions as a responding move followed by the follow-up move. This pattern testifies the additional perlocutionary response to gratitude.

As far as we can see, in pattern (3) – *stimulus – response – follow-up gratitude* – gratitude functions as a follow-up move that terminates the speech episode. In this case gratitude is used as endorsement denoting positive outcome of interaction between communicants.

Pattern (4) – *stimulus – response – follow-up gratitude – follow-up* – demonstrates that follow-up

gratitude is followed by another follow-up move that expresses satisfaction from speech exchange.

Thus, expression of gratitude is mainly formulated as a responding or follow-up move. Nevertheless, the observations over the conversational data have proved that Gratitude cues can function as an initiating communicative move “inside” the dialogue contributing to its development. In this case, a gratitude cue gives a new start to speech exchange between interlocutors. This makes possible pattern (5) – *stimulus-gratitude – response*. Gratitude utterances can also be framed as an initiating move when the preceding stimulus is a non-verbal action or the time of verbal gratitude is postponed, i.e. when a gratitude cue is not responsive and does not immediately follow the preceding stimulus.

3.3. Integration of gratitude moves in the process of speech interaction.

The major communicative pattern of gratitude realization is a two-part exchange comprising stimulus and gratitude to it (78.6 %) which can be illustrated by the following speech episode:

“I'd help you, duck.”

*Sophie nodded, gulping. “I know, I know, **thank you**”²⁰.*

In the speech episode provided above the stimulus is expressed by a commissive to help, given by the granny to her granddaughter in case of her parents' divorce. The response includes three moves: two constatives and gratitude-expressive.

The three-part pattern which develops according to the scheme *stimulus – gratitude – follow-up* occurs in 3.9 % of our research data. In this pattern, gratitude is a responding move after which comes the follow-up move. Here is a speech episode exemplifying this gratitude pattern:

“I think Mrs. Jones has laundered your clothes from yesterday. They're in the closet.”

“Thank you,” I mutter.

“You're most welcome”²¹.

In the produced speech exchange the initial move includes two constatives. The responding move represents gratitude. Then comes the follow-up move which nominates the positive outcome of interaction.

In the other three-part pattern, gratitude can terminate the speech episode, i.e. it functions as a follow-up move. Consequently, gratitude speech exchange develops according to the following scheme: *stimulus – response – follow-up gratitude*, which comprises 6.8 % of our research data. In such three-part exchanges, the turn is expressed by a question or a directive (direct or indirect request, plea). Then comes the response to the first interlocutor's utterance that meets his expectations. After that gratitude closes up the speech exchange. Consequently, follow-up gratitude is predetermined by realization of the addresser's expectations. This statement can be exemplified by the next speech episode:

¹⁶ Tsui, 1994, 152

¹⁷ Ferguson, 1971

¹⁸ Wunderlich, 1976

¹⁹ Skovorodina, 2004, 79

²⁰ Trollope, 2002, 13

²¹ James, 2012, 374

"And you didn't have any trouble boarding up the house?"

"No."

"I'm glad. **I appreciate your doing that for me**"²².

In the given example, the first communicative move is represented by a question (a woman asks her friend if the latter had any troubles with running the hotel). It is followed by the answer which satisfies the woman's expectation. The interaction is terminated with two expressive follow-up moves, one of which is gratitude.

Four-part exchanges containing gratitude are quite rare and occur in only 0.9 % of all sequences investigated. In such interactions gratitude functions as a follow-up move as in the previously described pattern. However, in this case, it does not close up the interaction since there is one more follow-up move coming after it. Thus, gratitude four-part exchange develops according to the following pattern: *stimulus – response – follow-up gratitude – follow-up*. The final communicative move nominates the perlocutionary reaction to the gratitude expressed. Nevertheless, Tsui fairly points out: "such four-part exchanges seldom occur in real life; the fourth move (i.e. follow-up gratitude) serves as a turn-passing signal"²³. This thought is confirmed by our research.

The fourth pattern of gratitude expression is exemplified by the following speech episode: Luke asks Becky to answer all his phone calls instead of him as he does not want to be disturbed during work. Becky agrees to do him a favour. Luke is sincerely grateful to her as kinesic and tactile means (*smile, touch to her hand*) testify it:

"Becky, if the phone rings, could you answer it? I don't want to be disturbed for a few minutes."

"OK!" I say.

"**Thanks.**" He smiles and touches my hand. "**That's a real help.**"

"**No problem!**" I say brightly²⁴.

In this sequence stimulus includes an indirect request (to answer phone calls) and a constative. Subsequently there is a responding move realized by a commissive speech act, as the woman makes commitment. Then comes a follow-up gratitude which comprises gratitude-expressive and constative. The interaction is terminated by one more follow-up move which "declines" the previously expressed gratitude.

As an initiating communicative move gratitude occurs in 9.8 % of all sequences investigated. Initiating gratitude does not begin an interaction, but it gives a start to the new exchange between communicants "inside" conversation, thus, contributing to its onward development. The speech episode provid-

ed below exemplifies this fact: Christian is worried about his wife. When he confines in her, she thanks him. Her gratitude opens a new turn of speech exchange between them:

"And my biggest worry is that they are after me. And if they are after me –" He stops, unable to continue.

"... They might get me," I whisper. He blanches, and I know that I have finally uncovered the root of his anxiety. I caress his face.

"**Thank you,**" I murmur.

He frowns. "What for?"

"For telling me"²⁵.

This speech episode includes five communicative turns and four communicative moves. The first and the second turns of interlocutors are represented by communicative moves-constatives. The third and the fifth turns that belong to one communicant, realize one communicative move – argumentative gratitude which is interrupted by a question.

Another speech episode illustrates the situation in which time of gratitude has been postponed as it was a non-verbal action that preceded gratitude. Some time ago, Becky received a card from Luke. Once they meet for dinner at a restaurant, Becky begins thinking about it. She cannot understand if sending a card to her was just a polite sign on his part or maybe something more. Her gratitude-expressive opens a speech interaction between them, though gratitude itself is greatly postponed:

And now, for some reason, I'm thinking about that nice card Luke sent me. And I'm wondering whether it was just being friendly – or ... or whether it was something else. At this thought my stomach flips so hard I almost feel sick, and very quickly I take another sip of wine. Well, a gulp, really. Then I put down my glass, count to five and say casually,

"**Thanks for your card, by the way.**"

"What?" he says, looking up. "Oh, you're welcome." He reaches for his glass and takes a sip of wine. "It was nice to bump into you, that night"²⁶.

4. Conclusion. The current study contributes to the field of Conversation Analysis by investigating the pragmatic aspects of Gratitude Communicative Moves interaction.

We have described the most commonly used Gratitude sequences comprising a certain number of moves organized in a definite order. On no account should this classification be regarded as exhausting. Obviously, dialogic communication may take quite unexpected turns. Anyway, a marked tendency has been shown for gratitude utterances to occur in two-, three-, four- and even five-part speech exchanges.

Gratitude can be expressed either as a responding communicative move or as a follow-up move in two-, three- and four-part communicative exchanges. Moreover, in some speech situations, gratitude can be formulated as an initiating communicative move ei-

²² Sparks, 2007, 152

²³ Tsui, 1994, 42

²⁴ Kinsella, 2004, 172

²⁵ James, 2012, 75

ther “inside” the ongoing conversation or beginning a new interaction when the time of expressing gratitude has been postponed.

Modelling of gratitude cues mainly occurs according to the pattern *stimulus – gratitude* which makes up 78.6 % of our data. Three-part exchange *stimulus – gratitude – follow-up* is less common and is observed in 3.9 % of speech episodes. In 6.8 % of the experimental data, Gratitude utterances occur as a follow-up move in

the pattern *stimulus – response – follow-up gratitude*. Quite seldom they are present in four-part exchanges, coming across in only 0.9 %: *stimulus – response – follow-up gratitude – follow-up*. As an initiating move Gratitude is observed in the pattern *stimulus-gratitude – response* which makes up 9.8 % of the data investigated.

In conclusion, this study points towards the need for investigation into the illocutionary aims and perlocutionary effect of Gratitude Speech Act.

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Анотація

Стаття присвячена конwersаційному аналізу подяки як комунікативного ходу у сучасному англomовному літературному дискурсі. Матеріалом дослідження слугували фрагменти сучасних англomовних романів. Вибірka склала 1600 мовленневих епізодів, в яких персонажі висловлюють подяку. В дослідженні було використано метод конwersаційного аналізу, який уможливив окреслення схем моделювання комунікації та описання закономірностей міни мовленневих ходів, які включають вираження подяки, а також поведінку комунікантів. Теоретичні передумови дослідження передбачають визначення конwersаційного аналізу як емпіричного методу вивчення діалогічної мови та окреслити різницю між поняттями *хід*, *крок*, *суміжна пара*, *секвенція*, *мовленневий обмін* та *мовленневий епізод*. Приймаючи до уваги погляди різних вчених, авторка пропонує базові комунікативні моделі вираження подяки в комунікативному обміні. Найбільш поширена схема розгортання подяки складається з двох ходів: *стимул – подяка*. На думка авторки, можливо виділити дві трикрокові моделі вираження подяки, в яких остання може функціонувати або як реагувальний комунікативний хід, або як хід-післямова. Перший варіант трикрокової моделі розгортається за наступною схемою: *стимул – подяка – післямова*, – в якій останній хід номінує можливий перлокутивний ефект подяки. Згідно іншої трикрокової моделі подяка висловлюється наступним чином: *стимул – реакція – подяка-післямова*. Окрім цього встановлено, що комунікативний хід подяки має місце в чотирикрокових моделях, до складу яких входять *стимул – реакція – подяка-післямова – післямова*. Спостереження над вибіркою також дозволили виявити тенденцію до функціонування подяки як ініціувального комунікативного ходу, який розпочинає новий виток спілкування «всередині» діалогу або відкриває нову інтеракцію між співрозмовниками, коли час вербальної реалізації подяки відсунуто. В такому випадку подяка не є реагувальним ходом, адже не висловлюється одразу ж після пропозиційної дії.

Ключові слова

Подяка, конwersаційний аналіз, комунікативний хід, комунікативний крок, комунікативний обмін, міна комунікативних ходів.

UDC 811.111'42

DOI <https://doi.org/10.32837/2312-3192-2018-11-44-52>

REPRESENTATION OF THE LINGUISTIC AND CREATIVE PERSONALITY OF THE AUTHOR IN THE ENGLISH-LANGUAGE CHILDREN'S POETIC TEXTS

Anna Pikalova¹

Abstract

This article is devoted to the identification of the main features of the linguistic personality of the author, which are represented in the English-language children's poetic texts. The linguistic personality of the children's poet is determined as a combination of abilities, characteristics, talent and ability of the author. The linguistic personality of the children's poet is distinguished by the possession of highly developed linguistic competence, the perfect knowledge of the literary language, selection and use of the linguistic means in accordance with the aim, the ability to create rhymed texts with a clear rhythmic organization, awareness of children's psychophysiology. It determines the author's originality of linguistic creative activity. Any creativity is impossible without imagination, which is why creativity is characterized as a complex mental process associated with the peculiarities, interests, abilities of the individual. Imagination of the children's poet is constantly working, creating for children. The children's poet creates new images that are comprehensible to the children's perception, based on the background knowledge of the recipients, with an orientation towards their emotional sphere. The language game is one of the types of linguistic and creative activity. The most typical examples of language game in the text space of children's poems are the sound vocalization (alliteration, onomatopoeia) and repetitions that are verbalized at different language levels. The creativity of the linguistic personality of the children's poet is due to the rhyming skills, the skill to create children's poetry, which actualize the linguistic and creative process, the result of which are children's poetic texts, created by a linguistic and creative personality who possesses a high level of linguistic competence. The creative environment covers the children's readership with all its peculiarities and is due to the linguistic and cultural context. The structure of the creativity of the linguistic personality of the children's poet covers motivational, emotional, intellectual, communicative, and other peculiarities.

Keywords

Children's poet, linguistic personality, linguistic competence, the English-language children's poetic texts, imagination, creativity, language game, creative activity.

1. Introduction. The problem of studying the phenomenon of linguistic personality is one of the most comprehensive and multi-vectored in the field of modern linguistics, getting categorical status. A group of scientists works on the problem of the study of the linguistic personality (M.M. Bahtin², G.I. Bogin³, I.O. Golubovska⁴, V.I. Karasik⁵, Yu.N. Karaulov⁶, T.A. Kosmeda⁷, V.V. Krasnyih⁸, N.V. Petlyuchenko⁹, K.F. Sedov¹⁰, L.L. Slavova¹¹, S.G. Vorkachev¹² and others).

The wide use of the term "linguistic personality" is associated with the synthetic nature of this concept, which actualizes the interdisciplinarity of modern human studies, the integration of humanitarian disciplines, in particular the integration of various branches of linguistics in the study of this term.

The study of author's speech becomes a source for getting ideas about the personality of the writer¹³. Establishing the relationship between speech and the personality who produces it, allows to get an idea of the specific features of the author idio-style, about the psychological features of the writer's personality.

Many scientific researches are devoted to the study of the writer's personality, the consideration of the peculiarities of the individual authors' speech, the discovery of the author's image in the literary work. Among this wide range of scientific works, the study of the linguistic personality of the author of children's poetic texts turns out to be little researched in modern linguistics. This focus accounts for the **relevance** of the study for the present-day linguistics.

A linguistic person is considered as a complex of person's abilities and characteristics, which determine his/her creation and perception of linguistic works (texts)¹⁴. Description and reproduction of the linguistic personality of a real person is a rather difficult task. An attempt to create a portrait of the linguistic personality of the author of a literary work as

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² Bahtin 2000

³ Bogin 1984

⁴ Golubovska 2008

⁵ Karasik 2004

⁶ Karaulov 1987

⁷ Kosmeda 2009

⁸ Krasnyih 2003

⁹ Petlyuchenko 2009

¹⁰ Sedov 1998

¹¹ Slavova 2010

¹² Vorkachev 2001

¹³ Vinokur 1959a, 238

¹⁴ Karaulov 1987, 245

a creative individuality appears to be important both in theoretical and practical aspects.

The linguistic personality is a person expressed in the language (the texts) and through the language, this person, which is reconstructed in the own main features on the basis of linguistic means¹⁵.

In the universal model of the linguistic personality of the poetic text's author, individual and national variants are distinguished¹⁶. The authors of the literary texts are researched in the projection of the compound linguistic personality that creates in a certain society, culture, representing fragments of the national and conceptual pictures of the world¹⁷. Based on these positions, particular attention is required to study the peculiarities of the verbalization of the compound linguistic personality in the English-language children's poetic texts.

The purpose of this article is to identify the main features of the linguistic personality of the poet, whose works are devoted to children, in the aspect of his/her creative activity.

The purpose of the work involves solving the following **tasks**: to find out the specifics and linguistic parameters of the peculiarities of the linguistic and creative activity of the children's poet; to identify verbal and non-verbal ways of representation of linguistic creativity in children's poetic discourse; to characterize the specificity of linguistic means of verbalization of the linguistic and creative activity of the linguistic personality of the children's poet.

The object of the study are the peculiarities of the linguistic and creative activity of the children's poet. **The subject** of study are ways of verbalization of the linguistic creativity of the author, which are represented in the children's poetic discourse.

Background and motivation. Such scholars, as V.V. Vinogradov, G.O. Vinokur, M.M. Bahtin, and others deal problems of the author's research as a category of linguistic analysis.

V.V. Vinogradov considers authorship in connection with the individual selection and use of linguistic means (lexical-semantic and syntactic), passing

the author's attitude to the content of the work¹⁸. M.M. Bahtin defines the author "as the carrier of an act of artistic vision and creativity"¹⁹. G.O. Vinokur understands the linguistic personality of the writer as a personality, expressed in the language of the literary text²⁰. In accordance with the conception offered by B.O. Korman, the author is "the subject (carrier) of world attitude, the expression of which is the whole work or their complex"²¹. The author is determined as a real linguistic personality involved in creative linguistic activity, the result of which is literary text²².

2. Methodology.

2.1. Methods. The following methods of linguistic analysis have been used to achieve the purpose and to solve the tasks: descriptive (for the representation of the main work material); hypothetical-deductive, which determined the selection of actual material; method of analysis of vocabulary definitions (for revealing features of linguistic means of verbalization of linguistic creativity); the method of linguistic and stylistic analysis (to establish the peculiarities of the use of linguistic means of expression of linguistic creativity of the children's poet, which are represented in the author's speech); the method of contextual analysis (to determine the influence of linguistic and extra-linguistic factors on the content and the pragmatic condition of the emergence of linguistic creativity of the children's poet).

2.2. The material of the research are children's poetry of such authors as Julia Donaldson, Edward Lear, Kenn Nesbitt, Jack Prelutsky, Sheldon Silverstein, Dr. Seuss, whose poetry devoted to children. The total quantity of the poetic texts are 215. Among them there are 58 poems by Julia Donaldson, 42 – Edward Lear, 67 – Kenn Nesbitt, 34 – Jack Prelutsky, 21 – Sheldon Silverstein, 14 – Dr. Seuss.

2.3. Techniques of research. Different terms are distinguished on the designation of the linguistic personality: "the person who speaks" (N.D. Arutyunova²³), "the linguistic personality" (Yu.M. Karaulov²⁴), "speech personality" (V.I. Karasik²⁵), "communicative personality" (V.V. Krasnyih²⁶). In our work, we use the notions of "linguistic personality", as a personality who represents himself / herself in speech activity, has a certain set of knowledge and ideas. Since the speech personality is a personality who realizes himself / herself in communication, choosing the certain linguistic and extra-linguistic means, this personality can be included in the structure of the linguistic person in accordance with paradigmatic relations; whereas the communicative personality is a concrete manifestation of the linguistic personality in the situation of communication²⁷. We are dealing with a linguistic personality, which is confirmed by the fact that the linguistic personality is considered in written discourse (in the literary text).

The linguistic identity of the writer is manifested in the works created by the author²⁸. The linguistic

¹⁵ Karaulov 1987, 38

¹⁶ Gorlo 2007, 11–12

¹⁷ Hachmafova 2010, 6

¹⁸ Vinogradov 1959a; 1961b

¹⁹ Bahtin 2000, 208

²⁰ Vinokur 1991, 44

²¹ Korman 1986, 56

²² Pavlyuchko 2004, 206

²³ Arutyunova 1999

²⁴ Karaulov 1987

²⁵ Karasik 2004

²⁶ Krasnyih 2003

²⁷ Krasnyih 2003, 50-51

²⁸ Malyicheva 2003

personality of the writer (poet and / or prose writer) is considered as a personality who has a high level of linguistic competence, has the ability to literary work and artistic communication, endowed with a special perception of the surrounding reality and can use one or two forms of verbal art – poetic and / or prose²⁹.

3. Results and Discussion.

3.1. The main material. The linguistic personality of the children's poet is defined as a combination of abilities, characteristics, talent and ability of the carrier of a particular language, which determine the creation of the author of poetic texts devoted to children.

The children's poet represents a certain linguistic culture, within which he creates his poetic texts for the children's readership. Based on the analysis of linguistic peculiarities of the author's speech, represented in poetic texts reflecting the author's vision of the surrounding reality (the picture of the world) in order to achieve specific aims, the linguistic personality of the poet is described.

It is clear that the linguistic personality of the children's poet is distinguished by the possession of highly developed linguistic competence, the perfect knowledge of the literary language, selection and use of the linguistic means in accordance with the aim, the ability to create rhymed texts with a clear rhythmic organization, awareness of children's psychophysiology. It determines the author's originality of linguistic creation.

The starting point of any kind of creativity is the ease of creating unexpected associations, representing creative imagination.

The essence of the creative linguistic identity covers two natural instincts of the individual: the person who creates (*homo creans*), and the man who speaks (*homo loquens*). Linguistic creativity is inalienable property of a person, represented not only in the ability to create linguistic units, but also in the ability to use various linguistic means and stylistic techniques that update the language game.

As for the creativity of the children's poet, his imagination correlates with the peculiarities of the children's imagination. The author's creativity in using of the language achieves a high level of mastery, because he should represent the world as children see it.

Imagination, fantasy, fiction, emotions, feelings are the source of children's poetry. Poetic texts, which the child acquaints, play the main role in the formation of the personality of a child. Since poetry represents the knowledge and values that are the main factors necessary for the perception of the surrounding world that children learn in the process of growing up. All this contributes to the creation of conditions for not only the education, upbringing and development of

children, but also for social adaptation (socialization) and introduction to the culture of their own people (inculturation).

Ancient Greek philosophers noted significance of poetry in education. In their view, poetry embodies the experience of learning and multifaceted culture, contributes to the formation of the spirit of the Greeks. Because of emotion, imagination and feeling, poetry transmits existing knowledge and values, history and traditions. They awakens the feeling with the help of words, while developing imagination and memory. Paul Valerie in his diaries, titled "Notebooks," notes that the purpose of the poet is not to give the reader his thoughts, but to awaken in him/her the emotional state that accompanies the thought, is similar to the author's³⁰. Thus, the above opinion correlates with the fact that children's poetry is full of special emotions, causing the recipients' necessary feelings. The lack of sufficient life experience and knowledge is actualized by the presence of a large number of linguistic means in children's poetic texts that represent the category of emotionality. At the same time, the goal of the poet is to help children to know the world around them and to fill in their knowledge, shape children's emotional sphere and the necessary system of values. Alexander Blok claims that the poet, when he writes poetry, leads to the harmony of words and sounds, gives them a form and brings this harmony to the outside world³¹.

Among the main features of children's poetic texts are their distinct rhythmic design, rhymes, sound and figurative expressiveness of poetic speech. All these features activate the children's imagination, causing such associations in the minds of the small readers, which lead to the learning of the surrounding world, inspire creativity. It becomes clear that this is possible through the skillful, creative use of all the necessary linguistic means that are in the arsenal of the children's poet.

As noted above, imagination is a good foundation for the creation of poetic texts. Imagination is the creation of something new because of process of the conversion of experience. Any creativity is impossible without fantasy, which is why creativity is characterized as a complex mental process associated with the peculiarities, interests, abilities of the individual. Poetic creation is due to the peculiarities of the individual, which allows to understand this person as a linguistic personality.

It is hard for people of a mature age to imagine something unusual and start fantasizing. In this perspective, it is interesting to note that children's poets, despite their age, have the ability to imagine, create texts, in accordance with the peculiarities of the children's perception. This confirms the opinion about the "memory of childhood" that is associated with the authors, which is directly related to the peculiarities of the imagination of children's poets, forming the basis of the creative component of the linguistic personality of the author.

²⁹ Kravtsova 2015

³⁰ Valeri 1993

³¹ Blok 2015

Imagination in general plays an important role in any process of creativity, in particular in the artistic. The essence of the artistic imagination is to be able to create new images. The special power of artistic imagination is designed to the creation of a new situation by preserving the basic requirements of viability.

Imagination is a special form of the psyche, which is continuously connected with the human ability to change the world, transform the reality and create a new one.

Rubinshteyn S.L. notes that imagination is a departure from experience, the transformation of an existing and generation of a new thing on this basis³². L.S. Vyigotskiy believes that the imagination does not repeat the impressions that have been accumulated before, but creates new ones on their basis³³. In philosophical dictionaries, imagination is interpreted as a cognitive ability, which is the free transformation of the cognitive image of the object in the mind or the formation of new one³⁴. These definitions of the concept of "imagination" pay attention to the ability to create new images as its essential feature of artistic creativity, in particular poetic.

On the one hand, imagination is associated with memory features, it is included in the thought processes. On the other hand, imagination is both a memory and a kind of thinking. Imagination is an activity aimed at creation of a new image, in the process of which a variety of actions (analysis, synthesis, abstraction) and operations are used. Imagination as a kind of activity requires the participation of memory (the experience, which is the basis for transformation) and thinking as a process of transformation.

Imagination of the children's poet is constantly working, creating for children. The children's poet creates new images that are comprehensible to the children's perception, based on the background knowledge of the recipients, with an orientation towards their emotional sphere. This is a compound process, which shows the creative component of the personality of the children's poet.

The creativity of the children's poet is determined not only by his awareness of children's psychology, age-specific features and "memory of childhood". It is related directly to the imagination of the author, but also his/her skill and virtuosity to apply linguistic peculiarities in order to induce the desired emotions in the child, in general to influence on the process of formation of the recipients' personality. In this case,

the talent of the children's poet operates with the language in such a way that poetic texts are fascinating and emotional, accessible and comprehensible to the children's perception. Therefore, that, unnoticeably for the child, lead to the comprehension of new concepts of the world. Here we can speak of the linguistic and creative component of the linguistic personality of the children's poet.

Creativity is interpreted as the general ability to creativity. Creativity (from lat. creatio – creation) is the ability of a person to generate unusual ideas, to find original solutions, to deviate from traditional patterns of thinking. Creativity is determined as the ability to discover new ways to solve problems and new ways of expression³⁵. Thus, the creativity of the linguistic personality of the children's poet is due to the skill of rhyme, the skill to create children's poetry, which actualize the linguistic and creative process, the result of which are children's poetic texts, created by a linguistic and creative personality who possesses a high level of linguistic competence. The creative environment covers the children's readership with all its peculiarities and is due to the linguistic and cultural context.

Creativity – the ability to original, demanded work that brings some benefits³⁶. Creativity is personal features of creatively gifted person associated with the creation of new material and ideal products³⁷.

The creativity of the children's poet is connected with the creation of poetic texts devoted to children. It is possible due to the rich imagination, the sense of humour, the ability to rhyme, non-standard thinking, memory that reproduces the impressions easily. The product of the creative activity of the children's author are poetic texts that differ in originality and have some advantages in the formation of the personality of the little reader.

The frameworks of the meaning of the concept "creativity" are wider than the concept "creative potential", since the creative personality realizes creativity in innovative achievements, and creative abilities (intellectual, aesthetic, communicative, etc.) are structural components of creativity. Creativity functions as a single integral system. The development of creativity is due to both social and objective factors, as well as the peculiarities of the individual structure³⁸.

The individual structure of creativity includes the combination of motivational, affective, intellectual, aesthetic, existential, communicative, competent creative qualities and abilities that in the complex "to index" the style of creative behaviour, provide productivity, novelty, uniqueness of methods and results of activity, propensity and readiness for creative constructive transformations in various spheres of life³⁹.

3.2. Results. The structure of the creativity of the linguistic personality of the children's poet covers motivational, emotional, intellectual, aesthetic, communicative, and competence properties. One of the

³² Rubinshteyn 2002, 294-295

³³ Vyigotskiy 1982, 130

³⁴ ed. Shynkaruk 2002, 660

³⁵ Rodzhers 1994, 74-75

³⁶ Sternberg & Lubart 1996

³⁷ Hryasheva 1998

³⁸ Ilin 2009, 157-158

³⁹ Barysheva 2006, 92

most expressive explicit forms of linguistic activity of the linguistic personality is the creation of words, which is realized in the process of creating new linguistic units or in the creative rethinking of already existing nominations.

The creative potential of the linguistic personality of the child poet is evidenced by a deviation from stereotypical speech behaviour, which represents the presence of a language game in the poetic speech. A language game is represented as a violation of generally accepted canons and rules of language, through which the maximum effect of the influence on the reader's emotional sphere is achieved. The updating of the language game in the text space of children's poetry gives originality, expressiveness, and individuality of poetic speech to the text. The language game is verbalized with the help of the text-making capabilities of the linguistic units on the sound, morphemic, lexical and syntactic levels.

The process of language game is defined as the conscious intervention of the linguistic personality in the processes of using the language and the use of the asymmetry of the linguistic sign⁴⁰.

A language game is defined as the creative process of generation, expression and transformation of people's thoughts to each other⁴¹.

The language game is one of the types of linguistic and creative activity. The most typical examples of language game in the text space of children's poems are the sound vocalization (alliteration, onomatopoeia) and repetitions that are verbalized at different language levels.

Among the phonetic features that are verbalized in the text space of children's poems is quite a frequency phenomenon is alliteration, which helps not only to interest small readers, but also contributes to the formation of their phonetic competence, for example: "*Chicka chicka. Chucka chucka.*" (Kenn Nesbitt "Pitta Patta. Pitta Patta.")⁴².

The children's poetic texts represent sound imitation, which helps to do the knowledge of the children's audience more completely with the world in the form of sounds, shaping the attitude and expanding the experience of the little readers. For example, in the following poetry, onomatopoeia is presented. It introduces the animal world to children: "*Goldi-*

locks ran – from three angry bears! / Grrrrr, GRR-RRRRR, GRRRRRRRRRRRRRR!" (Julia Donaldson "Goldilocks")⁴³.

Repetitions are represented in children's poetic texts the most vividly. They affect their diversity (repetition of sounds and their combinations, repetition of words, phrases and sentences). The psychophysiological features of children, the level of development of their emotional sphere, and others determine this peculiarity like that. In the poem "Cat in the Hat" by Dr. Seuss, the sentence *He should not be here* is repeated three times, although the poet tries to avoid the feeling of imposing making some changes in the sentence at the second repetition: "*He should not be here. / He should not be about. / He should not be here / When your mother is out!*"⁴⁴.

The lexical means of expressiveness of the poetic speech are author's individual neologisms – occasionalisms that can be regarded as a kind of language game, as they are characterized by individuality, creativity, expressiveness, and dependence on the context. For example, in order to compliance with the principle of rhyme, Sheldon Silverstein forms a new word for designation a refrigerator by adding words *frigidaire*: "*There's a polar bear / In our Frigidaire – / He likes it 'cause it's cold in there.*"⁴⁵. In Kenn Nebitt's "On the Thirty Third of Januaugust"⁴⁶ such occasionalisms as *eleventeen, Januaugust, Octember* are verbalized. In Edward Lear's "An Alphabet", the bright examples of occasionalisms are represented, with which the author uses the principle of the replacement of the final letter *e* (soundless) into the letter *y* (its pronunciation softens the sound of the the speech). This principle increases the emotionality of the poetic speech: "*C / C was once a little cake, / Caky / Baky / Maky / Caky / Taky Caky, / Little Cake!*" (Edward Lear "An Alphabet")⁴⁷.

Author's novelties can be an example of a language game. Its semantic mechanisms are based on the combination of words in order to create new ones. In the following example, a language game is implemented, where the replacement of the signs in words is represented: "*You bog down my belly / With oodles of goo / You slide down inside / With a hullabaloo*" (Jack Prelutsky "Jellyfish stew")⁴⁸.

The source of game meaning is represented in children's poetic texts as a compound word or a combination of words. Sometimes children's poets use spoonerism in their poetic speech. So, for example, in the verse "Runny's Garty Pames" by Sheldon Silverstone, in each line the poet changes the initial sounds in the words: "*When Runny Babbit's cirthday bame / They all played a gillion mames*"⁴⁹. In addition, in this verse, a language game is implemented that provides rearranging consonant sounds, which are the first ones of the root of the lexical unit for the designation of the children's game *hopscotch = scophotch*. The name of the game *kick the can* in the text is repre-

⁴⁰ Aleksandrova 2015

⁴¹ Vitgenshteyn 1994, 32-33

⁴² Nesbitt 2013b

⁴³ Donaldson 2015, 17

⁴⁴ Dr. Seuss 1985

⁴⁵ Silverstein 2004a

⁴⁶ Nesbitt 2013b

⁴⁷ Lear 2015

⁴⁸ Prelutsky 1999

⁴⁹ Silverstein 2005b

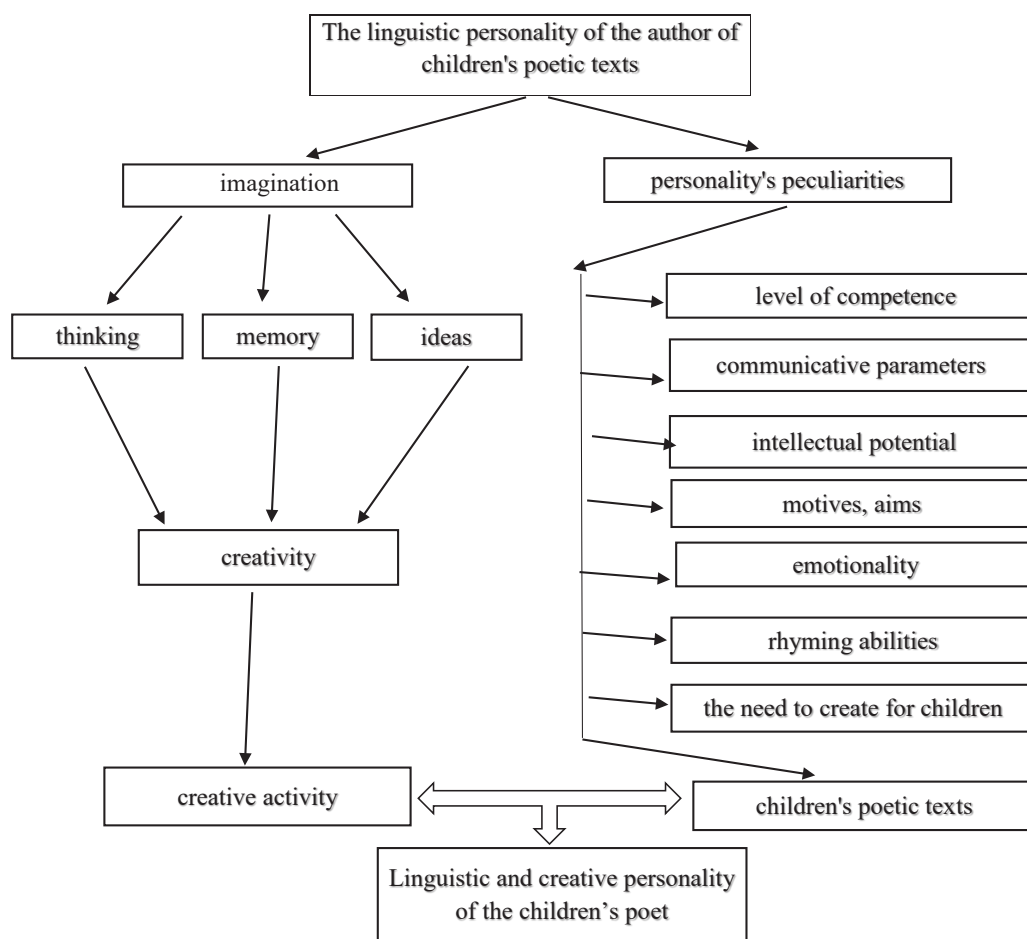


Fig. 1. Structural components of the linguistic and creative personality of the children's poet

sented not only by the replacement of consonant sounds, but also by the transposition of words: *kan the cick*.

In children's poetic texts, a kind of linguistic game is also implemented, according to which the word division follows with its transformation by replacing sounds similar to phonemes, letters, numbers, or other symbols, or even replacing the whole word. Here is an example of replacing a word with one letter, which sounds like a replacement word: "*Swimming in the swimming pool / is where I like to "B," / wearing underwater goggles / so that I can "C."*" (Kenn Nesbitt "*Swimming Ool*")⁵⁰.

The following example can serve as a graphical method, which involves replacing letters with symbols similar to writing on replaced letters: "*I H0P3 7H47 Y0U C4N R34D 7H15. / I'M PR377Y 5UR3 Y0U C4N.*" (Kenn Nesbitt "*I H0P3 7H47 Y0U C4N R34D 7H15*")⁵¹.

Thus, we can make the conclusion that the language game represents not only as a formal phenomenon, but also as the activation of imagination, memory, speech and thinking processes in the activity of the author, which is aimed at creating children's poetic texts. It confirms the creative component of the lin-

guistic personality of the author, which can be determined as a linguistic and creative personality.

3.3. Discussion. The work attempts to determine the peculiarities of the creative activity of the children's poet, which makes it possible to understand the linguistic personality of the author of children's poetic texts as linguistic and creative personality. In the diagram below, the peculiarities of the linguistic personality of the children's poet have been distinguished and structured in this study, providing the basis for determining the linguistic and creative component of the linguistic identity of the children's poet (Fig. 1).

4. Conclusions. Thus, we can make the conclusions that the linguistic personality of the children's poet is determined by a combination of abilities and characteristics of a representative of a certain linguistic cultural community, which are the movement power in the process of creating rhymed texts devoted to a wide range of children's readership. Based on the analysis of linguistic peculiarities that are verbalized in the children's poetic texts, we distinguish the diversity of language games. The language game, which is represented in the text space of the children's poems, appears as one of the types of linguistic and creative activity. The creation of images in the author's imagination, which is working unceasingly, shows the actualization of the creative ac-

⁵⁰ Nesbitt 2006a

⁵¹ Nesbitt 2013b

tivity of the children's poet. Creativity is supported by the author's knowledge about the world of childhood, the masterly use of linguistic means. This fact testifies to the high level of language competence of the children's poet. The linguistic creativity of the children's poet is actualized by creating rhymed texts devoted to children. It is possible due to the rich imagination, the sense of humour, non-standard thinking, memory, intellectual potential, etc. Chil-

dren's poetic texts are the product of the linguistic and creative activity of the author.

Perspective for further researches we see in the thorough study of the linguistic identity of different children's poets; the detailed analysis of the types of language games, as one of the kinds of linguistic and creative activity of the author of the children's poems. The results of such analysis will make it possible to design the language games' classification and typology.

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Анотація

Стаття присвячена виявленню основних особливостей мовної особистості автора англomовних дитячих поетичних текстів. Мовну особистість дитячого поета розглядаємо як сукупність здібностей, характеристик, таланту і хисту носія конкретної мови, що обумовлюють створення автором поетичних текстів, призначених для дітей. Мовна особистість дитячого поета вирізняється володінням високорозвинутою мовною компетенцією, досконаліми знаннями літературної мови, вибором і вживанням мовностилістичних засобів у відповідності до мети, здатністю створювати римовані тексти з чіткою ритмічною організацією, обізнаністю з дитячою психофізіологією. Зазначене обумовлює індивідуально-авторську своєрідність лінгвотворчості. Жодна творчість неможлива без уяви, саме тому творчість характеризують як складний психічний процес, пов'язаний з характером, інтересами, здібностями особистості. Уява дитячого поета постійно працює, творячи для дітей. Дитячий поет створює нові образи, зрозумілі дитячому сприйманню, на основі фонових знань реципієнтів, з орієнтацією на їх емоційсферу. Це складний процес, що свідчить про креативну складову мовної особистості дитячого поета. Мовна гра постає одним із видів лінгвокреативної діяльності. Найтиповішими прикладами мовної гри у текстовому просторі дитячих віршів виявляється звукове обігравання слів (алітерація, звуконаслідування) і повтори, що вербалізуються на різних мовних рівнях. Креативність мовної особистості дитячого поета обумовлена хистом до римування, майстерністю створювати дитячі поезії, що актуалізують мовнокреативний процес, результатом якого являються дитячі поетичні тексти, що творені лінгвокреативною особистістю, яка володіє високим рівнем мовної компетенції. Креативне середовище охоплює дитячу читачку аудиторію з усіма її особливостями та обумовлене лінгвокультурним контекстом. Структура креативності мовної особистості дитячого поета охоплює мотиваційні, емоційні, інтелектуальні, комунікативні та інші властивості.

Ключові слова

Дитячий поет, мовна особистість, мовна компетенція, англomовні дитячі поетичні тексти, уява, креативність, мовна гра, креативна діяльність.

UDC 81-22

DOI <https://doi.org/10.32837/2312-3192-2018-11-53-57>

MODIFICATION OF TERM SENSE EMBEDDINGS REGARDING WORD-SENSE DISAMBIGUATION

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Abstract

This paper proposes a context-based mechanism which makes it possible to approach the solution of word sense disambiguation with respect to the subject domain of speechology (*spoken language sciences*). Special meanings⁴ of terms are decomposed into a multidimensional vector space of context words. Hereafter, on the basis of this expansion the program computes the a posteriori probability that the target term in a particular sentence is used with a special meaning. The proposed mechanism can be integrated into the pre-editing module of the Machine Translation system (MT). This article suggests a mechanism for increasing the significance of context words for more accurate determination of meaning of an ambiguous term. This mechanism consists in modifying the coordinates of vector representation of term meaning which correspond to the most significant context words. Criteria for text analysis of speechology will be (1) preciseness of speechology concepts and their definition, explanation, circumscription, etc.; (2) exactness and consistent use of speechology terminology; (3) indicators of a possible merger between object language and metalanguage in microstructure studies referring to the text under analysis; (4) macrostructure of the given text form. The formula for calculating the probability that a term has a special meaning is derived on the assumption that event s has already occurred. As a perspective, it is necessary to empirically calculate the most optimal value of the "importance weight" as well as the threshold for classification model.

Keywords

Natural language processing (NLP), term sense embedding, automatic pre-editing, domain adaptation, word sense disambiguation (WSD), context analysis.

1. Introduction. Speechology (*spoken language sciences*) is a multidisciplinary science of spoken language which was established as a scientific heterogeneous direction in the second part of the XXth century and which includes a set of convergent sciences which, together with spoken language, anatomy, physiology, psychology, cognition, physics, acoustics, mathematics, sociology, medicine, and speech communication today are closely interconnected⁵. This multidisciplinary nature of speechology complicates the lexical and phraseological usage of the terminology in this domain.

Today the scope and target of *terminology* is defined as follows: "Terminology is the study of and the field of activity concerned with the collection, description, processing and presentation of terms, i.e. lexical items belonging to specialized areas of usage of one or more

languages. In its objectives it is akin to lexicography which combines the double aim of generally collecting data about the lexicon of a language with providing information, and sometimes even an advisory, service to language users. The justification of considering it a separate activity from lexicography lies in the different nature of the data traditionally assembled, the different background of the people involved in this work, and to some extent in the different methods used Sager⁶."

"A *term*, by definition, is any conventional symbol representing a defined concept. Term as an entry in a specialized dictionary or glossary is accompanied by a *definition*. The classical pattern of a definition is an equation between the *definiendum* and the *definiens*. The *definiendum* is *the term defined*. The *definiens* is composed of the *genus proximum* (the next higher concept in the notional system's hierarchy) and the *differentia specifica* (distinctive characteristics)"⁷.

As a rule, technical vocabulary is associated with *terminology*. But terminology is only one sector of the specialist's wordstock, although it constitutes its core. Another sector is occupied by *nomenclatures*⁸, that is designations for physical objects or abstract entities in an ordered and homogeneous system, e.g. the Linnaean nomenclatures of botany and zoology, the medical nomenclatures of anatomy and physiology, the periodical system of chemical elements, etc. Still another sector of the specialist's vocabulary is constituted by *professionalisms* or *jargon words*. These are often colorful everyday expressions which designate tools, materials, vehicles, or particular phases of the working process (e.g. doghouse, a slang expression in geophysics meaning 'the drill-master's shed')⁹.

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⁴ Meaning which denotes a term used in a certain subject domain (compared with common words).

⁵ Potapova, 2010

⁶ Sager, 1990, 2-3

⁷ Gläser, 1995, 36-37

⁸ Gläser, 1989; Sager, 1990, 90-97

⁹ Glaeser, 1995, 36

Terminology is connected with a number of basic targets with terminography. This descriptive and normative branch of the *language for special purposes* (LSP) research focuses attention on harmonizing and codifying terminological systems, and develops guidelines for term formation and for LSP glossaries and dictionaries. It also utilizes the systems of information storage and retrieval in data banks.

The speechology includes in a broad sense both the theory of speech as wave motion, how speech waves are produced and heard, how speech connects with neurophysiology, etc. Classical speechology is first of all articulatory phonetics dealing with an inventory of speech sounds defined with the vocal tract functions¹⁰. The speechology covers a broad scope of professional fields as follows: modeling of sound structure, vocal tract and some basic vowel features, articulatory correlates of acoustic items, representation of verbal information in memory, rhythm of speech, speech pathology, etc.

The speech communication has wide ranging aspects, from a discussion of how humans produce and perceive speech to details of computer-based speech processing for diverse communication applications¹¹. Speech communication as an interdisciplinary subject covers a wide field of problems: speech communication (production, perception, analysis, coding, synthesis, recognition, mathematics for speech processing, signals, filtering, convolution, frequency analysis, etc.; speech production and acoustic parameters; hearing, auditory psychophysics, speech stimuli, perception of distorted speech; coding of speech signals, quantization, etc.; linear predictive coding, speech synthesis, speech recognition, speaker verification and recognition, etc.)¹².

The term terminology denotes:

a) the inventory of technical terms, that is, lexical items which designate a defined concept in a particular subject field, and;

b) the theoretical categories, principles and rules for correlating words and phrases to defined concepts, and the recommendations for the lexical material thought suitable for this naming process.

Criteria for text analysis of speechology will be:

- preciseness of speechology concepts and their definition, explanation, circumscription, etc.;
- exactness and consistent use of speechology terminology;
- indicators of a possible merger between object language and metalanguage in microstructure studies referring to the text under analysis;
- macrostructure of the given text form.

2. Motivation. One of the major problems in Natural Language Processing is Word Sense Disambiguation as well as the problem of out-of-vocabulary words processing. In order to solve these problems word sense embeddings are of current interest. For example, attempts are being made to integrate this approach into neural networks¹³. The details of representation of words in a vector form are considered in works¹⁴.

Irrelevant results on the output of modern MT systems (especially when translating scientific and technical texts) are often associated with the lack of domain adaptation¹⁵. One way of domain adaptation is to introduce a pre-editing module, as well as consider using a multilingual context-oriented terminology dictionary¹⁶, which being combined will make it possible to achieve correctness when translating scientific texts from source language to the target one.

While using context to determine the meaning of ambiguous words, the main problem of determining the significance of context words is that more significant words are not found often enough (due to their complexity and length). As a result modern metrics, used for evaluating the significance of context words, assign low weight to these context words.

As a solution to this problem, the article proposes to increase the weight (or significance) of less frequent but more significant words, which most likely will increase the accuracy of determining the meaning of an ambiguous term. This mechanism can potentially act as part of a pre-editing module for the MT system. The proposed mechanism will make it possible to achieve more relevant results while using context-based methods for determining the special meaning of an ambiguous term¹⁷ in a sentence.

3. Modification of word sense embeddings. The proposed approach was implemented in several stages. At the first stage, a vector representation of word meanings in the context vector space was formed. For this purpose, a specialized corpus of texts on speechology was compiled with a total volume of 204,000 words. The processing of this corpus, vector space construction, and normalization of the vectors in it were implemented using a script in Perl-language.

The script has excluded the following characters and strings from the corpus: new line characters, Latin words, numbers, and various punctuation marks, since they did not affect the final result. A list of speechology terms was automatically created by finding words in the text missing from the list of lemmas and word-

¹⁰ Fant, 1973; Potapova, 1989; Potapova, 2010

¹¹ O'Shaughnessy, 1987

¹² O'Shaughnessy, 1987; Potapova, 1989; Potapova, 2010; Potapova, Potapov, 2013; Potapova, Potapov, 2014; Potapova, Potapov, 2015; Potapova, Potapov, 2016a; Potapova, Potapov, 2016b; Potapova, Potapov, 2017a; Potapova, Potapov, 2017b

¹³ Rios, 2017

¹⁴ Arefyev, 2015; Pelevina, 2016

¹⁵ Oskina, 2016

¹⁶ Potapova, Oskina, 2015

¹⁷ The article considers terms which have become ambiguous due to being borrowed from subject domains other than speechology or from common vocabulary. As a consequence, one of the meanings of the term is special (or belongs to the subject domain of speechology), any other is not.

forms for Russian. This list was supplemented with speechology terms taken from the corresponding dictionary¹⁸. Tokenization and normalization were carried out, stop words were removed. After that in the corpus there were found all the sentence, where special terms occurred. All the terms within such sentences were taken for context words. These context words made up the basis of a vector space. For decomposable word the total number of skipping bigrams, made up from a special term and a context word from the space basis, is computed. This number will be considered as a coordinate of the resulting vector with respect to the corresponding basis vector in space.

Further, it is proposed to modify the coordinates of the obtained vectors for special terms. If an ambiguous word is found together with a special term within the same sentence, it is most likely that the meaning of the target term will belong to the subject domain in question. The target vector is proposed to be modified by multiplying the coordinate of the vector (which corresponds to the most significant basis vector, or context word) on a coefficient, thus increasing the angle cosine between the analyzed vector and the vector of the most significant context word. This multiplication enables one to correctly define the position of the investigated vector in the constructed vector space.

After modification the resulting vector is normalized according to formula (1).

$$P_i = \frac{\text{count}(w_i)}{\sum_i \text{count}(w_i)} \quad 1)$$

where P_i is a coordinate of normalized vector;
 $\text{count}(w_i)$ is a coordinate of the entry vector;
 i is an ordinal number of the basis vector in space.

The coordinate of the normalized vector can be considered as the probability that context word w_i occurs within the same sentence in context with the target term T_n in case the meaning of the term T_n is special S .

The probability of the occurrence of a context word is, in fact, the probability that this word occurs in the sentence in the context of term T_n , if the meaning of T_n is S . Thus, using the methods of mathematical statistic, the formula of conditional probability of term occurrence can be derived (2).

$$P_i = P(w_i | T_n \in S) \quad 2)$$

where S is a set of special terms,
 T_n is an ambiguous term.

Next formula (2) can be modified by using the Bayes theorem (3).

$$P(w_i | T_n \in S) = \frac{P(T_n \in S | w_i) * P(w_i)}{P(S)} \quad 3)$$

From formula (3) it is possible to derive a formula for a posteriori probability, i.e. the probability that the

meaning of the target term T_n is S , if the context word has already occurred (4).

$$P(T_n \in S | w_i) = \frac{P(w_i | T_n \in S) * P(S)}{P(w_i)} \quad 4)$$

where $P(T_n \in S | w_i)$ is the a posteriori probability that the meaning of the target term is S if the context word has already occurred.

$P(S)$ is the general probability that a class of terms with special meaning will be present in the sample at all, regardless of test sentence. The probability of occurrence of class S is taken to be equal to 1 in the test sample: $P(S) = 1$.

Then the classification stage follows, where it is necessary to classify the input word as belonging to class S or to class \bar{S} . Suppose there is an unknown sentence s . It is necessary to calculate the a posteriori probability for $T_n \in S$ (i.e. the probability that term T_n in the given sentence will take the S meaning if context word w_i is encountered): $P(T_n \in S | s)$.

Further, using the composite probability formula for conditional probabilities, it is possible to "extend" the probability $P(T_n \in S | s)$ to context words w_i (5).

$$P(T_n \in S | s) = \sum_i P(T_n \in S | s \cap w_i) * P(w_i | s) = \sum_i P(T_n \in S | s \cap w_i) * P(w_i) \quad 5)$$

$P(T_n \in S | s \cap w_i)$ can be replaced by $P(T_n \in S | w_i)$, because $w_i \subseteq s$, i.e. if event w_i has already occurred, then s has also occurred, because the w_i set is included in s , and the probability $P(s) = 1$.

Hence follows equation (6).

$$P(T_n \in S | s) = \sum_i P(T_n \in S | w_i) * P(w_i | s) \quad 6)$$

$P(T_n \in S | s)$ is the target probability which is to be calculated, i.e. the probability that the term in the sentence will have the meaning of speechology if event s has already occurred.

Then $P(T_n \in S | w_i)$ can be replaced according to formula (3):

$$P(T_n \in S | s) = \sum_i \frac{P(w_i | T_n \in S) * P(S)}{P(w_i)} * P(w_i | s) = \sum_i P(w_i | T_n \in S) * P(w_i | s) * \frac{P(S)}{P(w_i)} = \sum_i P(w_i | T_n \in S) * P(w_i | s) \quad 7)$$

where α is the coefficient introduced in this work, which represents the difference between the probability that class S will be present at all and the probability of occurrence of a context word;

$P(w_i | T_n \in S)$ is conditional probabilities of context words;

$P(w_i | s)$ is the probability that context word will occur in sentence s .

The following (8) holds for $P(w_i | s)$.

¹⁸ Potapova, 2010

$$P(w_i|s) = \begin{cases} 1, & \text{if context occurred in } s \\ 0, & \text{if context word did not occur in } s \end{cases} \quad (8)$$

For α it is necessary to make an approximation that the probability of occurrence of a context word is approximately the same for all w_i , i.e. this probability is a constant, and hence the formula (9) can be derived.

$$P(T_n \in S|s) = \alpha * \sum_i P(w_i|T_n \in S) * P(w_i|s) \quad (9)$$

After that it is necessary to determine the value range of α . Assuming that $P(S) \approx 0,5$, and $P(w_i) \approx [0,05...1]$, α will vary in range $0.5 < \alpha < 10$.

Considering the target probability being equal to the product of α and β and the fact that α is constant, it is possible to estimate the introduced coefficient β according to formula (10).

$$\beta = \sum_i P(w_i|Sp) * P(w_i|S) \quad (10)$$

β can be accurately calculated under the condition of event s . Then, if the value of β exceeds a certain threshold, a decision is made that the probability $P(T_n \in S|s)$ is high enough to classify the meaning of target term T_n as the one belonging to set S .

4. Conclusion. This article suggests a mechanism for increasing the significance of context words for more accurate determination of meaning of an ambiguous term. This mechanism consists in modifying the coordinates of vector representation of term meaning which correspond to the most significant context words. The formula for calculating the probability that a term has a special meaning is derived on the assumption that event s has already occurred. As a perspective, it is necessary to empirically calculate the most optimal value of the "importance weight" as well as the threshold for classification model.

5. Acknowledgements: This research is supported by the Russian Science Foundation, Project № 18-18-00477.

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Анотація

Мовленнєва комунікація як міждисциплінарна галузь знань охоплює широке коло проблем творення мовлення (рос. "рече-производство"), мовленнєвого сприйняття (рос. "речевосприятие"), аналізу мови, кодування, синтезу, розпізнавання, математики для обробки мовлення, частотного аналізу та ін. Важливим є вивчення продукування мовлення та акустичних параметрів слуху, слухової психофізики, мовленнєвих стимулів, сприйняття спотвореної мови, кодування мовленнєвих сигналів, квантування, лінійного передбачення кодування, дикторської верифікації та ідентифікації та ін. У статті пропонується контекстно-залежний програмний підхід, який дозволяє підійти до вирішення смислової неоднозначності стосовно предметної галузі процесів мовлення (рос. "речеведение") як міждисциплінарної науки, об'єктом якої є усне мовлення. Спеціальні значення термінів розглядаються як окремі кластери багатовимірних векторного простору, що включає масиви контекстних слів. Надалі, базуючись на даному підході, програма обчислює апостеріорну ймовірність того, що цільовий термін в конкретному реченні використовується зі спеціальним значенням. Запропонований механізм може бути інтегрований в модуль попередньої обробки системи машинного перекладу. В якості вирішення цього завдання в статті пропонується збільшити вагу (або значення) менш частотних, але разом з тим найбільш значущих слів, що, допоможе підвищити точність визначення значення двозначного терміну. Цей механізм може потенційно діяти як частина модуля попереднього редагування для системи машинного перекладу. Запропонований програмний підхід дає змогу досягти більш високих результатів з опором на використання контекстного підходу при визначенні феномена термінологічної двозначності в уже згаданому тексті.

Ключові слова

Обробка природної мови, термінологічне смислове вкладення, автоматичне попереднє редагування, адаптація домену, зняття двозначності в значенні слова, контекстуальний аналіз.

UDC 811.12.72-63
DOI <https://doi.org/10.32837/2312-3192-2018-11-58-63>

ADMIRALTY SAILING DIRECTIONS AS A GENRE OF ENGLISH MARITIME DISCOURSE

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Abstract

The article provides the results of a linguistic analysis of the English maritime discourse. It aims at: defining the essence of the notion “maritime discourse” as a special form of interaction which is carried out in the marine community; analyzing the professional maritime English language as the common international language for communicating at sea; examining compositional, lexical and stylistic peculiarities of the English admiralty sailing directions as a genre of maritime discourse. The work discusses the existing definitions of the notion “maritime discourse” and gives the author’s opinion on the issue. The maritime discourse is determined as a communicative activity of the maritime community within professional situations related to different working circumstances at sea, which is realized through verbal means and non-verbal sea codes and the success of which is influenced by various extra-linguistic factors contributing to the fulfillment of professional duties on board the ship. Admiralty sailing directions (pilots) as a genre of maritime discourse are analyzed in the article. They provide essential information to support port entry and coastal navigation for all classes of ships at sea and offer information on navigational hazards, buoyage, pilotage, regulations, general notes on countries, port facilities, seasonal currents, ice and climatic conditions. The compositional structure of the English pilots is investigated and the main compositional parts (Preface; Regular Admiralty Notices to Mariners; Acknowledged signs/signals; Reference List; Conversion Tables; Abbreviations; Scheme of the definite area with its navigation-geographic description) are singled out. The analysis of the maritime language is presented in the article, lexical and stylistic peculiarities common to all pilots are brought to light. The general characteristics inherent to all sailing directions are highlighted: logic; objectivity; accuracy, abstraction; saturation with actual information, explicit presentation of information; neutral emotionality; clarity of presentation.

Keywords

Maritime discourse, English maritime discourse, admiralty sailing directions, composition, lexical and stylistic peculiarities.

1. Introduction. Marine communication is a special form of interaction which is carried out in the marine community connecting people, sea organizations, vessels, marine systems with one goal and one outcome – sea mission accomplished. The English language is considered the common international language for communicating at sea, recommended for use by the International Maritime Organisation (IMO) because “communication in English takes place incessantly in all ports, straits, fairways, waterways, or sea routes of the world between and among speakers who are almost ninety-percent non-native speakers of English”².

In this regard, the maritime companies require confident knowledge of the general and professional maritime English for all crew members and the heads of the key coastal units – especially in matters of ensuring safe practices in the operation of ships. The seafarers should have the ability to conduct not only external talks in English, but also communicate with other people aboard the ship on basic safety issues, to read marine documentation, instructions, marine catalogues, to understand navigational and reference charts³. In order to organize properly such

foreign language discursive activity that will unite the participants of different nations and not create cultural barriers for them, it is necessary, states S. Bodnar, to focus attention on learning the typological features of the certain genre of discourse, on mastering verbal and nonverbal means of communication and knowledge of their functions in speech in accordance with the norms and rules of the communicative culture of the certain community⁴. That’s why the current research is devoted to the analysis of the definite discourse, namely the English maritime discourse and its linguistic peculiarities.

The object of the given article is the English maritime discourse. **The subject** is admiralty sailing directions as a genre of the English maritime discourse. **The purpose** of the research includes the following items: to define the essence of the notion “maritime discourse”, to examine the composition of the admiralty sailing directions as a genre of the English maritime discourse, to conduct the analysis of the linguistic features of different levels of the language of the admiralty sailing directions.

Background and motivations. The main features of marine communication have been investigated and presented in many scholarly papers. B. Johnson (1995) examined the features of maritime telex service communication; B. Pritchard & D. Kalogjera (2000), M. Shishlo (2002) – the features of conversation in maritime VHF communication. I. Olaru (1996) analyzed the style of the seafaring language in general. C. Cole (2001) composed the thematic networks of maritime vocabulary. J. Díaz Pérez

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² Pritchard 2003, 153

³ International Convention on the Training and Certification of Seafarers 1978

⁴ Bodnar 2014, 132

(2002), P. Trenkner (2005), V. Short (2006) learned the IMO standard marine communication phrases. A. Bocanegra Valle (2010) investigated the maritime communication through radiotelephony. N. Sergeeva (2013) described the most frequent intercultural and communicative marine speech situations. A. Shalov (2015) scrutinized the intonation of marine discourse. O. Tyron (2016) researched the development of foreign language competence of future sailors. However, the comprehensive study of the English maritime discourse and especially admiralty sailing directions as a genre of English maritime discourse remained beyond the scope of the scholars' attention. That brought us to the study of this problem.

2. 2.1. Research materials. To carry out our research, we used the language material selected from current Admiralty Sailing Directions (Australia Pilot) (2016) and Admiralty Sailing Directions (Mediterranean Pilot) (2014). The overall number of sailing directions (pilots) is 30, or about 180 pages. Each pilot takes 4-7 pages. The lexical units under analysis are 4500 taken from seven typical thematic blocks of sailing directions: "Lights"; "Buoys and signs"; "Dangers"; "Anchorages"; "Inflows and currents"; "Guide to Port Entry"; "Port Rules". The non-verbal messages which accompany the verbal information in the texts of the sailing directions under analysis are 120.

2.2. Methods of analysis. The purpose of this article was reached through the following scientific methods. To present the diversity of current opinions as to the notion "maritime discourse" under analysis, all available literature on the subject was scrutinised. The descriptive and normative-stylistic methods were used to reveal compositional, lexical and stylistic peculiarities of the admiralty sailing directions. The content analysis and generalisation were conducted to define the common features characteristic of the English sailing directions. The quantitative analysis proved the obtained results and enabled us to make objective conclusions.

3. Results and Discussion. First of all there is a need to consider the concept "English maritime discourse" in detail. The English maritime discourse is considered as an instrument for providing communication in the international maritime community that ensures the safety of navigation and contributes to the comprehensive development of the maritime field⁵.

B. Pritchard and D. Kalogjera (2000, 185) define English maritime communication as a specific, narrow-scope realisation of the use of the English language characterised by "a limited vocabulary and simple grammatical structure to suit the specific requirements of interpersonal communication and interaction".

The distinctive features of marine discourse according to the words of O. Tyron (2016, 56) are the following: 1) marine discourse refers to a certain marine community (it is used in the process of navigation; in the situations of two vessels overtaking each other in the congested waters; in giving requests for mooring and other sea operations; 2) it involves the participation of the representatives of the ship or coastal communities; 3) it is used in the situations of communication related to different working circumstances at sea, when various factors influence the success of communication (when receiving or sending radiotelephony messages, interaction in a wheelhouse, etc.); 4) it is used and formed in certain sociolinguistic circumstances (specific interaction between the listener and the speaker in providing the telephone conversations, which are often carried out under stress or even panic).

As for our definition, the maritime discourse is determined as a communicative activity of the maritime community within professional situations related to different working circumstances at sea, which is realized through verbal means and non-verbal sea codes and the success of which is influenced by various extra-linguistic factors contributing to the fulfillment of professional duties on board the ship.

Within this work we are analysing such genre of marine discourse as admiralty sailing directions (pilots) which provide essential information to support port entry and coastal navigation for all classes of ships at sea and offer information on navigational hazards, buoyage, pilotage, regulations, general notes on countries, port facilities, seasonal currents, ice and climatic conditions. This information helps the navigators to increase situational awareness on the bridge⁶. Sailing Directions are compiled in English by global hydrographic services and give the full navigational characteristics of the water area with all its features. Although the authentic Sailing Directions for each region are different in content, they are similar in their compositional structure, vocabulary, grammar constructions and stylistic devices. In this aspect there is a need to consider them in detail.

In our work we have analysed the corpus of data comprising 30 sailing directions taking into account the compositional, lexical and stylistic points of view.

As for the composition of sailing directions we can state that all their parts are placed in a strict order that keeps its regularity in all volumes of sailing directions. Every admiralty guide starts with the following items: Preface; Regular Admiralty Notices to Mariners with the request to inform the Hydrographic service about any up-to-date changes with the latest safety critical information; General Remarks with the information about the acknowledged signs and signals; Reference List; Conversion Tables; Abbreviations. They are followed by the scheme of the definite area with its description which includes the naviga-

⁵ Trenkner 2005, 21

⁶ Admiralty Sailing Directions, 2018

tion-geographic and hydrometeorological outlines of the area, as well as the navigation rules.

The main section of every admiralty guide is the "Navigation description" of the coast which includes: directions for entering the harbour, general information about the harbour, basins and berths, anchorage, arrival information, port services, off-shore facilities. At the end of every admiralty guide the Glossary, the Index-Gazetteer and Supplements are placed.

It is necessary to note that every sailing direction contains non-verbal information which helps the bridge-crews understand better critical information during the passage planning stage, support safe and compliant navigation within main commercial shipping routes and ports, visualize the coastlines. After analyzing the non-verbal means we have pointed out the most frequent ones: diagrams, tables, charts, schemes, graphs, photos, pictures, drawings, sheets, symbols, framework which occupy about 30 % of the text.

The substantive content of every sailing direction is divided into seven thematic blocks: "Lights"; "Buoys and signs"; "Dangers"; "Anchorages"; "Inflows and currents"; "Guide to Port Entry"; "Port Rules". There is a need to consider each of them in detail.

The first thematic block of the sailing direction is "**Lights**". It contains information about the lights as a means of navigation and navigation equipment; describes the types of lights, their characteristics and values, location and coordinates; indicates the constructions on which they are displaced, their height above sea level, the range of visibility, as well as the bearings of the luminous lights on the marked coastal landmarks. After conducting the lexical analysis of the topic "Lights" we have found out 55 key words which were met in every sailing direction. For example, *light (alternating, fixed, flashing, front, group-flashing, group-occulting, leading, masthead, navigation, occulting, rear, revolving, riding, stern, unwatched); structures (base, column, dwelling, hut, lattice work, lighthouse, light-ship, light-vessel, mast, framework, pile, pillar, pole, post, staff, structure, flat-roofed structure, truncated structure, tower), materials (brick, concrete, iron, steel, stone, wood, wooden), shapes (angle, circular, hexagonal, octagonal, pyramidal, quadrangular, rectangular, square, triangular), eclipse, elevation, exhibit, flash, height, lantern, obscure, show, visibility.*

The second thematic block of the sailing directions is "**Buoys and signs**". It contains information about surrounding the territory by buoys; describes the location of buoys, their shape and colour, top figures and lights they show; provides information about the significance of each buoy in the described water area. Analysing this topic vocabulary we have found out 30 key words for its expressing.

The topic "**Dangers**" contains information about the dangers of the described coastal zone; indicates

the depth and the approximate location of hazards; describes the main characteristics of hazards, such as: washable or dry rocks, close and remote shallows, reefs. Analysing this topic vocabulary we have selected 30 key words which are used in every sailing direction.

The topic "**Anchorages**" contains information about the recommended anchor points; describes the type of ground, the depth of anchorages and their protection against adverse weather conditions; provides information about the presence of significant coastal landmarks. Analysing this topic vocabulary we have singled out 40 key words.

The topic "**Inflows and currents**" contains information about the directions of the currents and their speed; describes the time of full and small water and the amplitude of the tide; contains information about the presence of such phenomena as: nestrins, whirlpools, stagnant water. Analysing this topic vocabulary we have selected 25 key words.

The topic "**Guide to Port Entry**" indicates the recommended course of the vessels passage; contains information about the well-marked coastal landmarks, the presence of buoys and other navigational aids; defines the conditions under which the vessel must sail, such as: the influence of wind, tidal and constant currents, weather conditions and sea conditions. Analysing this topic vocabulary we have selected 20 key words.

The topic "**Port rules**" sets out the requirements for the ships to enter, leave or stay in the port; describes the signals in this port and the special customs conditions; contains information about the rules of the crew disembarkation in the port. Analyzing this topic, we have found out 20 key words.

The conducted linguistic analysis of all these topics of the sailing directions has shown the following lexical peculiarities:

- the vocabulary is lack of ambiguity and expressiveness; it is characterized mainly by stylistic neutrality, precision and concreteness;
- a great number of specialized terminology (*alternating light, truncated structure, bank, depression, province*);
- maritime terms that have full correlation with the native language (absolute equivalence) (*ballast, keel, water line, mole, piers*);
- terms that are similar in the way of expressing with the native language, but different in the meaning, so-called pseudo-equivalents, for example: the word "evolution" but in the marine context it means "maneuver"; the word "garage" but in the marine context it means "extended channel section";
- inter-branch terms (*model, operation, information, data*);
- terminological set phrases (*a flashing light, a group-occulting light*);
- professional idioms (*Clear the decks, Be in the doldrums, Sail close to the wind*);

- international words denoting the concepts of navigation (*acclimatization, convention, navigation*);
 - derivative and complex words consisting of known components (*athwartships, lighthouse, headland*);
 - converted words (sail – to sail, board – to board, blast – to blast, mark – to mark);
 - sea abbreviations (ATA – Actual Time of Arrival, ATD – Actual Time of Departure, POD – Port of Destination, EC – East Coast) and acronyms (3DNC – three-dimensional digital navigational chart);
 - words with no direct equivalents in other languages (a channel pilot – a pilot for ships maneuvering in the English Channel; a blueback – Admiralty English sea chart with a blue back side);
 - foreign language borrowings (a number of borrowings from the Latin language: portus → port; millia passuum → mile (7420 meters));
 - digital data that present marine information (Let the observed altitude of the Sun's lower limb, taken in the month of February, be 12° 32' 15", and the height of the eye 14 feet), (Chiesa di Santa Caterina – 38007' 42N 15°39' 25E).
- Studying the stylistic peculiarities of the sailing directions we have marked the following ones:
- presence of stable metaphors (e.g. buoys are moored at *turning points*, The best anchorage berth is about 1 1/2 cables SE of the *head of a small mole*; a sunken *rock lying* to the west of an excellent anchorage);
 - epithets (e.g. On very rare occasions an *exceptionally strong and powerful* current has been experienced during *calm* weather; Islas Chatarina Lighthouse stands near Torre de la Conquista, which has a *prominent* clock);
 - metonymy (e.g. a navigation head (harbour / port), a deck hand (a seaman);
 - comparison (a *canal-like entrance* to the dock is 75 meters long);
 - repetitions (e.g. *Keep* this mark astern and *keep* this object in line to proceed to a quarantine anchorage; Bring this flashing light *in line* with a *pillar buoy* surmounted by two black cones points down – this pile *in line with a pillar buoy* leads westward of the underwater ridge to a safe anchorage; Buoys marking the port hand of channels usually exhibit green *flashing* or white *flashing* lights);
 - parallel constructions (e.g. Care must be taken to avoid a pillar buoy. Care must be taken to avoid the patch).
 - detachments (Kamimate Shima, *a rocky islet 13 m high and surmounted by a light-tower*; lies 4 cables E of Ugu Shima. Early morning fog, *often thick*, may be experienced);
 - inversion (e.g. *In Japanese harbours*, light structures marking the entrances to artificial harbours consist of round concrete towers. *Off the northern end of the Island* the current is usually west-going).

The obtained results indicate that the stylistic devices have their way in the sailing directions but in a limited number of contexts. The most frequent ones are the syntactical stylistic devices (74 %): repetitions, parallel constructions, detachments, inversions; the lexical stylistic devices: metaphors, metonymies, epithets, comparisons occupy only 24 % of the text. This tendency shows neutral emotionality of the analyzed documents: influence on the reader is carried out not by means of empathetics, but by the use of arguments, evidence, logic of judgment.

Speaking about the general style of the English admiralty sailing directions we can name the following characteristics: logic (strict sequence, well-grounding, algorithmicity in the formulation of ideas); objectivity (the truth of the given information proven by the definite figures and data, minimization of the subjective position of the author); accuracy (the use of verbalization means that are unambiguous (terms) and express the essence of the concepts accurately), abstraction (no presence of the author's "I" and reader's "I": the author gives the relevant information without subjective evaluation); saturation with actual information, explicit presentation of information; clarity of presentation (simplicity of speech, presentation logic, grammatical clarity).

4. Conclusions. Having analysed a corpus of data comprising 30 sailing directions, we can make a conclusion that they are considered to be a specific kind of maritime discourse which we define as a communicative activity of the maritime community within professional situations related to different working circumstances at sea, which is realized through verbal means and non-verbal sea codes and the success of which is influenced by various extra-linguistic factors contributing to the fulfillment of professional duties on board the ship.

As for the composition of sailing directions they consist of: introductory part (preface; regular admiralty notices to mariners; general remarks; reference list; conversion tables; abbreviations); the main section which is divided into seven thematic blocks: "Lights"; "Buoys and signs"; "Dangers"; "Anchorages"; "Inflows and currents"; "Guide to Port Entry"; "Port Rules"; the final part (the Glossary, the Index-Gazetteer and Supplements).

The detailed review of the linguistic features of the sailing directions has shown a great number of non-verbal means of communication which are placed with the purpose to visualize the verbally-presented information: diagrams, tables, charts, schemes, graphs, photos, pictures, drawings, sheets, symbols, framework. The analysis of the maritime language gave us a chance to state that the English maritime discourse is characterized by a great number of professional terminologies, absence of ambiguity, stylistic neutrality, precision and concreteness. The prospects for further research are in a more detailed analysis of the linguistic features of the other genres of the English maritime discourse.

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Анотація

У статті викладено результати лінгвістичного аналізу англійського морського дискурсу. Метою є: визначення сутності поняття "морський дискурс" як особливої форми взаємодії, що здійснюється в морському співтоваристві; аналіз професійної морської англійської мови як мови міжнародного спілкування на морі; вивчення композиційних, лексичних і стилістичних особливостей англійських лоцій як жанру морського дискурсу. У роботі аналізуються наявні визначення поняття "морський дискурс", і надається авторське трактування цього поняття. Морський дискурс визначається як комунікативна діяльність морської спільноти в межах професійних ситуацій, пов'язаних з різними обставинами роботи в морі, яка реалізується за допомогою вербальних засобів і невербальних кодів морського спрямування і на успішність якої впливають різні екстралінгвістичні чинники, що сприяють виконанню професійних обов'язків на борту судна. Англійські морські лоції як жанр морського дискурсу аналізуються у статті. Лоції надають необхідну інформацію про особливості входу в порт та прибережного плавання для всіх класів суден на морі та інформують про небезпеки для навігації, буї, лоцманське обслуговування, портові правила, дають загальну інформацію про акваторії, портові споруди, сезонні течії, крижані та кліматичні умови. В роботі проаналізовано композиційну структуру англійських морських лоцій та виокремлено їх основні складові частини (передмова; основні відомості для моряків; загальноновизнані знаки та сигнали; довідковий матеріал; морські таблиці; загальноновизнані скорочення; опис певного району з навігаційно-географічною інформацією). Особлива увага приділяється невербальним засобам комунікації, які допомагають візуалізувати опис певних морських районів. У статті представлено лексичні та стилістичні особливості англомовних лоцій, наведено приклади їх функціонування. Виокремлено загальні характеристики, властиві всім лоціям: логіка; об'єктивність; точність, абстракція; насиченість фактичною інформацією, докладне представлення інформації; нейтральна емоційність; чіткість презентації.

Ключові слова

Морський дискурс, англомовний морський дискурс, лоції, композиція, лексичні і стилістичні особливості.

UDC 811.111'27:159.945

DOI <https://doi.org/10.32837/2312-3192-2018-11-64-70>

CATEGORY OF EVALUATION AS THE OBJECT OF LINGUISTICS: PROSPECTS OF COMMUNICATION ASPECTS OF STUDY

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Abstract

The paper is aimed at studying the category of evaluation, a very important and interesting phenomenon in linguistics. Evaluation of different world's fragments is, of course, a considerable part of human cognitive activity. Evaluation is realized by subject's consciousness in the perception and processing of information about the outside world and relates to internal (linguistic) world of man, reflecting his "view of the world." The essence of the category of evaluation is explained by the theory of value orientation of person's activity and consciousness, and the range of its characteristics embraces all that is given by the physical and mental nature of man, his being and feeling. Evaluation is as a kind of cognitive activity, as in epistemological terms, any cognitive act expresses the attitude of the speaker to the object described, that is, contains an act of evaluation. Evaluative interpretation of circumstances, subjects is one of the most important types of mental-speech activity in everyday life of an individual. The article proposes the communicative approach to the research of evaluative phenomena that exist in the reality and are reflected in language. The communicative aspect of the language means the existence of a unified structure of the linguistic units, bound by the connection of meaningful and formal sides. In this regard, the functioning of evaluative utterances acquires special significance, because the evaluation of various fragments of the world is one of the most important components of individual's cognitive activity. The evaluation should be studied comprehensively and profoundly as a category of high level abstraction as one of the categories given by the social, physical and mental nature of a person, which determines his relation to other individuals and objects of the surrounding reality.

Keywords

World view, cognitive activity, value, language functions, communication.

1. Introduction. The study of linguistics at the present stage includes all aspects of speech activity and speech interaction. It is known that, speech activity is an abstraction, which does not correlate directly with other activities. According to Leontiev², this activity occurs only when speech is self-sufficient, when its motive can not be satisfied in any other way than speech. In this regard, the problem of correlation of speech activity and communication is of current interest³. The communicative aspect of linguistics is relatively young, but is actively developing. It puts the focus not only on the language in the inseparable unity of its form and substance, but also on higher unity, namely, the connection between language and person who acts in the real world, thinks and perceives the environment, communicates with other individuals.

It should be noted that when we talk about the communicative aspect of mastery of language or language skills, we mean, above all, the orientation to the interlocutor. Hence, communication is the optimal influence on the interlocutor in the form of intercourse, exchange of thoughts, information, ideas, etc.

Therefore, it can be asserted that the notion of language began to be understood more widely than it was inherent in structural and generative linguistics. Triad form – meaning – function correlates language with extra lingual activities and with the conditions of its use in human activities. Multidimensionality, of language system allows it to be simultaneously turned to the external reflected reality and to the sphere of human mentality. Achieving any pragmatic goals is impossible without communication, so the latter is perhaps the most important condition of person's activity and life itself⁴. Verbal communication is carried out through a language, which is both a form and a means of communication.

The actualization of the linguistic system takes place in the process of communication. This system is not abstract; it actually exists in the minds of interlocutors and can not be materialized outside communication. In this regard, the integrated investigation of language as one of the fundamental principles of human relations is of great importance⁵. The decision of this question is the domain of communicative linguistics, which studies the language at all its levels and in a variety of functional manifestations. This fact promotes mutual understanding between people.

The possibility of verbal communication is always realized in a particular situation, in a certain context, which is an internal characteristic of communication. The communicative aspect of the language means the existence of a unified structure of the linguistic units, bound by the connection of meaningful and formal sides⁶.

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² Leontiev 1999, 63

³ Toolan. 2013

⁴ Lulu 2017, 564

⁵ Anderson 2011

⁶ Bara 2010

It becomes apparent that the communicative approach involves interweaving with the cognitive approach. In this regard, the functioning of evaluative utterances acquires special significance, because the evaluation of various fragments of the world is one of the most important components of individual's cognitive activity⁷.

The **object** of this article is the investigation of the category of evaluation as a linguistic phenomenon. The **subject** is communicative and cognitive aspects of evaluative utterances in modern English fiction. The **purpose** of this paper is to determine the role of evaluation in the process of reflection and perception of objective reality

2. Methodology is determined by the objectives, the material, theoretical. It integrates the main principles of the cognitive theory and theory of communication. The methodology employed in the study is Evaluation theory, which presents fundamental notions for the linguistic analysis. Focusing primarily on semantic peculiarities of evaluation, this theory broadens the borders of the analysis with discourse semantics. It means that all aspects of communication (register, mood, participants with their communicative purposes and cognitive systems) become very important for the study of establishing and targeting evaluation. In this respect, the theoretical viewpoint essential to the study is also the pragmatic approach to evaluation analysis (Arutyunova⁸; Prihodko; Volf) focusing on the role of extralinguistic knowledge in utterance interpretation and the principles that constrain its use as well as on the context types for evaluation. Speech act analysis is used while studying the pragmatic characteristics of utterances containing evaluative concepts.

The **material**, which is subjected to analysis, was a selection of approximately 350 utterances of the works by contemporary British and American writers. The criterion of the selection was the existence of evaluative words in the utterance.

3. Results and Discussion

3.1. Evaluation and Values

It is known that the essence of the category of evaluation is explained by the theory of value orientation of person's activity and consciousness, and the range of its characteristics embraces all that is given by the physical and mental nature of man, his being and feeling. Evaluation is defined as speaker's objective or subjective attitude to certain objects, things, phenomena that are explicitly or explicitly expressed by language means.

Evaluation is as a kind of cognitive activity, as in epistemological terms, any cognitive act expresses the attitude of the speaker to the object described, that is, contains an act of evaluation⁹. The evaluative moment is nothing but a person's mental operation held on the subject of utterance (perception, understanding, synthesis, conclusion, etc.), which is an evaluation in its broadest sense.

All environmental phenomena perceived by man have a certain value in our minds, that is, they can be evaluated. Evaluation is an integral component of cognition, which is based on a value approach to the phenomena of nature and society. So, person's activity and life as a human being having diverse needs, interests and goals is impossible without evaluation. To illustrate the above mentioned statement let us consider the following example: *"They plonked you out there in the mud ... and your job was to get killed if the enemy attacked. You were not allowed to retreat; you knew that nobody would be allowed to succour or reinforce you; ... A very pleasant prospect. A most jolly look out"*¹⁰. Here the author describes the hopeless situation of the heroes.

People evaluate their past and present, appearance and behavior of the individual, the shape and size of various subjects, things, duration and frequency of events, the degree of complexity of tasks, etc. Evaluative interpretation of circumstances, subjects is one of the most important types of mental-speech activity in everyday life of an individual.

In the evaluative utterance the speaker accents or highlights exactly, what he thinks is relevant at the moment. As a result, the objective reality is viewed by an individual from the point of view of its evaluative character – good and evil, truth and falsehood, justice and injustice, benefit and harm, beauty and ugliness, e.g.: *"I was standing way the hell up on top of Thompson Hill, right next to this crazy cannon that was in the revolutionary War and all"*¹¹.

The main character of the novel is a teenager, who uses harsh words in his speech. He was angry at everything and everyone. In his phrase, adjective *crazy* stands next to *hell*, and is perceived as the norm of his emotional and expressive manner to represent his attitude to the surrounding reality, that is, this adjective performs a reference function.

Evaluation is based on the logical notion of "value". Genesis of the notion of "value", if we resort to reconstructing it on the basis of the etymology of the words it is named, fixes in it at least three essential elements: the characterization of the external properties of objects and things as phenomena of evaluative attitude to them; psychological qualities of the person as a subject of this attitude; relations between people, their communication, due to which values acquire a generalized meaning.

Value is a positive or negative properties of the objects of the surrounding world for the speaking

⁷ White 2016, 77-96

⁸ Arutyunova 2012; Prihodko 2016; Volf 2009

⁹ Breeze, Olza, 2017;

Martin, White 2005

¹⁰ Aldington 1968, 54

¹¹ Salinger 1998, 28

community. This significance of these properties is determined not by the objects' features as such, but by their role in the life of an individual language speaker and in the life of the speaking community in general.

Each of the classes of values combines the fundamental meaning of value its material-objective, psychological and social significance. By recognizing the natural properties of objects and reproducing their value, an individual reveals certain aspects of social relations, because the significance of a thing or phenomenon is determined primarily by the social attitude towards them.

There are universal values (common to all mankind, peculiar to individual communities) and individual ones. Being a concentrated expression of the experience of the vital activity of a particular social community values form a certain system, which an individual as a member of this society adheres to in the process of self-evaluation.

Personal values are an individual reflection of group or universal values. They are somewhat diverse in different people, due to the interpretation of their content and the shift of emphasis. The selection, appropriation and assimilation of social values by an individual are mediated by his social identity and the values of the small contact groups referenced to him: *"It catered to large appetites and modest purses. Its crockery and atmosphere were thick; its soup and napery thin. Into this place Soapy took his accusive shoes and telltale trousers without challenge"*¹².

Soap's appearance is miserable, eloquent and ludicrous. Comic-ironic effect is built on cohesion, which is meant as the appearance of equivalent elements in equivalent positions, performing an identical function (to show Soap's miserable state). These identical elements are *large appetites and modest purses, its crockery and atmosphere were thick, its soup and napery thin*.

The subject of evaluation acts in these cases as a mental or physical receptor, evaluating event, situation and object in different ranges: ethical evaluation (embarrassing, humiliating, sinful), emotional (boring), intellectual (foolish), utilitarian (meaningless, late) and psychological (difficult, easy, not easy, wise). It emphasizes the most important feature of the semantics of evaluative words, their diffuse meaning,

primarily due to the ability to represent evaluation in terms of different grounds.

3.2. Pragmatic and cognitive nature of evaluation

Human activity is a pragmatic concept. It is appropriate only when it is directed at those phenomena and properties from which it is possible to obtain something useful and valuable. As rightly remarks Arutyunova, the nature of the evaluation always corresponds to the nature of man, because we evaluate only "what is needed (physically and spiritually) to man and to Mankind"¹³.

Evaluation is defined as speaker's objective or subjective attitude to a certain object, which is explicitly or implicitly expressed by language means¹⁴.

Evaluation is always cognitive in its nature, and hence logical-subject. Evaluative and epistemological functions of the language are closely interrelated and interconnected. Moreover, at the same time, they are equal, as in the process of evaluation, cognition is transformed, and in the process of cognition, evaluation is always present: *"After a particularly deafening morning, Larry erupted from his room and said he could not be expected to work if the villa was going to be racked to its foundations every five minutes. Leslie, aggrieved, said that he had to practice, Larry said it didn't sound like practice, but more like the Indian Mutiny"*¹⁵.

Evaluation in this humorous statement is one of its components designed to implement several communication goals: Larry insists that it is impossible to work in such conditions, but Leslie tries to convince him that it is possible. The effectiveness of the evaluative utterance depends on the degree of the speaker's influence on the addressee and lies in the illocutionary force of the utterance. In this case, the illocutionary force of persuasion is the dominant one. Due to this, the perlocutionary effect is achieved that does not meet the speaker's intentions, which are expressed in Larry's utterance.

The relationship between cognition and evaluation is very complex. It belongs to the field of cognitive linguistics, the problems of which cover the nature of the procedures that regulate and structure the speech perception. Thus, the cognitive approach based on the interaction of language and thinking is the most relevant for investigation of the category of evaluation, because it studies it in the context of human cognitive activity.

Evaluation is a process that is characteristic of any science. This is confirmed by the fact that value orientation in many cases contributed to the development of a whole range of directions not only in the linguistic field, but also in computer technology, genetic engineering, and many other areas. It indicates stable integration of scientific knowledge within the cognitive paradigm that was formed as interdisciplinary (cognitive) science¹⁶.

⁷ White 2016, 77-96

⁸ Arutyunova 2012; Prihodko 2016; Volf 2009

⁹ Breeze, Olza, 2017;

Martin, White 2005

¹⁰ Aldington 1968, 54

¹¹ Salinger 1998, 28

¹² Henry 1977, 40

¹³ Arutyunova 2012, 181;

¹⁴ Prihodko 2016, 17

¹⁵ Durrell 1987, 19

¹⁶ White 2015

The cognitive process of evaluation, including in the general program of human activity, is decision-making-oriented, and is the basis of the choice of practical actions. A person as a subject of linguistic activity is an individual who perceives and comprehends the world, and is capable of evaluating speech facts in his day-to-day speech practice.

The aesthetic experience of the individual is mainly recorded in the evaluative definitions of words.

The communicative aim put forward by the speaker is to convey to the listener his point of view, to convince him of the possibility and legitimacy of precisely this, and not another vision of the word in the best possible way. The image of the word, which is stored in the linguistic consciousness of the individual, is revealed in emotional and aesthetic evaluations.

It is known that this method is based on associations, caused by the phenomenon reflected in the word, or by its sound form: *"No, I will not be late," – said Walter unhappily and guiltily certain that he would be. Her voice annoyed him. It drawled a little, it was too refined – even misery*"⁷.

Guilt and irritation are two feelings, which possess Walter's soul differently. Where the author hears the excitement and plea, Walter notices a peculiar irritating sound of the voice. The lexeme *refined (elegant, cultured, polished)* which is used with the adverb *too* acquires a negative connotation, which is almost everywhere accompanied Walter's words when he is speaking about Marjory.

Moreover, by this time, Vinogradov's judgments that the word is shining with the expressive colors of the social environment have not lost their relevance. The linguist wrote, that "by displaying the personality (individual or collective) of the subject of speech, characterizing his evaluation of reality, a word qualifies him as a representative of a particular social

group. Expression is always a subjective, typical and individual from the fastest to the most stable, from the excitement of the moment to the continuity not only of the person and her neighboring environment, class, but also of the epoch, nation and culture"¹⁸.

Evaluation is anthropocentric by its nature. While evaluating an object or thing, a person must "pass" its signs through his consciousness¹⁹. The content of the evaluation reflects the nature of the person. We always evaluate only those things that we need. Evaluation represents a person as a goal, showing the movement from the sphere of systems to the center of all these systems, to a person, as a language personality.

The close connection between the speaker's evaluation and his knowledge of the world is confirmed by the fact that in the utterance an evaluation can find its expression in the characterization of certain events, objects, phenomena that have a positive / negative evaluative significance for a particular social group or society as a whole, e.g.: *"I'd love it", said Miss Matfield, forcing a smile*"²⁰. Miss Matfield's sincere desire does not correspond to her speech behavior, that is the real intention of one of the communicants (in this case, Miss Matfield) is conveyed by non-verbal means (*forcing a smile*).

The linguistic aspect of the category of evaluation constitutes the whole set of means and methods of its expression. They are phonetic, morphological, syntactic, mental, etc., which reflect the elements of the evaluative situation.

Stratification of the evaluation vocabulary reaffirms Potebnaya's opinion about the parts of speech as a kind of "modus"²¹ the representation of something in our consciousness, as well as the opinion of some scholars on the necessity for a functional-cognitive approach to the study of the category of evaluation (see, for example²², works of Arutyunova, Byessonova, Myroniuk, Nikitin, Volf). The interest of researchers in the "grammar of evaluation" is stimulated by the characteristic for contemporary linguistics atmosphere of attention to functional grammar, which reliably occupied its niche, despite less than centuries-old history.

Functional orientation of evaluative utterances is caused by the fact that the speaker uses language means as a device for his own intrusion into a speech act, as an expression of his thoughts, his attitude and his evaluation, the expression of relations he establishes between himself and the listener.

It is the evaluative-communicative function of the language, which is opposed to the representative (or conceptual) one. Similar opinion is expressed by Bally, who emphasized that "to think means respond to the submission, stating its presence, evaluating it or requesting it"²³. The speaker in this way expresses either the manifestation of the will or judgment of the fact or the values of the fact.

⁷ White 2016, 77-96

⁸ Arutyunova 2012; Prihodko 2016; Volf 2009

⁹ Breeze, Olza, 2017

Martin, White 2005

¹⁰ Aldington 1968, 54

¹¹ Salinger 1998, 28

¹² Henry 1977, 40

¹³ Arutyunova 2012, 181

¹⁴ Prihodko 2016, 17

¹⁵ Durrell 1987, 19

¹⁶ White 2015

¹⁷ Huxley 1967, 154

¹⁸ Vinogradov 2001, 25

¹⁹ Bednarek 2009, 146-175

²⁰ Priestly 1974, 180

²¹ Potebnaya 1968, 5

²² Arutyunova 2012; Byessonova 2012; Myroniuk 2017; Nikitin 2007; Volf 2009

²³ Bally 1955, 43

Thus, the notion of "function" is fundamental in the study of linguistic units: "this is ... the ability to perform a certain purpose, the potential of functioning (in a "reduced form"), and at the same time the realization of this ability, that is, the result, the purpose of functioning"²⁴. Functional principle allows to see evaluative utterances in their "actions", reflecting positive or negative values, attributed to the subject of the object of evaluation.

Let us consider the following example: "*The snowflake of Dolly's face held its shape; for once she did not dissolve*"²⁵. To create a metaphorical image in this utterance, two meanings of the noun *snowflake*: direct – *the snowflake held its shape* and figurative *the snowflake of Dolly's face* are actualized. The verb *dissolve* is connected with the pronoun *she* by direct syntactic relationship and realizes figurative meaning, but at the same time its indirect syntactic relationship with *snowflake* and implementation of the direct meaning is obviously seen.

Based on the tasks of functional grammar – the development of the dynamic aspect of functioning of grammatical units in interaction with elements of different levels of language, which participate in expressing the meaning of the utterance, linguists try to explore comprehensively the semantics of evaluation and means of its expression in modern linguistic studies.

4. Conclusions. The interpretation of the evaluation as a "super-subjective" category of intellection and language reflects the complex and contradictory nature of the evaluative semantics, which consists in generalizing reference of the evaluative function, "secondariness" of its nomination, the specificity of the communicative purpose, which reflects the objective properties of information simultaneously.

So we can understand the evaluation as an expression of the evaluative relation of the speaker to the subject of speech, achievable at all levels of the language, which is the result of abstract work of the speaker's consciousness, logical reasoning.

The concept of "evaluation" has become an integral part of the conceptual apparatus of modern linguistics, which clearly demonstrates the fact that it is impossible to examine a language without resorting to its primary purpose, its "creator", carrier, user, specific linguistic personality, a person.

The evaluation, therefore, should be studied comprehensively and profoundly as a category of high level abstraction as one of the categories given by the social, physical and mental nature of a person, which determines his relation to other individuals and objects of the surrounding reality.

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²⁴ Bondarko 1999, 26

²⁵ Capote 1974, 33

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Анотація

У статті розглянуто категорію оцінки як одну з функцій мови, важливе і цікаве явище в лінгвістиці. Оцінювання різних фрагментів світу – безсумнівно, значуща складова когнітивної діяльності людини. Оцінка реалізується свідомістю суб'єкта при сприйнятті і обробці інформації про зовнішній світ і співвідноситься з внутрішнім (мовним) світом людини, відображаючи його «картину світу». Сутність категорії оцінки пояснюється теорією ціннісної спрямованості людської діяльності та свідомості, а коло її характеристик обіймає все те, що задано фізичною й психічною природою людини, її буттям і відчуженням. Оцінювання виступає різновидом пізнавальної діяльності, адже у гносеологічному плані будь-який пізнавальний акт виражає ставлення суб'єкта до об'єкта, тобто містить акт оцінки. Оцінне трактування особи, обставин, предмета є одним із найважливіших видів розумово-мовленнєвої діяльності в повсякденному житті особистості. У праці пропонується комунікативний підхід до дослідження оцінних явищ, які існують в реальності і відображаються в мові. Комунікативний аспект мови означає наявність єдиної структури мовних одиниць, скріплених зв'язком змістовних і формальних сторін. У зв'язку з цим особливою значущістю набуває функціонування оцінних висловлювань, оскільки оцінювання різних фрагментів світу є однією з найважливіших складових когнітивної діяльності людини. Оцінка повинна вивчатися комплексно та вичерпно як категорія високого рівня абстрагування, яка належить до числа тих категорій, які задані суспільною, фізичною та психічною природою людини, що зумовлює її ставлення до інших індивідів та предметів навколишньої дійсності.

Ключові слова

Картина світу, когнітивна діяльність, оцінка, функції мови, комунікація.

UDC 811.111'06'38'272'42

DOI <https://doi.org/10.32837/2312-3192-2018-11-71-77>**LUDIC STRATEGIES IN MODERN ENGLISH-LANGUAGE MEDIATEXT****Irena Snikhovska¹****Abstract**

The article is devoted to the comprehensive study of the phenomenon of language play in modern English, performed in the context of the communicative-activity approach to the study of linguistic and speech phenomena. On the methodological basis of communicative-functional linguistics and cognitive linguistics, the cognitive-communicative nature of the language game is substantiated in the article. In view of the factors of the cognitive-discursive order, lexical-semantic means of constitution and realization of the ludic intentions of the language personality as the creator media text and their ludic strategies are singled out.

In the current research, the division of the main operating methods of creating language play was worked out for the purpose of target tasks. These are based on the external and internal structure of the word: units of the external structure are phonemes, free and bound morphemes, word-formation constructs; the internal structure of the word is its meaning, the types of meanings and their connotations, their motivation, as well as various transformations of meanings. Consequently, the two types of ludisms are differentiated depending on their grounding on the external or internal structure of the word. The first class includes phonosemantic, word-formation and lexicogrammatical ludisms, and the second is represented by lexico-semantic, phrase-semantic and phraseological ludisms.

The conclusion is made that from this perspective, language play appears as a process and result of the conscious linguistic activity of the individual, aimed at non-stereotypical variation of the form and content of the linguistic units on the playful level of communication in order to influence the emotional and/or intellectual sphere of the addressee. Language play is a manifestation of linguo-creative thinking, which realizes the possibilities laid down in the linguistic sign. The basic principle of language play is the ability to establish associative relationships, which is an indicator of the creativity of the speech person. In the article it is proved that language play has a dual nature, combining features of both linguistic and speech phenomena.

Keywords

Language play, linguo-creativity, playful (ludic) function of language, mass media, discursive activity, word, word outer structure, word inner structure.

1. Introduction. Modern active linguistic processes to a certain extent take place due to the intensification of the creative element in English discourse: this is manifested in the fact that innovation, language play and other forms of unconventional use of language encompass

new communicative spheres (eg., advertising and the Internet), thereby expanding the scope of creativity.

The dynamics of linguistic processes, determined both by extralinguistic and linguistic factors, in the modern communicative space is most fully reflected in the media. The range of linguistic means that provides the basic constructive principle of the organization of media texts is noticeably changing.

The activation of the scientific interest of linguists in the media can be observed nowadays because at the present stage they are the primary source of information. Under the influence of socio-political reforms, advertising and media texts at the turn of the XX-XXI centuries have undergone dramatic changes.

The description of these changes is in line with such topical directions of modern linguistics as linguistic influence, linguistics of advertising, media linguistics of creativity, within the framework of which, in particular, the linguistic and educational components of the media are also studied [Gridina²; Ilyasova, Amiri³; Remchukova⁴; G. Solganik⁵, Zheltukhina⁶].

The phenomenon of language play has become the subject of a number of lingophilosophical, logical-semantic, functional-communicative, and linguocognitive [Arutyunova⁷, Attardo⁸, Caillois⁹, Chiaro¹⁰, Crystal¹¹, Giora¹², T. Gridina¹³, Gruzberg¹⁴, Karasik¹⁵, Kostomarov¹⁶, Nilsen¹⁷, Nukhov¹⁸, Sannikov¹⁹, Sherzer²⁰, Snikhovska²¹, Zemskaya²², etc.] studies on the empirical data of different languages. As of late, we observe a keen interest to linguistic creativity, and in particular to generation,

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² Gridina 1996

³ Ilyasova, Amiri 2009

⁴ Remchukova 2010

⁵ Solganik 2005

⁶ Zheltukhina 2003

⁷ Arutyunova 2006

⁸ Attardo 2001

⁹ Caillois 2007

¹⁰ Chiaro 1992

¹¹ Crystal 1998

¹² Giora 2003

¹³ Gridina 1996

¹⁴ Gruzberg 2002

¹⁵ Karasik 2002

¹⁶ Kostomarov 1994

¹⁷ Nilsen 1978

¹⁸ Nukhov 1997

¹⁹ Sannikov 2002

²⁰ Sherzer 2002

²¹ Snikhovska 2004

²² Zemskaya 1983

modeling of the language play and ludic style, ludic discourse, etc. Thus, the presented article belongs to the works that analyze the phenomenon of language play as proposed by T. Gridina: “a form of linguo-creative thinking exploiting the mechanisms of associative switching of the usual stereotype of perception, creation and use of linguistic units, characterized by convention and intentionality – an intention toward creativity, experiment on the sign on the basis of various linguistic methods of its transformation and interpretation”²³.

The topicality of the research is substantiated by the need to study the mechanisms of the linguistic creativity that were previously used predominantly for the purpose of enhancing the expressiveness of the text. As many researches demonstrate, as of late, language play is used as a means of influencing and manipulating the society through mass media [Smetanina²⁴, Ilyasova²⁵, Yazyk i stil sovremennyh sredstv massovoy informatsii²⁶, Zheltikhina²⁷, Dotsenko²⁸].

The **subject** of the study is the cognitive and discursive mechanisms of language play in the mass media discourse, and the **object** of the study is language play, realized and verbalized in a variety of ways.

The **purpose** of the study is to highlight the linguistic and cognitive characteristics of the language play phenomenon in the media text, as a product of the creative activity of language personality and a means of reflecting the linguocultural concepts in the media.

The purpose of the study stipulates the following tasks:

- to address the place and role of language play in the creative human activity and to reveal the specificity of language play as a phenomenon of both language and speech;
- to identify and describe the cognitive and discursive characteristics of the language play;
- to analyze the operational methods of the language play on different levels of the language.

Background and motivations. Linguo-creativity and the phenomenon of language play has long been in the field of view not only of linguists, but also of philosophers, anthropologists, culturologists, and cognitivists.

The play concept of culture was formed in the works of foreign researchers of the early XXth century, in particular J. Huizinga's, who is the author of the theory of culture as a play (“*Culture arises and unfolds in and as play, ... culture itself bears the character of play*”)²⁹. In his groundbreaking work “Homo ludens. A study of the play-element in culture” (1938) a fundamentally new view of the activities of people was presented, which rests on the understanding of any human action as a play-element. In linguistics, this concept was embodied in the distinction of the game as a special type of discourse, which is regarded as “*the space of creation and the perception of artistic texts*”³⁰.

In J. Huizinga's classic work the play is presented as the basic principle of the development and functioning of culture, society and language: “*The great archetypal activities of human society are all permeated with play from the start. Take language, for instance [...] allows him to distinguish, to establish, to state things; in short, to name them and by naming them to raise them into the domain of the spirit*”³¹. At that, according to the scholar, the origins of the ludic character can be seen in the language, in particular in the language play: “*In the making of speech and language the spirit is continually "sparking" between matter and mind, as it were, playing with this wondrous nominative faculty. Behind every abstract expression, there lie the boldest of metaphors, and every metaphor is a play upon words. Thus in giving expression to life man creates a second, poetic world alongside the world of nature*”³².

The integration of the play concept of the culture of humankind is possible in discursive human activity, within which we consider the implementation of mass media communication/interaction. From this perspective, the techniques used by language play are cognitive mechanisms of semantic compression in conjunction with linguistic experiment, testing the possibilities of language – on the one hand, and own erudition, a sufficient level of linguistic and extralingual knowledge, emotional intelligence – on the other. H. Gadamer's dialectic notion of play suggests that, like any game, language play is a behavior in the field of possibilities that involves knowledge of a system of rules that may be deliberately violated only if the system knows the limits of the permissible, because “the game itself plays as well, involving the players”.

Language play has a discursive nature and is distinguished by the intention of linguistic units' form / content variation based on their association-building potential³³. From such standpoint, the language system allows for the freedom of manifestation of the linguo-creativity of the person, so understanding of the play beyond the limits of creativity is impossible, therefore, it gives grounds to consider language play as a form of manifestation of the crea-

²³ Gridina 1996

²⁴ Smetanina 2002

²⁵ Ilyasova 2017

²⁶ Yazyk i stil sovremennyh sredstv massovoy informatsii 2007

²⁷ Zheltikhina 2003.

²⁸ Dotsenko 1997

²⁹ Huizinga 1949

³⁰ Kosmeda 2013

³¹ Huizinga 1949

³² Huizinga 1949

³³ Gridina 1996

tive ability of the person. In the scope of linguistics of emotions V. Shakhovskiy emphasizes that language play is a highly intellectual form of expression of emotions, in this phenomenon the "emotional intelligence" of both (re)producer of language play and its recipient is reflected³⁴.

The concept of ludic discourse or play element of text creation is being ever more frequently used by critical theorists in modern discourse studies (Borbotko³⁵, Gridina³⁶, Karasik³⁷, Kosmeda³⁸, Norman³⁹, Sannikov⁴⁰, etc.), while broadening it from belle lettres style to the space of modern communication in general and interpreted as "*a complex communicative phenomenon in which the information represented is structured in the form of a game, expresses the corresponding idea by simulating the game, resulting in a situation of ludic communication in the process of mutual interaction of the speakers – the addressee and the addresser, that are tuned to the ludic tone of communication, actualize the models of light-hearted behavior adopted in each particular linguistic culture*"⁴¹. In this regard, mass media communication is also one of the manifestations of ludic discourse and can be characterized in terms of human ludic activities.

2. Methodology. In the article, we used both general scientific methods of induction, deduction, analysis and synthesis to address the research. Besides, the descriptive method with its main components (observation, interpretation and generalization) was applied. The main theoretical positions were evaluated and processed with the help of a special method of semantic-structural analysis of examples of the language play of the word-formation level, which appeared in the language of mass media as a result of blending or telescopic word-formation.

It should be noted, that the integral application of structural-systemic, cognitive-semantic, and communicative-functional approaches to the study of linguistic matter makes it possible to consider the phenomenon of language play not only and not as much as the manifestation of unconventional use of the verbal sign, but also as a specific form of intellectually and emotionally marked speech activity. An integrative approach to the interpretation of language and speech phenomena will involve the interdisciplinary application of traditional and new research methods – component, conceptual, contextual, etc.

Our observations have shown that language play is especially vividly used in English-language media discourse, since modern media have developed effective lingual and extralingual tools and methods of mass impact on the audience worldwide. The reason for such a high frequency of the ludic use of linguistic forms is their huge mass impact, since it is in the printed and electronic media that the political and ideological impact on the addressee as an object of forming a certain public opinion is implemented. This objective is often solved with the help of unconventional lingual coinages, or paradoxically constructed phrases in which a game with linguistic forms and structures can be traced.

Under current circumstances, the communication is characterized by a strong confrontation of ideologies and influential political and economic world groups, and thus the devices of language play are considered as a means of influencing the society through the media. The formative and semiotic possibilities of the English language are expedient for the creation of linguistic means possessing special impact, namely a phenomenon of the language play, which allows the addresser of the message to form the necessary addressee's attitude to the information presented.

Thus, the concept of mass media communication as a ludic reality lies at the foreground of our research. Within the framework of this concept, mass media communication and mass media discourse are interpreted as a manifestation of the ludic essence of human activity, which is realized through a number of parameters.

The material of the study are mass 364 media text fragments containing language play phenomena, evaluated and processed with the help of a special method of semantic-structural analysis of examples. The sources of the research were 10 contemporary weekly and daily British and US periodicals belonging to both quality press and popular papers.

The use of the cognitive approach to the study of the phenomenon of language play allows for the interpretation of non-standard speech use not as errors, but as specific operations on knowledge structures, confirms the presence in word consciousness of the word-building models and frames with significant heuristic and epistemological potential.

3. Results. Such characteristics of the media as the mass dissemination of information, the direction of influence, publicity largely precondition their ability of being an effective means of speech impact. It is carried out with the help of linguistic means, which, in combination with extralinguistic means, certain methods of organizing the text, structuring and presenting the information form a strategy of speech impact. Given the need for a constant search for expressive, emotional and figurative means to influence the reader, journalists face the need to create linguistic and creative phenomena. Modern headlines and slo-

³⁴ Shakhovskiy 2003

³⁵ Borbotko 2007

³⁶ Gridina 1996

³⁷ Karasik 2002

³⁸ Kosmeda 2013

³⁹ Norman 2006

⁴⁰ Sannikov 2002

⁴¹ Kosmeda 2013

gans have an increased semantic density and expressiveness, so the study of their linguistic and creative potential involves a description of their expressiveness. The authors of modern media texts use such means of expression that provide not only informational but also emotional and expressive saturation of the text. Such an aspiration was conditioned by the focus of the authors of media texts, copywriters towards the active use of neologisms, nonce words, language play, the transformations of phraseologisms, precedential phenomena, and the like.

In the phenomenon of language play, consisting in non-standard use of linguistic units or categories and realizing the creative agility of the speaker, the associative potential of the word is reflected in full. Among the expressive possibilities of language play in modern media texts, not only comic ones are distinguished, due to the creation of a comic effect as a stylistic goal that is traditionally studied, but no less significant is the aesthetic effect, which is characterized by drawing the attention to the linguistic form itself. The phenomenon of language play together with the above-mentioned possibilities, realizes a number of implicit, persuasive, suggestive functions associated with its use in mass-media discourse.

The creative impulse of the language play encourages finding possible methods for bringing out the sign beyond the system-defined model of the context of its design and perception. There is the whole range of means derived from the asymmetry of the verbal sign aimed at creating non-standard utterances with the help of the language resources: homonymy, polysemy, grammatical ambiguity, associative connections of words. In addition, the language play makes it possible to make the utterance more succinct and potent, containing several meanings, each of them being able to realize a certain function: nominative, evaluative, stylistic, associative, etc., for example, "No police state", demanded one placard. "Freedom not fear-dome", read another"⁴², allows to interpret the creative innovation "fear-dome, n. – the state of living in fear or being subject to laws and policies based on fear".

The dynamics of the norm in the media, the full implementation of the systemic potential of the language system in modern media texts, the interest they represent in terms of studying the theory and practice of linguistic influence – all this provides unfading attention to this area of communication. It is note-

worthy that the linguistic components are equally characteristic of the yellow (*Mamamia, Netbit Host, TakePart, The Village Voice, etc.*) and for the "quality" press (*The Economist, The Times, the US News & World Report, The Evening Herald, etc.*).

Obviously, in the the creation of new nominations the author's individual role is crucial, as well as lexical and syntactic combinability, which makes it possible to highlight the main functions of the language from a new angle of view. It is worth noting that modern linguistics (in particular, linguistics of creativity) generates an idea of a creative function, which is based on linguocreative thinking, which prompts an individual to use the potential of linguistic units⁴³.

For contemporary English-language media texts, such methods of creating a ludic effect as the play of polisemantic and homonymous words, the creation of occasionalisms, neologisms, and paronymic attraction are typical. Nonce words are occasional, individual in nature, but in English, they can be systematized according to word-building means, with the help of which these ludic coinages are created, since the author, in one way or another, relies on formal and structural models when creating a new word. For example, "but anything can take a hashtag, and dictionary-makers are not going to include" #dictionary "next to" dictionary ", " #lexicography "next to" lexicography ", and so on. Something has to change in the real world for "hashtagification" to lead to word-hood"⁴⁴.

Our attention was concentrated on compounding as one of the most commonly used word-building patterns in English. A typological pattern of word composition is implemented by compound words derived from nouns, adjectives, adverbs and verbs, eg: *bride + chill* (cf. *bridezilla*): "My sister keeps calling me a *Bridechilla* because I'm so chilled about everything. It's all really very relaxed"⁴⁵; *Anita is a bridechilla, the type of bride who wants her and her fiancé's day to be special but not at the expense of going crazy, broke or sending friends and family running for cover*⁴⁶.

One of the variations of play on words, reflected in the English language by contamination, rests on this model. It is specifically in the case of contamination that the cognitive capacities of the language play in modern media texts occur in the most concentrated form, for example: *Wikipedia + literate*; *Wikipedia + reality*: *Are you wikiliterate? If not, start studying! For one thing, "wikiality," a Stephen Colbert-inspired "word of the year," is a password that signals you are an irony insider. But beyond that, the wiki website model, popularized by Wikipedia, is also emerging as a hot business tool*⁴⁷; *cold + landscape*: *The gigantic tank farms of Tropicana and Citrusuco, the world's largest orange juice producer, occupy one particular corner of the coldscape, with its own specific architecture and quirks*⁴⁸; *Cointreau + metropolitan*: *Dita von Teese presents Cointreaupolitan. "That's the way I love it"*⁴⁹; *Cointreau + controversial*: "The big ques-

⁴² The Economist, March 19, 2015

⁴³ Язык і стил сучасних засрав масової інформації 2007

⁴⁴ The Economist, January 15, 2015

⁴⁵ The Evening Herald, April 30, 2014

⁴⁶ Mamamia, August 10, 2013

⁴⁷ U.S. News & World Report, August 28, 2006

⁴⁸ TakePart, July 22, 2013

⁴⁹ Confidential, December, 2011

tion is; are you cointreau-versal enough? Cointreau. Be Cointreauversal"⁵⁰; cooking + footprint: *What do you call the impact you make on the planet when you cook? It's your "cookprint"—the entire chain of resources used to prepare meals, and the waste produced in the process*⁵¹; Bluetooth + hijacking *The tourist was "bluejacked" - surreptitiously surprised with a text message sent using a short-range wireless technology called Bluetooth ("Cell phone messaging takes a mischievous turn")*⁵²; sapient + sexual: *"Sapiosexual" is a relatively new word that refers to a person who is erotically attracted to intelligence*⁵³.

The language play in contemporary English-language media is characterized by implicit possibilities, in view of which it can carry certain implications associated with the conceptual representations of the sociocultural community that are part of the picture of the world, which exists in the collective consciousness of a particular language community. Obviously, language play is a ubiquitous phenomenon in the discourse of the mass media, gaining the potential to express the moods and expectations with regard to actual events.

The material analysed has demonstrated that the achievement of the perlocutive effect of using language play the English-language mediatext, a wide range of techniques is employed involving the means of all levels of the language system, but basically all of these techniques are grounded on the external and internal structure of the word. The most productive was the use of convergent techniques – a combination of techniques of both types. For example, *"The Foresight Saga"* – phonosemantic pun + allusion (playing on the character's surname), *"Ocean warning"*; *"Crimea and Punishment"*⁵⁴ – substitutive word formation + phraseosemantic allusion.

Consequently, for the language play, resources of all levels of language are used to a varying degrees. In order to achieve the pragmatic effect, a wide range of tools is used, which, in all their diversity, can be broken down to two classes in accordance with the perception of the internal and external structure of the word.

The main operating methods of creating a ludic lingual unit (a ludism) are based on the external and internal structure of the word. Units of the external structure are phonemes, free and bound morphemes, word-formation constructs; the internal structure of the word is its meaning, the types of meanings and their connotations, their motivation, as well as various transformations of meanings.

In the current research the two types of ludisms are differentiated depending on their grounding on the external or internal structure of the word. The first class includes phonosemantic, word-formation and lexico-grammatical ludisms, and the second is represented by lexico-semantic, phrase-semantic and phraseological ludisms.

In general, in a ludism can be traced the actually existing language relations and trends that determine the appearance of the corresponding transformation and interpretation of a sign. All methods of creating a ludism show the expansion of associative connections in speech under the conditions of realizing of the creative intention. Asystemic connections generate ludisms on the basis of systemic relationships, and paradoxical semantic ambiguity is created on the basis of establishing a correlation between the ludism and its lingual prototype. Thus, the associative linguocognitive strategy of language play is the modeling and decoding of non-standard code and is conditioned both by operational linguistic mechanisms and by specific linguistic techniques.

4. Conclusions. It is possible to draw the following inferences from the current research of language play on the sources of modern periodicals of English-speaking countries belonging both to the quality and to the popular press.

In general, our observations indicate that mechanisms, means and methods of producing ludic phenomena in modern English determine the ways and means of transforming linguistic units into a unit of speech. The basis of the mechanism of ludisms creating primarily is deviation from the norms of use of linguistic units, the consequence of which is the emergence of the effect of unexpectedness and contradiction. It is clear from the research that occasional change in the form and content of linguistic units in ludic situations is determined by the cognitive-pragmatic factors of speech. In our view, the communicative-functional approach to the phenomenon of language play reveals its interconnection and interdependence in speech interaction on the situation of discourse and the purposes of communication. The key characteristics of language play are its ludic spirit, meeting the need for communication, the playful intent, the desire to realize the aesthetic function of speech [Doscok⁵⁵, Cook⁵⁶]. As we can see, ludisms creation has a communicative-pragmatic goal-setting and can serve as an effective means of speech influence.

The research also has shown that In order to achieve the perlocutive effect of using language-game phenomena in the English language, a wide range of techniques is used with the use of means of all levels of the language system, but all of these techniques are based on the external and internal structure of the word. The most productive was the use of convergent techniques – a combination of techniques of both types.

⁵⁰ Netbit Host, November 26, 2014

⁵¹ New Green Basics, February 26, 2008

⁵² The Times, November 21-27, 2012

⁵³ The Village Voice, November 21, 2012

⁵⁴ The Economist, March 3, 2014

⁵⁵ Doscok 1996

⁵⁶ Cook 1997

The use of the cognitive approach to the study of the phenomenon of language play allows for the interpretation of non-standard speech use not as errors, but as specific operations on knowledge structures, confirms the presence in word consciousness of the word-building models and frames with significant heuristic and epistemological potential.

Representing a special form of linguo-creative thinking of an associative nature, the language game is always aimed at using lingual techniques to emphasize the paradox between the standard form and/or the value of the linguistic unit in the form of some new associative processing of lingual or extralingual knowledge.

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Анотація

Статтю присвячено комплексному дослідженню явища мовної гри в сучасній англійській мові, виконаному в руслі комунікативно-діяльнісного підходу до вивчення лінгвальних і мовних реалій. На методологічній основі комунікативно-функціональної лінгвістики і когнітивної лінгвістики в роботі обґрунтована когнітивно-комунікативна природа мовної гри. З урахуванням факторів когнітивно-дискурсивного порядку в роботі виділені лексико-семантичні засоби конституювання і реалізації ігрово-мовних установок мовної особистості. З'ясовано, що основні операційні прийоми створення ігрового грунтуються на зовнішній та внутрішній структурі слова. Одиницями зовнішньої структури є фонема, вільні та зв'язані морфеми, словотвірні конструкції; внутрішня структура слова – це його значення, види значень та їх відтінки, їх мотивованість, а також різного роду трансформації значень.

У роботі розрізняються два типи ігрових залежно від їх базування на зовнішній чи внутрішній структурі слова. До першого класу належать фоносемантичні, словотвірні та лексико-граматичні, до другого – лексико-семантичні, фразеосемантичні та фразеологічні ігри.

У такий спосіб мовна гра постає як процес і результат свідомої лінгвокреативної діяльності індивіда, спрямованої на нестереотипне варіювання форми та змісту мовних одиниць на ігровому реєстрі комунікації з метою впливу на емоційну та/або інтелектуальну сферу адресата. Мовна гра є проявом мовотворчого мислення, що реалізує закладені в лінгвальному знаку можливості. Основний принцип мовної гри полягає у здатності встановлювати асоціативні зв'язки, які є показником креативності мовленнєвої особистості. У роботі доводиться, що мовна гра має двоєку природу, поєднуючи в собі риси як мовного, так і мовленнєвого явища.

Ключові слова

Мовна гра, лінгвокреативність, лудична функція мови, мас медіа, комунікативний акт, дискурсивна діяльність, слово, зовнішня структура слова, внутрішня структура слова.

UDC 811.112.2'342:659.3

DOI <https://doi.org/10.32837/2312-3192-2018-11-78-85>

PHONOLOGISCHE MERKMALE DES GLOTTISCHLAGEINSATZES BEIM VORLESEN IM BUNDESDEUTSCHEN FERNSEHDISKURS

Aryna Frumkina¹

Some characteristics of the glottal stop in read-aloud in German television discourse

Abstract

The article focuses on the studying of glottal stop implementation and its reduction variants: cracky voice and glottalization. Glottal stop is a unique feature of the federative-German vocalism system, which distinguishes it from the Austrian and Swiss variants of the German standard language and is a characteristic vowel attack. With a decrease in the articulatory stress, the quantity of the glottal stop's realizations may decrease. In our investigation, were studied with the acoustic analysis the following types of glottal stop: (1) glottal-stop (*ger. Glottisschlageinsatz*), (2) "creaky voice" (*ger. Glottalization*) and (3) absence of the stop (*ger. nahtloser Übergang*).

The main feature of German spoken language is the weakened degree of tension of articulating organs, as a result of which sounds are strong modified not only in official words, but also in significant words. In the system of German vocalism, there has been noticed a tendency towards delibalization of the defeated vowels and partial labialization of un-liberalized vowels as a result of distant assimilation, monophthongization of diphthongs and diphthongization of monophthongs, unrealizations of the glottal stop, qualitative reduction of unstressed vowels

The body of the research material comprised video records of the programs of modern German-language television discourse: (1) news releases ("Journal Nachrichten", "Hallo Deutschland", "Tagesschau"), (2) information and educational programs ("Brisant", "Plusminus", "Im Focus", "Euromaxx", "Europa aktuell", "Fit und gesund"), (3) talk shows, interviews ("Quadriga", "Volle Kanne", "Anne Will") and entertaining shows ("Wetten dass ...?", "Sportschau live").

Keywords

Articulation precision, read-aloud, phonostylistical level, mass medial discourse, glottal stop, glottalization, vowel.

1. Einführung. Die Wende des XX und XXI Jh. ist in Linguistik dadurch gekennzeichnet, dass Spracherwerb nur in den Kommunikationsprozess als ausreichend angesehen werden kann (F. Bacewicz², G. Helbig³, M. Hennig⁴ u.a.). Das Fehlen von Regeln für die Nutzung der gesammelten Kenntnisse der Sprache führte zur Entstehung von funktionalen auf

den menschlichen Faktor konzentrierten Disziplinen und damit zur Entstehung einer neuen Spracheinheit – Diskurs (P. Grice⁵, W. Kubryakova⁶, J. Austin⁷, J. Potter⁸, J. Searle⁹, u.a.).

Vertreter der pragmalinguistischen Richtung in der Linguistik (G. Pocheptsov¹⁰, I. Susov¹¹, R. Jakobson, G. Fant, M. Halle¹² u.a.), die Ansichten von W. von Humboldt teilen, berücksichtigen die Sprache als kreative und gesellschaftlich bedeutsame menschliche Tätigkeit. Die allgemeine Tendenz der modernen Linguistik, ist die Beobachtung der wesentlichen Merkmale menschlicher Aktivitäten, des sprechenden Menschen, da Suggestionstechnologien noch aus der Antike stammen und in allen Zeiten zu gebrauchen waren (F. Bacewicz¹³, K. Sedov¹⁴, I. Susov¹⁵ u.a.).

Am Ende des XX – Beginn des XXI Jahrhunderts, erklärt es sich die Idee der synergistischen Natur der Sprache als eines adaptiven selbstorganisierenden und selbstentwickelnden Systems (G. Pocheptsov¹⁶, K. Sedov¹⁷, I. Susov¹⁸ u.a.). Das Funktionieren der modernen Gesellschaft ist unmöglich ohne elektronische Kommunikationsmittel, die den Anwender eine Vielzahl von Informationen zur Verfügung stellen. Obwohl die deutschsprachige gesprochene Sprache ausgebildeter Nachrichtenleser und Moderatoren auf den Regeln der Kodifizierung in Aussprachewörterbüchern basieren soll, sind signifikante Unterschiede zu finden.

Das Problem der Variabilität der gesprochenen Sprache ist von großer Bedeutung für die Enthüllung von Sprachtendenzen im gegenwärtigen Stadium der

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² Бацевич Ф. С. 2004

³ Helbig G. 2007

⁴ Hennig M. 2003

⁵ Грайс Г. П. 1985

⁶ Кубрякова Е. С. 2004

⁷ Austin J. L. 1990

⁸ Поттер Дж., Узерел М.

⁹ Searle J. R. 2010

¹⁰ Почепцов О. Г. 1989

¹¹ Сузов И. П. 2009

¹² Якобсон Р., Фант Г., Халле М. 1962

¹³ Бацевич Ф. С. 2004

¹⁴ Седов К. Ф. 2009

¹⁵ Сузов И. П. 2009

¹⁶ Почепцов О. Г. 1989

¹⁷ Седов К. Ф. 2009

¹⁸ Сузов И. П. 2009

Sprachentwicklung. Die Variabilität der Sprechrealisationen im Redefluss wird durch Wechselwirkung der segmentierten und suprasegmentierten Ebenen in dem Prozess der Erzeugung der Klangaussage bestimmt und ist wesentlich für das Verständnis der Natur koartikulatorischer Eigenschaften.

Wesentlich für die Realisierung der Vokalen im Redefluss sind nicht nur differente, sondern auch integrale Merkmale, zu denen auch die Variabilität der Vokaleinsatzrealisationen gehört: Glottisschlageinsatz, Glottalisierung und nahtloser Übergang (eng. „cracky voice“). Glottisschlageinsatz ist ein einzigartiges Merkmal der bundesdeutschen Standardvarietät und unterscheidet diese stark von Standardvarietäten des Deutschen in Österreich und in der deutschsprachigen Schweiz.

Die Funktionsweise dieses Phänomens wird in verschiedenen Positionen im Deutschen untersucht worden: im Wort- und Morphemlaut, zwischen Komponenten der zusammengesetzten Wörtern und in Biphonemen (E.-M. Krech¹⁹, R. Potapova und V. Potapov²⁰, K. Martens und P. Martens²¹, K. Machelett und G. Tillmann²² u.a.). Trotzdem verliert die Untersuchung dieses Vokalphenomens nicht an Relevanz, von besonderem Interesse ist die phonetische Variabilität dieses Phänomens im bundesdeutschen Fernsehdiskurs auf verschiedenen phonostilistischen Ebenen: vom Vorlesen bis zur memorisiertem Sprechen.

Das **Objekt** der Untersuchung ist die gesprochene Sprache der Modellsprecher im öffentlich-rechtlichen Fernsehen der Bundesrepublik Deutschland (ARD, ZDF, DW-tv). Den **Gegenstand** unserer Untersuchung bilden die Vokaleinsatzrealisationen im deutschen Fernsehdiskurs auf der Basis des Vergleichs der vorgelesenen Sprache mit dem memorierten Sprechen der Ansager und professionellen Moderatoren.

2. Methoden.

2.1. Stichprobe. Die Untersuchungsmethode richtet sich nach dem Zweck, den Zielen und der Spezifität des zu untersuchenden Materials, dargestellt durch die folgenden Methoden: die Methode der linguistischen Analyse, bestehend aus der Festlegung des Niveaus der wissenschaftlichen Entwicklung des untersuchten Problems, der wissenschaftlichen und theoretischen Analyse der Literatur und der linguistischen Interpretation der Ergebnisse; durch die Methode der Wahrnehmungsanalyse, angewandt mit dem Zweck, die Variabilität der Vokaleinsatzrealisationen in der gesprochenen Sprache der bundesdeutschen Aussprachestandards Muttersprachler: gebildete Ansager und Moderatoren; durch die Methode der instrumentellen Analyse, die die akustische Struktur der untersuchten Einheiten zeigte und zur Beschreibung ihrer realen Eigenschaften angewendet wurde; Methode der statistischen Verarbeitung, die eine mathematische Interpretation der Daten ist, die als Ergebnis der instrumentellen Analyse erhalten werden²³.

2.2. Materialien. Der allgemeine Umfang des Forschungsmaterials umfasste Videoaufnahmen von Programmen des modernen deutschsprachigen Fernsehdiskurses, die in vier Stichproben unterteilt waren: (1) Nachrichtenlängen („Journal. Nachrichten“, „Hallo Deutschland“, „Tagesschau“), (2) Informations- und kognitive Programme („Brisant“, „Plusminus“, „Im Fokus“, „Euromaxx“, „Europa aktuell“, „Fit und gesund“), (3) Talkshows und Interviews („Quadrige“, „Volle Kanne“, „Anne Will“) und Unterhaltungsshow („Wetten dass ...?“ „Sportschau live“).

2.3. Prozedur. Es wurden verschiedene positionskombinatorische Varianten der Realisierung des Stimmritzenverschlusses in den Stimmsegmenten aufgenommen, die sich nach folgenden Typen verteilten: (1) ein Stimmritzenangriff am absoluten Wortanlaut nach einer Pause in Schock- und unbetonten Positionen; (2) ein Stimmritzenverschluss im nicht-absoluten Wort- und Silbenanlaut; (3) Glottisschlageinsatz nach sonoren Lauten an den Wortgrenzen oder an Morphem Nähten innerhalb komplexer Wörter; (4) ein Stimmritzenverschluss nach Konsonanten an Wortgrenzen oder an Morphem Nähten in komplexen Wörtern.

2.4. Datenanalyse. Die Computerverarbeitung der ausgewählten Stimmsegmente in verschiedenen positionskombinatorischen Varianten wurde im PRAAT-Programm 5.04.43 durchgeführt. Aus ausgewählten Video-Ausschnitten von Nachrichten, Talkshows und Infotainment-Programmen wurde mit Hilfe des Programms Sound Forge 9 die Audiospur extrahiert und im *.wav-Format gespeichert. Die Einheit der Segmentierung des Sprachstroms waren Mikrokontexte im Umfang von 3-5 Sätzen, in denen alle Wörter mit Vokalsegmenten markiert waren, in denen nach dem deutschen Aussprachestandard ein Stimmritzenverschluss realisiert werden sollte. Gesamtzeit der analysierten memorierten Sprache ist 1 Stunde 16 Minuten 12 Sekunden, die Gesamtzahl der Stimmritzenverschlüsse und deren reduzierten Varianten ist 199. Die graphische Annotation des Intonogramms des Wortes mit dem Glottisschlageinsatz umfasste drei Ebenen der Annotation des PRAAT-Programms (Mary, John, Bell), die in dieser Studie die Namen Satz, Wort, Laut erhielten.

3. Resultate und Diskussion. Wichtig bei der akustischen Analyse des Vokaleinsatzes im Redefluss von Sprechern und Moderatoren des deutschen Fernsehens Diskurs ist die Unterscheidung von *Glottisschlageinsatz*, *Knacklaut*, *festem Einsatz*, *neuem Einsatz*, *Stimmritzenverschluss(laut)* und *Glottalisierung*, sowie deren korrekte Identifizierung von Ohr und auf dem Spektrogramm. Zur Erkennung des Glottisschlageinsatzes auf dem Spektrogramm ist die akustische Information des Segments zu verwenden, die ähnlich der Struktur der *Verschlussphase eines Plosivs* ist: die Unterbrechung in Ton bis zu 100 ms.

Die *Verschlusslösung* ist auf dem Spektrogramm durch Anwesenheit oder Abwesenheit vor einem Vokalkomponenten mehrerer (1-3) irregulären Schwingungsbewegungen der Stimmbänder zu identifizieren, die die gleiche Formantenstruktur, wie ein Vokal haben. So kann anstelle des sequentiellen Auftretens einer Explosion, eines Glottisschlages und vollständiger Abwesenheit von Schwingungen, die feste repetitive Schwingungsharmonika festzuhalten.

Im Bereich des Glottisschlageinsatzes ist es häufig möglich, den sogenannten „Glottalisierungseffekt“ in der initialen Vokalposition zu beobachten. In der Regel wird die Glottalisierung vom Ohr nicht vollständig erkannt und identifiziert. Auf dem Spektrogramm ist es jedoch deutlich sichtbar. Ein kurzzeitiges, schnelles *Absinken der Grundfrequenz* äußert sich durch deutliche große Lücken zwischen einzelnen Bandschwingungen. Die Formantenstruktur der Schwingungen der Bündel im Moment der Glottalisierungsphase entspricht der Formantenstruktur des Vokals, da die Konfiguration des Verlängerungsrohrs unverändert bleibt.

Die Glottalisierung (engl. „creaky voice“) wird oft in Übergängen von Konsonant zu Vokal verfolgt, wenn beispielsweise der Anfangssilbe Vokal nasale oder laterale Laute vorausgehen²⁴. In diesem Fall beginnt die Glottalisierung bereits auf dem Segment des vorhergehenden Nasen- oder Seitentons. In Abb. 1 sind glottalisierte Übergänge vom nasalen [m] zum nachfolgenden Vokal [a] im Stimulus „a[m A] bend“ und vom lateralen [l] zum nachfolgenden Vokal [e] im Stimulus „Schu[lē]ssen“.

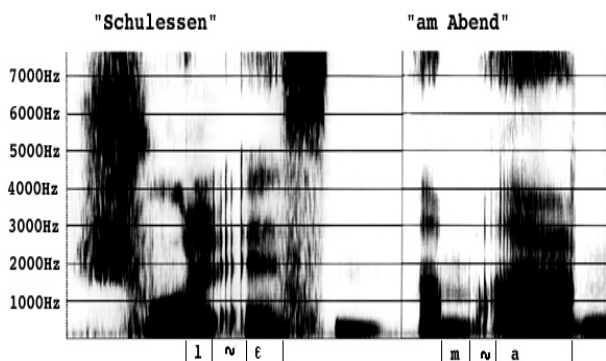


Abb. 1. Glottalisierung in den Übergängen von Nasal und Lateralis in den Stimuli „am ~ Abend“ und „Schul ~ essen“ wird durch das Zeichen [~] angezeigt²⁵

Zugleich mit Glottisschlag und Glottalisierung sind auch andere akustische Realisationen zu finden, die keinem der betrachteten Effekte angehören und eine Zwischenposition einnehmen. Die allmähliche Reduktion des Glottisschlages mit anschließender Umwandlung in die Glottalisierung ist in der Abbildung 2 dargestellt, wo das Oszillogramm des „arbeitet“ Stimulus im vorhergehenden Vokal dargestellt ist.

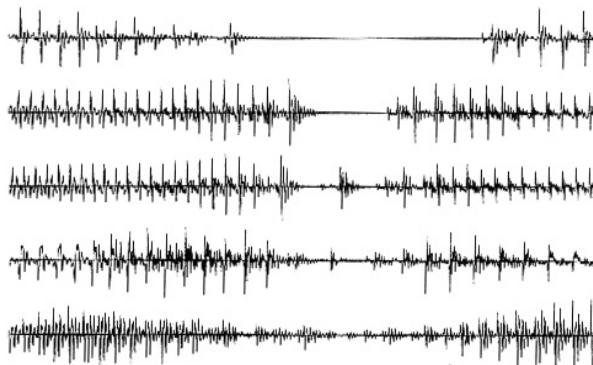


Abb. 2. Das Oszillogramm in fünf Projektionen zeigt die schrittweise Reduktion des Glottisschlages [ʔ] bis zur vollständigen Glottalisierung²⁶

Im ersten Bild ist der Glottisschlag deutlich ausgeprägt. Dies äußert sich in einer Stimmritze nach einem deutlich sichtbaren Klangbruch. In der nächsten Realisation beginnt die Pause zu sinken, obwohl auch die Reste des initialen Glottisschlages mit dieser Reduktion sichtbar sind, dieser Knacklaut wird im periodischen Verlauf der Kehlkopfanregungen als Verletzung erkannt. Dieses Verhalten der Stimme kann als begrenzender Marker für die Grenze zwischen Wörtern oder Silben verwendet werden.

Glottalisierung ist nicht nur ein Reduktionsphänomen des Glottisschlages, sondern sie ist auch an jedem anderen Ort der Äußerung zu beobachten, zum Beispiel im Rahmen des Phänomens der „Verlängerung im Vorauslaut“ (eng. 'prefinal lengthening') – der „Dehnung“ von Lauten am Satz- oder Äußerungsende. Zusammen mit dieser „Verlängerung“ des Vokals kommt es zu einer deutlich erkennbaren und oft unregelmäßigen Schwingung der Stimmbänder.

Im vorliegenden Artikel beweisen wir die Hypothese, dass Realisierung des Glottisschlages korreliert mit phonostilistischen Ebenen und somit mit *Artikulationspräzision*, in zwei Arten von Sprachaktivität – im Vorlesen und in memoriertem Sprechen: 1. und 2. Ebenen der Artikulationspräzision sehen die volle Glottisschlagsrealisation nur nicht in der unbetonten Position vor; 3. Ebene/Stufe stellt deutliche Abnahme der Realisationen des Glottisschlages bis zu seiner vollen Elision bei allen positions-kombinatorischen Bedingungen dar. Bei solcher engen Abhängigkeit des Stimmritzenverschlusses vom funktionalen Stil, ist es jeweilig wichtig noch seine Wechselbeziehung

¹⁹ Krech E.-M. 2007

²⁰ Potapova R. Potapov V. 2017

²¹ Martens, C., Martens, 1964

²² Machelett, K., Tillmann, H. G.

²³ Frumkina 2015

²⁴ Petljutschenko 1999

²⁵ Machelett, K., Tillmann, H. G.

²⁶ Machelett, K., Tillmann, H. G.

innerhalb jedes Stils mit anderen Faktoren zu überprüfen, die nicht in der Standardaussprache aufgezeichnet werden, und zwar:

(1) die Realisation des Glottisschlages kann eine Konsequenz der Korrelation mit dem Grad der Mundlösung sein, wenn ein Vokal ausgesprochen wird, d.h. mit der Intensität der Artikulation;

(2) die Realisation eines Stimmritzenverschlusses kann auch mit dem Geschlecht des Sprechers in Verbindung gebracht werden, da die Länge der Stimmbänder bei Frauen geringer (15–18 mm) als bei Männern (20–24 mm) ist, was eine höhere Stimme bei Frauen bestimmt. Dementsprechend ist der Bereich der Veränderungen in der Grundfrequenz der Stimme bei Männern 80–150 Hz und bei Frauen 120–400 Hz.

Es gibt auch Ergebnisse auf der Grundlage der amerikanischen Varietät der englischen Sprache, in der die phonetische Glottalisierung ziemlich weit verbreitet ist. L. C. Dillely in seinem Werk „Variability in glottalization of word onset vowels in American English“²⁷, das der Analyse der Glottalisierung von Vokalen in absolutem Wortanlaut in verschiedenen Sprechsituationen gewidmet ist, wird bemerkt, dass Frauen im Allgemeinen häufiger als Männer Glottalisierung der Vokale haben. Die Glottalisierungswahrscheinlichkeit steigt in den folgenden Kontexten (in absteigender Reihenfolge der Wahrscheinlichkeit) signifikant an: (a) nach einer Pause von mehr als 50 ms; (b) nach Silben, die am Ende einer vorhergehenden Intonationsphrase mit einem tiefen tonalen Ende einen integralen quietschenden Hintergrund haben (sogenanntes *phrase-final creak*); (c) mit anderen Arten von Grenzen – am Anfang der Intonationsphrase und in dem Wort, das den tonalen Akzent trägt. Es wird zugleich gewiesen, dass das Sprechen von verschiedenen Sprechern und Moderatoren sich voneinander sowohl von der Häufigkeit der Verwendung von Glottalisierung, als auch, und insbesondere von der lautlichen Ausführungsform – einer ganz anderen Form von knarrender Phonation (eng. 'cracky voice').

(3) die Realisation eines Glottisschlages kann im Rahmen des Phänomens der 'vorzeitigen Verlängerung' (eng.) betrachtet werden: Glottalisierung ist nicht nur ein Reduktionsphänomen eines Stimmritzenverschlusses, sondern ein eigenständiges Phänomen, das nicht nur an irgendeinem Punkt der Aussage auftritt, sondern auch im Rahmen des Phänomens 'prefinal lengthening' – die „Dehnung“ von Lauten am Ende eines Satzes oder einer Äußerung. Zusammen mit der „Verlängerung/Dehnung“ des Vokals wird oft eine deutlich erkennbare und oft unregelmäßige Schwingung der Stimmbänder beobachtet.

Variabilität der regulatorischen Umsetzung des Vokaleinsatzrealisationen in Rede von Sprechern und Moderatoren des deutschsprachigen massenmedialen

Diskurses findet statt: (1) die Realisierung des Stimmritzenverschlusses in Positionen, wo er nicht vorkommen sollte, und (2) der Mangel des Glottisschlages in Positionen, wo es vorkommen sollte. (3) Diskrepanz zwischen Vorschriften der Glottisschlagrealisationen und der entsprechenden phonostilistischen Ebene (z.B. extra klare Artikulation im dritten Stil oder assimilative Phänomene an den Übergängen von Worten bei Abwesenheit des Einsatzes im zweiten). Die Realisierung des Glottisschlages mit hoher Genauigkeit der Artikulation in einem feierlichen Bericht, in der künstlichen quasi spontanen d.h. *in der sprechkünstlerischen Kommunikation* in den vorliegenden Artikel wurde nicht berücksichtigt.

Die absolute initiale Position ist zunächst die stabilste für die Realisierung des Vokals mit dem Glottisschlageinsatz, auch wenn er in der unbetonten Position vorkommt. Zum Beispiel die Auditoren haben die Anwesenheit des Knacklautes bei einem anfänglichen breiten kurzen Vokal [I] bestimmt, der in der Kombination der vorgelesenen von einem Sprecher, männliche Stimme, in der Nachrichtenlesung über die Bekämpfung von Liberia gegen Ebola Worte *im Kampf (Im Kampf gegen die Ebola-Epidemie hat Liberia eine nächtliche Ausgangsperre verhängt)*. Die Dauer des Stimmritzenverschlusses vor dem unbetonten [I] beträgt 88 ms, im Spektrum des Segments sind keine mehrfachen Schwingungen der Stimmbänder vorhanden, was ein Zeichen der Reduktion von artikulatorischer Verschlussbewegung der Stimmbänder und das Auftreten von weiterem glottalisiertem Ton ist. Der Verschluss hat Explosion im Bereich der überquerten Spuren, zweiten und dritten Formanten bei 2100 Hz, was weiteres Segment der kurzen Vokal [I] kaskadieren unten scharf auf nachfolgenden bilabialen sonoren [m] in dem Bereich von 1170 Hz und einen Durchgang in velar tauben [k] (siehe Abbildung 3). Auch auf dem Spektrogramm identifizierte deutlich genug der Stimmritzenverschluss vor dem Vokal [e] sowohl in der betonten (**E**bola), als auch in der unbetonten Position (**E**pidem*ie*), wobei die Dauer von denen 79 ms und 71 ms ist.

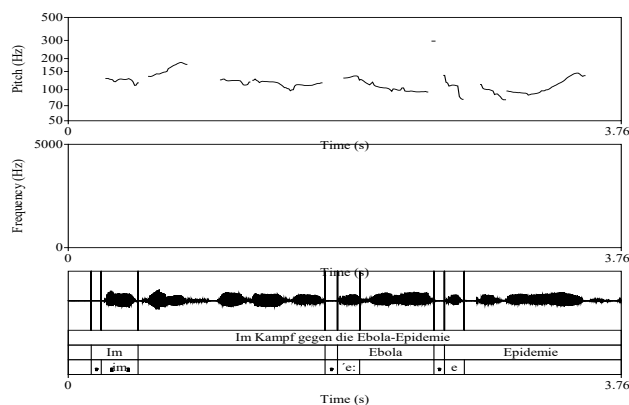


Abb. 3. Akustische Parameter der Phrase „Im Kampf gegen die Ebola-Epidemie“

²⁷ Dillely, 1995

Betrachten wir die Durchführung eines offenen unbetonten Vokals [a], die am häufigsten mit dem Glottisschlag realisiert wird und hängt nicht von seiner positionskombinatorischen Bedingungen ab. Zum Beispiel in einer Wortfügung *als Reaktion* bestimmen die Auditoren Anwesenheit des vollständigen Glottisschlages bei einem initialen breiten kurzen Vokal [a] im Komponente *als*, sowie auch die mögliche Anwesenheit von Stimmritzenverschlusslaut bei dem [a] in einem Biphonem im Wort *Reaktion*, das laut der Kodizes in der unbetonten Position ohne Glottisschlage realisiert werden sollte (*Als Reaktion auf die Ermordung eines jordanischen Kampfpiloten durch die Terrormiliz*). Die Analyse dieser Segmente im Spektrogramm zeigte, dass die Dauer des Knacklauts vor einem initialen unbetonten [a] 108 ms ist, was das Kriterium für die vollständige Umsetzung des (vollen) Glottisschlages ist. Im Spektrum des Segments sind keine zusätzlichen mehrmaligen Schwingungen der Stimmbänder vorhanden, die Explosion hat die Energiekonzentration 3350 Hz (siehe Abb. 4).

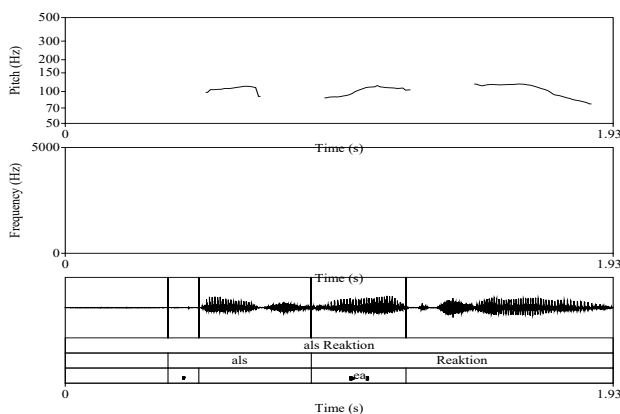


Abb. 4. Akustische Parameter „Als Reaktion“ in der unbetonten Position

Die Analyse der Glottisschlagrealisationen im Vorlesen von Sprechern ist auch bei Untersuchung der ungespannten offenen Vokale [ɪ] und [a], die in initialen unbetonten Positionen in der Phrase *Israels Armee* untersuchungswert, sowie die mögliche Anwesenheit von Stimmritzenverschluss in der biphonemischen Kombination [a'ɛ] in Wort *Israels*, die mehrere Aussprachevarianten mit der varianteren Betonung hat ([ˈIsʁae:l] oder [...'ɛl] oder [ˈi:s...]) und in dieser Pressemitteilung bei der Nachrichtenlesung von einem Ansager, männliche Stimme, mit der Betonung auf der letzten Silbe [...'ɛl] ausgesprochen wird (*Israels Armee hat strafrechtliche Ermittlungen zu mehreren Vorfällen während des Gaza-Konflikts eingeleitet*). Die Analyse dieser Segmente im Spektrogramm zeigte, dass die Dauer der Stimmritzenverschlüsse vor den initialen unbetonten Vokale [ɪ] und [a] 72 ms und 94 ms ist, die die Identifikation des Glottisschlages

einsatzes, Realisation des vollen Stimmritzenverschlusses, in diesen Positionen von Auditoren zuverlässig bestätigt. Die Spektraldaten der Vokalsegmente [ɪ] und [a] zeigen keine zusätzlichen Schwingungen der Stimmbänder, Stimmritzenverschluss in Segment [a] hat intensive Explosion 2700 Hz (siehe Abb. 3). Auch die instrumentelle Analyse bestätigt die Identifikation von Auditoren eines Glottisschlages in der Vokal-Kombination [a'ɛ] in Wort *Israels*, die auf der Oszillogramm und in der Tonhöhenfrequenz nicht nur durch das Intervall von 42 ms ausgedrückt wird, sondern auch durch das Vorhandensein von drei zusätzlichen Schwingungen der Stimmbänder, die den Effekt der „creaky phonation“ am Übergang von [a] zu [ɛ] schaffen. Folglich ist die Wahl des Sprechers von der zweiten Aussprachevariant, wobei die Vokal [ɛ] in der betonten Position und deswegen auch der glottalisierte Naht vorkommt und als Resultat – der nicht vorgeschriebene, nicht kodifizierte Glottisschlageinsatz in der Vokal-Kombination [a'ɛ] in Wort *Israels* (vgl. Abb. 5).

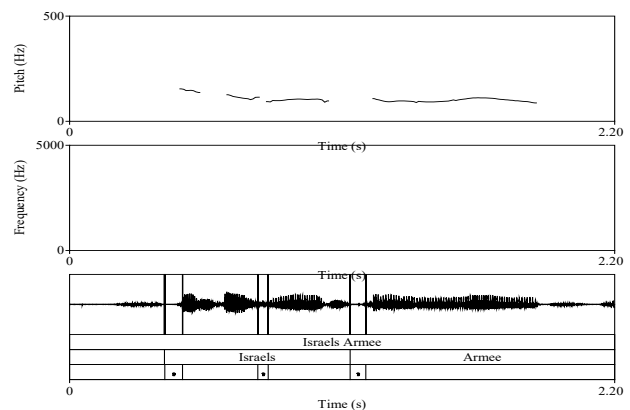


Abb. 5. Akustische Parameter des Wortes *Israels Armee* in betonter Position

In „Tagesschau“ über die Beteiligung der US-Nationalgarde in Bekämpfung von Zustrom der Migranten aus Mittelamerika (...hat der Republikanische Gouverneur Rick Perry wegen des Zustroms minderjähriger Migranten aus Mittelamerika den Einsatz der Nationalgarde angeordnet) im Redefluss des Sprechers (männliche Stimme) haben die Auditoren einen Glottisschlageinsatz kurzes Vokals [ɔ] nach ungespanntem Präfix *ge-* im Wort *angeordnet* festgestellt. Jedoch auf dem Spektrogramm fehlt in diesem Segment den Knacklaut, anstelle ist die Glottalisierung von dem vorhergehenden unbetonten Vokal [ə] zu einer kurzen Vokal [ɔ] mit mehrfachen unregelmäßigen oszillierenden Bewegungen der Stimmbänder mit gleicher mit [ɔ] Formantenstruktur gut zu identifizieren. Auch beim Übergang von [ə] zu [ɔ] sind klar große Entfernungen zwischen den einzelnen Stimmbänderschwingungen (siehe Abb. 6).

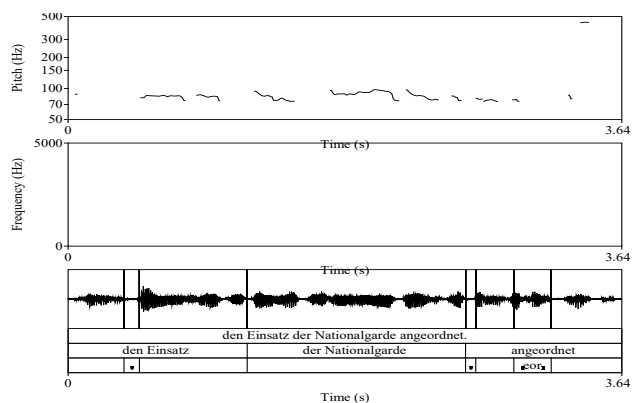


Abb. 6. Akustische Parameter des Satzes „Einsatz der Nationalgarde“

Die Anlautposition des Stimmsegments in der unbetonten Position sowie in der sonoren Zusammenhang wirkt somit das Fehlen von Glottisschlageinsatz, der ursprünglich von der deutschen kodifizierten Norm vorgeschrieben und sogar ein Muss für jede initiale Position ist²⁸. So am Beispiel des Artikels der mit dem nachfolgenden vollwertigen Wort, das mit einem breiten kurzen [ɛ] in der Wortgruppe [der *En*thüllungsinternetseite, ist das Fehlen eines Stimmritzenverschlusses vor dem unbetonten Präfix *ent-*, was zu einem nahtlosen Übergang vom endgültigen vokalisiertem [ɐ] zum nachfolgenden initialen weiten kurzen [ɛ] und entsprechend zur Nichterfüllung vom Glottisschlag seiner abgrenzenden Funktion (siehe Abbildung 7).

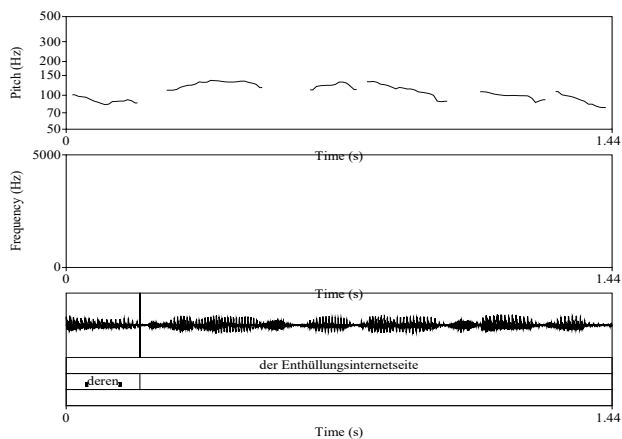


Abb. 7. Akustische Parameter der Wortgruppe „der Enthüllungsinternetseite“

Der Glottisschlageinsatz fehlt auch in einer initialen Silbenposition in Namen und Fremdwörter nach einem Vokal, wenn dieser Vokal nicht zum vokalisches Endsegment im zusammengesetzten Wort oder zu einem auf Vokal endenden Präfix gehört oder einem Teil eines zusammengesetzten Wortes in betonten (*Deismus, Mäander, Spion*) und unbetonten (*Chaos, Maria, Museum, Thea, Pharao, Stereo*) Po-

sitionen. Dabei werden beide Randvokale als Silben ausgesprochen, zum Beispiel im Wort *Nordkorea* („...nach *Nordkorea* schwimmen“) und der zweite Vokal in der unbetonten Position wird gemäß dem kodifizierten Standard ohne Glottisschlageinsatz ausgesprochen (siehe Abb. 8).

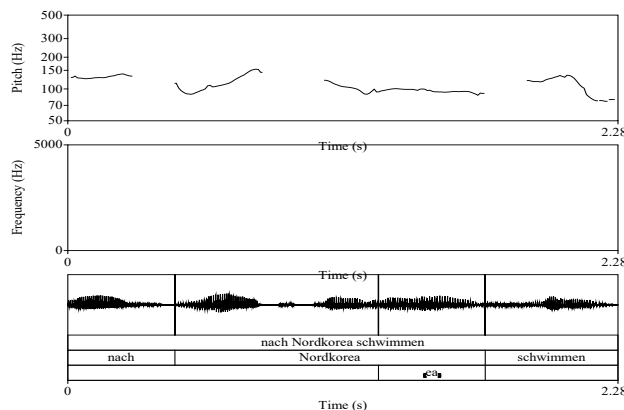


Abb. 8. Akustische Parameter des Wortes „Nordkorea“ in der unbetonten Position

Durch die Verlagerung der Betonung auf den zweiten Vokal im abgeleiteten Wort *südkoreanisch*, zum Beispiel können wir im Satz „*Südkoreanische Soldaten haben einen US-Bürger aufgegriffen*“ nach den Daten der Audit-Analyse einen Glottisschlageinsatz oder eine Glottalisierung erwarten. In dieser Nachrichtenlesung spricht der Nachrichtensprecher jedoch den zweiten Vokal [a] in der betonten Position auch ohne Stimmritzenverschluss aus, dies wird durch identische akustische Porträts der segregierten biphonemischen Komplexe [ea] in den Abbildungen 9 und 11 belegt.

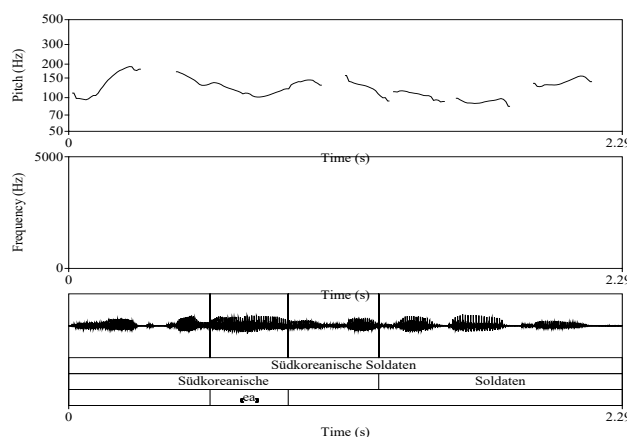


Abb. 9. Akustische Parameter des Wortes südkoreanisch in der betonten Position

4. Zusammenfassung. Glottisschlageinsatz gehört zu den wichtigsten Merkmalen des deutschen gesprochenen Sprache er ist aber nicht der einzige, dazu ist auch der geschwächte Spannungsgrad artikulierender Organe zu zählen und als Resultat werden die Laute

²⁸ Frumkina 2012

nicht nur in offiziellen, sondern auch in signifikanten Worten stark verändert. Im System des deutschen Vokalismus gibt es eine Tendenz zur Delabialisierung der labialisierten Vokale und Teillabialisierung von nicht-liberalisierten Vokalen als Resultat der entfernten Assimilation, Monophthongisierung von Diphthongen und Diphthongierung von Monophthongen, die Nicht-Realisation des Glottisschlageinsatz, die qualitative Reduktion von unbetonten Vokalen

Die Forschung Realisationsfälle des Glottisschlageinsatzes ermöglichte solche Schlussfolgerungen, dass die Realisation eines Knacklauts von Vokalen in deutscher Sprache findet statt: (1) in der Schlagposition von syntagmatisch verschweißten Gruppen, (2) in der absoluten initialen Position der Phrase und (3) nach einer Pause mit einem Klangbruch. In der unbetonten Position der syntagmatisch verschweißten Gruppen überwiegen die Fälle des Fehlens der Realisierung eines Glottisschlages, was zur Anhäufung von Silben mit einer weiteren Umverteilung der Silbengrenzen führt. Zu den das Fehlen des Knacklauts unverstellter Anfangsvokale bestimmenden Faktoren zählen wir: Schwächung der Artikulationsintensität, entspannte Position, die Qualität des Kontaktvokals, Qualität der vorherigen Komponente der Fuge, Pause ohne Tonunterbrechung.

Aufgrund unserer Untersuchung der lautlichen Seite bundesdeutscher Nachrichtenlesungen haben wir festgestellt, dass drei kombinatorische Varianten der

Vokaleinsätze vorhanden sind (1) Glottisschlageinsatz (52,2 %), (2) Glottalisierung (29,6 %), (3) nahtloser Übergang (18,2 %). Die absolute initiale Position des Glottisschlages in einem Wort oder in einem Satz oder nach einer Pause von betonten und unbetonten Silben ist das stabilste für seine volle Realisation im Vorlesen. Die Betonung wirkt sich auch auf die Realisation des Glottisschlages und seiner Varianten aus: vom vollen Verschluss der Stimmbänder bis zum nahtlosen Übergang sowohl in betonten als auch in unbetonten Positionen.

5. Perspektiven. Zusammenfassend lässt sich schlussfolgern, dass die lautliche Seite des bundesdeutschen massenmedialen Diskurses noch tiefer und im Vergleich mit Standardvarietäten in Österreich und in der deutschsprachigen Schweiz untersucht werden soll. Die Resultate beziehen sich direkt auf die Kodifizierung der bundes-deutschen Varietät der Standardaussprache, machen es möglich, auch für die weitere Untersuchung der Variabilität vom Glottisschlageinsatz im deutschen massenmedialen Diskurs die Perspektiven zu skizzieren, indem dieses Problem aus der Geschlechterperspektive, im Rahmen der theoretischen praktischen Phonetik im DaF-Unterricht eingesetzt werden sowie bei der Lösung von Problemen in Logopädie und Phoniatrie. Vertieftes Verständnis der Entstehung und Funktionsweise von Vokaleinsätzen kann auf die Fähigkeiten der Hör- und Sprechentwicklung beitragen: einschließlich Fähigkeiten der akzentfreien deutschen Aussprache.

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Анотація

Статтю присвячено проблемі вивчення варіативності глотального приступу та його редукованих варіантів – глоталізації та безшовного переходу у федеративно-німецькому варіанті вимовного стандарту на матеріалі підготовленого читання дикторів та модераторів суспільно-правового телебачення Німеччини (канали ARD, ZDF, DW-tv). Гортанна змичка є унікальною особливістю федеративно-німецької системи вокалізму, що відрізняє його від австрійських та швейцарських варіантів стандартної німецької вимови. Зі зменшенням артикуляторного напруження, кількість реалізації глотальної змички може зменшитися. У нашому дослідженні, були вивчені акустичним аналізом наступні типи глотального приступу: (1) глотальний приступ (нім. Glottisschlageinsatz) (2) «скрипуча» фонація (нім. Glottalisation) та (3) відсутність приступу (нім. nahtloser Übergang). Основною особливістю німецької звучної мови є ослаблена ступінь напруженості артикулюючих органів, в результаті якої звуки піддаються сильній модифікації не тільки в службових словах, але й в знаменних. В системі німецького вокалізму відзначається тенденція до делябіалізації огублених голосних і часткової лабіалізації нелабіалізованих в результаті дистантної асиміляції, монофтонгізація дифтонгів та дифтонгізація монофтонгів, нерезалізація нового приступу, якісна редукція ненаголошених голосних. Тіло дослідження склали відеозаписи програм сучасного федеративно-німецького теледискурсу: (1) випуски новин (“Journal Nachrichten”, “Hallo Deutschland”, “Tagesschau”), (2) інформаційні та освітні програми (“Brisant”, “Plusminus”, “Im Focus”, “Euromaxx”, “Europa aktuell”, “Fit und gesund”) (3) ток-шоу, інтерв'ю (“Quadrige”, “Volle Kanne”, “Anne Will”) та розважальні шоу (“Wetten dass ...?”, “Sportschau live”).

Ключові слова

Точність артикуляції, підготовлене читання, фоностилестичний рівень, теледискурс, глотальний приступ, глоталізація, голосний.

UDC 81'33

DOI <https://doi.org/10.32837/2312-3192-2018-11-86-92>

NARRATION AS A CONSTITUENT PART OF THE MEDIATION IN ENGLISH FICTION CONFLICT DISCOURSE

Anastasiia Chornii¹

Abstract

The article deals with the idea of correlation between narration and mediation in English speaking fiction, its similarities and differences while expressing the conflict position of opponents.

Fiction as a part of an influential tool towards society depicts not only the particular idea within the concrete setting but also shows the main streams of people's outlook towards the double sense situations that produce a conflict. Dispute resolution ideas take place either in performance of a narrator or a character within fictional discourse.

Narrator as a part of unchangeable element of fiction is formally the prominent character who is entitled to lead the reader within the plot taking into account internal (man versus self-conflict) and external conflict of characters such as man versus man, man versus nature, man versus society and man versus fate. At the same time the role of a narrator can be transformed to the model of mediator's behaviour whose aim is to find an appropriate resolution of a conflict for both opposite parties either within the conflict dialogue or controversial ideas depicted in English speaking fiction discourse.

The idea of narrative mediation is to encourage the conflicting parties to tell their personal "story" of the conflict and reach resolution through a profound understanding of the context of their individual stories. The narrative perception is that people tend to organize their experiences in a story form where the narrative metaphor draws attention to the ways in which we use stories to make sense of lives and relationships. At the same time mediators who use a narrative orientation are interested in the constitutive properties of conflict stories that help to create a context from which a preferred story line can be developed and to build trust to the mediator and to the mediation process, develop externalizing conversations, map the effects of the problem on the person, deconstruct the dominant story lines and develop shared meanings about the conflict and its solutions.

Keywords

Narrative mediation, narration, conflict, narrator, mediator, mediator's behavior, English speaking fiction.

1. Introduction. The difference in interpersonal relationship is the complex notion that is formed according to social, cultural, ethnic, religious, political and other views and often can be modified into the conflict situations that appear as a result of subjective attitude towards a particular idea. The object of such phenomenon can be not only objective reality but also personal feelings and values.

Fiction represents up-to-date tendencies of literature in combination with the people's needs that mostly are based on the discussion categories, actual approaches towards solution, acceptance and negation of the particular thoughts.

Article actuality is formed under the tendency to use the narration principles in mediation forming the separate approach in a peaceful conflict regulation, mediation in narration when the narrator is entitled with the particular communicative aim to solve the disputes between conflict parties. The way of using a particular strategy by a fiction character or a narrator in resolving the conflict depends on both skills in leading the negotiation process and tendencies of settling the disputes in a way that is common in real life or author's surroundings.

The aim of the article is to define the peculiarities of communicative behaviour of a narrator as a media-

tor and to analyse elements of narrative mediation in English speaking fiction conflict discourse. **The object** of the research is modern English fiction conflict discourse. **The subject** of the study is the development of the negotiation process while using narrative mediation techniques to solve a conflict.

2. Methodology.

2.1. Program of the narrative mediation study in English speaking fiction discourse.

Program of the narrative mediation study in English speaking fiction discourse comprises the following steps:

- (1) to define the peculiarities of the mediation in English speaking fiction;
- (2) to differentiate narration in mediation and narrative mediation in English speaking fiction;
- (3) to establish the peculiarities of the narrative mediation strategy;
- (4) to establish the correlation between narrative tactics in mediation.

2.2. Research materials. To meet the tasks identified above, the data have been selected from American and English novels of the XIX-XXI centuries. They include 75 speech episodes in which narrative mediation approach was used.

2.3. Methods of analysis. The linguistic analysis was based on the common scientific methods such as: induction that was used while the process of defining narrative mediation strategies; deduction as a method for emphasising key features of narratology that are

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reflected in narrative mediation approach; the method of analogy was used to transfer communicative strategies of conflict discourse into English fiction discourse; the method of concretisation as a way to find out principle tactics of the narrative mediation strategies; the methods of analysis and synthesis define the correlation between mediation and narration, the peculiarities that helped to find out interrelation between narrative mediation and mediation in narration.

3. Results and Discussion.

3.1. Theoretical premises of the study.

Communicative aspects within narrative construction are investigated by Ukrainian linguists such as I. Bekhta, L. Matsevko-Bekerska, I. Tkachenko, etc. Mediation as a way of settling a conflict is a notion that today is researched within psychology and law. Most scientific works related to narrative mediation are done by foreign scientists such as J. Winslade, R. Millard, D. Monk, K. Harper and others. Mediation is an attempt to reconcile disputed matters arising between parties by the friendly intervention of neutral power². Neutral party in the conflict is mostly the third person or negotiator that is not interested in getting any privilege from the final solution of a conflict.

A negotiator of the language communication in the fictional text can be represented by either a narrator or a character whose sayings can be easily recognized in the literary text³. Conflict as an object of the mediation process has different ways of its representation. The typology depends on the subject of the problem. Thus, we can consider that there are several forms of the conflict: inner conflict that is related to the difficulties of perception between inner and outer sides of personality, personal values and society common tendencies and conflict among people: person against person and person as a representative of marginalize group.

Having analysed the texts of English speaking fiction we can emphasize such variations of a conflict can be represented in the form of dialogue, monologue or writer's notes. At the same time we can define various grammar forms of dialogue representation: indirect speech, direct speech and fiction letter style.

3.2 Fiction as a background of a conflict situation.

Fiction is a combination of different forms of language, communicative register of which is localized in two discourse zones of a narrator and a character. Communicative registers are models of various

ways of perception and representation of reality. The communicative register of a language is a model of language activity from the speaker's point of view, his communicative tasks, language tools and can be realized in a particular abstract of a text⁴.

In such a case a narrator is entitled to organize functionally the textual structure of a text but also to achieve inner psychological understanding between the author and his identity, and a reader and his cultural surroundings⁵.

In the conception of Y. Yanoushek, it is defined that the initiator of communication while expressing his message tries to predict the particular reaction of a partner taking into account the content of a message, attitudes towards him, influential effect. During such a process a narrator tries to form his ideal reader who will be able to recognize the communicator's idea realized by the expressions and a manner of writing⁶.

3.3. Narrative mask as a negotiator's role.

Modern tendencies in text building are enriched with such a new category as a "narrative mask" that is formed according to concrete situation and language behaviour of different types of narrative instances⁷.

According to the contemporary psychological investigations concerning negotiation strategies (fighting, problem-solving, yielding, avoiding and compromising)⁸ we can define the following narrative mask to settle a dispute. The most common distinction among the negotiation strategies are: mask of provocateur, "defeatist", "decision maker" i "give-and-take".

Mostly, authors prefer skip the procedures of compromising in a task to show the solution of a conflict presented a narrative mask of "decision maker".

In the collection of stories "Mama's bank account" written by Kathryn Forbes the author draws attention to the problem of nationality discrimination among young pupils during the Thursday Week. According to the depicted situation from the first person narration, both Norwegian girl Katrin (narrator) and American classmates are equally conflicted parties which presented their own views of traditional taste dishes. The point is the judge of deliciousness is a school teacher whose attitude towards "melting pot" is far from tolerant. At the same time the narrator not only depicts the situation of a conflict but also presents the way of neutralizing conflict atmosphere: "...*She said that Mary's cookies were about the nicest she had ever tasted, and she complimented Madeline on the delicious cake. She also commiserated with Thyra about the collapse of the cucumber sandwiches, and wholeheartedly admired Hester's tea set*"⁹.

In addition to it, the author supports her right way of conflict resolution with parties feelings: "*warm and relaxed, we finally drained the last drop of coffee and of chocolate...*".

At the same time we can easily recognize the narrator in a mask of "give-and-take" in the novel "Namesake" written by Jhumpa Lahiri. The conflict

² Collins Dictionary Online

³ Kolegaeva, 1991, p. 68

⁴ Bekhta, 2014, p. 9

⁵ Matsevko-Bekerska, 2011, p. 1

⁶ Yanoushek, 1972, p. 114

⁷ Tkachenko, 2015, p. 291

⁸ Maiwald, 2015, p. 8

⁹ Forbes, 1943

is based on the name perception between Indian boy born in the USA “Gogol” and motifs of his parents’ choice. The protagonist involves a reader trying to find the solution of the problem presenting the given situation via emotional side of the conflict parties.

Comparing with the “decision makers”, the whole text is paralyzed with two acceptable options for the conflict parties (e.g. to be named “Nikhil” at public places and “Gogol” at home). Finally, the narrator leaves the idea of a protagonist to be “Nikhil” but accept parents’ choice and motifs to be called “Gogol”.

While presenting the differences in Gods beliefs of tribes in colonies a narrator may also present himself as a provocateur expressing his own prediction towards a particular situation, for example, “...*The story was told in Umuofia, of how his father, Unoka, had gone to consult the Oracle of the Hills and the Caves to find out why he always had a miserable harvest...*”¹⁰.

As a result such an expressing provocation partially became a heating up point firstly led to the tribe division but later combined their efforts against a common enemy.

3.4 Stages of mediation process.

The important role in investigating the narrative communicative techniques belongs to the phases of leading the process of mediation that has its own pipeline as a key for the realization of successful mediation process. There are different approaches concerning the quantity of phases during the procedure of conflict resolution. The well-known framework that is included in many mediation training programs is Moore’s model from *The Mediation Process* (1986).

According to the Moore’s model from *The Mediation Process* (1986), mediation as a way of conflict resolution can be realized within 7 stages or phases:

Beginning the mediation session is characterized by opening negotiations, establishing an open and positive tone, setting ground rules and behavioural guidelines, assisting the parties in venting emotions, delimiting topic areas and issues for discussion, assisting the parties in exploring commitments, salience, and influence.

Defining issues and setting an agenda, where a negotiator try to identify broad topic areas of concern to the parties, obtain agreement on the issues to be discussed, determine the sequence for handling the issues.

Uncovering hidden interests of the disputing parties can be realized via identifying the substantive, procedural and psychological interests of the parties, educating the parties about each other’s interests.

Generating options for settlement includes the developing of awareness among the parties of the need

for options, lowering commitments to positions or sole alternatives, generating options using either positional or interest-based bargaining.

Phase of assessing options for settlement means reviewing the interests of the parties, assessing how interests can be met by available options, assessing the costs and benefits of selecting options.

Final bargaining can be performed by the mediator in form of reaching agreement through either incremental convergence of positions, final leaps to package settlements, development of a consensual formula.

Achieving formal settlement identifies the procedural steps to operationalize the agreement, establishing an evaluation and monitoring procedure, formalizing the settlement and creating an enforcement and commitment¹¹.

These phases have to be performed during the formal procedure of mediation but in fiction they are rarely depicted. Partially we can explain it as a nominative part of a real process of mediation that mostly declares the solution. Comparing to formal procedure of mediation, to find a mutual understanding between parties in ordinary life as well as in fiction literature is more important thing than to proclaim the resolution of a problem. Correlation between the ideas presented in the novel and society problems in global sense has to popularize the idea of peacemaking strategies in any sorts of disputes and at the different levels of complication to everybody.

At the same time, the depiction of setting the disputes within the text depends on the writer’s personality that is the combination personal ability to argue or to negotiate and psychological, legal, psycholinguistic skills.

The closest way to form the contact between a writer and a reader is to make the last one think about the presence of a positive solution in any conflict situation. Such idea is possible when an author forms the questions that involve a reader in looking for different ways of conflict resolution and present the idea to accept individuality of a person taking into account some personal circumstances. A negotiator between the author’s discourse and reader’s perception is a narrator¹².

Narration discourse is a part of a text where an author via negotiation fictional person – a narrator who appeals to the readers on his own behalf but not via characters’ sayings. The narration discourse is the only possible space for the author to realize his intimation intension to the readers¹³.

Intimisation expresses the intellectual, emotional and expressive content of a text and is related to the forming the effect of communication, personal contact of an author and a reader. The aim of such language tool is to provide the atmosphere of mutual sympathizing and understanding¹⁴. Such narrative idea influenced on the science of mediation forming the narrative mediation.

¹⁰ Lahiri, 2003

¹¹ Davidheiser, 2005, p. 715-716

¹² Rymar, 2016, p. 23

¹³ Paliichuk, 2011, p. 44

¹⁴ Zaitseva, 2015, p. 141

3.5 Narrative mediation as a negotiation process.

Narrative mediation (founded upon postmodernism), social constructionism, and language theory operate in using a narrative view of conflict. This view of conflict is based on the idea that the language is a meaning-making activity of human literally "speak [themselves] into existence" and define themselves through language¹⁵.

The basic idea of the narrative mediation is that deconstructing individual's story parties to see the complexity of the dispute and create options for managing it¹⁶. From this perspective, mediation is not merely a forum to talk about past events, but is actually another meaning-making opportunity. In every story, including (and perhaps especially) conflict saturated stories, people assume and are assigned roles-victim or villain. These positions, like the rest of the conflict narrative, are constructed and reinforced in discourse, and therefore can be exposed through deconstruction and reconstructed from a new perspective. In some conflicts, discussing these positions and exposing their bases in the conflict-saturated narrative might be the key to achieving a resolution, particularly if entrenchment in these positions is a significant part of the conflict. Deconstructing of the conflict-saturated story enables the mediator and parties to create space for an alternative, conflict-free (or conflict-diminished) narrative. A key component of the process of constructing an alternative narrative is "recovering unstoried experience" in which the mediator helps the parties weave stories that are not represented in the conflict-saturated narrative into the mediation discussion¹⁷.

Narrative construction in mediation is closely connected with the process of negotiation. A narrator that mostly performs on his own behalf is a passive mediator who deals with a group of people, his readers concerning personal search of an appropriate variant of acceptance or negation of a conflict situation. On the other hand the author can present his idea towards

the most effective solution but in friendly manner that does not predict to be obligatory performed.

Narrative approach in mediation was presented by the Michael White and David Epston in Australia in the middle of 1980s as a part of family narrative therapy¹⁸. The idea was to uncover the subjective interpretation of the conflict facts via the technique of storytelling¹⁹.

Within such an approach the important part belongs to narration of the conflict situation where the story can be modified according to the narrator's view, opponent's reaction and the role of a speaker (aggressor or a victim) presenting or retelling the story. Such conditions provide the possibility to deep into a problem taking into account different views towards the conflict events²⁰.

The essential element in narrative mediation belongs to «storytelling metaphor» that depicts common socio-cultural context instead of a subjective view of a person²¹. According to the constructive theory, speech reflects emotions, perception, identity and reality of a person that are formed in the process of socialization²².

Speech is a kind of social action that transmits people's thoughts and experience and finally underline and diversify classical concepts²³. Such an idea is closely related to the mediation development, where the idea of folklore of neutrality was popularizing. The position concerning neutrality was focused on the professional skills and knowledge of a negotiator that had to be able to deal with a conflict not taking into account his cultural or historical context²⁴.

3.6 Strategies of narrative mediation in fiction

The basis of narrative mediation is formed according to the importance of the negotiation process and reaching the aim of the mediation – to solve a problem. Compare to problem-orientated approach, the priority in narrative mediation denotes to meet real needs that are formed according to cultural values of a person²⁵.

Structure of a narrative mediation consists of three parts: involvement of the parties, depiction of a conflict, and creation of an alternative story of a conflict²⁶. Narrative approach in mediation is widely used with a problem of marginal groups whose problems usually faces the cultural stereotypes²⁷, drawing attention to the problem itself but not a person as a conflict root²⁸.

The Katherine Stockett's novel "The Help" is formed according to the narrative tradition of solving a conflict. Central conflict of this work belongs to the social conflict of marginal groups where conflict parties are presented within the family Skeeter.

Strategy of conflict story depiction is realized via nominating the crisis actions that rise the conflict by both parties. Such strategy allows the parties to uncover subjective perspective of each other²⁹.

The tendency of story modifying we can analyze from the situation when a daughter tries to find out of

¹⁵ Harper, 2006, p. 610

¹⁶ Oetzel, 2006, p. 225

¹⁷ Harper, 2006, p. 610

¹⁸ Monk, 2

¹⁹ Hansen, c.1

²⁰ Cobb 1994, 57

²¹ Winslade, p. 41

²² Boserup, 3

²³ Winslade, 39-40

²⁴ Winslade, 22

²⁵ Taylor 2002, p. 137; Winslade 2001, p. 35-37; Winslade 1998, p. 22-24

²⁶ Taylor 2002, p. 135; Winslade 2001, p. 58

²⁷ Semmler 2000, 2

²⁸ Taylor 2002, p. 136

²⁹ Winslade 2001, p. 72

the Nurse's absence. Such narrative strategy is realizing in the form of *causus*, an individual meeting.

"Where's Constantine?" I asked. "In the kitchen?"

And "Constantine is no longer employed here. Now let's get all these trunks unpacked before you ruin your clothes."

... "What did you say?"

..... "Constantine's gone, Skeeter. She went to live with her people up in Chicago."

"But . . . what? She didn't say anything in her letters about Chicago."

Mother took a deep breath, straightened her back. "I told Constantine she wasn't to write to you about leaving. Not in the middle of your final exams. What if you'd flunked and had to stay on another year? God knows, four years of college is more than enough."

"And she . . . agreed to that? Not to write me and tell me she was leaving?"

Mother looked off, sighed. "We'll discuss it later, Eugenia. Come on to the kitchen, let me introduce you to the new maid, Pascagoula"³⁰.

We can see that Jevgenia expressing her doubts towards the received message, uses tactics of getting additional information: "But . . . what? She didn't say anything in her letters about Chicago".

Moreover the reliability of such information she is checking with the help of paraphrasing: "And she . . . agreed to that? Not to write me and tell me she was leaving?"

The important part of this dialogue is its incompleteness that signaling about the necessity to continue meeting and discussion: "We'll discuss it later, Eugenia. , later the mother changes the theme of a discussion directing it into daily routine: Come on to the kitchen, let me introduce you to the new maid, Pascagoula".

Next time the narrative strategy of getting the hidden story Jevgenia presents in the form of common question about the firing of Constantine.

"Mother," I say, clutching my notebook to my chest, "did you fire Constantine?"

"Did I . . . what?" Mother asks. But I know she's heard me because she's set the DAR newsletter down. ... "Eugenia, I told you, her sister was sick so she went up to Chicago to live with her people," she says. "Why? Who told you different?"

I would never in a million years tell her it was Aibileen. "I heard it this afternoon. In town." "Who would talk about such a thing?" Mother narrows her eyes behind her reading glasses. "It must've been one of the other Nigras"

"What did you do to her, Mother?"

Mother licks her lips, gives me a good, long look over her bifocals. "You wouldn't understand, Eugenia. Not until you've hired help of your own."

"You . . . fired her? For what?"

"It doesn't matter. It's behind me now and I just won't think about it another minute"³¹.

Having analysed this dialogue we can consider that the information that was presented by Mum has been changed. Eugenia heard the different accents about the Constantine absence from leaving a living place to leaving a place because of the sister's illness. Moreover emotional expressions of the mum's behavior signalizes about nervousness and unwillingness to continue such a discussion.

For reaching the aim of the tactic to uncover information, Eugenia also uses accost "mother" to name the addressee in order to exclude the possibility of the answer avoidance. In addition to this the tactic of confidentiality was presented "I would never in a million years tell her it was Aibileen. "I heard it this afternoon. In town".

Taking into account the analysis of the strategy of getting additional information as hidden one, we can consider as a result of such a strategy the discussion of the conflict has been replaced from the dialogue of personal positions to the dialogues of interests. The aim of the strategy of uncovering information is to define events that forced the conflict development on the one side, and lowering the emotional tense of a situation with the help of questioning techniques.

Another essential part of solving a problem is the usage of refction as a tactic. It helps to analyze the feeling of the parties "I feel sick and hot. I'm ready for this to be over" and personal emotions towards the situation "I just can't imagine Constantine saying yes ma'am and walking out the back door. Mama'd get cross with her about a tarnished spoon and Constantine would serve her toast burned up for a week. I can only imagine how a firing would've gone"³².

Another important tactic in the narrative mediation is naming the conflict using the narrative metaphor³³. In the novel "The Help" we can realize such a tendency getting the conflict "Constantine". Such a title on the one hand depicts the problem of a particular person, and on the other hand shows the society moods.

Tactic if "unique outcome" serves to get the intension, motivation and life circumstances of the parties to understand the facts that influence the person's perception. At the same time it helps to open up the facts that were missed by parties while discussion because of their subjective unimportance³⁴.

Such a tactic can be realized via questions about the future result: "Why did hurt feelings and blame not stop you from cancelling this meeting?", questions that motivate to look at the situation from another side: "What does this tell you about yourself that you otherwise would not have known", "Does coop-

³⁰ Stockett, 2010

³¹ Stockett, 2010

³² Stockett, 2010

³³ Milner 2009, p. 169-170

³⁴ Winslade 2001, p. 35

eration suit you better than arguing, or not”, questions about used possibilities: “Given your present understanding and your desire to heal the wounding effects of blame, what might be your next step?”

“If Your children were witness to these discussion, who would be most excited about this change in direction?”

Narrative meditative strategies are complicated in its realization because of diversity of techniques that have to be involved in order to deep into the root of the conflict on one side, and solve a problem in general on the other.

4. Conclusion. As a result, comparing with mediation in narration, narrative mediation is an active mediation that is mostly realized with the help of the third neutral party, a character in fiction. Its realiza-

tion depends on the ability to tell the story in narrative manner and at the same time to perform an appropriate interpretation of conflict sides hidden in this storytelling process.

Both narration in mediation and narrative mediation totally depends on the narrative masks that define the predicted final in the conflict resolution. The next aspect that simplifies this process is the presence of a clear scheme how to perform a mediation process in order to make it successful and achieve a mutual agreement between conflict parties.

The peculiarities of the communicative tactics and narrative techniques while the stage of negotiation and problem resolution in mediation are recognised as the object further researches.

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АНОТАЦІЯ

У статті розглянуто взаємозв'язок наративних конструкцій у процесі медіації та відтворення медіативних кореляцій в англомовній художній літературі, проаналізовано їхні спільності та виокремлено мовні ідентичності кожного із інструментів. Художня література виступає інструментом масового впливу на суспільство, поширюючи не лише ідею чи піднімаючи проблеми, але й відображає превалюючий спосіб роботи із цими ж проблемами, включаючи і шляхи вирішення конфлікту. Майстром відтворення цих ідей та настроїв стає або оповідач, або персонаж твору. Оповідач є незамінним учасником художнього твору, на якого покладається завдання «вести» читача крізь «історію письменника» при цьому, враховувати можливі гострі моменти, породжені внутрішніми або зовнішніми факторами. Так, суб'єктами конфлікту в англомовній художній літературі постає не лише конфлікт між людьми, але й між людиною та природою, людиною та суспільством, людиною та її цінностями. У цей час роль оповідача перетворююча на роль медіатора, завданням якого постає знайти оптимальний шлях примирення сторін у конфліктному діалозі. Ідея наративної медіації полягає у тому, аби заохотити сторони «розповісти свою історію», тим самим виразити власне бачення і звернути увагу на принципові моменти сприйняття ситуації. Роль медіатора за таких обставин полягає у тому, аби відтворити ситуацію у позитивно спрямованому ключі, тим самим зменшити конфліктність та показати можливість пошуку оптимальних рішень задля примирення.

Ключові слова

Наративна медіація, нарація, конфлікт, оповідач, посередник, поведінка медіатора, англомовна художня література.

UDC 811.111'367.4'42

DOI <https://doi.org/10.32837/2312-3192-2018-11-93-100>

ZUSAMMENWIRKEN DER LINGUISTISCH-RHETORISCHEN STRATEGIEN IN DEN DEUTSCHEN NACHRICHTEN IM INTERNET

Olena Stscherbak¹

Abstract

The article presents the results of linguistic rhetorical analysis of the German Internet news stories disseminated by the computer channel of communication. Linguistic rhetoric combines principles of ancient teaching with those of modern linguistics, studying textual influence on the receivers with respect to their moral ethical principles and needs which determine the contents of texts, their linear layout and the choice of linguistic units. In the vein of media rhetoric, the undertaken research combines the canons of text-building – invention, disposition, elocution, performance – with the methods of influence that include logos, pathos and ethos. In media rhetoric pathos appears to influence the audience via emotions as well as physiological, safety and self-actualizing needs whose meeting or dissatisfaction determines the selection of news contents; ethos has grown into a method of influence through an appeal to the values and norms dominant in German society; logos remains a means of hidden influence on the addressee's judgments. The aforementioned methods of influence subordinate rhetorical strategies which as plans of contents exposition determine the structuring of German Internet news stories and their constituents encompassing the headline, the lead, the main event section and conclusions. Argumentation strategies related to logos structure texts intended to influence the readers' rational sphere through interaction of the thesis with proofs. The structure of the German Internet news stories impacting the reader via pathos and ethos is subordinated to the strategies, resting on the predicates and predicative groups with dependent units specified by identifying, parametrical and time-and-place tactics. The analysis of Internet news stories reveals that the singled out methods of influence form two variants of argumentation strategy interaction with those impacting via ethos and pathos.

Keywords

Method of influence, rhetorical strategy, logos, ethos, pathos, tactic.

1. Einleitung. Die älteste Form der Erforschung des Textes findet ihren Anfang in der Rhetorik² von alten Griechen und Römern über das Mittelalter bis hin zu der rhetorischen Theorie der Gegenwart. In der Aufklärung wurde die Rhetorik aus der Wissenschaft verdrängt, überlebt aber auf ihren traditionellen Gebieten; dabei entwickeln sich neue rhetorische Formen – Argumentationstheorie, Literaturwissenschaft³, Medienrhetorik, die seit der Mitte des 20. Jahrhunderts vor allem aus der Linguistik kommt, und zwar dem Sprachgebrauch in den Medientexten⁴, einschließlich Nachrichten.

Rhetorischen Aspekt der Medientexte betrachten die deutschen Wissenschaftler vom Standpunkt der Argumentation aus (W. Kindt⁵, J. Knape⁶, J. Kopperschmidt⁷, G. Ueding⁸). Die ukrainischen Forscher beschäftigen sich vor allem mit dem kognitiv-rhetorischen Aspekt der englischsprachigen Nachrichten (H. Lukianets⁹, T. Mishchenko¹⁰, N. Petliuchenko¹¹, S. Potapenko¹²). Allerdings haben die bisherigen Forschungen auf diesem Gebiet den linguistisch-rhetorischen Aspekt der Produktion von deutschen Internet-Nachrichten, die entweder analog zu gedruckten Ausgaben – Zeitungen und Zeitschriften¹³ – z. B., *Handelsblatt*, *Der Spiegel* oder als unabhängige Publikationen, z.B., *meedia.de*, *n-tv.de*, *mz-web.de* funktionieren, außer Acht gelassen.

Mit der Entwicklung der technischen Möglichkeiten vom Internet werden heute hybride Internet-Nachrichten gebildet¹⁴, die die Eigenschaften von nicht nur Zeitungen und Zeitschriften, sondern auch Radio und Fernsehen, z. B. *tagesschau.de.*, kombinieren. *Die deutschen Internet-Nachrichten* sind somit gedruckte oder hybride Massenmedien, die über das Internet verbreitet werden und über aktuelle öffentliche Ereignisse in Deutschland und im Ausland informieren. Die deutschen Forscher unterscheiden drei Besonderheiten in der Struktur der Texte von Internet-Nachrichten: Nicht-Linearität; Trennung von Textteilen mit einem Leerzeichen und Multimedia¹⁵. Im Allgemeinen ermöglicht das nicht-lineare Hypertext-System, ein aussagekräftigeres Bild des beschriebenen Ereignisses zu erstellen¹⁶, was den Einwirkungseffekt auf Rezipienten verstärkt. Einwirken und Überzeugen in den deutschen

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² Andersen 2001, 23

³ Metzler Lexikon 2010, 568

⁴ Duthel 2014, 9

⁵ Kindt 2007

⁶ Knape 2000

⁷ Kopperschmidt 1995

⁸ Ueding 2009

⁹ Lukianets 2016

¹⁰ Mishchenko 2017

¹¹ Petliuchenko 2017

¹² Potapenko 2014

¹³ Mosiienko 2009, 287-288

¹⁴ Potapenko 2009, 85

¹⁵ Hahne 2005, 18

¹⁶ Blödorn 2000, 88

Internet-Nachrichten werden mithilfe der rhetorischen Einwirkungsweisen erreicht. Dabei wird die alte philosophische Tradition neu überdenkt und transformiert¹⁷, um die Mechanismen der Einwirkung zu identifizieren, unter Berücksichtigung der strukturellen und rhetorischen Konstruktion der Internet-Nachrichten¹⁸. Zwar haben sich im Laufe der Entwicklung der Rhetorik ihre Regeln verändert, aber sie sind noch heute aktuell, weil die Rhetorik als Anleitung zur Herstellung eines wirkungsorientierten Sprechaktes dient¹⁹, was die Publizisten erfolgreich gebrauchen.

Das *Objekt* des Beitrags sind deutschsprachige Internet-Nachrichten und das *Subjekt* ist der linguistisch-rhetorische Aspekt ihrer Organisation. Das *Ziel* des Beitrags besteht in der Identifikation der linguistisch-rhetorischen Organisation der Texte von deutschen Internet-Nachrichten. Im vorliegenden Beitrag wird versucht, die theoretischen Grundlagen für die Beschreibung von Nachrichtentexten unter Berücksichtigung von der Text-Struktur und dem linguistisch-rhetorischen Herangehen zu entwerfen.

2. Methodologie der linguistisch-rhetorischen Analyse von deutschen Internet-Nachrichten. Um das Ziel der Studie zu erreichen, wird eine komplexe rhetorische Analysemethodologie verwendet. Als Analyse-Material wurden 30 Texte von Internet-Nachrichten ausgewählt, die mittels einer kontinuierlichen Stichprobe der deutschen Sites *faz.de*, *handelsblatt.de*, *tagesschau.de*, *taz.de*, *welt.de*, *zeit.de* gewählt wurden.

Die Methodik, die in der Arbeit verwendet wird, beruht auf der Medienrhetorik, die in den medialen Texten mit der Einwirkung auf das Publikum durch vier rhetorische Stufen der Redeproduktion – *inventio*, *dispositio*, *elocutio* und *performatio*²⁰ – verbunden sind. Die ersten drei blieben in der Medienrhetorik unverändert, aber *memoria* und *actio* wurden in medialen Texten zu einer Produktionsstufe – *performatio* – transformiert.

Inventio ist das Auffinden der Gedanken und Argumente des Redegegenstandes, die nötig sind, um das Thema überzeugend und wirkungsvoll präsentieren zu können²¹. In dieser Stufe werden die rhetorischen Einwirkungsweisen *Logos*, *Pathos* und *Ethos* ausgewählt.

In der klassischen Rhetorik ist der *Logos* mit dem sachlogischen Beweisverfahren verbunden; das *Ethos* ist auf die ethisch-moralische Selbstdarstellung des Redners gerichtet; das *Pathos* ist die emotionale Erregung des Publikums²². Die genannten Einwirkungsweisen der klassischen Rhetorik sind in der Medienrhetorik umgedacht. Der *Logos* beinhaltet die Überzeugung der Rezipienten durch das Appellieren an Vernunft und Geist²³, das heißt durch die Suche nach Argumenten im Zusammenhang mit *Topoi* – gemeinsam geteilten Weltbildern, ideologischen Substraten, Erfahrungen, Urteilen oder Wertungen²⁴. Das mediarhetorische *Ethos* ist mit der Etablierung der Kommunikation mit den Rezipienten durch das Appellieren an nationale *Topoi* – die allgemein anerkannten Normen der deutschen Gesellschaft – verbunden. Das mediarhetorische *Pathos* basiert auf globalen *Topoi*, also den Bedürfnissen, die der gesamten Menschheit innewohnen.

In der *dispositio* (Gliederung) werden die in der *inventio* gefundenen Gedanken gegliedert und miteinander verknüpft²⁵. *Elocutio* ist mit Wortwahl, Satzbau und Stil verbunden. Im Hinblick auf die Verfassung eines Textes vermittelt die *elocutio* allgemeine Regeln des Sprachgebrauchs in funktioneller sowie struktureller Form.

Die ersten zwei Stufen der Redeproduktion werden zu einer *inventiv-dispositiven* Stufe, da das in der *inventio* gewählte Thema in der Struktur der Nachricht angezeigt wird, für die die *dispositio* verantwortlich ist. Dementsprechend besteht die Analyse der deutschen Internet-Nachrichten aus zwei Methoden: *inventiv-dispositiver* und *elocutiver*.

2.1. Die Methode der inventiv-dispositiven Analyse besteht in der Absonderung der linguistisch-rhetorischen Strategien – globaler Pläne des Erreichens vom sprachlichen Ziel²⁶ mithilfe von rhetorischen Einwirkungsweisen, die die Texte von Internet-Nachrichten strukturieren, um die Rezipienten an der Kreuzung von *Logos*, *Pathos* und *Ethos* einzuwirken.

Die Einwirkungsstrategie durch *Logos* wird als argumentativ bezeichnet und organisiert die Struktur von Texten durch die Korrelation der These und der Argumente²⁷, die sie beweisen, deshalb wird diese Strategie die Argumentationsstrategie genannt.

Die Differenzierung der Einwirkungsstrategien durch *Pathos* und *Ethos* wird unter Berücksichtigung der Semantik von Prädikaten im Titel, die dem Leser als das Verständnis der folgenden Bestandteile des Textes – der Einleitung, des Teils des Hauptereignisses und des Schlussteils – dienen²⁸, vollzogen, weil diese Prädikate das Ereignis im Text der Internet-Nachricht mit bestimmten Bedürfnissen und Werten verbinden. Dies berücksichtigt, dass nicht nur Prädikate Strategien definieren, sondern auch ihnen untergeordnete Einheiten, die durch Eigennamen, Substantive, Adjektive und Numerale, ausgedrückt sind, die das Argument in der Hierarchie vom Prädikat bezeichnen, die somit bestimmte Ereignisse nominalisieren²⁹.

¹⁷ Robling 2007, 10

¹⁸ Lösener 2006, 34

¹⁹ Bonheim 1977, 120

²⁰ Aristoteles 1995, 57

²¹ Plett 1978, 12

²² Aristoteles 1995, 57

²³ Wagner 2004, 74

²⁴ Kalivoda 2011, 1486

²⁵ Ueding 1986, 207

²⁶ Schubert 2014, 34

²⁷ Eemeren & Hrootendorst 1992, 130

²⁸ Potapenko 2009, 64-65

²⁹ Dmytruk 2006, 55

2.2. Die Methode der elocutiven Analyse wird darauf gerichtet, die Taktiken als spezifische Sprechhandlungen, die mit der Wahl der von dem Prädikat abhängigen verbalen Mittel verbunden sind, abzuordnen. Es soll berücksichtigt werden, dass Taktiken nicht nur eine Sammlung von Sprachmitteln sind, sondern auch den Weg, eine Strategie zu realisieren³⁰. Die Absonderung einzelner Taktiken erfolgt unter Berücksichtigung der Tatsache, dass die dem Prädikat untergeordneten Einheiten zur Identifizierung und Parametrisierung der Ereigniskomponenten bestimmt sind³¹, sowie ihrer Lokalisierung in Raum und Zeit³².

Bei der *Identifizierungstaktik* von Teilnehmern und Komponenten der Ereignisse werden Anthroponyme, die einen einzigen Träger des Namens markieren³³; Substantive, die Menschen, Phänomene oder Objekte identifizieren³⁴; das Übereinstimmen von Amtsbezeichnungen und Anthroponymen, die den Status von Einzelpersonen angeben; und Orientierungsnamen, die internationale und nationale Institutionen bezeichnen³⁵, abgesondert.

Die nominativen Einheiten, die Identifikationstaktiken implementieren, werden mit den dem Prädikat untergeordneten Einheiten kombiniert, die Teilnehmer der Ereignisse charakterisieren. Mit Hilfe von Adjektiven und Partizipien, die auf die Merkmale von Referenten hinweisen und den Identifizierungseinheiten untergeordnet sind, wird die *charakteristische Taktik* abgesondert.

Die *quantitative Taktik* wird durch Zahlen, die den quantitativen Wert direkt oder in Kombination mit anderen Einheiten³⁶ bestimmt, abgesondert. Angesichts der Definition der Parametrisierung als das Verständnis der Eigenschaften der Umgebung, die Adjektive³⁷ und Quantitative verbalisieren, wird die Gruppe von Parametrisierungstaktiken identifiziert: charakteristische und quantitative.

Im Hinblick darauf, dass die Toponyme, die auf den Ort der Ereignisse verweisen, wird die Lokativtaktik abgesondert, und angesichts der Einheiten, die die Daten oder Perioden von Ereignissen angeben, wird die Temporaltaktik abgesondert. Die genannten Taktiken werden zu chronologischen Takti-

ken gruppiert, um Teilnehmer und Komponenten von Ereignissen in Raum und Zeit zu lokalisieren.

Die Methode der *elocutiven Analyse* wird verwendet, um die Taktiken, die mit der Wahl der den Prädikaten untergeordneten Nominalisierungseinheiten verbunden sind, zu klassifizieren. Die Differentiation der Taktiken wird in Hinsicht darauf realisiert, dass die dem Prädikat untergeordnete Einheiten für Identifikation, Parametrisierung und Lokalisierung in Raum und Zeit die Teilnehmer und Komponente der Ereignisse verbalisieren.

3. Resultate und Diskussion. Die linguistisch-rhetorischen Strategien wirken in den deutschen Internet-Nachrichten zusammen. Das bedeutet, dass jeder Nachrichtentext mit Hilfe von der obligatorischen Argumentationsstrategie in der Zusammenwirkung von der Einwirkungsstrategie durch *Pathos* oder *Ethos* strukturiert ist. Gute Argumentation allein reicht nicht, um das Publikum zu überzeugen: Sie muss mit der ethisch-moralischen Selbstdarstellung des Redners (*ethos*) und der emotionalen Erregung (*pathos*) unterstützt sein. Solche Zusammenwirkung in den Texten der Internet-Nachrichten ist nötig, um einen optimalen Zugang zum Publikum zu finden. Dabei ist eine der Strategien primär, und die andere – sekundär.

3.1. Zusammenwirkung der Argumentationsstrategie mit der Einwirkungsstrategie durch Ethos.

Die *Argumentationsstrategie* ist der Plan des Realisierens der Einwirkung auf die Rezipienten durch These und Argumente. Die These steht erhebt Anspruch auf Wahrheit, die Argumente sind Beweismittel, die begründen, warum die These richtig ist³⁸. Es gibt in der Rhetorik verschiedene Arten von Argumenten: die Erfahrung einer Autorität, allgemeine Erfahrungen, nachprüfbare Tatsachen, Gesetze, Vorschriften, Regeln, Umfragen oder Studien³⁹. Diese Argumente werden in den Texten der Internet-Nachrichten erfolgreich verwendet. Verallgemeinernd kann man die genannten Argumente in drei Gruppen einordnen: die Argumente des Appellierens an Autoritäten, an Statistiken und an Gesetze. Die Einwirkung auf Rezipienten nur mithilfe von Argumentationsstrategie genügt nicht, deshalb verwenden die Autoren der Texte der Internet-Nachrichten zusätzliche Einwirkungsstrategien: durch *Ethos* oder durch *Pathos*.

Die *Einwirkungsstrategie durch Ethos* ist der Plan der Einwirkung auf die Rezipienten durch die Appellation an die nationalen Topoi – Appellation an allgemein akzeptierte moralische und ethische Werte und Kultur einer bestimmten Gesellschaft⁴⁰. Auf deutschen Internet-Seiten bedeutet das *Ethos* die Präsentation von Nachrichten über langfristige Planung, Erfüllung Aufgaben, Kontrolle der Einhaltung von Regeln⁴¹, Schutz durch Gesetz, Frieden, Freiheit, Gerechtigkeit⁴². Die Einwirkungsstrategie durch *Ethos* wird mithilfe von Prädikaten mit Semantik

³⁰ Bielova 2004, 12-13

³¹ Potapenko 2009, 266

³² Hak 1996, 77

³³ Karpenko 2006, 21

³⁴ Turysheva 2014, 120-122

³⁵ Potapenko 1996, 55

³⁶ Kalamazh 2007, 162-163

³⁷ Blazhko 2011, 20

³⁸ Jäger 1999, 160

³⁹ Kopperschmidt 2000

⁴⁰ Schroll-Machl 2003, 41

⁴¹ Medvedeva 2010, 131

⁴² Pross 1982, 17

der Planung (*vorhaben, planen, voranbringen*); Prädikaten in Form des Futurums I (*erledigen werden, vorbereitet werden, unterschreiben werden*); Modalverben (*wollen, möchten, müssen, sollen*) realisiert, um die geplanten Maßnahmen zur Verbesserung des politischen, wirtschaftlichen oder sozialen Lebens in Deutschland zu beschreiben.

Die Texte über die Gesetzesänderungen strukturieren prädikative Gruppen für die Benennung von Gesetzesvorlagen (*ein Gesetzentwurf einbringen*), die Verabschiedung von Gesetzen (*ein Gesetz beschließen*), die Umsetzung der Gesetzesbestimmungen (*für Integration zahlen müssen, Ausweitung des Mutterschutzes beschließen*).

In den deutschen Nachrichtentexten über die Verurteilung von Teilnehmern der Ereignisse wird die Einwirkungsstrategie durch *Ethos* mithilfe von Prädikaten und prädikativen Gruppen mit Semantik der Kritik (*kritisieren, vorwerfen, Kritik üben, Vorwände machen*) und Misstrauen (*misstrauen, das Vertrauen nicht aussprechen*) verbalisiert.

Die Einwirkungsstrategie durch *Ethos* wirkt mit der Argumentationsstrategie zusammen, wie zum Beispiel, im Text der Internet-Nachricht unter dem Titel "Neue Strategie für die Bundeswehr?" (tageschau.de, 04.05.2018). Bei solcher Zusammenwirkung ist die Argumentationsstrategie primär, und die Einwirkungsstrategie durch *Ethos* – sekundär.

Der Titel der Nachricht, der durch eine rhetorische Frage ausgedrückt ist, ist zugleich ihre These über die möglichen zukünftigen Veränderungen in der Bundeswehr. Die These ist mithilfe von folgenden drei Arten der Argumente unterstützt: Die Argumente des Appellierens an Autoritäten, Zahlenangaben und Gesetze.

Die Argumente des Appellierens an Autoritäten werden durch die Amtsbezeichnung *Verteidigungsministerin* mit dem Anthroponym *von der Leyen* in der Einleitung (*Nach Ansicht von Verteidigungsministerin von der Leyen gibt es bei der Landes- und Bündnisverteidigung großen Nachholbedarf.*); durch das Ergonym die "Süddeutsche Zeitung" im Teil des Hauptereignisses (*Die "Süddeutsche Zeitung" berichtete, dass Mehrkosten in Milliardenhöhe entstehen könnten.*) und durch die Amtsbezeichnung *Bundesfinanzminister* mit dem Anthroponym *Olaf Scholz (SPD)* im Schlussteil verbalisiert: *Bundesfinanzminister Olaf Scholz (SPD) hatte Forderungen von Ministerin von der Leyen (CDU) und weiteren Unionspolitikern zurückgewiesen, die Wehrausgaben bis 2021 stärker als bislang anzuheben.*

Das Argument des Appellierens an Gesetze wird im Teil des Hauptereignisses mit der Wortgruppe *Entwurf des Grundsatzpapiers "Konzeption der Bundeswehr"* verbalisiert: *Das geht aus einem Entwurf*

des Grundsatzpapiers "Konzeption der Bundeswehr" hervor, der dem ARD-Hauptstadtstudio vorliegt.

Das Argument des Appellierens an Zahlenangaben realisiert sich durch die Wortgruppe *Mehrkosten in Milliardenhöhe* im Teil des Hauptereignisses und wirkt mit dem Argument des Appellierens an Autoritäten zusammen: *Die "Süddeutsche Zeitung" berichtete, dass Mehrkosten in Milliardenhöhe entstehen könnten.* Das Argument des Appellierens an Zahlenangaben verbalisiert sich durch die Wortgruppe *zwei Prozent* im Schlussteil: *Deutschland hatte der NATO-Selbstverpflichtung zugestimmt, bis 2024 die Militärausgaben in Richtung zwei Prozent der eigenen Wirtschaftsleistung anzuheben.*

Die der Argumentationsstrategie untergeordnete sekundäre Einwirkungsstrategie durch *Ethos* realisiert sich durch Wortgruppen, Prädikate und prädikative Gruppen mit Semantik der Planung, die zu den deutschen nationalen Topoi gehört.

Die Wortgruppe *neue Strategie* im Titel der Internet-Nachricht stimmt mit dem Prädikat *plant* in der Einleitung überein (*Darum plant sie eine strategische Neuausrichtung – das könnte teuer werden.*); mit den prädikativen Gruppen *künftig wieder gleichrangig sein sollen* und *vorbereitet sein müsse* im Teil des Hauptereignisses (*Auslandseinsätze sowie die Landes- und Bündnisverteidigung sollen künftig wieder gleichrangig sein. [...] Darin heißt es, die Bundeswehr müsse vorbereitet sein, "ihren Beitrag zur nationalen Sicherheitsvorsorge" zu leisten.*) Außerdem strukturieren den Teil des Hauptereignisses die prädikativen Gruppen *aufgebaut werden müssten* und *entstehen könnten*: *Die "Süddeutsche Zeitung" berichtete, dass Mehrkosten in Milliardenhöhe entstehen könnten. Vernachlässigung habe dazu geführt, dass Strukturen wieder aufgebaut werden müssten, die zum Teil komplett verloren gegangen seien.*

Das Zusammenwirken der primären Argumentationsstrategie mit der sekundären Einwirkungsstrategie durch *Ethos* ist darauf gerichtet, das Überzeugungspotential zu verstärken.

3.3. Zusammenwirkung der Argumentationsstrategie mit der Einwirkungsstrategie durch Pathos.

Die Einwirkungsstrategie durch *Pathos* ist der Plan der Einwirkung auf die Rezipienten mithilfe von der Befriedigung oder Nicht-Befriedigung der Grundbedürfnisse der Menschen⁴³ – physiologische Bedürfnisse, Sicherheitsbedürfnisse, soziale Bedürfnisse, Individualbedürfnisse, Kulturbedürfnisse, die in der Bedürfnispyramide von A. Maslow⁴⁴ dargestellt sind. Die genannten Bedürfnisse gehören zu den globalen Topoi, weil sie das Leben aller Menschen betreffen.

Bei dem Befriedigen der Bedürfnisse fühlt man Mitfreude, Erleichterung, Selbstzufriedenheit, Stolz usw. Wenn die Bedürfnisse nicht befriedigt sind, fühlt man Angst, Hass, Neid, Selbstunzufriedenheit, Zorn usw.⁴⁵. Diese Kenntnisse verwenden die Autoren von

⁴³ Potapenko 2016

⁴⁴ Maslow 1970

⁴⁵ Rohleder 2010, 152

Nachrichtentexten, um die Meinung der Rezipienten zu bestimmter Situation zu beeinflussen und Aufmerksamkeit zu lenken. Heutzutage informieren die meisten deutschen Internet-Nachrichten über Kriege, Angriffe, Terrorakte, Tod, Krankheiten, verschlechterte wirtschaftliche Situation in Deutschland und Europa. Solche Nachrichten sind auf das Nicht-Befriedigen der Bedürfnisse orientiert und können deshalb solche Emotionen wie Angst, Ärger und Zorn hervorrufen.

Die primäre Einwirkungsstrategie durch *Pathos* wirkt mit der sekundären Argumentationsstrategie zusammen und ist durch die Prädikate mit Semantik der Sicherheit (*schützen, garantieren, sicherstellen*), Rettung (*hüten, schonen, verteidigen, vorbeugen*), Erleichterung (*heilen, stillen, trösten*), Genesung (*remedieren, kurieren, sich regenerieren*) bei dem Befriedigen der Bedürfnisse realisiert. Die Prädikate mit Semantik des Verlustes der psychischen oder physiologischen Sicherheit (*erschließen, töten, erstechen, vergiften, annectieren, bedrohen*), des Rückganges vom Lebensniveau (*bedürfen, darben, entbehren, ermangeln*) usw. realisieren das Nicht-Befriedigen der Bedürfnisse. Zum Beispiel, der Text der Internet-Nachricht unter dem Titel "*Israelische Soldaten verletzen fast tausend Demonstranten*" (tagesschau.de, 13.04.2018) ist mithilfe von der primären Einwirkungsstrategie durch *Pathos* und der sekundären Argumentationsstrategie strukturiert.

Die Einwirkungsstrategie durch *Pathos* wird durch das Prädikat *verletzen* im Titel, die Prädikate *beschossen wurden, verletzt wurden, getötet wurden* und die Prädikativgruppe *mit Tränengas besprüht wurden* in der Einleitung realisiert: *Dann wurden sie von Sicherheitskräften beschossen und mit Tränengas besprüht. Fast tausend Menschen wurden verletzt, ein Mann getötet.* Die Prädikate *protestierten, verletzt wurden, verletzt worden sein, angeschossen wurden, erschossen wurde, getötet waren, verletzt waren, töteten* und die Prädikativgruppen *ihre Heimat verlassen mussten, Autoreifen und Israel-Fahnen angezündet haben sollen, Brandsätze über den Zaun geworfen worden seien* strukturieren den Teil des Hauptereignisses: *Den dritten Freitag in Folge protestierten Tausende Palästinenser. Mit ihrem "Marsch der Rückkehr" erinnern sie daran, dass die Palästinenser vor 70 Jahren ihre Heimat verlassen mussten [...] Wie in den vergangenen Woche wurden bei den Protesten erneut viele Menschen verletzt. Das palästinensische Gesundheitsministerium teilte mit, dass mehr als 950 Menschen verletzt worden sein. Viele von ihnen wurden angeschossen. Ein 28-jähriger Mann wurde erschossen. Sie sollen Autoreifen und Israel-Fahnen angezündet haben, auch seien Brandsätze über den Zaun geworfen worden. In den vergangenen Wochen waren Tausende Palästinenser verletzt und 28 getötet. Vergangene Woche töteten israelische Soldaten auch den Fotojournalisten Jassir Murtschada.*

Die Prädikate *schießen würde, schießen müssen* und die Prädikatgruppe *scharfe Munition auf unbewaffnete Demonstranten feuern* im Schlussteil stimmen mit dem Prädikat *verletzten* im Titel überein: *Das Militär würde auf unbewaffnete Menschen schießen. Sie kritisieren, "militärische Befehle, die es Scharfschützen erlauben, scharfe Munition auf unbewaffnete Demonstranten zu feuern." [...] Das Militär wies dies zurück. "Wir schießen nur, wenn wir schießen müssen", hieß es.*

Im angeführten Text realisieren vier Gruppen der Taktiken die Einwirkungsstrategie durch *Pathos*: Identifikationstaktik, Quantifizierungstaktik Parametrisierungstaktik und Lokativtaktik. Die Identifikationstaktik präsentiert die Gefahrquelle, das Gefährinstrument und das Ziel der Gefahr.

Die Gefahrquelle stellt die israelischen Soldaten dar, die mithilfe vom Substantiv *Soldaten* im Titel, im Teil des Hauptereignisses und im Schlussteil, vom Substantiv *Sicherheitskräfte* in der Einleitung (1), von den Substantiven *das Militär* und *die Armee* im Teil des Hauptereignisses (2); *die Scharfschützen* und *das Militär* im Schlussteil (3) verbalisiert ist.

Die Identifikationstaktik für Bezeichnung der Gefahrquelle stimmt mit der Parametrisierungstaktik überein. Diese Taktik wird durch Adjektiv *israelisch* im Titel, im Teil des Hauptereignisses und im Schlussteil verbalisiert. Die Identifikationstaktik für das Bezeichnen des Ziels der Gefahr wird durch die Substantive *Demonstranten* im Titel und im Schlussteil; *Palästinenser, Menschen, Mann* in der Einleitung und im Teil des Hauptereignisses verbalisiert, außerdem werden das Amtsbezeichnung *Fotojournalist* mit dem Anthroponym *Jassir Murtschada* und die Wortgruppe *eine Horde von Randalierern* im Teil des Hauptereignisses gebraucht.

Die Identifikationstaktik für das Bezeichnen des Ziels der Gefahr stimmt mit der Parametrisierungstaktik überein, die durch Attribute *28-jährig* im Teil des Hauptereignisses und *unbewaffnet* im Schlussteil verbalisiert ist, und mit der Quantifizierungstaktik, die durch die Zahl *tausend* im Titel, in der Einleitung und im Teil des Hauptereignisses verbalisiert ist. Die Zahl *Tausend* wird im Teil des Hauptereignisses durch Zahlen *950* für das Bezeichnen der Verletzten und *28* für das Bezeichnen der Getöteten detailliert. Die Identifikationstaktik für das Bezeichnen des Gefährinstruments wird durch die Substantive *Tränengas* in der Einleitung und *Gewehre* im Schlussteil verbalisiert.

Die Lokativtaktik wirkt mit allen aufgezählten Taktiken zusammen, weil sie das Territorium des Konflikts bezeichnet. Diese Taktik wird durch die Toponyme *Israel* und *Gaza* in der Einteilung und im Teil des Hauptereignisses dargestellt: (1) *Tausende Palästinenser protestierten[...] zwischen Gaza und Israel. Dann wurden sie von Sicherheitskräften beschossen und mit Tränengas besprüht. Fast tausend Menschen*

wurden verletzt, ein Mann getötet. (2) Den dritten Freitag protestierten Tausende Palästinenser Das palästinensische Gesundheitsministerium teilte mit, dass mehr als 950 Menschen verletzt worden sein. Ein 28-jähriger Mann wurde erschossen. Die israelische Armee teilte mit, dass Palästinenser versucht hätten, [...] zu demolieren zwischen Gaza und Israel. [...], auch seien Brandsätze über den Zaun geworfen worden. Es waren Tausende Palästinenser verletzt und 28 getötet. Vergangene Woche töteten israelische Soldaten auch den Fotojournalisten Jassir Murtschada. Seit dem wird das Gebiet von israelischen Sicherheitskräften blockiert, Palästinenser können es kaum verlassen. (3) Menschenrechtsorganisationen haben Israel wiederholt vorgeworfen, hart gegen die Demonstranten vorzugehen. Das Militär würde auf unbewaffnete Menschen schießen. In einem offenen Brief schrieben fünf ehemalige israelische Scharfschützen nun auch von "Scham und Trauer". Sie fühlten Trauer über die Soldaten, [...] die sie durch das Visier ihrer Gewehre gesehen haben". Das Militär wies dies zurück.

Die These, dass israelische Soldaten fast tausend Demonstranten verletzen, wird im Text mit dem Argument des Appellierens an Autoritäten im Teil des Hauptereignisses und im Schlussteil bewiesen, die die sekundäre Argumentationsstrategie realisieren. Die Autoritäten sind durch die Wortgruppe *das palästinensische Gesundheitsministerium* im Teil des Hauptereignisses und Substantiv *Menschenrechtsorganisationen* im Schlussteil ausgedrückt.

Die Einwirkungsstrategie durch *Pathos* hat im analysierten Text der Internet-Nachricht größere Ein-

wirkungskraft als die Argumentationsstrategie, die im Text nur als Hintergrund gilt.

4. Zusammenfassung. Die deutschen Internet-Nachrichten ist die Gesamtheit von Texten, die im Internet über aktuelle öffentliche Ereignisse informieren, um auf das Publikum einzuwirken. Die Struktur der Nachricht ist eine gewisse Relation zwischen den hierarchischen Ebenen des Textes: Titel, Einleitung, Teil des Hauptereignisses, Schlussteil. Die Bestandteile des Textes sind mit den rhetorischen *inventiv-dispositiven* und der *elocutiven* Stufen der Redeproduktion verbunden. In der ersten Stufe werden die linguistisch-rhetorischen Einwirkungsstrategien – globale Pläne des Erreichens des Ziels – ausgewählt: Einwirkungsstrategie durch *Pathos* und Einwirkungsstrategie durch *Ethos*. Die genannten Strategien wirken mit der Argumentationsstrategie zusammen, weil gute Argumentation allein nicht reicht, um das Publikum zu überzeugen: Sie muss mit den ethisch-moralischen Normen und der Befriedigung der Bedürfnisse unterstützt sein. In der *elocutiven* Stufe der Redeproduktion werden die Taktiken – spezifische Sprechhandlungen, die mit der Wahl der verbalen Mitteln verbunden sind – abgesondert, um Teilnehmer und Komponente des Ereignisses zu identifizieren, zu charakterisieren und in Raum und Zeit zu lokalisieren. Es werden zwei Varianten der Zusammenwirkung der Strategien festgestellt: die Argumentationsstrategie mit der Einwirkungsstrategie durch *Ethos* und die Einwirkungsstrategie durch *Pathos* mit der Argumentationsstrategie.

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Анотація

У статті представлено результати лінгвориторичного аналізу текстів німецьких Інтернет-новин, які поширюються комп'ютерним каналом передачі інформації. Лінгвориторика інтегрує принципи класичного вчення з сучасним мовознавством, вивчаючи вплив тексту на реципієнтів з урахуванням їх морально-етичних принципів і потреб, які визначають його зміст, лінеаризацію і вибір номінативних одиниць. У руслі медійної лінгвориторики пропонується дослідження поєднує канони текстопобудови – інвенцію, диспозицію, елокуцію, перформацію – зі способами впливу, які включають логос, пафос і етос. У медіариторичі пафос постає як засіб впливу на аудиторію як через емоції, так і через задоволення або незадоволення потреб – фізіологічних, безпекових і самоактуалізаційних, покладених в основу відбору змісту; етос перетворився у спосіб впливу через апеляцію до поширених у німецькому суспільстві цінностей і норм; логос залишається засобом прихованої дії на думки адресата. Названі способи впливу підпорядковують лінгвориторичні стратегії, які як плани викладу змісту визначають побудову текстів німецьких Інтернет-новин у їх структурних частинах – заголовку, вступі, блоці головної події та прикінцевому абзаці. Аргументативні стратегії, пов'язані з логосом, структурують тексти, призначені для впливу на раціональну сферу читачів через взаємодію змісту тези з доказами. Будова текстів німецьких Інтернет-новин, що впливають через пафос і етос, визначається стратегіями, втіленими предикатами й предикативними групами, у складі яких залежні одиниці конкретизують зображення учасників і компонентів подій ідентифікаційними, параметральними або хронотпними тактиками. Аналіз текстів Інтернет-новин показав, що виокремлені способи впливу утворюють два варіанти взаємодії, за яких лінгвориторичні стратегії впливу через етос або через пафос підпорядковуються аргументативному впливу.

Ключові слова

Спосіб впливу, лінгвориторична стратегія, логос, етос, пафос, тактика.

UDC 81'42:821.111"19"(045)

DOI <https://doi.org/10.32837/2312-3192-2018-11-101-111>

DISTRIBUTION OF ALLUSIONS IN BRITISH MODERNIST PROSE: STATISTICAL APPROACH

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Abstract

The current study is dedicated to the analysis of the distribution of allusions in the texts of the British modernist writers. Even though a lot of linguistic researches were carried out in this field, the statistical aspect has not been set as the primary one in the analysis of allusions so far. The material used for the investigation is based on the ten randomly chosen excerpts of texts of seven authors (70 excerpts in general). The selection of material was carried out according to determined linguistic criteria. To obtain statistically significant results a series of calculations was applied and mainly Student's t-test showed the distance between the analysed pairs of authors and the allusive load of their texts. For the reason of identifying extralinguistic influence onto the volume of allusions found in the texts, we decided to differentiate between eight types of allusions: mythological, theological, literary, historical and social, folklore, everyday-life, art and personal. It can be clearly stated that the projection of biblical, historical or literary plots in the fiction of the British modernist authors reflects the current mood of the epoch as well as individual authors' styles and intertextual correlation of their works with the previous literary texts. The results showed that the epic genre is characterised by literary, theological, historical and personal types of allusions. The predominance of theological, literary and everyday-life types of allusions is found in the texts of J. Joyce, literary and historical types – in A. Huxley's works, historical type – G. Orwell, literary – V. Woolf. With the help of the obtained indicators, the results of this study showed that the divergence insignificance is valid for all analysed pairs, with the exception of the opposition of the texts by A. Huxley and V. Woolf (0,02) and G. Orwell – S. Maugham (0,52) in the theological type of allusions, A. Huxley and H. Lawrence (0,1) and A. Huxley and J. Conrad (0,1) in the literary type. Moreover, the structural form of the text and syntactic patterns seem to affect the allusive load that is proven by the comparison of the drama and epic genres of S. Maugham.

Keywords

Allusion, intertext, Modernism, t-test, statistical significance.

1. Introduction. The interest of researchers in the allusion as a marker of intertextual interaction stipulated the formation of a new look at the dialogical text interaction or the theory of intertextuality in the middle of the last century. Adjacent to allusion notions, among which quotation, reminiscence, and paraphrase are singled out that serve as a coherent link of intertextual dependence and express its properties, create an intertextual conglomeration characterized by the propensity to linguistic and conceptual diffusion. The linguists who tried to set the definitive and functional boundaries belong both to the domestic and foreign schools (M. Vorobieva, A. Lavrynenko O. Perelomova, L. Statkevich, R. Chornovol-Tkachenko, M. Shapoval, P. Allan, Z. Ben-Porat, M. Viller, W. Irwin, P. Lennon, V. Moskvina, S. Pokhodnya, N. Semenova, I. Smirnov, E. Khaliziev, J. Hollander et al.). With the new approaches and areas of research – intertextual, linguistic, literary, linguo-cultural,

stylistic, cognitive, semiotic, communicative-pragmatic, translation studies – the nature and properties of these concepts, the boundaries of their intertextual attribution changed depending on the requirements of time, available work and research material, but still remain controversial. Such a versatile approach and scale of work in the field of study of the allusion seems to leave no space for scientific observations and exploration in linguistic science. Despite the considerable base of theoretical searches for the essence of the allusion, its semantic correlation with the precedent text and metatext, the statistical vector of the study of allusion remained in the spotlight. It is worth mentioning that in the last decade many domestic and foreign scholars tend to direct their linguistic researches into the field of statistics, e.g. phonetic data (Pigoli D. et al, 2018)², poetic texts (Popescu, 2015, Aleksienko, Darchuk, 2004)³, sentence length frequencies (Pande, Hoshiyar, 2016)⁴, part-of-speech

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² Pigoli, D. et al. (2018). The statistical analysis of acoustic phonetic data: exploring differences between spoken Romance languages. In : *Journal of the Royal Statistical Society: Series C (Applied Statistics)*, 67 (Part 4), pp. 1–27

³ Popescu, I.-I. (2015). *Quantitative Analysis of Poetic Texts*. Walter De Gruyter Incorporated; Aleksienko L. A. (2003). *Pryntsy py stvorennia parametryzovanoi bazy danykh za poetychnymy tekstamy Lesi Ukrainky*. In *Ukrainka i suchasnist (do 130-richchia vid dnia narodzhennia Lesi Ukrainky)* : zb. nauk. prats. Luts'k : Volyn. obl. druk., pp. 344–352.

frequencies in literary texts (Rovenchak, 2018)⁵, verb characteristics in fiction (Zhukovska, 2006)⁶, as well as dedicated their investigations in describing the application of statistics in linguistic field in general, e.g. *Statistical Methods in Language and Linguistic Research* (Pascual, 2017)⁷, *Statistics for linguistics with R: A practical introduction* (Gries, 2013)⁸, *Quantitative methods in linguistics* (Johnson, 2008)⁹, *Analyzing linguistic data: A practical introduction to statistics using R* (Baayen, 2008)¹⁰. Thus, the **aim** of the research is to reveal the differences in the distribution of the allusion in the texts of authors belonging to the period of Modernism using statistical methods.

2. Methodology.

2.1. Material selection criteria. The primary step in receiving objective data lies in the formation of linguistically and statistically appropriate material out of the text fragments of various authors. The criteria chosen for the formation of the bank of text samples should ensure that the excerpts of texts for the analysis are homogeneous and formed under the qualitative selection of the material. It is obvious that the primary method is that of consecutive analysis, however, the features of the units to be identified in an array of a text are also taken into account.

Ukrainian scientist O. Demska-Kulchytska states that the array of a text, which consists of the same number of passages of texts, is similar to the criteria and requirements for the selection of the material to form a text corpus (Demska-Kulchytska)¹¹. Therefore, the selection of material was carried out according to the following criteria that we use in a series of our investigations:

1) diachronic – texts belong to one time period, which lasted from the end of the nineteenth century until the middle of the twentieth century and was united by the literary trend of modernism;

2) representative – the texts reproduce the actual state of the language during the aforementioned period, preserving the author's or territorial features of the language;

3) stylistic – texts combine works, expressed in prosaic form, among which primarily novels were selected;

4) authentic – all texts are unmodified and unadapted, so they reflect the real state of the language and the organization of the work;

5) quantitative – the number of words in the passages (samples) is clearly defined and fluctuates within 100 word forms.

The formation of the corresponding subsamples in the epic genre was characterized by the selection of subsamples with the number of units in 1000 word forms. Thus, it was taken 10 excerpts out of the texts of seven authors (J. Joyce, A. Huxley, H. Lawrence, V. Woolf, G. Orwell, S. Maugham and J. Conrad).

In the theory of statistics there can be found various methods for sampling of a population (the simple random sampling, cluster sampling, stratified sampling, systematic sampling, quota sampling, etc) (Upton, Cook, 2001, 80-84)¹². Besides, statistical methods of linguistics are widely used in modern studies of language phenomena of different levels (Baayen, 2008).

Parameters and formulas used in mathematical statistics in the theory of linguistic statistics often have a simplified form. This is due to the fact that linguistic statistics require somewhat less precision in the results of the research than the mathematical, technical or physical calculations.

It is impossible to predict the appearance of a phenomenon, therefore, in statistics the occurrence of any phenomenon is considered to be random, because we can not predict in advance the number of its occurrence in the following passage (Johnson, 2008, 20).

Since the method of random sampling is chosen as the initial stage of the research, we refer to the statement of V. I. Perebyinis notes that the reason for the recognition of a random sample as the one giving reliable results of the study is the hypothesis that a sufficiently large number of randomly selected units from the general population should adequately represent it. The random sample corresponds to the cardinal position of the

⁴ Pande, H., Hoshiyar D. (2015). Determination of the Distribution of Sentence Length Frequencies for Hindi Language Texts and Utilization of Sentence Length Frequency Profiles for Authorship Attribution. In *Journal of Quantitative Linguistics*, 22 (4), pp. 338-348

⁵ Rovenchak, A., Buk S. (2018). Part-of-Speech Sequences in Literary Text: Evidence From Ukrainian. In *Journal of Quantitative Linguistics*, 25 (1), pp. 1-21.

⁶ Zhukovska, V. V. (2006) *Leksyko-semantychni ta prahmatychni kharakterystyky anhliyskoho diyeslova u khudozhniomu teksti: linhvo-statystychnyi aspekt (na materialy populiarlykh politychnukh romaniv) : dys. ... kand. filol. nauk: 10.02.04. Kyiv.*

⁷ Pascual, C.G. (Ed.) (2013). *Statistical Methods in Language and Linguistic Research*. UK: Equinox Publishing Ltd.

⁸ Gries, Stefan Th. *Statistics for linguistics with R: A practical introduction* (2nd, revised edition). Berlin & Boston, MA: De Gruyter Mouton, 2013.

⁹ Johnson K. (2008) *Quantitative methods in linguistics*. Malden: Blackwell Publishing.

¹⁰ Baayen, Harald R. (2008). *Analyzing linguistic data: A practical introduction to statistics using R*. Cambridge: Cambridge University Press.

¹¹ Demska-Kulchytska, O. *Shcho take korpusu tekstiv?* [Electronic resource]. – Access mode: <http://kultoramovy.univ.kiev.ua/KM/pdfs/Magazine64-7.pdf>

¹² Upton, G., Cook I. (2001). *Introducing Statistics*. Oxford: Oxford University Press.

statistics about the randomness of the events that are being considered by it (Perebyinis 2002, 20)¹³.

One of the most important preconditions of the statistical research is the defining of the distribution of random variables. But in linguistic statistics it is a priori accepted that the distribution of the analysed items is subordinated to the normal one. However, in order to get reliable results, the number of the analysed items should be sufficient (Levytskyi, 2007, 103)¹⁴.

In this research we deal only with 70 subsamples of an epic genre of literature to show the difference in the allusive load in the works of various authors. According to the table of "Sufficiently large numbers", such a number of samples will ensure the reliability of the results (p) at 99% and a relative error (e) of 0.09%, which is completely satisfactory for linguistic research (Holovin 1977, 57)¹⁵. Indeed, as noted by B. M. Holovin, the experience of involving statistics in studying the main phenomena of morphology and syntax in different styles of literary language convinces that in order to obtain sufficiently reliable data of mean values and proportions, the number of 10-20 samples with volume in 500 words is enough to carry out the research. However, low frequency phenomena require a greater number of observations of the investigated frequency and proportion (Holovin 1977, 58).

2.2. The description of the statistical aspect of the research

Epic genre of the period of Modernism is characterized by the average degree of allusiveness in comparison to lyric and drama. In addition, the allusion as an expressive means, is characterized by different thematic features, the study of functioning of which can help to understand the specifics of the speech of each author.

The texts of J. Joyce ("Ulysses", "Dubliners", "A Portrait of an Artist as a Young Man", "Finnegan's Wake"), A. Huxley ("Brave New World", "Crome Yellow", "Point. Counter Point", "Ape and Essence"), H. Lawrence ("Aaron's Rod", "Women in Love", "Lady Chatterley's Lover", "The Rainbow", "The Lost Girl"), V. Woolf ("The Voyage Out", "Jacob's Room", "Night and Day", "A Room of One's Own", "To the Lighthouse", "The Waves"), G. Orwell ("Burmese Days", "Animal Farm", "Nineteen Eighty-Four", "Coming Up for Air"), S. Maugham ("Of Human Bondage", "The Painted Veil", "Cakes and Ale", "The Magician", "The Explorer") and J. Conrad ("The Arrow of Gold", "The Rescue", "The Shadow Line", "The Secret Agent", "The Victory") were chosen for the analysis. The total number of allusions found in fiction analysed is 293, whereas mythological allusions are represented by 9 units, literary – 82, theological – 66, historical and social – 49, folklore – 11, everyday life – 21, art – 5 and personal – 50.

The statistical aspect of the research includes the following stages:

– the calculation of the **sample mean** of the eight types of allusions in the texts of each author with the formula $\bar{x} = \frac{\sum n_i x_i}{\sum n_i}$, where \sum is sum of all data values, x_i – each of the values in a subsample (total number of subsamples for each author is 10); n_i – number of subsample with data value x_i .

– Then the **standard deviation of the population** is counted using the formula

$$\sigma = \sqrt{\frac{\sum (x_i - \bar{x})^2}{\sum n_i}}.$$

Confidence intervals are calculated with the formula $\bar{x} - 2\sigma$ and $\bar{x} + 2\sigma$. They are used to calculate upper and lower 95% limits. If 95% of the received values do not exceed these limits, then the samples are homogeneous.

– The **standard error** of the sample mean is the next step: $\sigma_{\bar{x}} = \frac{\sigma}{\sqrt{n}}$, where $n = \sum n_i$; together with calculating $\varepsilon = \frac{1,96 * \sigma_{\bar{x}}}{\bar{x}}$.

– To use the t-test it is necessary to calculate the **standard deviation of the mean**:

$$S_{\bar{x}} = \sqrt{\frac{\sum (x_i - \bar{x})^2 n_i}{N(N-1)}}.$$

Student's t -test is used for assessing the statistical significance of the difference between two sample means and counting the distance between them if any. For calculating the statistical significance between them we use the formula

$$t = \frac{|\bar{x} - \bar{y}|}{\sqrt{s_x^2 + s_y^2}}.$$

In order to establish where the received value indicates of the significance of the difference, it is necessary to refer to the table of the critical values of the Student, having predefined the number of degrees of freedom: $f = n_x + n_y$. The table contains several values. If empirical $t \geq t_{a1\%}$ in the table, then it can be assured with 99% confidence that the difference is significant. Then on the last stage it is possible to calculate the distance:

$$l = \frac{t - t_a}{t},$$

where t – empirical value, and t_a – table value of a given confidence probability.

¹³ Perebyinis, V. I. (2002). Statystychni metody dlia lnhvistiv. Vinnytsia: Nova knyha.

¹⁴ Levytskyi, V.V. (2007). Kvantitativnie metody v lingvistike. Vinnytsia: Nova knyha.

¹⁵ Holovin, B. N. (1977). Vvedenie v jazikoznaniye. Moskva: Vussh. shk.

3. Results and Discussion. The statistical beginning of the research starts with the counting of the sample mean of different types of allusions in the samples of each separate author. In the research such thematic types of allusions as mythological (M), theological (T), literary (L), historical and social (H), folklore (F), everyday-life (EL), art (A) and personal (P) are distinguished. The received data are:

- in J. Joyce's texts (M – 0.50; T – 2.5; L – 3.4; H – 1.1; F – 0.7; EL – 1.7; A – 0.2; P – 1.2);
- in A. Huxley's texts (M – 0.3; T – 1.1; L – 1.3; H – 1.7; F – 0.1; EL – 0; A – 0.2; P – 1.2);
- in H. Lawrence's texts (M – 1.1; T – 1.4; L – 0.1; H – 0.1; F – 0.3; EL – 0; A – 0; P – 0.2);
- in V. Woolf's texts (M – 0; T – 0; L – 2.2; H – 0.1; F – 0; EL – 0; A – 0; P – 0.7);
- in G. Orwell's texts (M – 0; T – 1; L – 0.6; H – 1.7; F – 0; EL – 0.2; A – 0; P – 0.7);
- in S. Maugham's texts (M – 0; T – 0.2; L – 0.5; H – 0.2; F – 0; EL – 0.2; A – 0.1; P – 1)
- and J. Conrad's texts (M – 0; T – 0.5; L – 0.1; H – 0; F – 0; EL – 0; A – 0; P – 0).

Sample means presented above show the concentration in the distribution of separate types of allusion found in the texts of various authors, such as J. Joyce, A. Huxley, H. Lawrence and G. Orwell. Radically different are the data of theological, literary and everyday-life types of allusions in J. Joyce's texts. For

A. Huxley's texts the nucleus of allusions is formed out of the literary and historical types. In the texts of G. Orwell the key is the historical type of allusion. Drastically different and high is the number of literary allusions in the text of V. Woolf. The prose of S. Maugham and J. Conrad contains a mere distribution of allusions.

Thus, the epic genre is characterised by literary, theological, historical and personal types of allusion. The statistical calculation help to show whether there is a difference in the distribution of allusions between separate subsamples of the authors.

3.1. Mythological type. The presence of this type of allusion with the minimum difference between the sample means is found in the samples of only three authors – J. Joyce, A. Huxley and H. Lawrence.

The standard error of the sample mean (δ_x) equals 0,21 for allusions in J. Joyce's texts; 0,20 – for A. Huxley's texts; 0,09 – for H. Lawrence's texts.

Confidence intervals $\bar{x} - 2\delta_x$ to $\bar{x} + 2\delta_x$ fluctuate between 0,08 and 0,92 (at ε % – 99,17 %) in J. Joyce's text; from 0,00 to 0,71 (at ε % – 98,68 %) – in A. Huxley's fiction; from 0,00 to 0,29 (at ε % – 98,14%) – in H. Lawrence's texts. In general, the level of upper bound of fluctuations is the same in the texts of these authors. The data of the confidence intervals are presented visually on the diagram (fig. 1).

The distribution of different types of independent FI is presented in Table 1.

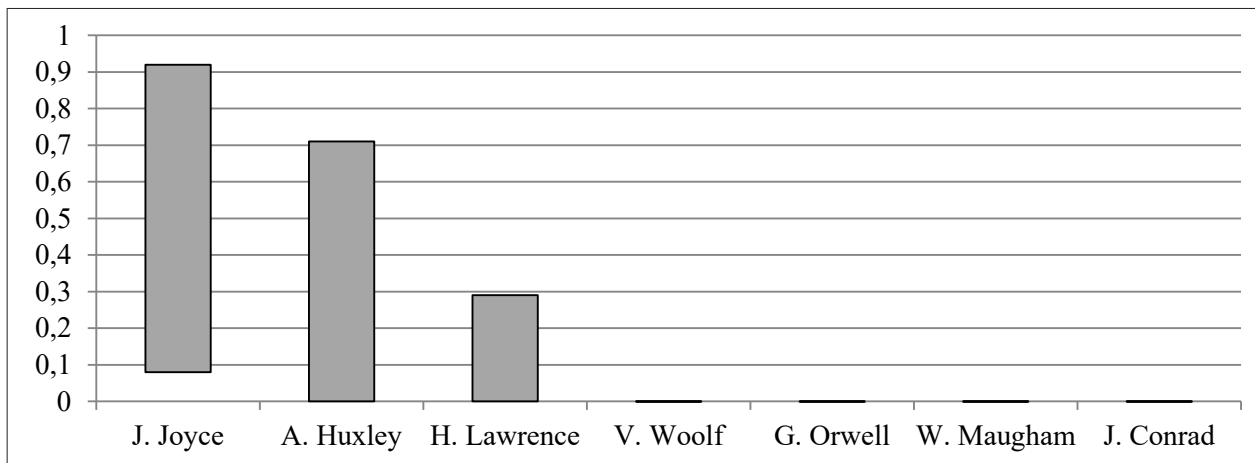


Fig. 1. The fluctuations of the sample mean of the mythological type of allusion in the epic texts

Table 1

Distribution of independent FI (in %)

Author	J. Joyce	A. Huxley	H. Lawrence	V. Woolf	G. Orwell	S. Maugham	J. Conrad
J. Joyce		0,64	1,77	2,21	2,21	2,21	2,21
A. Huxley	-		0,94	1,41	1,41	1,41	1,41
H. Lawrence	-	-		-	-	-	-
V. Woolf	-	-	-		-	-	-
G. Orwell	-	-	-	-		-	-
S. Maugham	-	-	-	-	-		-
J. Conrad	-	-	-	-	-	-	

On the basis of compared tale data it may be stated that in the pairs of J. Joyce – V. Woolf, J. Joyce – G. Orwell, J. Joyce – S. Maugham, J. Joyce – J. Conrad we observe the tendency to divergence. The other pairs of subsamples have the coefficient that is lower than the table one $t_{5\%}$, and the divergence between them is insufficient. Thus they refer to one population, and the author's preferences and genre difference do not influence them.

3.2. Theological type of allusion. Religion-themed allusions are mostly spread in the epic genre of the Modernist literature and belong to the nucleus in the texts of various authors.

The coefficient of the standard error of the sample mean also varies in each subsample: 1,57 – J. Joyce, 0,39 – A. Huxley, 0,51 – H. Lawrence, 0,95 – G. Orwell, 0,13 – S. Maugham, 0,16 – J. Conrad.

The confidence intervals $\bar{x} - 2\delta_x$ to $\bar{x} + 2\delta_x$ are between 0,00 and 5,64 (at $\varepsilon\%$ – 98,77 %) – in J. Joyce's subsample; from 0,33 to 1,87 (at $\varepsilon\%$ – 99,31 %) – in A. Huxley subsample; from 0,37 to 2,43 (at $\varepsilon\%$ – 99,31 %) – in H. Lawrence's texts; from 0,00 to 2,90 (at $\varepsilon\%$ – 98,14 %) – in G. Orwell's novels; from 0,00 to 0,45 (at $\varepsilon\%$ – 98,76 %) – in the texts of S. Maugham; from 0,18 to 0,82 (at $\varepsilon\%$ – 99,38 %) – in J. Conrad's prose. The frequency data are presented visually on the diagram (fig. 2).

Frequency parameters though differ in the range of the sample mean, but overlap as well. The distribution of different types of independent FI is presented in Table 2.

Differently spaced texts of A. Huxley and V. Woolf fix the distance between themselves almost at a zero value with an accuracy of 99% – 0.02. The tendency to the divergence is observed in pairs: V. Woolf – H. Lawrence ($t_{29\%} \leq t \leq t_{19\%}$), i.e. the accuracy of the divergence is 98.5%. For the pair V. Woolf – H. Lawrence $t \leq t_{19\%}$, that shows only the tendency to the difference. The greatest indicator of divergence is observed in the pair of G. Orwell – S. Maugham (0.52). For other pairs of samples we accept the null hypothesis.

3.3. Literary type of allusion. Allusions to the scenes, characters of other writers occupy a prominent place in the epic genre in general and in the texts of the analysed writers in particular. The standard error of the sample mean is as follows: 1,33 – in the works of J. Joyce, 0,38 – A. Huxley, 0,09 – H. Lawrence, 1,48 – V. Woolf, 0,38 – G. Orwell, 0,21 – S. Maugham, 0,09 – J. Conrad.

Confidence intervals $\bar{x} - 2\delta_x$ to $\bar{x} + 2\delta_x$ are in the range from 0,74 to 6,06 (at $\varepsilon\%$ – 99,23 %) – for the sample mean of the studied unit in the works of J. Joyce; from 0,55 to 2,05 (at $\varepsilon\%$ – 99,43 %) – for the sample mean of literary allusions in A. Huxley's works; from 0,00 to 0,29 (at $\varepsilon\%$ – 98,14 %) – in H. Lawrence's prose; from 0,00 to 5,15 (at $\varepsilon\%$ – 98,68 %) – in the texts of V. Woolf; from 0,00 to 1,36 (at $\varepsilon\%$ – 98,73 %) – in G. Orwell's subsample; from 0,08 to 0,92 (at $\varepsilon\%$ – 99,17 %) – in S. Maugham's texts; from 0,00 to 0,29 (at $\varepsilon\%$ – 98,14 %) – in J. Conrad's subsamples.

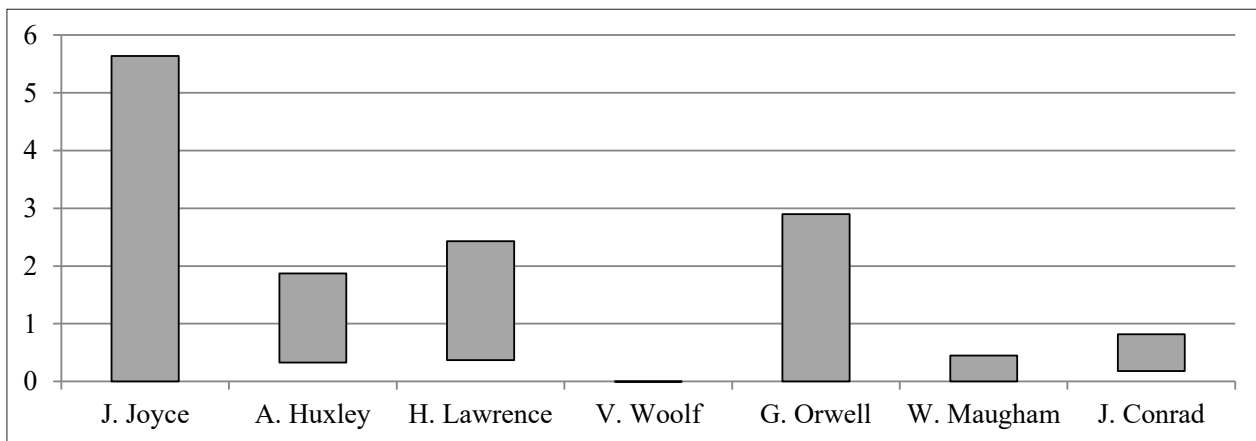


Fig. 2. The fluctuation of the sample mean of the theological type of allusion in the texts of the epic genre

Table 2

Distribution of independent FI (in %)

Author	J. Joyce	A. Huxley	H. Lawrence	V. Woolf	G. Orwell	S. Maugham	J. Conrad
J. Joyce	-	0,82	0,63	1,51	0,91	1,39	1,21
A. Huxley	-	-	0,44	2,70	2,25	2,10	1,47
H. Lawrence	-	-	-	2,58	-	2,15	1,66
V. Woolf	-	0,02	+/-	-	-	1,50	-
G. Orwell	-	-	-	-	-	6,00	-
S. Maugham	-	-	-	-	0,52	-	2,25
J. Conrad	-	-	-	-	-	-	-

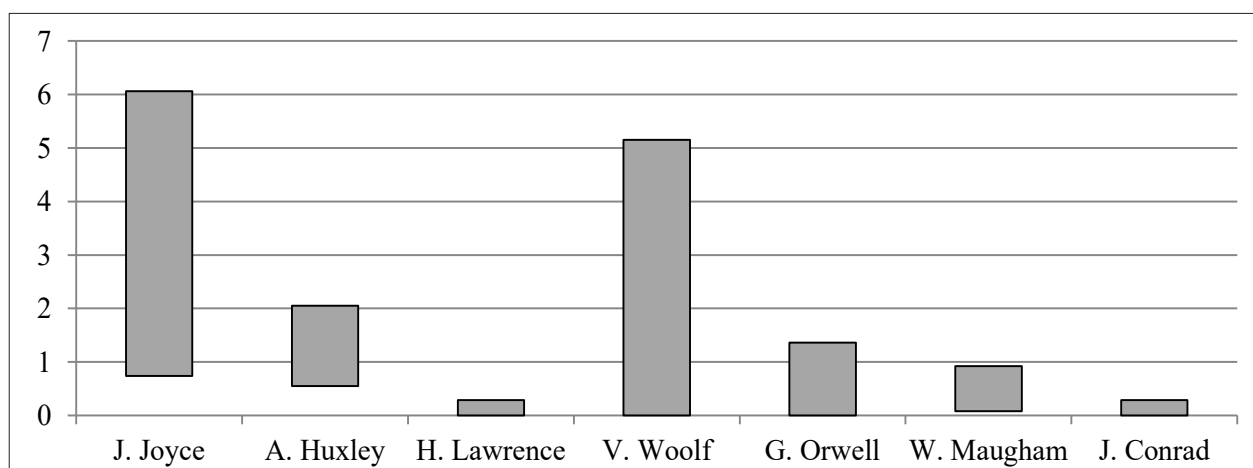


Fig. 3. The fluctuation of the sample mean of the literary type of allusion in the texts of the epic genre

Table 3

Distribution of independent FI (in %)

Author	J. Joyce	A. Huxley	H. Lawrence	V. Woolf	G. Orwell	S. Maugham	J. Conrad
J. Joyce		1,44	2,35	0,57	1,84	2,04	2,35
A. Huxley	-		2,94	0,56	0,99	1,76	2,94
H. Lawrence	-	0,10		1,35	0,96	1,62	0,00
V. Woolf	-	-	-		0,96	1,08	1,35
G. Orwell	-	-	-	-		0,16	0,84
S. Maugham	-	-	-	-	-		1,62
J. Conrad	-	0,10	-	-	-	-	

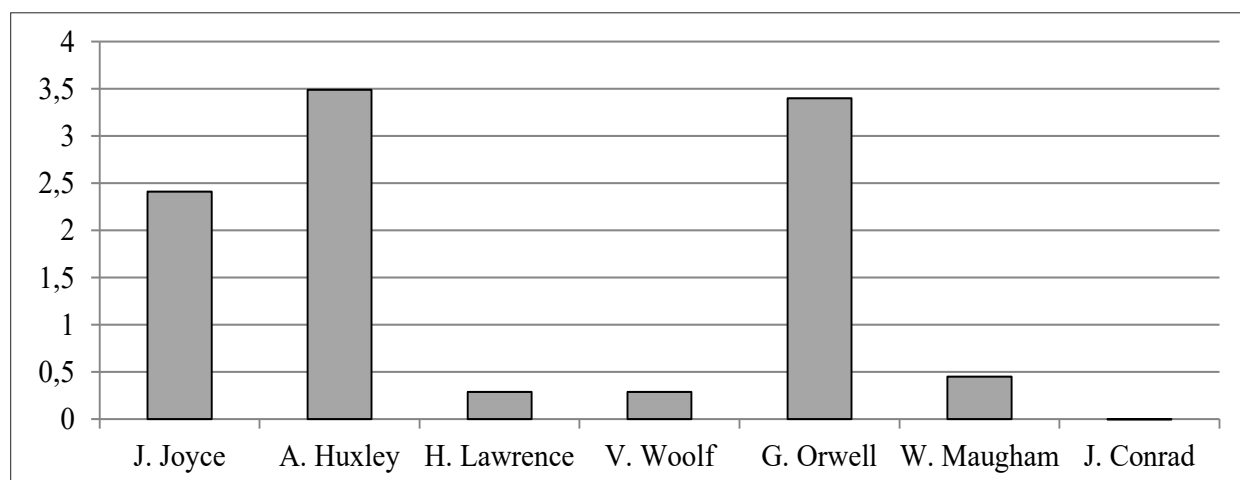


Fig. 4. The fluctuation of the sample mean of the historical type of allusion in the texts of the epic genre

Table 4

Distribution of independent FI (in %)

Author	J. Joyce	A. Huxley	H. Lawrence	V. Woolf	G. Orwell	S. Maugham	J. Conrad
J. Joyce		0,51	1,43	1,43	0,53	1,28	1,59
A. Huxley	-		1,69	1,56	0,00	1,57	1,80
H. Lawrence	-	-		0,00	1,78	0,60	1,00
V. Woolf	-	-	-		1,78	0,59	0,95
G. Orwell	-	-	-	-		1,66	1,90
S. Maugham	-	-	-	-	-		1,50
J. Conrad	-	-	-	-	-	-	

Graphically confidence intervals may be marked on the range scale (fig. 3).

The distribution of different types of independent FI is presented in Table 3.

3.4. Historical and social type of allusion. The active usage of hints to historical and social events is a common feature for modernist prose writers, since the theme of war and social repercussions of the past and present attracted the writers of the period. Against this backdrop, the historical and social type of allusion is a relatively frequent unit in the work of writers presented.

The standard error of the sample mean (δ_x) of the historical type of allusions in the 0,66 in the writings of J. Joyce; 0,90 – A. Huxley; 0,09 – H. Lawrence; 0,09 – V. Woolf; 0,85 – G. Orwell; 0,13 – S. Maugham.

The confidence intervals $x - 2\delta_x$ to $x + 2\delta_x$ range from 0,00 to 2,41 (at $\varepsilon\%$ – 98,83%) – in the texts of J. Joyce; from 0,00 to 3,49 (at $\varepsilon\%$ – 98,97%) – in the analysed subsamples of A. Huxley; from 0,00 to 0,29 (at $\varepsilon\%$ – 98,14%) – in the works of H. Lawrence; from 0,00 to 0,28 (at $\varepsilon\%$ – 98,14%) – in the texts of V. Woolf; from 0,00 to 3,40 (at $\varepsilon\%$ – 99,02%) – in the subsamples of G. Orwell; from 0,00 to 0,45 (at $\varepsilon\%$ – 98,76%) – in S. Maugham’s texts.

The confidence intervals are visually presented on the diagram (fig. 4).

The distribution of different types of independent FI is presented in Table 4.

Significant divergences according to the given table are not observed in any pair of samples of the

writers, and therefore, in relation to this type of allusions, they are close to each other, and the coefficients of divergences are not their statistical parameters.

3.5. Folklore type of allusion. This type is characteristic of the texts of such authors as J. Joyce, A. Huxley and H. Lawrence.

The standard error of the sample mean (δ_x) is 0,28 for the texts of J. Joyce, 0,09 – for the texts of A. Huxley and 0,28 – for H. Lawrence prose.

The confidence intervals $x - 2\delta_x$ to $x + 2\delta_x$ is fixed in the range from 0,13 to 1,27 (at $\varepsilon\%$ – 99,20%) in J. Joyce’s texts; from 0,00 to 0,29 (at $\varepsilon\%$ – 98,14%) – in A. Huxley’s subsamples; from 0,00 to 0,87 (at $\varepsilon\%$ – 98,14%) – in H. Lawrence’s prose.

The diagram shows the fluctuations of the bandwidths of allusions in the subsamples (fig. 5).

The distribution of different types of independent FI is presented in Table 5.

Among the obtained confidence intervals coefficients, the most interesting indicators are observed by comparing J. Joyce's prose with that of V. Woolf, J. Orwell, S. Maugham and J. Conrad, since the last four authors did not have this type of allusions. The indicator is $t_{2,5\%} < t < t_{2\%}$, thus it is fair to determine that the phenomenon has a tendency to diverge. The other ten matching pairs are subject to the laws of the null hypothesis.

3.6. Everyday-life type of allusion. Allusions to the objects of the surrounding world are a qualitative feature for J. Joyce's prose, since the absolute frequency reaches 17 units for 10 subsamples.

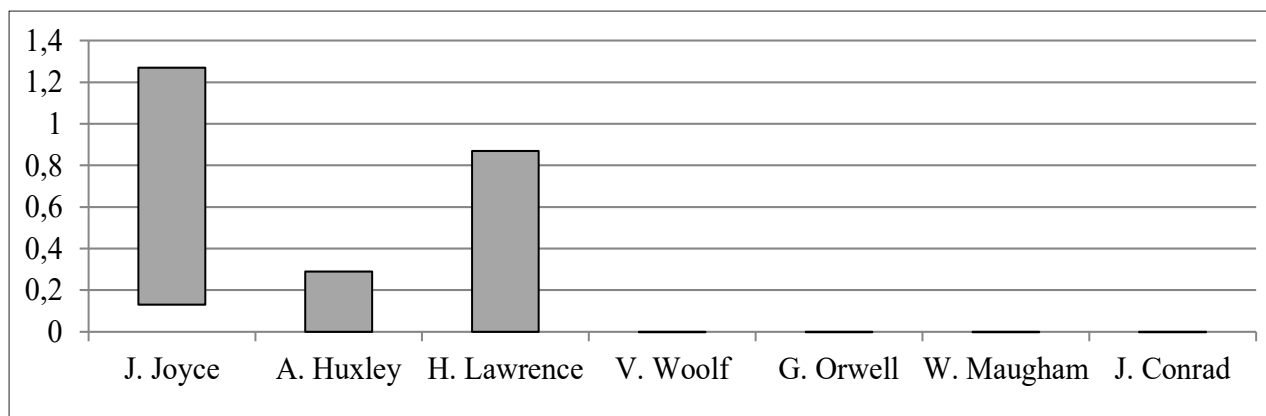


Fig. 5. The fluctuation of the sample mean of the folklore type of allusion in the texts of the epic genre

Table 5

Distribution of independent FI (in %)

Author	J. Joyce	A. Huxley	H. Lawrence	V. Woolf	G. Orwell	S. Maugham	J. Conrad
J. Joyce		1,90	0,94	2,33	2,33	2,33	2,33
A. Huxley	-		0,63	1,00	1,00	1,00	1,00
H. Lawrence	-	-		1,00	-	1,00	1,00
V. Woolf	+/-	-	-		-	-	-
G. Orwell	+/-	-	-	-		-	-
S. Maugham	+/-	-	-	-	-		-
J. Conrad	+/-	-	-	-	-	-	

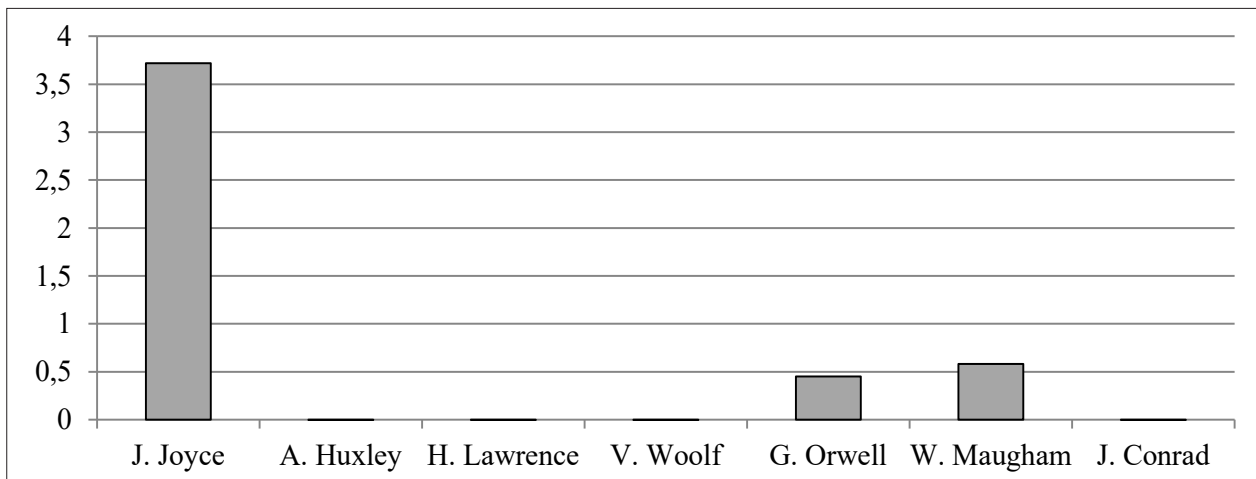


Fig. 6. The fluctuation of the sample mean of the everyday-life type of allusion in the texts of the epic genre

Table 6

Distribution of independent FI (in %)

Author	J. Joyce	A. Huxley	H. Lawrence	V. Woolf	G. Orwell	S. Maugham	J. Conrad
J. Joyce		1,52	1,52	1,52	1,33	1,33	1,52
A. Huxley	-		-	-	1,50	1,00	-
H. Lawrence	-	-		-	1,50	1,00	-
V. Woolf	-	-	-		1,50	1,00	-
G. Orwell	-	-	-	-		0,00	1,50
S. Maugham	-	-	-	-	-		1,00
J. Conrad	-	-	-	-	-	-	

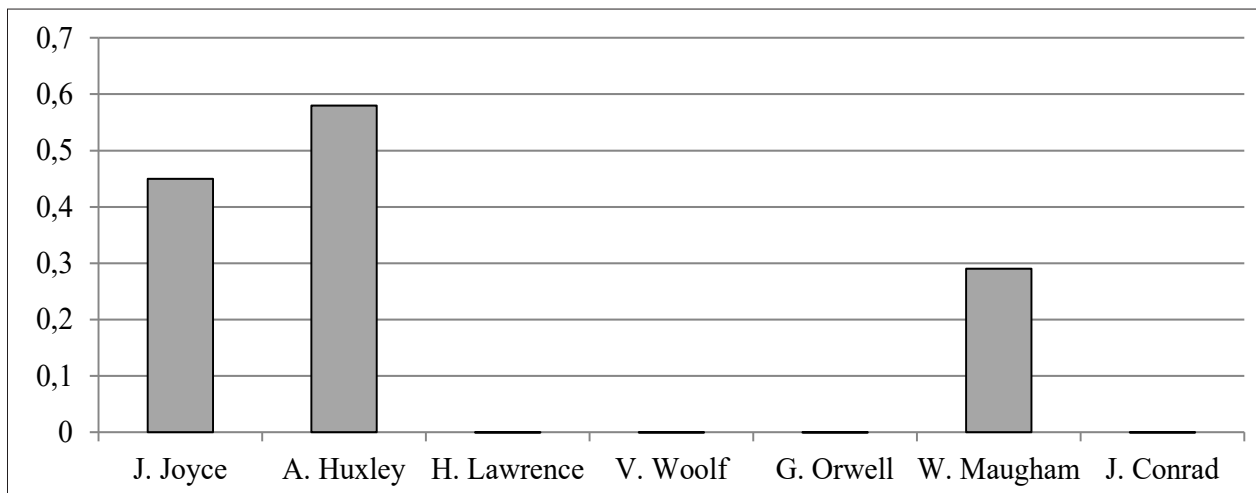


Fig.7. The fluctuation of the sample mean of the art type of allusion in the texts of the epic genre

Table 7

Distribution of independent FI (in %)

Author	J. Joyce	A. Huxley	H. Lawrence	V. Woolf	G. Orwell	S. Maugham	J. Conrad
J. Joyce		0,00	1,50	1,50	1,50	0,60	1,50
A. Huxley	-		1,00	1,00	1,00	0,45	1,00
H. Lawrence	-	-		-	-	1,00	-
V. Woolf	-	-	-		-	1,00	-
G. Orwell	-	-	-	-		1,00	-
S. Maugham	-	-	-	-	-		1,00
J. Conrad	-	-	-	-	-	-	

The fraction of the division of the mean square deviation to the square root of the number of excerpts studied, or the standard error of the sample mean (δ_x) of the everyday-life type of allusion in the texts of J. Joyce equals 1,01, in G. Orwell's texts – 0,13, in S. Maugham's texts – 0,19.

The confidence intervals $\bar{x} - 2\delta_x$ to $\bar{x} + 2\delta_x$ are in the range from 0,00 to 3,72 (at ε % – 98,83 %) in J. Joyce's novels; from 0,00 to 0,45 (at ε % – 98,76 %) – in G. Orwell's subsamples; from 0,00 to 0,58 (at ε % – 98, 14 %) – in S. Maugham's texts.

It is clear that at such similar frequency range they intersect each other, as shown on the diagram (fig. 6).

The contrast of the upper bound of the sample mean range of the everyday-life type of allusions in J. Joyce's texts to the range of the sample mean in the texts of other authors however does not indicate that the divergence will be high, since the frequencies cross. The distribution of different types of independent FI is presented Table 6.

All empirical values are $t < t_{5\%}$, that is, we have the basis for grouping all sub-samples into one sample, although in some texts this type of allusions does not function at all.

3.7. Art allusion. The analysed type of allusions is similar to the characteristics of the folklore one and is not decisive within the texts of modernist prose writers.

The standard error of the sample mean (δ_x) in the sample of J. Joyce is 0,13, in A. Huxley's sample – 0,19, and in S. Maugham's sample – 0,09.

The confidence intervals $\bar{x} - 2\delta_x$ to $\bar{x} + 2\delta_x$ range from 0,00 to 0,45 (at ε % – 98,76 %) in J. Joyce's texts; from 0,00 to 0,58 (at ε % – 98,14 %) – in A. Huxley's prose; from 0,00 to 0,29 (at ε % – 98,14 %) – in the texts of S. Maugham.

Graphically the confidence intervals are presented on the diagram (fig. 7).

The distribution of different types of independent FI is presented in Table 7.

We cannot appeal to the tendency of divergence, since the coefficients of divergence are not high and therefore indicate the similarity of the texts themselves with respect to this stylistic object.

3.8. Personal allusion. The personal type of allusions is present in the work of most writers, namely in six of the seven submitted for consideration and is included in the main system of the types of allusion.

The standard error of the sample mean (δ_x) in J. Joyce's prose is 0,42, in A. Huxley's texts – 0,44, in H. Lawrence's works – 0,19, in V. Woolf's prose – 0,40, in G. Orwell's sample – 0,45, and in S. Maugham's sample – 0,57.

The confidence intervals $\bar{x} - 2\delta_x$ to $\bar{x} + 2\delta_x$ range from 0,36 to 2,04 (at ε % – 99,31 %) in J. Joyce's prose; from 0,31 to 2,09 (at ε % – 99,28 %) – in A. Huxley's works; from 0,00 to 0,58 (at ε % – 98,14 %) – in H. Lawrence's texts; from 0,00 to 1,50 (at ε % – 98,88 %) – in V. Woolf's prose; from 0,00 to 1,60 (at ε % – 98,74 %) – in G. Or-

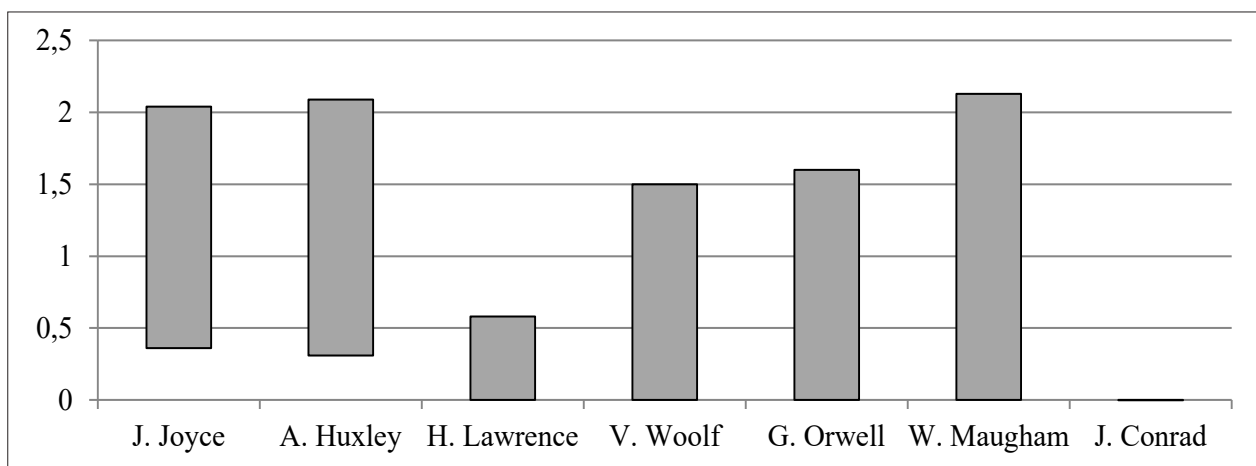


Fig. 8. The fluctuation of the sample mean of the personal type of allusion in the texts of the epic genre

Table 8

Distribution of independent FI (in %)

Author	J. Joyce	A. Huxley	H. Lawrence	V. Woolf	G. Orwell	S. Maugham	J. Conrad
J. Joyce		0,00	2,06	0,82	0,77	0,27	2,71
A. Huxley	-		1,97	0,79	0,75	0,26	2,57
H. Lawrence	-	-		1,07	0,00	1,27	1,00
V. Woolf	-	-	-		0,00	0,41	1,66
G. Orwell	-	-	-	-		0,39	1,48
S. Maugham	-	-	-	-	-		1,68
J. Conrad	+/-	+/-	-	-	-	-	

well's texts; from 0,00 to 2,13 (at ε % – 98,89 %) – in S. Maugham's texts.

The frequency chart, however, does not capture significant differences (fig. 8).

The distribution of different types of independent FI is presented in Table 8.

With the help of the obtained indicators, the interpretation of the divergence insignificance is valid for all analysed pairs, with the exception of the opposition of the texts by A. Huxley – J. Conrad and J. Joyce – J. Conrad, which are characterized by a degree of divergence with a relative inaccuracy of about 2,5% ($t_{2\%} < t < t_{1\%}$).

4. Conclusions. Consequently, the analysis carried out in the field of the comparison of the allusive tendencies in the texts belonging to the epic genre of the British modernist writers, is marked by a somewhat greater variation than a similar study between the plays of British playwrights of the same period.

To answer the question about the reasons for the significance of the divergence between the pairs of comparable samples, it is necessary to first determine the qualitative factors of influence on the author, which formed his artistic consciousness.

In the texts of the English-speaking writers of the twentieth century the attitude of people of a complex socio-historical epoch, filled with a large number of significant events and changes that took place after them (wars, collapse of empires, revolutions, penetration into new fields of scientific knowledge and the essence of man) is reflected. Therefore, the attention of J. Joyce, H. Lawrence, A. Huxley and G. Orwell, a large part of the novels of whom corresponds to the historical and social themes, focuses on the inner world of a man and the peculiarities of his psychology in terms of hostilities, conflicts of industrial civilization of the era.

We can clearly state that the projection of biblical plots in J. Joyce's prose serves as a kind of reminder

to a man of the actions of the life of the saints. At the same time, a large number of literary allusions in the work of this author I. I. Garin explains as the direction of J. Joyce to the work of Shakespeare that is treated to be the main building material of "Ulysses" (Harin 2002)¹⁶, as well as H. Ibsen, "Decameron" of G. Boccaccio, works of P. Shelley, poetry by J. Byron, T. Moore, S. Mallarme, A. Tennyson, R. Browning and others.

The absence of the historical and social type of allusions in the work of J. Conrad is connected with the period of writing the "Heart of Darkness" (1899), "The Secret Agent" (1907), "Under Western Eyes" (1911), which he created before the beginning of the war, and therefore this subject has not yet acquired such a broad mass as during the creative activity of G. Orwell or A. Huxley. J. Conrad stands at the root of modernism; therefore, the characteristic of the allusive load inherent in the main group of British modernists is not present on the pages of his epic.

Confirmation of the fact that the form of the work affects the allusive load is also based on a comparison of the combination of the average frequency of the types of allusions in the work of S. Maugham, when comparing his drama and narrative texts. According to V. I. Perebyinis (Perebyinis 2002)¹⁷, the coefficient of determining the differences between two samples for comparing the works of one author can be determined by dividing the total number of average frequencies of allusions operating in one genre by the same number of those that function in another. For S. Maugham's texts, this particle will be $2,10 / 0,60 = 3,25$, that is, the higher the value, the greater will be the distance from one sample to another. In other words, the formation of an allusive layer of a text is directly proportional to the linguistic laws of the language, structural features of sentences, their grammar, as well as the forms of expression of the text.

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Анотація

Дослідження присвячене аналізу алюзивного навантаження в текстах англійських письменників-модерністів. Незважаючи на те, що значна кількість лінгвістичних досліджень уже проведена у цій галузі, статистичний аспект досі не був визначений як основний у аналізі алюзії. Матеріал, використаний для дослідження, базується на десяти випадково вибраних фрагментах текстів семи авторів (70 фрагментів загалом). Вибір матеріалу здійснювався за визначеними лінгвістичними критеріями. Для отримання статистично достовірних результатів застосовувалася серія обчислень, зокрема критерій Стюдента (t-тест) показав відстань між аналізованими парами авторів та алюзивною навантаженістю їх текстів. З метою ідентифікації екстралінгвістичного впливу на обсяг алюзії, виявлених в текстах, ми виокремили вісім типів алюзії: міфологічного, теологічного, літературного, історично-соціального, фольклорного, побутового, арт та особового. Можна чітко сказати, що проєкція біблійних, історичних або літературних сюжетів у художніх творах британських авторів-модерністів відображає поточний стан епохи, а також вказує на індивідуально-авторські особливості та інтертекстуальну кореляцію їхніх творів з попередніми літературними текстами. Результати засвідчили, що епічний жанр характеризується літературними, теологічними, історичними та особовими типами алюзії. Переважність теологічних, літературних і побутового типів алюзії характерна для текстів Дж. Джойса, літературного та історичного типів – О. Хакслі, історичного типу – Дж. Орвелла, літературного – В. Вулф. За допомогою отриманих показників виявлено, що майже усі аналізовані пари вибірок характеризуються статистичною подібністю, за винятком протиставлення текстів О. Хакслі – В. Вулф (0,02) і Дж. Орвелла – С. Моєма (0,52) в теологічному типі алюзії, О. Хакслі й Г. Лоуренса (0,1), О. Хакслі та Дж. Конрада (0,1) у літературному типі. Залежність дистрибуції алюзії від жанрової організації тексту підтверджується й фактом відмінності алюзивної навантаженості при порівнянні драматургії та творів епічного жанру С. Моєма в бік переважання останнього.

Ключові слова

Алюзія, інтертекст, модернізм, t-тест, статистична значущість.

SECTION II SLAVIC LANGUAGES

UDC 811.161.2'37

DOI <https://doi.org/10.32837/2312-3192-2018-11-112-118>

LINGUAL CHARACTERISTICS OF BLOG COMMENTARIES (A STUDY OF THE CONTENT OF «УКРАЇНСЬКА ПРАВДА» (‘UKRAINIAN TRUTH’) WEBSITE)

Tetyana Andreyeva¹

Abstract

The paper focuses on the lingual features of blogs, viewed as a new form of communication that emerged due to the Internet and is subdivided into two genre groups of texts: a post (a prepared and edited message of its author) and commentaries (spontaneous short messages, posted by the post readers, that reflect the oral speech). The research is based on the commentaries of “Ukrainian Truth” («Українська правда») blogs, whose lexico-grammatical content is termed as “Ukrainian-Russian Macaroni”, i.e. a mixture of lexical components of both Russian and Ukrainian. It is found out that in the majority of cases Ukrainian texts have transliterated components of the Russian language which occur with the purpose of parodying or denoting the ideas implemented by propaganda. At the same time, it is not typical of Ukrainian language units to squeeze into Russian texts. Neologisms and ad-hoc formations, being created without any restrictions as to the form and content, are natural for blog commentaries. Along with neologisms represented by single lexemes blog commentaries are characterised by newly-coined phraseological units, idioms and paraphrasing. There are cases when commentators insert non-lingual graphical means into words to focus the readers’ attention on different connotative meanings. By using capital letters only, the author seeks to highlight a certain component of the text, thus emphasizing it. Some commentaries contain, along with the letters, graphical mathematical symbols. Intertextuality of the analyzed commentaries is achieved by using quotations and allusions. In order to fulfil the corresponding intentions, the commentators may deliberately distort the words as well as there may be some errors and deviations from the generally accepted rules of written speech. The study of lingual specificity of Internet communication presents a significant scientific perspective, since the field of network communication shows its constant growth, attracting more and more users.

Key words

Graphical means, Internet communication, commentary, interactivity, component, text.

1. Introduction. It has become a fact that at present the Internet is increasingly overtaking more and more space in various spheres of human activities, having a direct influence on the communicative aspect of society as well as causing the emergence of new forms of communication. This leads to diverse transformations of language units both in terms of expression and in terms of content: new lexical units appear, grammatical structures undergo changes and one can trace new features in the known styles and genres.

Modern technologies give new opportunities to the participants of communication to organize their text messages. This applies to all styles and genres, though to varying degrees. Due to the fact that network communication

is often of a not codified character and is distinguished by simple grammatical structures, significant transformations take place in those Internet genres that show the tendency towards a conversational style. According to a number of researchers, the above-mentioned genre transformations comprise: a) mediation, interactivity and virtual communication; b) an oral-written form of communication, marked by variability and subjectivity in the process of interpreting the interlocutor’s messages; c) the anonymous nature of communication and the physical absence of its participants; d) the absence of any status barriers between communicants². Besides, the flow of the Internet communication and its language organisation is under constant influence of technological factors. Considering this, O. Zemlyakova claims that a systemic nature of the technological factor defines the language of the Internet as being a “special form of language functioning”³.

Scientific problems related to the study of specific features of the Internet communication include:

a) general issues of virtual communication (M. Apetian⁴), its specific features (Yu. Vinogradova⁵), belonging to the reality or its simulacrum (N. Andrianova⁶), cognitive-pragmatic and lingual-cultural aspects of the Internet communication (L. Kompantseva⁷), theoretical and methodological

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² Maltseva 2011, 278.

³ Zemliakova 2010, 7.

⁴ Apetian 2015.

⁵ Vinogradova 2004.

⁶ Andrianova 2010.

⁷ Kompantseva 2007.

analyses of the Internet as a means of communication (Yu. Krasnokutskaya⁸);

b) psychological problems: the specificity of the Internet-mediated communication and the phenomenon of a virtual linguistic personality (I. Alekseyenko, O. Hukosyants⁹), socio-psychological aspects of the Internet communication (A. Zhichkina¹⁰), social aspects of the Internet communication: phenomenological analysis (S. Konopliitskiy¹¹), the Internet communication as a potential threat or resource for an individual (L. Mararitsya, N. Antonova, K. Yeritsyan¹²), a linguistic personality in the Internet communication (O. Lutovinova¹³);

c) problems related to the language of the Internet (L. Ivanov¹⁴), Internet slang (S. Zaitseva¹⁵), lexical novelties of the Ukrainian language Internet (S. Zaitseva¹⁶), argumentation in forum communication (on the material of the English language Internet forums) (E. Nikiforova¹⁷), the language of the sites of the Ukrainian segment of the Internet: realities and perspectives (L. Ponomarenko, S. Kozyryatska¹⁸), language strategies of the participants in Internet communication (A. Ryzhova¹⁹), the language of Internet communication (O. Tishchenko²⁰);

d) genre specificity of the Internet communication (on the material of personal sites of scientists (S. Matveyeva²¹), the electronic letter as a functional and stylistic variety of the epistolary genre (A. Kuryanovich²²), Internet commentaries in the system of mass communication (S. Fiyalka²³), the genre characteristic of the Internet commentary (P. Koschel²⁴), etc. However, the texts of blog commentaries posted on the “Ukrainian Truth” site have not yet been in the focus of research interest. Thus, the **aim** of the present paper is to analyse the lingual features of the afore-

mentioned commentaries. The **object** of the study is the language of Internet communication, while the **subject** is the expressive language means typical of the texts of blog commentaries.

2. Methodology. 2.1. On the site “Ukrainian Truth” the blog segment is represented to a considerable extent. It is mainly created by a wide network of top authors, which attracts a large number of commentators. This fact was the basic reason for the choice of blog commentaries on this very site as the material of our study.

2.2. To reach the aim of our study we applied a number of research methods: the method of direct observation (to identify specific language phenomena having connotative characteristics); the descriptive method (to form the inventory of the units under study as well as perform their classification and interpretation); the method of discourse analysis (to study the corresponding structural and semantic segments of the commentary in terms of its connections with extra-linguistic means of communication); the method of pragmatic analysis (to make certain conclusions about commentators’ speech behaviour as well as about those internal regularities that determine the choice of the corresponding language units that serve the author’s intentions realisation); the method of contextual analysis (to generalise the semantic features of the studied units in terms of their environment); the elements of the quantitative method.

3. Results and Discussion. 3.1 Traditionally, blogs represent two genre groups of texts: 1) a post (a prepared, reflected and edited message demonstrating a unified author’s concept; this message is characterised by the features of the written form of speech); 2) commentaries (spontaneous short messages, posted by different authors, representing the oral speech)²⁵. Any event of domestic or foreign politics, economics, culture, science, etc. can present the content of the commentary. It is a message that contains judgments, explanations, and the author’s attitude to a particular fact. Thus, the object of the commentary is an event, a phenomenon or a fact, while the reason of its posting is the author’s desire to react to them²⁶.

In the Internet communication environment commenting is rather widespread. The option of “commenting” is activated in the absolute majority of modern Internet resources. Practically all the Internet content can be accompanied by a commentary. According to P. Koschel, the popularity of such interactive Internet users’ communication can be explained by at least two reasons. They are: 1) technological simplicity and accessibility and 2) the maximum interactivity of the Internet community²⁷. O. Mikhailova states that the possibility of free expressions on the Internet is much more powerful than those given to a civilian journalist by even the most independent mass media²⁸. With regard to the freedom of expression, it is worth mentioning what is stated in the Dec-

⁸ Krasnokutskaya 2005.

⁹ Alekseyenko & Hukosyants 2014.

¹⁰ Zhichkina.

¹¹ Konopliitskiy 2007.

¹² Mararitsya, Antonova & Yeritsyan 2013.

¹³ Lutovinova 2012.

¹⁴ Ivanov 2000.

¹⁵ Zaitseva 2011.

¹⁶ Zaitseva 2011a.

¹⁷ Nikiforova 2005.

¹⁸ Ponomarenko & Kozyryatska 2014.

¹⁹ Ryzhova 2012.

²⁰ Tishchenko 2007.

²¹ Matveyeva 2006.

²² Kuryanovich 2008.

²³ Fiyalka 2015.

²⁴ Koschel 2015.

²⁵ Zaitseva 2011a, 11.

²⁶ Tishchenko 2007, 47.

²⁷ Koschel 2015, 57.

²⁸ Mikhailova 2014, 130.

laration of the Independence of Cyberspace: “We are creating a world that all may enter without privilege or prejudice accorded by race, economic power, military force, or station of birth. We are creating a world where anyone, anywhere may express his or her beliefs, no matter how singular, without fear of being coerced into silence or conformity”²⁹.

3.2. O. Goroshko emphasizes the creativity of the virtual linguistic personality in choosing and using language means during communication. According to the researcher, a high degree of “communicative easiness” as to the use of language means can be explained by the fact that the majority of the Internet users are mostly young people whose speech is characterized by irony, desire to express their own views on common things and to see the ordinary things in unusual light, depicting them with humor. The lack of a visual contact that creates a complete anonymity for the participants of virtual communication also has a favorable influence on their speech³⁰.

3.3. The ability for anyone to make a commentary turns the communication into a polylogue. All the participants of a polylogic communication are equal, everyone has the right to express his/her opinion and be heard. Such communication is initiated by the addresser, who creates a message that has a formal structure of a monologue speech. If this topic is interesting to others, they express their ideas, comment it, may have disputes, dialogues may be formed within the polylogue, if two of the participants in communication have opposing views and disclose the topic in the direction they are interested in³¹. The warranty of their anonymity transfers the emphasis of communication from the sender to the message itself. And the commentator is perceived only through the text of the commentary.

3.4. Containing an extremely strong emotional component, the Internet commentaries form the emotional background for the perception of current events. When getting acquainted with them, the person is immersed into the atmosphere of fragmentary, contradictory and often superficial information. Com-

munication through commentaries is characterized by blurredness of “the boundaries between their authors and the recipients, by the extraordinary activity of readers who are often inclined to turn into authors, by the use of various citations and borrowings, by the constant distraction from the main idea of the message. The text undergoes updates that range from deep analytics to brutal abuse and swearing”³².

3.5. The first thing that catches the eye after reading the texts of the commentaries on the “Ukrainian Truth” blogs is the so-called “Ukrainian-Russian Macaroni”, i.e. a mixture of lexical components of both Russian and Ukrainian languages. In the majority of cases Ukrainian texts have transliterated components of the Russian language. They predominantly occur with the purpose of parodying and including into the text the nominations denoting the ideas implemented by propaganda, the attitude to which is largely unserious: *Уже протягом 100 років, як камлають кремлеботи: Не було ніякої незалежності, УНР вазнікла на німецьких штиках, УССР – недареспубліка, каторую саздал Ленін, Україна – фейковая страна, вазнікцяя случайна*³³ (Kremlin bots has already been repeating it for a 100 years: there isn’t any independence, Ukrainian National Republic sprang up on German bayonets, Soviet Socialist Republic of Ukraine is a non-republic, created by Lenin, Ukraine is a fake country that appeared by mistake)³⁴; ... *пацани вже “решають ваприси сотруднічества со стратегічискім партньором”... з мовчазної згоди голівкома*³⁵ (... the boys “are already solving the issues of cooperation with the strategic partner” ... with the tacit consent of the commander-in-chief); *Навіть медведі в спячкє до 18-го марта...*³⁶ (Even bears are in hibernation till 18th of March); *А ви, мудрагелики, по яким учебнікам учілись до мозга кастей?*³⁷ (And which textbooks did you, mudrageliks, use while studying to the core?). There are also cases when a transliterated Russian phrase is duplicated in the same context in Ukrainian: ... *віра в “доброгo баріна” найбільше притаманна таки людям старшого віку. ... Ото й шукають доброгo пана* (The belief in the “good master” is typical for older people. ... So they keep on looking for a good master)³⁸.

At the same time, it is not typical of Ukrainian language units to squeeze into Russian texts: ... *бєстрашно ложілись под колеса “хунтовской” бронетехніки (1000 грн. за одно местолєжаніє. Но то таке)*³⁹ (...they fearlessly lay down under the wheels of the “hunt’s” armored vehicles (1000 UAH for one location. But it isn’t counted); *Здєсь явно амбре стукачєства КГБшнікам тхнє* (There is a clear smell of KGB technicians)⁴⁰; ... *а у вас на отоплєніє кошитив нє хватєєт*⁴¹ (...and you don’t have enough money for heating).

Neologisms and ad-hoc formations represent total natural phenomena for the texts of blog commentaries: *укрокацян*⁴² (ukrokatsap); *рашист*⁴³ (rashist);

²⁹ Barlou.

³⁰ Goroshko 2008, 391.

³¹ Dziubina 2016, p 219.

³² Tishchenko 2007, 48.

³³ Viatrovych 2018.

³⁴ All the examples are translated by the author. Due to their ad-hoc nature, the translation of the given examples reflects their content rather than linguistic specificity.

³⁵ Tiahnybok 2018.

³⁶ Kyrylenko 2018.

³⁷ Viatrovych 2018.

³⁸ Kyrylenko 2018.

³⁹ Kyrylenko 2018.

⁴⁰ Kyrylenko 2018.

⁴¹ Viatrovych 2018.

запоребриковий (zaporebrikovy), за путінський (pro-putin), ватний (vatniy)⁴⁴; росвійська (Russ-troups), кзбельсівський (KGB-Goebbelllike), "ихтамнет" (they-are-not-there)⁴⁵; православний-скрепоносний-руській⁴⁶ (orthodox-scraped-Russian). They can be created here without any restrictions as to the form and content. The authors' creativity seeks for and finds new bright concepts to illustrate their thoughts, giving them appropriate linguistic organisation. Along with neologisms represented by single lexemes blog commentaries are also characterised by newly-coined phraseological units: ... при цьому відмовляються читати – "многа букафф"⁴⁷ (At the same time they refusing to read – there are "a lot of bukaff" (letters).

Paraphrasing is another wide-spread phenomenon for the blog commentaries. Thus, the participants of the discussion of bloggers' texts actively carry on re-naming Russia. In such a way they demonstrate their attitude to the aggressor. This can be done both at the word level (Пуйлостан (Puylostan), кацапстан (katsapstan), ПаРашиа (PaRussia)⁴⁸; москаль (mosckel), рашика (Russka)⁴⁹), and using a descriptive phrase: скотний двір під власівським триколом з двоголовим мутантом⁵⁰ (a cattle yard under a native tricolor with a two-headed mutant). Paraphrasing used in texts of commentaries is also aimed at well-known political figures: королева фейк нюс – Юля Брехуха⁵¹ (Julia the Liar is the queen of fake

news); яник⁵² (janik); Жінка з косою⁵³ (a woman with a scythe); Метушливий дух "талантливого Геббельса" (V. Putin)⁵⁴ (The rational spirit of "talented Goebbels"; кзгзбельсівське влччство (V. Putin)⁵⁵ (His KGB-Goebbelllike highness). Paraphrasing can also name other objects or concepts: їх деди з Локотської республіки⁵⁶ (their grandfathers from Lockot republic); двоголова курка-мутант⁵⁷ (a two-headed chicken-mutant); стратегічний агресор⁵⁸ (a strategic aggressor). Besides, such concepts gain popularity among the participants of Internet communication.

There are cases when commentators insert non-lingual graphical means into words: вл*ад*ний⁵⁹ (po*w*er*ful); ке*рв\ниця&тво⁶⁰ (au*tho\ri&ty), с*у*д⁶¹ (ju*sti*ce). This unusual word presentation focuses the readers' attention on its connotative meaning. At the same time, this graphical way of word presentation contributes to individualization of the authors' stylistic manner.

In the texts of commentaries we have also come across the so-called Caps Lock usage, i.e. the use of a keyboard key that blocks the letter upper case, resulting in spelling the word only in capital letters: ПРАВДИВА АНТИмафія (TRUTHFUL ANTImafia), АнтиЧКатила...⁶² (AntyChKatilla); привели до КАТАСТРОФИ (leded to CATASTROPHY)⁶³. By using capital letters only, the author seeks to highlight a certain component of the text, thus emphasizing it and giving more prominence to it. This fact is evidenced by the following fragment of one of the commentaries: Велике спасибі автору – нарешті він показав себе повним @удакком. ... @УДАК великими літерами⁶⁴ (Many thanks to the author – he finally proved to be a complete @udack. ...@UDACK with capital letters) When only a part of the word is written in Caps Lock (АНТИмафія (ANTImafia), АнтиЧКатила...⁶⁵ (AntyChKatilla), intertextuality comes forth, creating multi-layered images⁶⁶.

Some text commentaries contain, along with the letters, graphical mathematical symbols: Голос... відомої в світі... Співачки=Патріотки... сіоно=масонську... кримінально=корумповану... бойні скота сов=ком=ЧК..., путано=кучмо=пінчуківську... блатну... банду...!!!⁶⁷ (The voice... of the world known... Singer = Patriot... scion=mason... criminal=corrupted... cattle slaughter soviet=ChK..., putin (putana)=ruchma=pinchuk ...blast gang!!!). Graphic symbols of this type, that "are used to simplify and shorten the presentation of information in mathematics, have been transferred into the written form of speech to perform the same functions; at the same time, these symbols are not devoid of stylistic significance"⁶⁸.

In the course of our analysis we have also registered the cases of anaphora: Гидко, коли тебе обдирають. Гидко, коли ти безсиллий проти бидла, яке дірвалося до влади. Гидко дивитися, як старанні, працьовиті, законослухняні люди не

⁴² Tiahnybok 2018.

⁴³ Datsiuk 2018.

⁴⁴ Yakhno 2018.

⁴⁵ Datsiuk 2018a.

⁴⁶ Kyrylenko 2018.

⁴⁷ Datsiuk 2018a.

⁴⁸ Kyrylenko 2018.

⁴⁹ Datsiuk 2018.

⁵⁰ Datsiuk 2018.

⁵¹ Datsiuk 2018a.

⁵² Liamets 2018.

⁵³ Kyrylenko 2018.

⁵⁴ Datsiuk 2018.

⁵⁵ Datsiuk 2018a.

⁵⁶ Datsiuk 2018.

⁵⁷ Viatrovych 2018.

⁵⁸ Datsiuk 2018a.

⁵⁹ Naiem 2018.

⁶⁰ Kyrylenko 2018.

⁶¹ Datsiuk 2018a.

⁶² Lyzhychko 2018.

⁶³ Kyrylenko 2018.

⁶⁴ Liamets 2018.

⁶⁵ Lyzhychko 2018.

⁶⁶ Vasylenko 2017, 33.30.

⁶⁷ Lyzhychko 2018.

⁶⁸ Vasylenko 2017, 33.28.

можуть достойно жити⁶⁹ (It's disgusting when you are stripped off. It's disgusting when you are powerless against a bullfight that has broken into the power. It's sad to watch how diligent, hard-working, law-abiding people cannot live their decent lives). The author of this commentary shows that he is familiar with the notion of "stylistics". The same can be said about the person using in his/her commentary the antithesis: *не чіпляй свої дешеві лямки на мої дорогі двері*⁷⁰ (Do not cling your cheap straps at my expensive door).

Intertextuality of the analyzed commentaries is achieved by: a) quotations: *Бэня, ви, там... якось самі, відроджайтеся... і нині, і присно, і во віки... амінь*⁷¹ (Benya, you, there ... revive somehow by yourselves... and now, and forever and ever... amen); *такі встане з диванів "в бій кривавий від Сяну до Дону"?*⁷² (and still they will get up from sofas "in a bloody battle from Sian to Don"); b) allusions: *Я б йому порадив "про мертвих нічого"*⁷³ (I would advise him "to say nothing about the dead"); *...такі професіонали як Ставнійчук залишились у минулому*⁷⁴ (...such professionals as Stavnichuk have remained in the past). Quotations can be transliterated: *для кого "мой адрес не дом і не улица"*⁷⁵ (to whom "my address is neither a house nor a street").

While analyzing commentaries we can trace some phraseological units: *Звісно, що зараз сидять ці волонтери біля розбитого корита і соплі жують*⁷⁶ (Of course, these volunteers are now sitting around a broken tub chewing snot); *А то вже до бабці не ходи*⁷⁷ (Or do not go to the which). It is also possible to come across phraseological transformations: *Вірно! Гроші не смердять, ну, лишень, ледь-ледь пахнуть війною...*⁷⁸ (It is true! Money does not smell, well, just, just barely smell of war...).

In order to fulfil the corresponding intentions, the commentators deliberately distort the words: *кассаських вуглеводнів*⁷⁹ (kassaps' hydrocarbons); *месєє і мадами*⁸⁰ (monsieur and madams); *лохік...*⁸¹ (lohik...).

Not to cross the line while using the desired word,

the authors of the commentary graphically disguise the obscene vocabulary: *пиз абол*⁸² (piz_abol); *бл@дський*⁸³ (bl@dskiy); *@удак*⁸⁴ (@udack).

4. Conclusions. Thus, the technology of modern Internet communication produces a significant impact on its flow and language organization of text messages. Network communication proves to be structurally simple, often not codified and obscene. Structurally, blogs consist of posts and commentaries. In commentaries the author expresses his/her attitude to a certain fact, gives judgment about it or an explanation, thus expressing a desire to respond to a post. This is facilitated by a maximum interactivity of the Internet community. A virtual linguistic personality being viewed in the paper as a participant of network communication demonstrates creativity in the choice and use of linguistic means, which is explained by the fact that the majority of Internet users are young people with pertaining to them irony and their own views on ordinary things.

The person, who makes comments, actually becomes a part of the discourse emerging around the blog text. The addresser is in fact integrated into semantics of the text, though it does not prevent him/her from evading the main topic in disputes, which can arise as a result of posting commentaries.

To comment or not to comment is the decision taken by each person him/herself. The purpose of the commentary may vary within different readers of the blog. It is whether to evaluate the text, criticize it, or express one's ideas about the raised issue. The possibility to leave commentaries often turns a blog page into a platform for communication (and often for polemics) between different people. Such disputes may go beyond the topic of the blog.

The most widespread means of giving expressiveness to the text of the commentary is the mixture of lexical components of Russian and Ukrainian languages, i.e. when the texts written in the Ukrainian language include transliterated components of Russian. This serves for the purpose of parodying. The use of neologisms and paraphrasing is also typical of the texts of commentaries. Among less common stylistics devices used in commentaries we can name "Caps Locking", insertion of graphical means into words, the use of mathematical symbols as word substitutes, citations, allusions, phraseological units, deliberate distortion of words, graphical disguising of obscene vocabulary. In many cases, these elements are used as a means of language play. It is also worth noting that in the texts of commentaries, we traced a number of errors and deviations from the generally accepted rules of written speech.

We believe that the study of lingual specificity of Internet communication poses a significant scientific perspective, since the field of network communication shows its constant growth, attracting more and more users. Being of an on-line nature, Internet communication allows the scholars to study the processes of spontaneous actualization of language subsystems in their direct scientific observation.

⁶⁹ Kyrylenko 2018.

⁷⁰ Viatrovych 2018.

⁷¹ Datsiuk 2018a.

⁷² Viatrovych 2018.

⁷³ Datsiuk 2018.

⁷⁴ Stavnichuk 2018.

⁷⁵ Kyrylenko 2018.

⁷⁶ Stavnichuk 2018.

⁷⁷ Kyrylenko 2018.

⁷⁸ Kyrylenko 2018.

⁷⁹ Lyzhychko 2018.

⁸⁰ Datsiuk 2018a.

⁸¹ Viatrovych 2018.

⁸² Tiahnybok 2018.

⁸³ Datsiuk 2018.

⁸⁴ Liamets 2018.

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Анотація

У середовищі Інтернет-комунікації коментування має значне поширення. Опція «коментування» активована щодо абсолютної більшості сучасних Інтернет-ресурсів. Найперше, що впадає в око після ознайомлення з текстами коментарів до блогів на «Українській правді», так це «українсько-російська макаронічність» – мішанина лексичних компонентів російської та української мов. Значною мірою це відбувається з метою пародіювання та залучення до тексту номінацій, що позначають розтиражовані пропагандою ідеологеми, ставлення до яких теж здебільшого несерйозне. Цілком природним явищем у текстах коментарів є неологізми/оказіоналізми. Тут вони можуть творитися без будь-яких обмежень щодо форми та змісту. Доволі поширеним у текстах коментарів є перифразування. Виявлено випадки, коли коментатори вставляють у слова небуквені графічні засоби. Таке незвичне оформлення слова здійснює акцентування уваги на ньому. У текстах коментарів виявлена так звана «капслокізація». За її допомогою автор прагне виділити відповідний компонент, підкреслити його, надати більшої ваги. Інтертекстуальність аналізованим коментарям забезпечують цитування та алюзії. Непоодинокі випадки вживання фразеологізмів. Можлива фразеологічна трансформація. Для втілення відповідних інтенцій коментатори зумисно деформують слова. Щоб не перейти межу, зберегти реноме, проте використати потрібне слово, автори коментарів здійснюють графічне маскування обценної та лайливої лексики. Водночас виявлено багато помилок та відхилень від загальноприйнятих правил писемного мовлення. Отже, віртуальна мовна особистість, – учасник Мережевої комунікації, – використовуючи проаналізовані мовні засоби, демонструє креативність у їхньому виборі та використанні.

Ключові слова

Графічні засоби, Інтернет-комунікація, коментар, інтерактивність, компонент, текст.

UDC 81-11

DOI <https://doi.org/10.32837/2312-3192-2018-11-119-126>

**SPECIFIC ASPECT OF VERBAL INFLUENCE IN MISSIONARY SERMON
(ON MATERIAL RUSSIAN LANGUAGE SERMONS OF PASTOR S. ADELADGA
AND PASTOR V. MUNTYAN)**

Olena Klymentova¹

Abstract

The article is devoted to the verbal specification of the modern missionary sermon of the Ukrainian proselyte discourse, which is based on media activity of Pastor S. Adeladga and Pastor V. Muntyan. Pastor's communicative strategies and tactics of the verbal influence which are realized in the system of pragmatic presuppositions and frameworks: interactional frameworks, contextual frameworks and participation frameworks, which are analyzed. The separate group in research materials constitutes certain forms of the verbal activity which are produced by emotional trust. The author distinguished this perlocutive effect as a latent form of aggression in the missionary sermon. The results of research showed that the phenomenon of emotional trust allows the introduction of destructive experience in the recipient's consciousness and adds more drama to real individual problems. As it was stated, the main mechanisms and units of communicative influence in the missionary sermons are correlated with the verbal manipulation, Neuro-Linguistic Programming and the hypnotic techniques' components.

The peculiarity of verbal behavior of the leader of religious group and strategies of leader's self-presentation in the status-role communication are also analyzed in the article. The article represents different viewpoints of scholars to studying such a multidimensional phenomenon of the examination of religious text which is relevant to verbal manipulation. The author suggests to use the elements of interactional sociolinguistic method as an analytical instrument for linguistic examination of the proselyte sermons as well. The perspective of scientific qualification of the pathogenic verbal activity as the form of aggression of religious text is being analyzed in the article.

Keywords

Missionary sermon, proselyte discourse, verbal behavior, status-role communication, trust, verbal influence, linguistic expertise, manipulation, suggestion.

1. Introduction. Communicative manipulations have been in the focus of psychologists and other researchers for many times. It is a complex phenomenon that may be dealt with in ethical, semantic, pragmatic, psychological, social and cultural terms. But the linguistic profiles of the whole manipulative communication process are rather hard to identify. There are different views of researchers about the main linguistic markers of manipulation as well as the notions of manipulation and its characteristics. Manipulation is manifested in the verbal explications and implications which are correlated with lie, deception, aggression, conflict, and invective, fiction, illusion etc. But it should be noticed that the features of linguistic influence are distinguished in the different discourses and suggestive influence in particular (Klymentova², Kovalevska³, Kompantseva⁴, Kutuza⁵, Slukhaj⁶, Sedov⁷).

2. The object of our research is proselyte communicative suggestion. The **subject** of our article is linguistic markers of suggestion in the missionary sermon. The main **purpose** of this paper is to characterize features and linguistic markers of the proselyte communicative manipulation. The **tasks** are the following: to compare the communication of trust in Orthodox sermon discourse and the communication of trust in status-role communication of proselyte discourse; to describe the peculiarities of missionary sermon in proselyte discourse and peculiarities of verbal behavior of leader of religious group; to systemize approaches to the analysis of linguistic markers of communicative manipulation in the missionary sermon.

3. Methodology. In this research the author used methodology of interactional sociolinguistic (Gumperz⁸, Goffman⁹, Denzin¹⁰), which is based on the theory situational inference in anthropological perspective: motivation nature of language in its connection with cultural and social factors and which is based on the theory of frame's interaction. The methodology is based on the complex of methods of analyses of discourse with the aim of finding out and explanation of situational meanings. In the focus of work we can find identification of discourse strategies. The great attention is given to the approach of Erving Goffman, who took into consideration the type of interaction (face to face). While the process of work with certain contexts a system of frames, which give the oppor-

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² Klymentova 2012; 2012a:

³ Kovalevska 2016, 227:

⁴ Kompantseva 2018:

⁵ Kutuza, 2016. 178 – 189:

⁶ Slukhaj 2012:

⁷ Sedov 2011:

⁸ Gumperz 2003:

⁹ Goffman 1974: 1982:

¹⁰ Denzin, 2002

tunity to find out the mechanisms of comprehension and mutual construction of participants of interactional meanings was used. Of course, we mean preferable interactional interpretations. In Goffman's approach the mechanisms of constructing certain roles and their transformation while the processes of interaction are in focus. Also in accordance with these approaches the author took into consideration general knowledge of communicators (presuppositions) of 3 kinds: interpersonal, conventional-communicative and situational. They shape certain frames of interactional, contextual and participation ones correspondently.

Frame of interaction Goffman represents as the matrix of some events and summit of roles. This model of interaction is perceived, but not created by preferable space of the context. Interactional frameworks are close to the idea of "type of activity" or speech activity. Contextual frame is correlated with the frame of interpreting.

Goffman's interaction is constructed by frames. The behavior of each communicator is associated with the certain scenario and dynamic of role is regulated by expectance of behavior possible to each status.

For this research a certain repeated types of speech contacts which are characterized by thematic coherence, prosodic specification and stylistic formal markers and influential function with the aim of selecting data relevant to investigated problem have been selected and presuppositions of subject were described. The subject of speech activity is Pastor, whose speech strategies and tactics are analyzed.

4. Results and Discussion. All religious genres are corresponded to the different emotional conditions of a person and a sermon in particular.

Stephen T. Asma, a philosophy professor at Columbia College in Chicago, writes in his new book "Why We Need Religion" due out from Oxford: "People think of religion as a system of beliefs but it is fundamentally an emotional management system, one that science and any other kind of "cultural technology" cannot offer"¹¹. He stresses that "the brain has different operating systems and the rational part it is fairly new. Religion speaks to the oldest part of the brain and it has a therapeutic mission to manage our emotional life"¹².

A theological sermon is pragmatic text. The sermon as a genre of biblical rhetoric is characterized by the use of didactic reasoning and ethical-speech principles, various figurative and expressive means (allegories, metaphors, and comparisons), syntactic figures (anaphora, hyperbole) and rhetorical questions, complaints as well. But the spiritual eloquence of theological sermon is used for giving of sacral

knowledge. This is the sacral ritual communication of trust. A theological sermon is corresponded with trust. This is the emotional condition in which person does not defend from information.

The missionary sermon is always opposed to the Orthodox sermon as different types of communication which are correlated with trust. The primary function of trust in Orthodox approach is the translation of information with sacral status from one generation to other generation orally. This type of trust has become an integral part of our moral values, culture, mental and religious life. The meaning of trust contains much more issues than emotional condition of a person. It has already been mentioned that the trust differs from other forms of respect because it was true evolution experience.

Julian B. Rotter wrote in his work "Trust and Gullibility" that "Some psychologists, like Erik Erikson, see trust as a basic belief in the goodness of others and in the benign nature of the world. They believe that the capacity for trust is largely determined early in life by the mother's care of the infant in the first few weeks of life. I think that the inclination to trust or distrust is probably learned over a longer period of time, and that is results from a person's cumulative experiences. In our research we have defined trust as a 'generalized expectancy' that the word, the promise, the verbal or written statement of another individual or group can be relied upon"¹³.

The separate group in research materials constitutes certain forms of the verbal activities which are produced by emotional trust in the proselyte discourse. The author distinguished this perlocutive effect as the latent form of aggression in the Ukrainian reality with its Orthodox dominant.

But there are similar views of scholars about the social activities and influential practices of different religious organizations. For example, James A. Beckford writes that religious diversity is a part of pluralistic ideology in US in practically and, as a social phenomenon, religious groups make serious contribution into religious culture and in the context of culture in general. From rational and scientific point of view the research of activities of these groups is necessary to be done not to forbid but for relationship among traditional and proselyte confessions, and for social stabilizing.

James A. Beckford suggests using of the term "competition" and writes: "Indeed, the term "competition" is appropriate only because religious diversity occurs within a moral-cum-legal framework regulating relations between religious groups. In the absence of such a framework, competition would be less likely than "conflict" or "mutual indifference"¹⁴. This point of view is corresponded to the high level of tolerance to proselyte confessions. Maybe, it will be topical for Ukrainian reality as the main metaperspective in future. But today it is correlated with the different problems of Ukrainian society weakly and it promotes

¹¹ Why an agnostic philosophy...

¹² The same.

¹³ Rotter, 1990, 154

¹⁴ Beckford, 2002, 8

social destabilization. In this aspects the proselyte communicative discourse could be considered as a favorable object for the process of language research.

According to our position, the pragmatic phenomenon of emotional trust, which is practiced in proselyte discourse, allows introducing of destructive experience in the recipient's consciousness.

The fact is that, on the contrary, the emotional trust is pragmatic aim in the proselyte discourse, which is relevant to the latent form of impersonal pathogenic influence. Most scholars have regarded it as an element of manipulative communication. With their proposals the leaders of religious groups, and V. Muntyan the same, position themselves in opposition to those semantic references which are represented in Orthodox sacral discourse. Usually the audience believes that the information that is presented in sermon is true and undeniable. The missionary sermon is used the higher rating of social respect to church and parasitized on the sermon's tradition.

The study of different levels of organization of missionary sermon, it's prosodic, lexical, and semantic and other aspects, markers of Pastor's linguistic behavior as well, can give us a considerable insight into the nature of Orthodox sermon and missionary sermon identity. As to the missionary sermon, it includes new ways of solution of old problems. As usual Pastor describes some episodes of sacral text and suggests its interpretation. While his speech he uses the certain communicative strategies, tactics and means of verbal influence. They are realized in the system of pragmatic presuppositions and frameworks which help to construct a new reality, beliefs and values. According to the methodology of Interactional Sociolinguistics, we have regarded them as interactional frameworks, contextual frameworks and participation frameworks¹⁵. The interactional frameworks are correlated with the genre nature of communication and the different forms of personal activities, kinds of actual situations (for examples: loss of work, absence of money, hard illness). There are different problems that people were unable to decide themselves for a long time.

The contextual frameworks represent the interpretation versions, whilst participation frameworks include the models of behavior¹⁶. As usual Pastor has some interesting ideas as to what way people can make a lot of progress.

Sunday Adeladga, for example, has defined the debts as the shortest way to the wealth and prosperity, a way to success. S. Adeladga has stated in his work with the name "Success in everywhere", that the

debts are not a problem; they are stimulating the money traffic. The more debts you have the more changes happen in the personal finances. The idea that poverty and debts are terrible, Pastor reinterprets into the new logical connection: **poverty – debts – trust in God's word – millions of money – happiness** which is based on the positive emotive correlation. Pastor stresses: *«Поинтересуйтесь у любого миллионера, что толкнуло его поверить слову Божьему и стать успешным человеком? Он ответит вам: «Долги». В «долине плача» он открыл источник, который стал сказкой современного бизнеса»*.

("Ask any millionaire, what pushed him to believe a word of God and become a successful person? He will answer you: "My **debts**." In 'Valley of crying' he discovered the **source** which has become a **fairy-tale** of modern business")¹⁷.

Pastor uses such kind of linguistic influence as persuasion tactics. The participation frameworks are based on the positive examples in the specified contexts which are proposed the audience: *«Возможно, на сегодняшний день вы очень нуждаетесь, у вас ничего нет. Начните служить людям, и уверяю вас на основании слова Божьего: вы поднимитесь из бедности. Божьи законы начнут работать в вашу пользу, и вы получите вознаграждение. Сейте любовь и вы пожнете богатый урожай. Любовь к Богу и работа для Царства – вот ключ к величию в жизни»*. ("Maybe today you are **desperately in need**, you have nothing at all. Let us **start to serve** people and be sure that on the ground of God's will you will **relieve** from. The God's **laws will start working for your benefits** and you will **be granted reward**. Sow love and you will **gather** the rich **crop**. Your **love to God** and your **work for Kingdom** – all these ideas are the **key to the glory** in life")¹⁸.

He prefers to generalize narratives, uses many words with meliorative semantic, paralogical sentences etc. But such kind of linguistic profile corresponds with the avoidance.

Pastor suggests such frames of social reflections: *«начните мечтать, начните фантазировать и просить у Бога...»; «Просите у Бога...»* ("Let us **start dreaming** on indulge in fancies and **asking** God for", "Ask God for")¹⁹. He uses linguistic markers of intimacy, reading of intentions, empathy-oriented references to audience and, of course, and the authority of sacral text.

Pastor's argumentation is based on using an analogical knowledge. S. Adeladga considers, for example: *«Выдающимися не рождаются и богатыми не рождаются, ими становятся вследствие пережитых серьезных проблем и неприятностей, которые людям удалось преодолеть»*. ("You are not born an outstanding person and are not born a rich one. You are becoming those ones as a result of experiencing serious problems and misfortunes which

¹⁵ Kravchenko, 2017, 152 - 155

¹⁶ The same

¹⁷ Adeladga, 2002, 48

¹⁸ Adeladga, 2002, 40

¹⁹ Adeladga 2002, 40

people managed to overcome”)²⁰. This text is based on the psalm (Ps. 83: 6 – 8).

Sacral text can function as prototypical source which is represented by this specified context. “Долина плача” (*Valley of crying*) is the main metaphor for generalization of all kinds of problems. To support this fact, there are numerous isomorphic designs in missionary sermon of S. Adladga.

Sometimes his own sacral experience is proposed as analogical knowledge: “*Мне в свое время Бог сказал: «Оставь работу журналиста и посвяти себя пасторскому служению». Я был в недоумении: «Господь, но что же я буду кушать? Как буду жить?» Бог ответил: «Трудящийся достоин пропитания. Трудись в своем призвании, и тогда деньги сами придут к тебе». – На сегодняшний день Он обеспечивает меня и мою семью. Бог снова и снова оказался верен Своим словам. Зарплата – это всего лишь следствие работы. Выполняйте свое дело добросовестно, и Бог даст вам возможность стать вам богатым».* (“**I was told my God** one day: “Leave your work as a journalist and devote yourself to pastor’s service”. **I was astonished** so much: “Oh, my God! What I am going to eat? How I am going to live?” **The God answered me**: “Those who are working deserve to be fed. Do work in your vocation and money will come to you immediately”. – Today He maintains me and my family. The God again and again occurred to be devoted to his words. Your salary is just the result of your work. Do you task persistently and the God will give you the chance to be rich”)²¹.

The leader of religious organization positioned himself as a mediator between two realities – God’s sphere and world of people.

It is a well-known fact that the members of religious groups are united around the person of leader. According to this view, the communicative behavior of Pastor has a separate sense. The leader of religious organization focuses on himself as a successful person and also describes himself as means of expressing God’s will. The pastor’s person is positioned as an example of coping him.

The Pastor’s main communicative strategy is a strategy of associating with the sacral sphere, but the main communicative tactic is the emotional influence. Presuppositions are important instrument of realization of pastor’s communicative strategies and tactics. Presuppositions, as background knowledge, determine the principles of verbal representations of reality in proselyte discourse. The importance of presuppositions is in the fact that they can be the speaker’s illocutionary force toward an implicit content that must be recovered through inference.

That is why presuppositions are markers of implicit instructions of the leader. Presuppositions and contextual frameworks can introduce subjective codes into the recipient’s objective reality. The contextual frameworks have a higher cognitive load and correspond to the linguistic intelligence of the leader. This is one of the key characteristics of the leadership communicative style.

All communications of the group members may be channeled through the leader, making him the source of all the inside information, what is more, all members of the group can be given the information directly, thus reducing the leader’s influence. The missionary sermon is the comfortable means for both kinds of the leader’s influence.

The research proves that V. Muntyan leadership style is based on using the similar communicative strategies and tactics. It was found out that V. Muntyan often uses assertion. He constants, describes, explains reality, which is known only to him. The peculiarity of leader’s self-presentation of V. Muntyan in the religious status-role communication is the frequentation of reference to his sacral experience.

His speech includes markers of truth-teller witness, who reproduces the sacral information or describes existential visions: «**Бог хочет, чтобы...**», «**Дьявол сегодня в шоке**», «**Бесы сегодня в шоке**», «**Демоны в ужасе**»; «**И тогда мне конкретно Бог проговорил, когда пройдет 14 лет, тогда посетит Дух Святой**»; «**Я стал на колени и сказал: «Дух Святой, прииди! Стоял на коленях и ждал...И в один момент Он зашел. Я внутри сказал: «Пожалуйста, подойди, коснись». – И представьте, Он подошел... Коснулся меня...**» (“**The God wants...**”; “**Devil is in shock today**”; “**Demons are in shock today**”; “**Demons are in horror**”; “And just in that moment the **God said to me**, when you are 14 the **Saint Spirit will come to you**”. I kneeled and told him: “Saint Spirit, please, come to me! I was kneeling and waiting ...And on the spur of the moment **He came**. I told myself: ‘Please, come up to me and touch me’. You know, **He came...Touched me...**”)²².

In tactics of self-presentation he pays a special attention to himself as an unusual person who has mission of mediator. That’s why pastor repeats many times: “**Я чувствую...Я ощущаю**» (“**I feel...I sense...**”). He also describes the invisible processes: “**Дух Святой пришел. Дух Святой начал двигаться. Он сегодня проявится. Я знаю наперед, потому что уже тысячи исцелились**». (“**Saint Spirit has come. Saint Spirit started his movement**. He will be visible today. I know it in advance because thousands were healed”).

Sometimes pastor uses the hypnotic infusions directly. For example, this way he describes the moment of the unction: «**Человек стоит и чувствует, как тепло проходит по его телу. Именно в том**

²⁰ Adladga 2002, 46

²¹ Adladga, 2002, 61

²² Here and father all quotations are from: vo.org.ua/tv/archive

месте, где болит. Слушайте!» (“A person is standing and feeling as warmth is spreading all my body, and just spotting that place which is hurting so much. Do listen!”) or he proposes the real influence texts: *«Помазание – мой иммунитет. Мой разум помазан Святым Духом. Я процветающий человек! Скажи: «Я процветающий человек!».* (“Unction is my immunity. My mind is unctioned by Saint Spirit. I am a prosperous man! Do say: “I am a prosperous man!”

V. Muntyan stresses that he makes good. This is one example of how this might be done: prayer’s phrase *«Я благодарю Господа»* (I am **thankful to God!**) turns into: *«Я благо дарю!»* (“I **present you goodness!**”).

It has new sense and focuses on pastor’s person. Pastor repeats it many times in his reports and he uses manipulative function of language systematically in the tactics of self-presentation.

He also describes emotions of people which are reverted to him: *«Люди в благодарность приходят, люди хотят отблагодарить меня, люди хотят быть частью истины. Люди счастливы. Они знают...».* (“People are coming with **gratitude**, people have desire **to be thankful**, people are eager **to become a part of thruth**. People are **happy**. They know...”). V. Muntyan uses certain words with positive emotions in a specific way. These emotions also have some function of latent social characteristics of Pastor.

But he pays a special attention to linguistic activity which is produced by emotional trust. The author distinguished this perlocutive effect as the latent form of aggression because Pastor disturbs the ethic norms and ignores civilized approaches.

The nature of correlation religious beliefs with health of person was studied many times. From scientific point of view there is relation between religious beliefs and mental health mainly. The American scholars confirm that “people who believed they had a good relationship with God had better mental health outcomes than those who thought they had a poor relationship with God”²³. This is a positive aspect of religious coping. But the correlation religious beliefs with the organic disorders are not true. That is why refuse from the medical help is considered to be destructive and unhumanistic.

But Pastor V. Muntyan distances from these ethic norms in his media prayers for good health. The prayer for good health is a real media brand of V. Muntyan. In edition Pastor distances from Orthodox point that illness is caused by individual sins or breaches of moral and ethical rules. His main theoretical point of sermon is to argue idea that God is love. V. Muntyan uses the strategy of emotional influence. Pastor’s definition of the concept of ‘health’ is connected with

the results of God’s unction. The analogical knowledge of this metaphor is sprouted into biblical story about Sarra and Avraam.

That is why rational explicators of concept (tablets, diagnose, doctor, consultation, treatment, surgeon, a model of life, nutrition and other) have certain connotation with emotional negativism. According to Pastor’s point, sick people need to find the communicative contact with God. Pastor helps to organize this contact.

V. Muntyan’s prayer in good health contains many components which correspond to phenomenon of the linguistic programming of personality and hypnotic technique. For example, Pastor pays a special attention to the prosodic mechanisms of communicative influence. He uses different intonation patterns which are systematically based on the suggestion function. He uses cry, whisper, intimacy, irony, order, silence etc. This intonation palette is correlated with the activities of right hemisphere of brain and it courses reduction of rasion thinking.

Pastor also uses built-in commands (as verbalizers of rapport) for activation of different information channels: *“Посмотрите... (vision), что происходит... Слушайте(audio)... Читай (vision) про страдания Христа, ты должен прочитать (vision) свою историю, возможно, даже увидев (vision) ... Оденьте (kinesthetic) эту мантию...”* / “**Look** (visual), what is going on... **Do listen** (audio)... **Read** (vision) about Christ’s sufferings, you **must read** (vision) your story, may be, even if you **see** (vision)... **Put on** (kinesthetic) this gown”.

He also uses modal operators: *«Когда ты думаешь об Иисусе, он должен стать твоим личным спасителем»; «Вы должны понимать...»; «история с Иисусом должна стать личной историей»; «Жизнь должна переплестись...»* etc. / “When you think about Christ, He **must become** your own Saviour”; “You **must understand...**”; “A history with Christ **must be** your own story”; “Life **must intertwine**”;

– nominalizations: *помазание Святым Духом, знакомство с Духом Святым, проклятие туберкулеза, проклятие астмы;* / “**unction** of Saint Spirit, **acquaintance** with Saint Spirit, **damnation** by tuberculosis, **damnation** by asthma;

– causative complex: *«Причина – она в крови Иисуса Христа. Кровь – это основание, именно поэтому... Именно из-за крови...»; «Потому что Иисус Христос пролил свою кровь, поэтому сегодня он может прийти и к тебе»;* / “The **cause is** in the **blood** of Jesus Christ. Blood **is** the **basic that is why...Because** of Blood...” “Jesus Christ poured his blood **as a result** he can come to you today”.

– comparative constructions: *«Иисус – ходатай, он не прокурор. Скажи: «Ходатай». – Он ходатай, не прокурор»; «Христос – твой личный защитник. Христос – твой личный целитель»* etc. / “Jesus

²³ Flannelly, 2017, 305

is your **patron, but not a prosecutor**". Christ is your **own defender**. Christ is your **own healer**".

Research results showed that phenomenon of emotional trust allows introducing of destructive experience in the recipient's consciousness and adds more drama to real individual problems. As it was stated, the main mechanisms and units of communicative influence in Muntyan's sermons are correlated with linguistic manipulation, Neuro-Linguistic Programming and the hypnotic techniques' components.

On the other hand, Muntyan's sermons are provided with the help of mass media. We cannot deny the fact that "whatever we know about our society, or indeed about the world in which we live, we know through the mass media"²⁴.

G. Pocheptsov stresses that today modern media determine what is good and what is bad²⁵. That is why the understanding of programming character of mission sermon is so important.

5. Conclusions. There are different viewpoints of scholars on studying such a multidimensional phenomenon of the lingo-cultural examination of religious text which corresponds to verbal manipulation. The functional religious text is a problematical object of linguistic expertise. It is known that the sacral texts are not an object of linguistic expertise. As for functional religious text it may be so. That is why thanks to the linguistic expertise hidden aspects which are correlated with the religious ex-

tremism, aggression, conflicts and manipulation are being analyzed.

When we refer to linguistic manipulation we mainly associate it with lie, deception or fake. But when it concerns missionary sermon we speak more about verbal suggestion²⁶. In addition, it is a kind of influence text which corresponds to the pathogenic psyche-ecological influence of the leader of religious group.

The verbal behavior of the leader of religious group is based on using of latent admissions which produce the emotional trust as perlocutive effect of influence. The author has distinguished this perlocutive effect as the latent form of aggression. Research results showed that the phenomenon of emotional trust allows the introducing of destructive experience in the recipient's consciousness and adds more drama to real individual problems. As it was stated, the main mechanisms and units of communicative influence in the missionary sermons are correlated with the verbal manipulation, Neuro-Linguistic Programming and the hypnotic techniques' components. The study of missionary sermon of its influence aspects can give considerable insight into the universal model of linguistic influence and suggestive influence in particular. In addition, understanding of influential character of missionary sermon let to enlarge the list of expert tasks in the analysis of religious text.

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²⁴ Dijk van Teun A., 1996, 1

²⁵ Pocheptsov, 2000

²⁶ Kutuza, 2016

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Анотація

У статті аналізується вербальна специфіка сучасної місіонерської проповіді українського прозелітного дискурсу, представлена медійною активністю пасторів С. Аделаджи та В. Мунтяна. Пасторські комунікативні стратегії і тактики вербального впливу реалізовані в системі прагматичних пресупозицій та фреймів: інтерактивних, контекстуальних і фреймів взаємодії, що аналізуються в дослідженні. Окрему групу в дослідницьких матеріалах склали мовленнєві прийоми, що продукують емоційний стан довіри. В українських реаліях у місіонерських проповідях автор кваліфікує цей перлокутивний ефект як латентну форму агресії, що продукується діяльністю прозелітних організацій. Водночас у статті представлено й альтернативну позицію щодо активності деномінаційних церков, яка корелює з американськими реаліями і може розглядатися як метаперспектива для України. Але на тепер з урахуванням проблемної української безпекової аспектології є не очевидною. Результати дослідження показали, що в українських реаліях феномен емоційної довіри, який практикується як перлокутивний ефект латентного впливу, дає змогу деструктивному досвіду проникати у свідомість реципієнта і додає драматизму до індивідуальних проблем людей. Встановлено, що основні механізми та одиниці комунікативного впливу в місіонерській проповіді корелюють з вербальною маніпуляцією, нейролінгвістичним програмуванням та гіпнотичними техніками. Також проаналізовано специфіку мовленнєвої поведінки лідера релігійної спільноти і стратегії лідерської самопрезентації у статусно-рольовій комунікації релігійної групи.

У статті представлено різні підходи науковців до аналізу релігійного тексту, що корелює з маніпуляцією. Для експертизи прозелітних проповідей автор пропонує використовувати інструментарій інтеракціонального соціолінгвістичного методу. Окрім того, розглядаються перспективи наукової кваліфікації патогенних виявів мовлення як форми агресії у релігійному тексті.

Ключові слова

Місіонерська проповідь, прозелітний дискурс, мовленнєва поведінка, статусно-рольова комунікація, довіра, вербальний вплив, лінгвістична експертиза, маніпуляція, сугестія.

UDC 811.161.2'373.2

DOI <https://doi.org/10.32837/2312-3192-2018-11-127-133>

RESEARCH OF ANTHROPNOMS IN THE CONTEXT OF LINGUOCULTURAL STUDIES (BASED ON THE SURNAMES OF THE DNIPROVSKY PRYPORIZHZHIYA)

Iryna Korniienko¹

Abstract

In the article is characterized the methodological foundations of research of the anthroponyms lexical as unique signal system, components of which have particular structure, nomination, specificity of institution production and extension, being subjected to language-wide lexes of beginning and functioning. Each unit of names is a certain, often hidden lingvokulturnyj text decoding of which reveals information about the names of individuals traditions of individual regions and the entire ethnic group.

Culture undoubtedly forms and arranges the thinking of the linguistic personality, language classes and concepts. Language is both a means of creating, developing and preserving culture, its part due to its ability to create real, objectively existing works of material and spiritual culture. Therefore, language signs are capable of performing the function of "language" culture, which is expressed in the ability of the language to reflect the cultural and national mentality of its carriers. The linguoculturalist idea, based on the human-centered philosophy which is characteristic of Ukrainian spirituality, is actualized in connection with the fixation in the language, ethno-texts and discursive practices of the spiritual and material culture of the people; it refers also to proper names of people, recorded in revision and metrical books that reflect civil status acts and evidence the movement of anthroponyms, which are the most culturable signs, as directly related to the person's biography and the history of the land. Anthroponymy has accumulated in itself information available in the most important for a person array of conceptual layers reproduced in the language pictures of the world of various lingvo cultures, first of all, this array captures the information about the culture of the people, his life, customs, beliefs, emotions, in general, the mentality of the carriers of the same linguistic culture. The results of regional anthroponymic research should be considered more closely in the context of national culture and more widely –in the connection to inter-national linguistic and cultural phenomena and processes.

Keywords

Anthroponym, language, culture, cultural linguistics, linguistic culture of peace.

1. Introduction. The **aim** of the work is to highlight the linguistic and cultural foundations of the study of anthroponymic material. The **object** of the research is the anthroponymic vocabulary of the Ukrainian language as a constituent part of the national culture. The **subject** of the study – Linguistic and Cultural Aspect of the Anthroponymic Research of the Dniprovsky Pryporizhziya. Anthroponyms are modeled in the

language based on the actualization of architectural cultural concepts, the internal form of which is significant for the humanities, linguistics in particular, since it "decoding" the specificity of the mentality of each particular nation, points to a universal and peculiar, which are reflected in each particular linguistic culture. Therefore, the question of the research of anthroponyms in the linguocultural aspect is extremely actual and promising.

This relevance is also reinforced by the fact that the philosophical analysis of language and culture was carried out mainly in the Western hermeneutic tradition (J. Diubo², D. Vico³, G. Lessing⁴, E. Husserl⁵, M. Khaydegger⁶, V. Diltei⁷, G. Hadamer⁸). Understanding of language as a socio-cultural phenomenon was reflected in the writings of K. Levi-Strossa⁹, E. Kassirera¹⁰ etc.

F. Buslaev¹¹, A. Afanasiev¹², O. Potebnia¹³; L. Vithenshtein¹⁴, H. Hadamer¹⁵, M. Heidegger¹⁶ engaged in problems of language, culture, ethnos interrelations; V. Toporov¹⁷, N. Tolstoi¹⁸, E. Bartminski¹⁹ devoted their works to the study of culture through language, arguing that language is an instrument for the development and preservation of culture, its share, since with it real, objectively existing models of material and spiritual culture are created.

2. Methodology: with the help of the main descriptive-analytical method, theoretical generalizations concerning the interrelation of language and culture, the necessity of studying anthroponyms in the linguocultural aspect were made. Relying on

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² Diubo, 1976

³ Vico, 1940

⁴ Lessing, 1957

⁵ Husserl, 1986

⁶ Khaydegger, 1989

⁷ Diltei, 1988

⁸ Hadamer, 1988

⁹ Levi-Strossa, 1983

¹⁰ Kassirer, 1993

¹¹ Buslaev, 1961

¹² Afanasiev, 1996

¹³ Potebnia, 1993

¹⁴ Vithenshtein, 1958

¹⁵ Hadamer, 1988

¹⁶ Heidegger, 1989

¹⁷ Toporov, 1995

¹⁸ Tolstoi, 1995

the western hermeneutic tradition, the special status of onymies in the language structure is emphasized, which is manifested in the fact that the personal names, on the one hand, are part of the lexical composition of the language and are subject to all their laws of origin and functioning, and on the other hand, it is a unique sign system, whose components have a special structure, exclusive purpose, specifics of creation and distribution.

Surnames are one of the most important research sources of questions about linguistic reflection of the cultural history of their carriers and mentality and other characteristic features of the population of a particular region. The basic idea is that culture forms and organizes the thinking of linguistic personality, language categories and concepts.

The source base of the research is the dictionary of the surnames of the Dniprovsky Pryporizhziya by V. Horpynych and I. Korniienko²⁰, in which about 20,000 names from the territory of the Dniprovsky Pryporizhziya located on both sides of the Dniro River from Dnipropetrovsk almost to the city of Zaporizhziya, where along the river bed to the construction of the Dnirohes there were ten rapids and thirty stone ridges with a total length of up to 75 km were recorded. The exact boundaries of the Dniprovsky Pryporizhziya have not yet been established. Therefore, this territory includes settlements located from Dnipropetrovsk to Zaporizhziya on both sides of the Dniro to the west and east within the Dnipropetrovsk and partly Zaporizhziya region at a distance of up to 200 km, as well as to the north, northwest and northeast from Dnipropetrovsk, that is, the territory, which has a common history of settlement, which was significantly influenced by its central part – the Pillars, Zaporohy, and in general, Pryporizhziya

in the broad sense. The name of Pryporizhziya (comp. Zaporizhziya) is based on the model of the Zadniproviya – Prydniproviya, Zabuzhziya – Prybuzhziya.

The material of this scientific studio is the Ukrainian surnames received through a continuous sample from work: V. Horpynych and I. Korniienko. Anthroponymy of the Dniprovsky Pryporizhziya and the adjacent regions of Ukraine²¹. The total sample size is 11,526 units.

3. Results and Discussion.

Anthroponymic system is perceived as a peculiar synthesis of historical-social and linguistic-cultural information about the nature and meaning of the proper names and surnames, holding anthroponymic researches in the field of language science. Even in the nineteenth century people noted that the proper names reflect the traces of human caprice and fantasy, serve shortly as the history of life and the national spirit²².

From the middle of the twentieth century, the research of anthroponyms becomes anthropological. The actual name begins to be regarded as part of the culture of man, the nation as a carrier of cultural and historical information. This was facilitated by the development of linguoculture as a product of the anthropological paradigm in linguistics, the beginning of which was laid back in the nineteenth century. V. von Humboldt, who for the first time formulated the provisions on the relationship between the language and character of the people, noting that different languages in their essence, their influence on knowledge and feelings are different visions of the world, and the originality of the language affects the essence of the nation, therefore, a profound study of the language should cover all that history and philosophy associate with the inner world of man²³.

The concept in Humboldt found an interpretation in the writings of O. Potebni²⁴, Sh. Balli²⁵, Boduen De Kurtene²⁶, R. Jakobson²⁷. Its essence is in the following theses: 1) the material and spiritual culture are embodied in the language; 2) any culture is national, which is expressed through a special worldview, since the language is inherent in the internal form which is specific to each nation; 3) the internal form of speech – is an expression of the people's spirit, its culture; 4) language is the intermediary between a person and the surrounding world. Consequently, the language was considered as a spiritual power²⁸.

Philosophical analysis of language and culture was carried out in the western hermeneutic tradition and by other philosophical scholars (J. Diubo²⁹, D. Vico³⁰, G. Lessing³¹, E. Husserl, M. Heidegger³³, V. Diltei³⁴, G. Hadamer³⁵). Understanding language as a socio-cultural phenomenon was reflected in the works of K. Levy-Strauss³⁶, E. Cassirer³⁷ etc.

Problems of the relationship of language, culture, and ethnicity were studied in the middle of XIX cen-

¹⁹ Bartminski, 1985

²⁰ Horpynych, Korniienko, 2003

²¹ Horpynych, I. Korniienko, 2012

²² Danilova, 2004

²³ Humboldt, 1984

²⁴ Potebni, 1993

²⁵ Balli, 1961

²⁶ Boduen De Kurtene, 1963

²⁷ Jakobson, 1996

²⁸ Humboldt, 1984

²⁹ Diubo, 1976

³⁰ Vico, 1940

³¹ Lessing, 1957

³² Husserl, 1986

³³ Heidegger, 1989

³⁴ Diltei, 1988

³⁵ Hadamer, 1988

³⁶ Levi-Stross, 1983

³⁷ Kassirer, 1993

tury by F. Buslaev³⁸, A. Afanasiev³⁹, O. Potebnia⁴⁰; in the twentieth century – L. Vithenshtein⁴¹, H. Hadamer⁴², M. Heidegger⁴³.

Scientists are increasingly relying on the Sapir-Whorf hypothesis about the significant dependence of thinking on language. Neo-gumboltianism and the formation of the famous school of Sapir-Wharf were founded on the understanding of the unity of language and culture.

A. Bruckner⁴⁴, V. Toporov⁴⁵, N. Tolstoi⁴⁶, E. Bartminski⁴⁷ devoted their works to the ideas of studying culture through language. It is argued that language is an instrument for the development and preservation of culture, its share, because with the help of it real, objectively existing patterns of material and spiritual culture are created.

Culture undoubtedly forms and arranges the thinking of the linguistic personality, language classes and concepts. Language is both a means of creating, developing and preserving culture, its part due to its ability to create real, objectively existing works of material and spiritual culture. On the basis of this idea, the science of linguistic culture was created – the marginal branch of linguistics, which studies the fixation in the language, ethno-texts and discursive practices of the spiritual and material culture of the people, that is, the culturally significant information – the preservation in the collective memory of the people in the symbolic ways of material and spiritual awareness of the world by certain ethnos reproduced in his ideas, patterns of thinking and behavior, a system of ethnic and aesthetic values, norms, customs, rituals, myths, beliefs, superstitions, life, etc⁴⁸. The subject of modern linguocultural studies is the study of cultural semantics of linguistic signs, which is formed during the interaction of two different codes – language and culture, since each language personality is simultaneously a cultural personality. Therefore, language signs are capable of performing the function of "language" culture, which is expressed in the ability of the language to reflect the cultural and national mentality of its carriers. Key concepts of culture occupy an important position in the collective linguistic con-

sciousness. Cultural connotation is an interpretation of the denotative aspect of meaning in the categories of culture. The potential resources of the nominative system of language are realized in the connotation because each word has the ability not only to create, but also to maintain a deep meaning, which is in complex relationships with the semantics of the word, to establish it in the language, thus creating a cultural and national language picture.

It should be noted the commonality of semiotic systems of culture and language, which appears in the following characteristics: and culture, and language are forms of consciousness, reflecting the human worldview; they exist in dialogue with each other; subjects of language and culture – it is always an individual person or society person or society; the common feature of language and culture is normativity and historicism; language and culture is characterized by antinomy "dynamics-statics"⁴⁹. However, language and culture are different semiotic systems, although both are iconic. Language, in contrast to culture, is capable of self-organization and is oriented towards a mass recipient.

The language forms its bearer, and each national language reflects and forms a national character – a set of specific psychological features, which in one way or another are inherent to the socio-ethnic community in the specific economic, cultural and natural conditions of its development. So, among the surnames of the Dniprovsky Pryporizhzhya 1554 names are fixed, the basis for the formation of which was a certain internal feature of the person: a characteristic action, a habit (830 names): *Задирайко, Цілуйко, Динда, Лежень*; character rice, temperament, feature of temperament (513 names): *Добренько, Занудько, Мацапура, Швидкий, Шлапак*; feature of speech (136 names): *Гаркавенко, Лепетюк, Пискливий*; mental abilities (75 names): *Дурних, Незнайко, Мудрак*. For example, a neat and tidy man was nicknamed as *Шлапак* by Ukrainians, evil and wicked person – *Червак*, that who very loudly speaks – *Лементя*. Fidgety and agile people were named *Жевжиками*, and fools – *Струцями*⁵⁰.

The linguoculturalist idea, based on the human-centered philosophy which is characteristic of Ukrainian spirituality, is actualized in connection with the fixation in the language, ethno-texts and discursive practices of the spiritual and material culture of the people; it refers also to proper names of people, recorded in revision and metrical books that reflect civil status acts and evidence the movement of anthroponyms, which are the most culturable signs, as directly related to the person's biography and the history of the land. At the forefront in the philosophy of language comes the problem of meaning. Elements of the language system ("signs") perform a universal function ("universal function"). The signs carry out the initial processing of material and establish

³⁸ Buslaev, 1961

³⁹ Afanasiev, 1996

⁴⁰ Potebnia, 1993

⁴¹ Vithenshtein, 1958

⁴² Hadamer, 1988

⁴³ Heidegger, 1989

⁴⁴ Bruckner, 1980

⁴⁵ Toporov, 1995

⁴⁶ Tolstoi, 1995

⁴⁷ Bartminski, 1985

⁴⁸ Selivanova, 2011

⁴⁹ Maslova, 2001

⁵⁰ Horpynych, I. Korniienko, 2012

the general outlines for further learning of outspoken space. Consequently, the whole world, all the things that occur in the field of the spiritual vision of man in the field of his consciousness, are for him such that have meaning that is, any subject can be regarded as a sign of a certain content. Thus, in Pryporizkyi region we observe 148 surnames, in the basis of which is the name of a particular subject or reality. For example: *Кожушко, Тенетко* (*тенетка* – a very worn shirt), *Сабо* (boots on wooden soles), *Шубенко*. 76 surnames come from the names of buildings, structures and their parts (*Бараков, Димарів, Хатина*), 310 lexemes – from the names of food products (*Бринза, Пироженко, Маслов, Колбасюк, Гречка*)⁵¹ etc.

Consequently, language, thinking, and culture form a single entity which components can not exist without one. Together they relate to the real world, depend on it, reflect and simultaneously form it. The world surrounding the person is represented by three forms: the real picture of the world, the cultural and social picture of the world, the language picture of the world.

The real picture of the world is an objective tribute that surrounds a person. Cultural painting is a reflection of a real picture through the prism of concepts formed on the basis of representations of a person, obtained through the senses and formed through collective or individual consciousness. Different peoples have different cultural pictures due to various factors: geography, climate, natural conditions, history, social system, level of scientific knowledge, beliefs, traditions, way of life, etc. This can be traced on the example of many surnames, for example from anthroponyms derived from the names of household items and domestic equipment (675 lexemes): *Коромислячено, Казанок, Сокирко, Соха, Бодня, Держак, Лопата, Барда* (ax, knife), *Байбара* (long whip); from the names of plants (560 lexemes): *Граб, Слива, Ольховий, Верба, Редька, Лобода, Березін*⁵² etc.

It is clear that the national culture of the world is primary in relation to language. It is richer, more complete and deeper than linguistic. However, it is the language that implements, verbalizes the national cultural image of the world, preserves it and transfers from generation to generation. Although the language does not fix everything that is in the national vision of the world, it is capable to describe everything. So, any word is not just the name of an object or phenomenon. This fragment of reality passed through human consciousness and in the process of reflection

acquired the specific features inherent in this national social consciousness, due to the cultural experience of the nation. Anthroponomy has accumulated in itself information available in the most important for a person array of conceptual layers reproduced in the language pictures of the world of various linguistic cultures, first of all, this array captures the information about the culture of the people, his life, customs, beliefs, emotions, in general, the mentality of the carriers of the same linguistic culture. Paramées, linguistic archetypal images, verbal symbols, and anthroponyms – they are above all, the units that actually primarily model the originality of the national language picture of the world of each people. It is the anthroponyms which are modeled in the language on the basis of actualization of archetypal cultural concepts, the internal form of which today maybe have lost its topicality, importance for ordinary citizens, but it is significant for the humanities, linguistics in particular, because it "decrypts" the specificity of the mentality of each particular people, points to a universal and peculiar, which are reflected in each particular linguistic culture. For example, 207 studied names originate from names of persons for social state. So, the poor were called *Батрак, Бурлака, Голота, Голошівець, Наймит, Холопченко*⁵³.

Franko pointed out on the topicality of the study of anthroponymy from the review of diachrony, noting that "... the historian finds from them (anthroponyms) the traces of certain historical walks, colonization and mixture of nationalities, and the ethnologist follows them by developing of certain national and public institutions and preferences, the evolution of family and social life, knowledge, crafts and the appropriate customs and beliefs"⁵⁴. Thus, the reason the emergence of surnames that derive from the names of nationalities is, apparently, the migration of people from one ethnic territory to another, but not always. For example, anthroponym *Москаль* could be a name for both a Russian and a Ukrainian soldier who served in the royal army. In 240 studied surnames the connections of other nations with Ukraine, different demographic processes, etc (*Бойко, Молдаванець, Литвинчук, Ляшко, Полуциган, Лях*)⁵⁵ have found their reflection.

Surnames are known to be one of the richest and most authoritative sources for studying the history of native land, language and culture. In the Ukrainian linguistic culture, we trace the names of the Cossack origin, which also have a highly motivated character, verbalize the positive or negative features of their carriers, for example: *Пробийголова, Лихобабин, Вернигора, Вовкодав, Перебийніс, Вершиволя, Рябоштан, Скоробагатько, Боголюбчик, Дериглазов, Дармограй*⁵⁶ and others. Similar Cossack surnames have no analogues among anthroponyms of other Slavic languages. They point to the preference of the Cossacks, but, moreover, as we see, the concept of "negation" was actualized, verbalized

⁵¹ Норгуньч, І. Кorniienko, 2012

⁵² Норгуньч, І. Кorniienko, 2012

⁵³ Норгуньч, І. Кorniienko, 2012

⁵⁴ Franko, 1982

⁵⁵ Норгуньч, І. Кorniienko, 2012

⁵⁶ Норгуньч, І. Кorniienko, 2012

by the "no", volitional intentions was represented, the imperative, verbalized by the grammatical form of the verb of the imperative method contained in the first part of the anthroponime, the second part of the nickname or surname contains an indication of the subject of action that it can be as a specific object, even part of the human body, and abstract name, which nominate predominantly negative categories. In addition, according to the nickname (surname) given on the Sich, It was possible to obtain pragmatic information about the widespread crafts and handicrafts in Ukraine, for example: *Пушкар, Титаренко, Чоботар, Ковальчук*⁵⁷. Так, *Пушкар, Гармаш*⁵⁸ are the nicknames of the Cossacks who served or made the named kind of weapon. In the anthroponimicon of the Dnirovsky Pryporizhzhya 734 surnames originate from the names of persons by profession and kind of activity. These lexemes provide a wealth material for the study of the state-administrative system and economic life of the country (industry, crafts, trade, agriculture, etc.). On such names, the names of military professions (*Хорунжий, Сотниченко, Капралов*), church positions (*Паламарчук, Дяконов, Титар*), names of persons who cared for pets (*Чабанюк, Овчаренко*), names of persons who were related to weaving and sewing of clothes (*Кожухар, Швець, Чоботар, Ткачук*), the names of artisans that processed metals (*Коваленко, Котляр, Токар*), names of official posts (*Комендант, Виборний, Писарев*) names of persons involved in wood processing (*Столяр, Тесленко, Бочкар, Тертишник*), names of persons engaged in agriculture (*Косар, Мельник, Мірошник*), produced and sold food products (*Бражник, Шинкар, Прасоль, Винник, Кухарчук*)⁵⁹ etc.

Zaporozhtsi also were highlighted the ability to jocular- humorous or ironically sarcastic linguistic-creative ability to give nicknames, which were later known to be transformed into surnames that could indicate the characteristic trait, a feature that was inherent in the relation to nature of a certain Cossack, the opposite of the real one, in particular *Малий*⁶⁰ was the name of a high man, and *Величко*⁶¹ – the name of a Cossack of small height.

Among the Ukrainian surnames we find those which verbalize the funny character, revealed in the specifics of the communicative ability of Ukrainians, in fact their ability to joke over themselves, to model humor. Ability to pronounce as negative, of-

fensive, humiliating, problematic, and also beautiful, good, high quality due to humor is a mental feature of Ukrainians, a Ukrainian national character, which is distinguished by specialists in ethnology, proved by ethnolinguistic research. In the atropnimicon of Ukrainians, this is appropriately verbalized in the surnames, for example: *Нетудихата, Лихобабин, Дідобориц, Кривобок, Дериглазов, Дурноляп, Хайло, Дерило, Головаха, Бубело, Дригола*⁶². This is especially clearly seen in the surnames derived from the names of individuals for their internal properties (1554 lexems) and external features (1315 lexems): *Цілуйко, Занудько, Ломака, Кульгейко, Жирій, Миришавка, Кривуля*⁶³.

The appearance of nicknames / surnames as generic names of human activity is primarily related to the satisfaction of the need for a certain identification of a person. A feature of identification is often the corresponding characteristic features of some personality parameters. However, the concept of etimation, a positive or negative characteristic of a person by certain features which indicate mental ability, physical characteristics, description of moral and ethical behavior, that by the way, was represented as the opposite to the really available the particular ability to perform qualitatively or poorly professional duties , more gradually verbalized in anthroponies of Ukrainian linguistic culture. Consequently, the nicknames / surnames, in fact, is one of the important sources of obtaining information of a region-specific nature, information on history, ethnology, ethnography, culture.

4. Conclusions. Due to the linguistic analysis of the nature of the motivation (internal form) of the nicknames / surnames of Ukrainian linguistic culture, we completely logically observe the connection between the origin of the surname and certain historical events, cultural traditions, the ability to evaluate, characterize their dignities and defects, mentality, and peculiarities of the national character. During the analysis of anthroponymic units in the linguocultural aspect in the center there is a linguistic and cultural personality with its national peculiar vision of the world, that is, mentality. Considering the specificity of anthroponymic vocabulary, the complete dependence of its origin and existence on cultural traditions and society, it should be noted that there was a need to find new approaches for the study of onymams. The results of regional anthroponymic research should be considered more closely in the context of national culture and more widely –in the connection to inter-national linguistic and cultural phenomena and processes. The prospects for the development of anthroponymy are in the anthropocentric understanding of the anthroponymic subsystem of language in terms of ethno, psycho, socio- and cognitive linguistics, and other aspects of the theory of linguistic communication.

⁵⁷ Horpynych, I. Korniienko, 2012

⁵⁸ Horpynych, I. Korniienko, 2012

⁵⁹ Horpynych, I. Korniienko, 2012

⁶⁰ Horpynych, I. Korniienko, 2012

⁶¹ Horpynych, I. Korniienko, 2012

⁶² Horpynych, I. Korniienko, 2012

⁶³ Horpynych, I. Korniienko, 2012

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Анотація

У статті охарактеризовано методологічні засади дослідження антропонімної лексики як унікальної знакової системи, компоненти якої мають особливу будову, призначення, специфіку творення та поширення, підпорядковуючись загальномовним законам виникнення й функціонування.

Кожна ономастична одиниця являє собою певний, часто прихований лінгвокультурний текст, декодування якого дозволяє виявити інформацію про традиції найменувань індивідуумів окремих регіонів й цілого етносу. Культура формує й організовує мислення мовної особистості. Мова є одночасно і засобом створення, розвитку й зберегання культури, її часткою завдяки своїй властивості створювати реальні, об'єктивно існуючі витвори матеріальної і духовної культури. Мовні знаки здатні виконувати функцію „мови” культури, що виражається у здатності мови відображати культурно-національну ментальність її носіїв. Лінгвокультурологічна ідея, заснована на людиноцентричній філософії, властивій українській духовності, актуалізується у зв'язку з фіксацією в мові, етнотекстах і дискурсивній практиці духовної та матеріальної культури народу; стосується це й власних назв людей, записаних у ревізьких та метричних книгах, що відбивають акти громадянського стану й засвідчують рух антропонімів, які є найбільш культурноносними знаками, оскільки прямо пов'язані з біографією людини та історією краю. Антропоніми накопичили в собі інформацію, наявну в найбільш важливому для людини масиві концептуальних пластів, відтворених в мовних картинах світу різних лінгвокультур, насамперед цей масив фіксує відомості про культуру народу, його побут, звичаї, вірування, емоції, загалом про ментальність носіїв тієї чи тієї лінгвокультури. Результати регіональних антропонімних досліджень необхідно тісніше розглядати у контексті національної культури й ширше – у зв'язку з міжнаціональними лінгвокультурними явищами та процесами.

Ключові слова

Антропонім, мова, культура, лінгвокультурологія, мовна картина світу.

UDC 811.124

DOI <https://doi.org/10.32837/2312-3192-2018-11-134-141>

BODY IMAGE OF THE 16TH CENTURY MANNERIST TYPE LITERATURE IN WORKS OF EASTERN SLAVIC (LATIN AND UKRAINIAN ORIGIN AUTHORS)

Olga Lefterova¹

Abstract

This paper is devoted to issues of research of a human body in the 16th century literature and art paradigm. The researched texts context structure analysis has shown that a human body may be represented as a subject, an object and a symbol. The character of a human body representation in the text of mannerist allows interpreting the somatisms as axiological indices that are functioning in the semiotic continuum of culture. The multi-aspect analysis of somatisms presented in this work enables determination of limits in representing a human body and the image of a human body in the author's texts, the degree of intended / non-intended deformation of such, since it is the breach of perfection of a human body's proportions and thirst to sophisticated compositions that are one of formal characteristics of mannerism in art. The study of the 'human body' phenomenon in this work presumes a study of how the author speaks of the body and its parts, how he uses the concept 'body image' for relaying own intentions. Constructing a formal model of the author's picture of the world for the mentioned analysis includes the analysis of the lexis depicting the body language. Peculiarities of mannerist culture, formed in the Eastern Europe within the transition period of 16-17th centuries, are studied within this research of the treatises in literature written in the Eastern Europe. Given all the complexities of life and fate of these writers, among other authors of that period they are distinguished with a peculiar attitude towards the cultural achievements of the Renaissance, the trend not only to rely on the existing tradition, but to renew that tradition with the help of transformations. Such a contradictive "pending situation" between the old and the new is one of characteristic features of mannerism.

Key words

Mannerism, human body, somatisms, Renaissance humanism, Renaissance, Ukrainian culture, Ukrainian literature.

1. Introduction. The article deals with the research of a human body in the XVIth century literature and art paradigm. The actuality of the present study is stipulated by the fact that the studied subjects belong to such general philological and linguistic problems as ontology of culture's megacontext, artistic hermeneutics, the language picture of the world, the linguistic world-image and language personality.

Study of peculiarities of mannerist culture, which was formed in the territory of Eastern Europe within the transition period of 16-17th centuries is to be made within the framework of researching treatises of literature which were created in the territory of Eastern Europe. Despite all the complexities of life and fate of the writers of that period, among other authors of the period they are distinguished with a peculiar attitude towards the cultural achievements of Renaissance, the tendency not only to ground on the existing tradition, but with the help of transformations to renew that tradition. Such a contradictive "pending situation" between the old and the new is one of characteristic features of mannerism.

Mannerism is a 'principally extranormative style'² that depicts specific features of transition period from Renaissance to Baroque. This stipulates the importance of describing it for characteristics of the macrocontext

of European culture at the contemporary stage, which may be characterized as transition from the époque of post-modernism to a still unknown state.

The theoretical studies by Werner Hoffmann *Fundamentals of Modern Art and Introduction into its Symbolic Forms* (2004), Christine Buci-Glucksmann *Tragique de l'ombre. Shakespeare et le manierisme* (1990), Bryan Turner *Recent Developments in the Theory of the Body* (1993), devoted to the analysis of modern cultural paradigm, state that crucial phenomena as well as novelties in the 20th century art are based on preceding artistic practices and display their kinship with the Art of both Renaissance and Mannerism, the latter being often called 'The Fall of Renaissance'.

The goal of the study is to perform an analysis of the phenomenon 'body of a human' in texts of literature that was created on the territory of Eastern Europe; to reveal the meaning of bodily representations for the author's creative self-expression; on the basis of research of the bodily code to make an attempt to describe to describe one of ontological parameters of mannerism. Tasks of the study: characteristics of mannerism in the theory of literature; research of somatism in the structure of associative-image component. **The object of study** – human body in a Latin text of mannerist type. **The subject of study** is text-forming and styleforming functions of somatisms in a Latin text of mannerist type.

2. Methodology

2.1 The program of study of the image of the body in mannerist type works. The study program

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² Chekalov 2001,14

of the body image in mannerist type of the parworks of literature which were created in the territory of Eastern Europe includes six consecutive steps:

(1) characteristics of mannerism in the theory of literature and arts;

(2) analysis of corporeality of a human from the standpoint of philosophy, linguistic semiotics and linguistic culturology;

(3) definition of a body as a cultural phenomenon: the body as complex reality described by culture represents inner emotions;

(4) analysis of somatisms within the paradigm of traditional Renaissance conceptions;

(5) research of somatism in the structure of associative-image component as a condition of building a figure of speech;

(6) description of semantic space of a human body in artistic text of treatises by S. Orichovsky and Tranquillion;

(7) study of peculiarities in functioning of somatisms as component of artistic images of the text.

2.2. Research materials. To resolve the set tasks, the general scope of the research material was based on Latin treatises of Orichovsky "*Fidelis subditus*", "*Ad lulum Tertium Pont[ificum] Max[imurn] Supplicatio*", "*De lege coelibatus contra Syricium in Concilio habita*", "*De bello adversus Turcas suscipiendo*" and Ukrainian treatise of Tranquillion (total volume comprises 955 lexical units; total amount of processed pages makes up 457p). In analyzed treatises lexemes representing human body parts (somatic lexics) comprised 28.5%.

2.3. Methods of analysis. The main concepts being the grounds of this study: linguistic studies: (R. Bart³, Y.M. Lotman⁴, V.N. Toporov⁵, H.Ruthrof⁶, U Eco⁷ N. Depraz N., S Gallagher⁸); historico-cultural studies (A.F. Losev⁹, Gumbrecht G¹⁰, Bykhovskaya¹¹); philosophic studies (M. Merleau-Ponty¹², J-P. Sartre¹³, J. Lacan¹⁴, V. Nikitin¹⁵). The study is based on the methods of linguistic and textual analysis, namely: methods of observation and description, of super linear analysis (I. Galperin¹⁶), the comparative-typological method. The methodology of the study is a complex one, which implies the usage of methods from structural, anthropological, cognitive semantical and component analysis; the study of theoretical concepts and fictional-literature practices in complex. The study's object and subject have stipulated for the combination of linguistic, literary-critical and philosophic-esthetic approaches. The leading method to process the illustrative material became the descriptive analytical method with its main components: observation, generalization, interpretation and classification. At different stage of work the method of semantic analysis was applied, as well as methods of component and context analysis, that of complex analysis of the artistic text, and the statistical method.

3. Results and Discussion

3.1. Theoretical premises of the study. The history of development of the human civilization manifests multidimensionality in research of this phenomenon: the body was the subject of attention of ancient priests, than of philosophers, and eventually of anthropologists, psychologists, etc. Therefore, the problem of depicting the concept of a human body is an important component of scientific studies. As of now, the phenomenon of a human body is considered not only in philosophical (M. Merleau-Ponty¹⁷, J-P. Sartre¹⁸), psychological (Lacan¹⁹, Rummyantsev²⁰), but also in artistic and linguistic discourse (Ruthrof²¹, U Eco²² N. Depraz, S. Gallagher²³).

However, despite the active study of this problem so far the science does not have an established uniform theory that would connect the language and bodily manifestations of a man. In socio-cultural aspects, the scholars distinguish differentiate between the notions of "body", "corporeality", and "body image". The "body" is associated with certain fixed, relatively static, limited anatomic and physiology object.

The notion of corporeality denotes the body with its attribute motion activities, expressive forms of manifestation, "being in socio-cultural space and counteracting with such, determined in its somatic and motion characteristics by both natural normality, and by peculiarities of this space" (Y.A. Strebkova)²⁴.

In socio-cultural studies considered is the inter-relation of a human body and cultural practices. V.M. Boguslavskiy²⁵ notes, that "apprehension on the human's appearance in inter-relation with his outer world is the nucleus of each national culture and oc-

³ Bart, 1978

⁴ Lotman, 1978

⁵ Toporov, 1995

⁶ Eco, 2000

⁷ Ruthrof, 1998

⁸ Depraz, Gallagher, 2003

⁹ Losev, 1982

¹⁰ Gumbrecht G, 2006

¹¹ Bykhovskaya, 2000

¹² Merleau-Ponty, 2001

¹³ Sartre, 2000

¹⁴ Lacan, 1999

¹⁵ Nikitin,

¹⁶ Galperin, 2006

¹⁷ Merleau-Ponty, 2001

¹⁸ Sartre, 2000

¹⁹ Lacan, 1999

²⁰ Rummyantsev, 2003

²¹ Eco, 2000

²² Ruthrof, 1998

²³ Depraz, Gallagher, 2003

²⁴ Stebkova, 2011

²⁵ Kovaleva, 2012, 21

cupies the most important place in an ethnicity's system of signs in its culture".

Each cultural formation views the problems of interrelation and interaction of the spirit and the matter, of nature and society in its own way, as well as produces its own criteria of attitude towards a man, body practices and a human body. In the Antiquity, the human body is perceived as reproduction of beauty and cosmic harmony, in the Medieval – as focus of depravity, and quite differently, the human body is treated in the esthetics of Renaissance, Baroque and Classicism. In these times, a kind of anthropological paradigm of perceiving a human emerges; this paradigm provides for a feasibility of discussion of problems of the body of a human being alongside with the ideas of their soul and spirit. Ambiguity of treatment of spirit and flesh receives its interpretation in the philosophical and cultural paradigm of the 16th century.

In modern literature and in art trends being formed during another borderline of ages, common traits appropriate of various manifestations of the 16th century cultural paradigm become more and more evident. It is necessary to analyze such remote in time cultural and historical analogies as this analysis frequently serves to develop essential features of phenomena created in art in modern time.

This, in our opinion, stipulates the timeliness of the present study focused on the specifics of human body description in terms of mannerism, the latter being a philosophical and artistic trend dated back to the 16th century.

3.2. Manner and Mannerism in the aesthetics of cultural trends. Mannerism is the understudied phenomenon in the context of Ukrainian cultural paradigm. However, European researchers have not come to the unilateral opinion about the essence of mannerism. This is caused by its inner dualism and certain specifics. Mannerism is treated either as a style and an anti-style²⁶, or as an époque, or as a kind of "state of soul"²⁷, or as a sort of philosophical trend²⁸. Most researchers stick to the idea of variability of mannerist style, and they attribute to mannerism conceptually opposite works of art such as graphics cycle *I modi* by D. Romano and others as well as pictures by Domenico Beccafumi.

Attempts to describe the essence of this phenomenon in terms of theory and history of literature led

to establishment of parallel correlations of visual and verbal arts in 16-17th centuries, this or that way connected with the conceptualization of a human body and corporality. In particular, Christine Buci-Glukmann the image of Hamlet compares with the portrait of Hugolino Martelly by a representative of a Florentine school Angelo²⁹. And the term "mannerism" itself is connected with the human body sphere of concepts.

Initially, the word *maniera* appeared in the 16th century in Italian book *Libro dell'Arte* by Cennino Cennini, where it was interpreted as a handprint of a master, as his characteristic manner to create a work of art. Within the esthetics of artistic styles, the essence of mannerism is determined by the correlation of the creator and the object being created. In any kind of art (painting, sculpture or literature), the problem to convey an idea of a human body within this style is solved in the spirit of neoplathonism, when a man thinks and creates based on the sensual information, designing and checking it with the help of inner forms that have been received from God and, therefore, are innate³⁰.

Although the works of mannerism theoreticians (Visari, Lomazzo, Zuccaro)³¹ keep treating a human personality as completely determined by a god, but their given corporal forms are already perceived as subjective ones. Zuccaro introduces the idea of "disegno interno (inner picture)"³² with the help of which, according to the author's opinion, an artist may realize the sensual perception as well as create an inner world. The "disegno interno" is opposed to the "disegno esterno"³³, the inner picture being a form, an image according to which the world is created, and the outer one is the created world itself. Thus, according to Zuccaro's ideas, in this way, the corporality is not rejected but inevitably is treated and shaped in the human mind. The artist is to follow the nature but not in a servile but a creative way. And the phenomenon of imitative representation (mimesis) as it's known, is directly connected with the phenomenon of the human body, since, according to Plato and Aristotle, any representation of nature is realized through various manifestations of corporality – voice, body motions, etc.

The basic criterion of mannerism in such a context becomes the complexity of the subject, the complexity of own ego. Such logics of development of subject-object relations, of own ego, of forms of its representation in the mannerist discourse makes the human body not only a means to represent a human as a subject but also means to represent the objective world created by the subject. The confirmation to this thesis can be found in Vasari's painting, in particular in his painting "Allegory to Justice", where the curve of a female body's clothes symbolizes the Justice by focusing on the blank space in the center of the picture. The semantics of the plot is mixed in chimera-like spatial and composition experiments³⁴.

²⁶ Friedlander, 1991

²⁷ Hauser, 1965

²⁸ Dubois, 1979

²⁹ Buci-Gluksmann 1990, 32

³⁰ Losev, 1978

³¹ Visari, 1842, Zuccaro, 1607, Lomazzo, 1964

³² Hutson, 2016, 136

³³ Mack, 121

³⁴ Batkin 204

Complicated reality requires complicated artistic means to represent it. Mannerism is inclined to allegorism and symbolism, and “a labyrinth or a rather complicated curve” becomes a favourite figure of a mannerist³⁵ (Losev). In the 16th century treatises where the issues of mannerist esthetics are raised, with a man in the limelight, the denial of ideal proportions of a human body is observed more and more. Artists prefer a snake-like line (serpentinata). Modern scholars replace the idea of “serpentinata” with the idea of labyrinth³⁶. Thus, Gastone Bachelard in *The Poetics of Space*, while studying the metaphoric of a labyrinth in the continuity of a literature text, comes to the conclusion that it is the metaphor of labyrinth that is connected with corporal realia³⁷. Scholar Mikhail Iampolski in his work *Demon and Labyrinth* analyzing the poetics of an artistic text treats the labyrinth as an architectural twin of the body, and he correlates the movement in such a labyrinth to the movement inside a certain body memory. According to Mikhail Iampolski, to move within one's mastered space of an underground labyrinth means to activate the body memory, to dissolve the present in the past, to live within the trace that comprises the outer mnemonic envelope³⁸.

Therefore, the labyrinth as a way to recreate artistic reflection characteristic for the edge between époques is a complex rhetoric figure that defines the specific nature of its philosophical artistic paradigm.

3.3. The means of verbalization of a human body in treatises of mannerist type. The peculiarity of the East Slavic literature is brought about by, firstly, the fact that the edge of 15-16th centuries is a combination of structural poles with the mutual attraction and, at the same time, repulsion of different artistic traditions as well as co-existence of Renaissance and post-Renaissance phenomena that are merging, altering and transforming freely (at first sight). Apart from the research of establishment and development of peculiarities of the East Slavic literature of the 15-16th centuries in the context of European culture, it should be noted that it is the transitional artistic awareness that the worldview attitudes of East Slavic humanists are marked with. The man's inner semantic world in the transitional époque depicted in literature that arose in the Easter Slavonic territory is considered to be problematic as the Christianity – a core element of the then man's “ego” – in the new context was interpreted as a doctrine on human morality correlated with the laws of nature.

The problem of self- and world cognition has been under consideration of Ukrainian thinkers since the

times of the Ancient Kievan Rus. Their reflections, within the Christian ethics, were focused on speculations about the essence of the “inner” man, the self-perfection of the “inner” man. Abstract seeking for the truth was not typical to the thinkers of that time. Since the 15th century, human personality with harmonic combination of the spiritual and the bodily has an important place in the European scientific thought and, therefore, has not been left without attention of the East Slavic thinkers who being the Eastern Europe culture oriented never lose the genetic liaison with their own culture.

Views of the East Slavic humanists on the bodily and the spiritual in a man, on the mind and senses balance, were formed on the basis of re-thinking of the ideas of their local predecessors and on the basis of comparing their views with the novelty ideas of the Western Renaissance³⁹.

Much attention to the issues of homo corporalis and the essence of a human as a reflection of microcosm in the structure of the Universe was paid by Stanislavus Orichovius and Kyrylo Tranquillion-Stavroveski. Thus, Kyrylo Tranquillion-Stavroveski in his *Breastplate of Theology* notes that a man consists of visible body and invisible soul. The visible body as the inanimate nature consists of four elements: flesh from the earth, blood from the water, breath from the air, and heat from the fire⁴⁰ (Pilyavets' 176). So, according to Tranquillion, the sensitivity of a human body is the source of knowledge about the world. Tranquillion's interpretation has fundamentals of sensualism that will become established in the literature later. In his interpretation, the ideas about corporality are formed on the basis of senses that reflect the state of “sensual fabric”, and the thinker represents them as a human body and human bodily behavior. The ability to distinguish bodily sensations and to perceive the world through them results in the capability to identify the inner and the outer in a man and in his environment. The body as a certain present by nature is perceived in its entirety, and the corporality is perceived on the basis of understanding of senses and feelings arising along with the bodily activities.

Since, as it was stated above, the opinions of Ukrainian thinkers on the bodily and spiritual nature of a human were being formed not only under the influence of the European Renaissance but also as re-thinking of Byzantine understanding of a man, according to which the soul had been integrally linked to the body, the corporality and the human body were in the focus of their attention. A human realized and cognized the body and corporality not only as real present from the nature but also through certain social and cultural models. As an image, as a sign filled with symbolic meaning, the corporality is found in Latin works by Orichovius, called the Demosthenes from Rutenia. In the context of ideas of the European Renaissance, a man was considered as the creator of earthly existence, that is why for the East Slavic thinkers, particularly for Orichovius, a

³⁵ Losev 1982

³⁶ Summers, 1972, 269

³⁷ Bashlyar, 2014, 258

³⁸ Yampolskiy, M. 1996, 88-90

³⁹ Lytvynov 2000

⁴⁰ Pilyavets, L. 1993, 176

human body was the means to conceptualize the world with reflection on own body. To a certain extent, the said reflection was the source to create stylistic figures with different extents of associative figurality: *However you should have taken care of yourself as of a head, and only then of the Senate. Read it and direct at our wellbeing so that we could tell that you are a golden child of your mother*⁴¹; head being a symbol for the sun, Universe, macrocosm, leadership: *Also, should you happen to be asked who you are, answer frankly and piously this way: I am the King – the mouths, eyes and ears of the Law, to be more precise – an interpreter of the Law*⁴²; *Do open thy ears and hear: from everywhere you will hear piteous groan and scream of thy subordinates deprived also of their freedom*⁴³...*And said He to Lady's ear*⁴⁴ (ears like the vessel of memory, the Saint Spirit penetrated through the ear of the Lady); *I also state that I can not hold myself, I confirm this in my strongest voice so that everyone should hear me, I cry... Indeed, as it is written in the Holy Writ, He can be seen only those pure in heart*⁴⁵. *Thus, for instance, some people in the result of a certain disease stop sensing the taste of food. Similarly both flesh and lust to satisfy it strangles the youth and pushes them to unreasonable deeds; it closes their eyes for them not to see their own death*⁴⁶. *...shuts their ears for them not to listen to useful advice; imposes them only lust to Venus who deprives the youth of all other senses: both eyesight and earshot, smell, and taste*⁴⁷. *...there will not molest thy eyes different smart faces, will not thee smell the scent of perfume, will thee not taste delicacies, will thee not dance. On the contrary, in front of thy eyes there will be everything that is worth a brave man, a mighty king and leader; however their eye having collided with the void, gets blind there*⁴⁸. The organs of osphresis as markers of visual perception.

The usage of somatisms in the author's text shows that the body is perceived by the author abstractedly and is the means to represent the author's perception of the world, as a certain sign that gives a recipient an image connected with explication of either the entire body or a part of it. At the same time, this the somatic code

determines not only parts of the body but also specific features of the body, descriptions of mental, emotional, spatial "dimensions" giving the human body meanings that are functionally important for the culture.

Considering somatisms in the treatise by Stanislaus Orichivius, it is worth mentioning the usage of body code for denomination of the state. In the conceptual vision of the essence of an ideal governance of a state and the essence of the state, Orschichovski inherited the teaching by Plato, who in his *The State* used to say that an "ideal polis" is to exist under the model of an organism: *This other part of justice thee must value in your state as if it were a remedy to wounds. Therefore take care of the republic's body being healthy, for in it is the highest praise to both a king and a healer. And when certain limbs of thy state shall get ill with a plaque, heal them under the laws the same way as healers do*⁴⁹.

In *De lege coelibatus* Orichovius, denying the asceticism, appraises the beauty of the human bodily nature. To show the absurdity of the laws of the Catholic Church that does not allow clergymen to get married, Orschichovski appeals to Nature and to the Natural Law: *The Nature itself and the God have protected the youth from the lusts of the body. A man is the image and the likeness of the God Himself so that is the best and the most perfect part of the Nature*⁵⁰.

The author calls the church where senseless laws govern as hopelessly ill, thus drawing parallels with an ill human body: *This, most likely, is the remedy for the ill and almost helpless life of ours, for the spoilt and filthy shameful sins of the parents of flesh*⁵¹.

The hot stings of their sins serve as punishment for those who enter lawful marriage, who violate the law of their nature that lives on the organs of our body, and who arrogantly assert that...*they are sinless although they live corrupt lives. Isn't it the thing to completely demolish all those laws that the God wrote with His fingers on our limbs and, besides, in our liver? Each part of our body is purposed for carrying out a certain function, even the smallest nail. If all other limbs carry out certain functions and none is set free of this by a human law, shall those organs that were given to us by the Nature for reproduction stay id*⁵²?

The author composes a true Hymn to The Woman, to her beauty and intelligence. Referring to the laws of nature, he glorifies love feeling and family life: *The God himself tied up with union not only their souls but with a harmonic alliance their bodies, when in His divine mouths He especially reliably asserted: "And will they become one body". This means that the body of one shall have power over the body of the other; and there will not be one without the other*⁵³.

The Nature, as Orschichovski writes, has not created anything more gentle and beautiful compared to a woman: *They back our loins, all our lives in the same way as the body is backed by bones*⁵⁴.

⁴¹ Orichovius 1908, 66

⁴² Ibid, 13

⁴³ Ibid, 45

⁴⁴ Orichovius 1551, 66

⁴⁵ Ibid, 29

⁴⁶ Orichovius 1908, 54

⁴⁷ Ibid, 87-88

⁴⁸ Orichovius 1908, 97

⁴⁹ Ibid., 64

⁵⁰ Orichovius 1551, 19

⁵¹ Orichovius 1551, 23-24

⁵² Ibid, 12-13

⁵³ Ibid, 20

⁵⁴ Ibid, 33

And if the previous examples dealt with bright aspects of corporality that were manifested in somatic forms of representing a man, then in unmasking of the hideousness of the Church, on the one hand, and in glorification of the beauty of a woman, on the other hand, it is possible to say that somatisms are a form of manifestation of bodily expression which is embodied in the text of the polemic treatise.

4. Conclusions. The inner semantic human world of the transition period that is depicted in analyzed treatises has a problematic status. Since Christian times the ethical issues and moral had already been interpreted in a new context, which led to rethinking of interrelation of the corporeal and the spiritual in a human being. Accordingly the human 'body' found itself in the centre of ontological problematics. On the one hand, the 'image of the body' appeared to be a marker for focusing human universality, on the other hand - a marker of cultural tradition. Therefore the character of realization of corporality in the considered treatises depends on the localization of interaction between categories of the inner/outer world and can change both

semantic contents and its interpretation. The reality of the material world is substituted in the author's imagination with the reality of ideal images and the body is deemed either as "body-object", or as "body-subject", or as "body-sign", or as "body-symbol".

Since the parametrization of the analyzed texts is done through circumscribing the character and way of explication of markers that denote the author's picture of the world, his equilibrium *prodinstinata* (basic reality) on different levels of its explication, the somatisms can be treated as an aspect of components for "equilibrium *prodinstinata*", such components being special axiological indices which exist in the semiotic continuum of culture.

The multi-aspect analysis of somatisms will enable determination of limits in representing a human body and the image of a human body in the author's texts, the degree of intended / non-intended deformation as such, since it is the breach of perfection of a human body's proportions and thirst to sophisticated compositions that are one of the formal characteristics of mannerism in art.

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Анотація

Статтю присвячено питанням дослідження тіла людини в мистецько-літературній парадигмі XVI ст. На сьогоднішній день в сучасному мистецтві та літературі, які формуються в період чергового зламу століть, простежується все більше спільних рис з культурною парадигмою XVI. Таким чином, актуальність даної роботи визначається специфікою розгляду людського тіла в дискурсі маньєризму. Проте відсутня одностайна думка на сутність маньєризму і в роботах європейських дослідників. Об'єктом даної роботи виступають особливості концептуалізації феномену тілесності в творах українських авторів XVI ст. Метою дослідження є аналіз соматизмів в маньєристичних текстах з метою виявлення і характеристики тілесного коду як складового елемента *equilibrium prodistinata*. Маньєризм – феномен малодосліджений в контексті української культурної парадигми. Проте відсутня одностайна думка на сутність маньєризму і в роботах європейських дослідників. Погляди українських гуманістів на тілесне й духовне начало в людині, на співвідношення розуму та відчуттів формувались на основі переосмислення і синтезу уявлень їх вітчизняних попередників з новітніми ідеями західного Відродження. Значну увагу питанням тілесності та сутності людини як відображенню мікрокосму в структурі всесвіту приділяли С. Оріховський, К. Сакович та К. Транквіліон-Старовецький. Аналіз творів маньєристичної доби показав, що в авторських текстах тіло розглядається як «фізичне тіло», «тіло-об'єкт», «тіло-суб'єкт», «тіло-знак», «тіло-символ». Характер відтворення тілесності в розглянутих трактатах залежить від локалізації в проблемному полі взаємодії категорій зовнішнього/внутрішнього і може змінювати як семантичне наповнення, так і його інтерпретацію. У текстах маньєристичного типу соматизми виступають особливими аксіологічними індексами, що діють в семіотичному континуумі культури. Вони актуалізують семантико-аксіологічне поле *equilibrium prodistinata*, внаслідок чого стає можливим простежити зв'язок автора з реальністю його буття та засобами, якими автор виявляє варіативність світу.

Ключові слова

Маньєризм, людське тіло, соматизм, ренесансний гуманізм, ренесанс, українська культура, українська література.

SECTION III

CONTRASTIVE LINGUISTICS AND TRANSLATION

UDC 81-115(811.112.2+811.161.2):(808.51/53:342.534)
DOI <https://doi.org/10.32837/2312-3192-2018-11-142-149>

KRITISCHE BEWERTUNG IN DEN AUFTRITTEN VON ABGEORDNETEN IM DEUTSCHEN UND UKRAINISCHEN PARLAMENTARISCHEN DISKURS (KONTRASTIVE PERSPEKTIVE)

Olga Grydiushko¹

Critical evaluation in speeches of deputies in German and Ukrainian parliamentary discourse (contrastive perspective)

“We live in a linguistic epoch...”
Norman Fairclough

Abstract

The article is devoted to the problem of expression of critical evaluation in the speeches of German and Ukrainian opposition deputies during parliamentary sessions. Critical evaluation is a prominent feature of speeches of opposition deputies, since the purpose of such deputies is to is the struggle for power and electorate. In addition, it should be mentioned that critical evaluation in political discourse serves as a secondary way of argument. "Critical evaluation" is understood as consideration and evaluation, which is to identify and eliminate defects, failures. It should be noted that critical evaluation is usually understood as a negative assessment. The body of the research material comprised videos of parliamentary meetings of the Bundestag and the Verkhovna Rada of Ukraine. The total volume of videos is 10 hours (5 hours for the German and Ukrainian language groups), where 60 fragments of critical evaluation were distinguished. Speeches of such politicians as A. Gaudand, C. Lindner, A. Weidel, R. Lucassen, F. Petry, A. Hofreiter et al. were selected among German politicians and Y. Tymoshenko, O. Lyashko, O. Sotnik, S. Sobolev, R. Semenukha et al. among Ukrainian opposition deputies. The verbal peculiarities of the expression of critical evaluation in the parliamentary discourse were studied. The research showed that German and Ukrainian deputies are likely to the use a significant number of lexical, syntactic and discursive means, such as repetitions, rhetorical questions, motivational sentences etc. It was discovered that German politicians use lexical units like "falsch", "fehlerhaft" as a marker of critical evaluation, and Ukrainian deputies – "betrayal" and "victory". It should be noted that German opposition deputies use the appeals, and Ukrainian deputies, however, usually use personal pronouns such as "they" and "them". In addition, the speeches of Ukrainian deputies are more aggressive, unlike German politicians.

Keywords

Parliamentary discourse, Public speech, Deputy speech, Critical evaluation, Negative evaluation.

1. Einführung. Das Interesse an der Erforschung des Zusammenhangs zwischen Politik und Sprache ist seit Jahrzehnten ungebrochen. Seit der Antike wurden sie sich in ein gegenseitig bedingendes Verhältnis gesetzt. Schon Aristoteles betrachtete einen Menschen als *zoon politikon*. “Der Kampf um die Sprache ist der Kampf um die Macht” – so definierte A. Meillet den Zusammenhang von Sprache und Politik, die offensichtlicher wird, wenn man sich typische Tätigkeiten von Politikern anschaut: in den Massenmedien treten sie als Parlaments- oder Fest-

redner, Verhandlungsredner oder Wahlkämpfer und Talkshowgäste auf².

In den Werken von N. Petljutschenko³, A. Belova⁴, N. Faibyschenko⁵ wird es vermerkt, dass der politische Diskurs sich durch spezifische Elemente auf verschiedenen Ebenen gekennzeichnet ist. Zu diesen Ebenen gehören also verbale (lexikalische, syntaktische und Besonderheiten) und paraverbale (Intonation, Ton, Gestik und Mimik) Ebenen. In diesem Beitrag wird aber über verbale Mittel zum Ausdruck der kritischen Bewertung Überblick gegeben.

Das **Objekt** der vorliegenden Untersuchung ist die monologische öffentliche Rede der deutschen und ukrainischen Abgeordneten während der parlamentarischen Sitzungen. Den **Gegenstand** der Untersuchung bilden die verbalen Besonderheiten von Ausdruck der *kritischen Bewertung* im deutschen und ukrainischen parlamentarischen Diskurs aus kontrastiver Sicht. Das **Ziel** dieses Beitrags besteht in der Feststellung der Ausdrucksmittel der kritischen Bewertung in den

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² Niehr 2014, 12

³ Petljutschenko

⁴ Belova 1996

⁵ Faibysheko 2002

Auftritten im parlamentarischen Diskurs (Deutsch / Ukrainisch). Dabei werden folgende **Aufgaben** gelöst:

- (1) Feststellung der Funktionen des politischen Diskurses;
- (2) Stelle und Funktion der kritischen Bewertung im politischen Diskurs;
- (3) Analyse der neuesten linguistischen Studien der Kritik und kritischen Bewertung;
- (4) Beschreibung der lexikalischen, syntaktischen und diskursiven Mittel zum Ausdruck der kritischen Bewertung in den Auftritten von deutschen und ukrainischen Abgeordneten in kontrastiver Perspektive.

Die **Hypothese** der Untersuchung liegt darin, dass die verbalen und paraverbalen typologischen Merkmale der Sprache spezifisch sind und hängen von den jeweiligen Kulturen (in diesem Fall Ukrainisch und Deutsch). Da Ukrainisch und Deutsch nicht eng verwandte Sprachen sind, dann stimmen manche diskursiven, verbalen und paraverbalen Merkmale überein, manche aber nicht. Dabei muss betont werden, dass diskursive und sprachliche Mittel mehr Gemeinsamkeiten haben, paraverbale Merkmale hingegen – mehr Unterschiede.

2. Methoden.

2.1. Stichprobe. Die Untersuchungsmethoden richten sich nach dem Zweck, den Zielen und der Spezifität des zu untersuchenden Materials. Es werden solche Methoden dargestellt wie die Methode der linguistischen Analyse, die Methode der Beobachtung, die komparative Analyse. Die Methode der linguistischen Analyse besteht in der wissenschaftlichen und theoretischen Analyse der Literatur und linguistischer Interpretation der Ergebnisse besteht. Methode der Beobachtung setzt einen aufmerksamen Blick auf empirische Daten. Die komparative Analyse beruht sich auf dem Vergleichen von Elementen in mehreren Sprachen, in diesem Fall Deutsch und Ukrainisch.

2.2. Material. Das Forschungsmaterial umfasst Videoaufnahmen von Sitzungen im deutschen und ukrainischen Parlament. Für die Untersuchung werden die Reden von Dr. Alexander Gauland, Dr. Dietmar Bartsch, Dr. Anton Hofreiter, Dr. Alice Weidel, Dr. Frauke Petry, Christian Lindner im deutschen Diskurs und von Jurij Bojko, Olena Sotnyk, Olexandr Vilkul, Oleg Liashko, Julia Tymoschenko, Sergij Sobolev, Igor Schurma im ukrainischen parlamentarischen Diskurs ausgewählt. Die Laufzeit der Videoaufnahmen beträgt 10 Stunden für jede Sprachliche Gruppe. Es werden insgesamt 60 Ausschnitte der kritischen Bewertung ausgewählt. Dann werden aus diesen Ausschnitten lexikalische und syntaktische Marker der Kritik ausgesucht und klassifiziert.

3. Resultate und Diskussion. In unserer Untersuchung wird parlamentarischer Diskurs als eine Art des politischen Diskurses betrachtet. Auf diese Weise muss zuerst der Begriff "politischer Diskurs" definiert werden. Unter dem Fachwort „*politischer Diskurs*“ versteht man alle Diskurse, die von politischen Akteuren geführt werden und die auf weite Öffentlichkeit zielen, um bestimmte politische Gestaltungsvorstellungen, Problemlösungen und Ideen gegen konkurrierenden Vorstellungen, Lösungen und Ideen hegemonial durchzusetzen⁶.

Seinerseits betont Holger Kusse, dass der politische Diskurs sich nicht mit dem Sprechen von Politikern identifiziert, sondern sich auf die verschiedenen *institutionellen Kommunikationsbereiche* erstreckt, in denen Machtansprüche geltend gemacht und Handlungsformen präskribiert werden⁷. In unserer Untersuchung wird als solcher institutionelle Kommunikationsbereich das *Parlament*. Auf diese Weise wird der parlamentarische Diskurs von dem politischen abgegrenzt.

Das Wesen des parlamentarischen Diskurses als eine Art des politischen Diskurses besteht in seiner Funktion, die sich auf den *Machtkampf* bezieht⁸, und einen großen Einfluss auf die Tätigkeit von Politikern hat, z. B. *das Ziel eines Oppositionsabgeordneten* liegt in den Einfluss auf die Wählerschaft. Dieser Einfluss kann durch Aufdeckung einer Machtpartei, Kritik der Regierung und des Ministerpräsidenten zum Ausdruck kommen, die als untüchtig und inkompetent bewertet sind. So, können wir eine Schlussfolgerung machen, dass eine der Funktionen von Oppositionsabgeordneten in der *kritischen Bewertung* liegt und ihre Tätigkeit einen *bewertenden Charakter* hat.

Zuerst führten wir die definitive Kennzeichnung des Begriffs "Kritik" durch. So, wird das Fachwort "Kritik" in Bedeutungswörterbüchern gesucht. Im Duden-Wörterbuch werden zwei Deutungen des entsprechenden Begriffs gefunden: (1) *prüfende Beurteilung und deren Äußerung in entsprechen Worten* / das Kritisieren, Beanstanden, Bemängeln / *Fehler und Versäumnisse beanstandende [öffentliche] kritische Stellungnahme als Mittel zur politischen und gesellschaftlichen Weiterentwicklung*; (2) *kritische Beurteilung*, Besprechen einer künstlerischen Leistung, eines Werkes (in einer Zeitung, im Rundfunk o. Ä.) / Gesamtheit der Kritiker⁹. Im Wörterbuch der ukrainischen Sprache werden folgende Bedeutungen gefunden: (1) Berücksichtigung und *Bewertung* von jemandem / etwas, um Fehler zu beseitigen. Auswertung (Analyse), Diskussion um etwas zu bewerten (z. B. literarische Kritik); (2) *negatives Ausspruch* über etwas (in der Wissenschaft, Kunst, öffentliches Leben etc.), ein literarisches Genre¹⁰.

Die definitive und etymologische Analyse des Konzeptes *KRITIK*, die von N. Gawrilowa durchgeführt wurde, zeigte, dass Kritik als ein *mündliches oder schriftliches Urteil* verstanden wird. Dieses Urteil trägt *einen bewertenden Charakter*, wobei *negative Bewertung* überwiegt. Es ist zu betonen, dass

⁶ Tyrowsky & Mikfeld 2013, 40

⁷ Kusse 1998, 73

⁸ Sheygal 2003

⁹ Duden

¹⁰ Wörterbuch der ukrainischen Sprache

Kritik auch als die Suche nach Fehlern, Irrtümern und Nachteilen im Hinblick auf deren Beseitigung geschätzt wird. Schließlich wird Kritik als Ergebnis der aktiven Denktätigkeit, also (1) Analyse, (2) Bewertung, (3) Urteil gedacht¹¹.

Mit Rücksicht auf die Bedeutung des Begriffs "Kritik" als Bewertung, um Fehler zu beseitigen, drängte Kritik in viele Bereiche der Wissenschaft ein und wird auch als *Subjekt der Rhetorik* betrachtet. In dieser Hinsicht wird Kritik auch als Genre der Geschäftskommunikation von T. Anisimova beschrieben. Jedes rhetorische Genre hat drei Ebenen, also *systematische, strategische und taktische Ebenen*. Auf systematischer Ebene wird die Beziehung zwischen dem Genre "Kritik" und allen anderen sprachlichen Genres festgestellt. Es ist zu merken, dass Kritik als *sekundär überzeugendes Genre* anerkannt wird. Auf der strategischen Ebene wird die theoretische Wesenheit des Genres bestimmt und werden seine Hauptparameter festgelegt. So, wird Kritik als ein Genre charakterisiert, das im Rahmen vieler geschäftlicher Sprechsituationen möglich ist, aus verschiedenen Positionen des kritisierenden Redners und seines Status betrachtet wird. Hier wird es angesehen, *wer* und *für was* kritisiert ist. Auf der dritten, also taktischen Ebene sprechen wir über das Funktionieren des Genres im lebenden Sprachelement. Der Autor weist darauf hin, dass an die Argumente der Kritik besondere Forderungen gestellt werden, also rationale Elemente, die *die Objektivität des Sprechers betonen, Gebrauch von Topoi, die die Konfliktsituationen vermindern, objektive Bewertungen, gesellschaftswesentliche Kriterien*¹².

Die Kritik am wissenschaftlichen Weltbild gilt auch als ein *komplexer kognitiver Sprachprozess*, der eine *negative Bewertung* darstellt. Diese negative Bewertung ist darauf abgezielt, ein Objekt zu *verändern*, indem *Schwachpunkte verbessert werden*. Dieser Prozess ist durch einen bestimmten Chronotopos (Zusammenhang zwischen Zeit und Ort) gekennzeichnet, hat eine unterschiedliche Dauer und Intensität. Kritik wird durch spezifische Gründe bedingt und hat bestimmte Konsequenzen (konstruktive oder destruktive), setzt die Anwesenheit von Teilnehmern (derjenige, der kritisiert und derjenige, der kritisiert wird) voraus¹³.

Die definitive Analyse vom Konzept KRITIK hat ergeben, dass das Hauptmerkmal der Kritik Bewer-

tung ist. So, muss der Begriff "bewertender Akt". Als *bewertender Akt* versteht man den Mechanismus der Konzeptualisierung, Kodierung und Dekodierung der Bewertung¹⁴. In der sprachlichen Repräsentation stellt der bewertende Akt keinen besonderen Schwerpunkt dar, denn während des bewertenden Aktes wird die bewertende intentionale Einstellung in die Struktur der Äußerung eingefügt und bekommt eine „Zeichenzuordnung“¹⁵.

Seinerseits schreibt A. Iwin, dass sie semantische Struktur eines bewertenden Aktes solche Komponenten wie Subjekt, Objekt, Charakter der Bewertung (positiv oder negativ) und Grundlegung umfasst¹⁶.

Als *Subjekt der Bewertung* versteht man eine Person oder ein Gegenstand, denen bestimmte Eigenschaften zugeschrieben sind. Das bedeutet, dass die Bewertung immer eine *Ausrichtung von jemandem* hat. Das Subjekt der Bewertung kann sowohl *explizit* als auch *implizit* realisiert werden¹⁷.

Als *Objekt der Bewertung*, wie E. Kubriakowa merkt, können Fakten, Handlungen, Motive, Persönlichkeiten, Phänomene, Prozesse auftreten. Das Objekt der Bewertung wird in der Regel expliziert, im Gegensatz zur Grundlegung, die als ein Kriterium für den Charakter der Bewertung dargestellt wird und die oft nicht explizit ausgedrückt wird. Als *Grundlegung der Bewertung* versteht man die Kriterien und Argumente, die das Subjekt der Bewertung ausdrücken, wobei dieser oder jener Vorgang positiv oder negativ bewertet ist¹⁸.

Im parlamentarischen Diskurs kommen oft kritische Bewertungen zum Vorschein, die den Funktionen des politischen Diskurses entsprechen. Im Artikel werden verbale Merkmale zum Ausdruck von kritischen Bewertung in den Reden von Oppositionsabgeordneten betrachtet. Im deutschen parlamentarischen Diskurs werden die Reden von Dr. Alexander Gauland, Dr. Dietmar Bartsch, Dr. Anton Hofreiter, Dr. Alice Weidel, Dr. Frauke Petry, Christian Lindner analysiert. Die Reden von Jurij Bojko, Olena Sotnyk, Olexandr Vilkul, Oleg Liashko, Julia Tymoschenko, Sergij Sobolev, Igor Schurma werden im ukrainischen parlamentarischen Diskurs analysiert.

Als Marker der expliziten kritischen Bewertung werden selbst das Konzept *KRITIK* und seine Ableitungen (*kritisch, kritisieren*). Als Analoge für dieses Konzept werden folgende lexikalische Einheiten in der deutschen Sprache ausgewählt: *falsch, unrichtig, der Fehler, fehlerhaft* u.a. So kann man solche Beispiele nennen: "Weil wir hier im Bundestag verantwortlich sind, diesen Einsatz zu beschließen, sollten wir uns, wie ich finde, einigen **kritischen** Fragen stellen. Was macht denn die Bundeswehr eigentlich in Mali?"¹⁹. Christian Lindner wendet sich an Angela Merkel: "Der Charakter der Kanzlerschaft ist offen. Werden Sie Europa in der Sicherheits- und Migrationspolitik handlungsfähig machen oder neue Fliehkräfte durch **falsche** Weichenstellungen in der Währungsunion entfachen?"²⁰. Alice Weidel sagt Angela

¹¹ Gawrilova 2007, 96

¹² Anisimiwa 2000, 36-37

¹³ Gavrilova 2007, 91

¹⁴ Saizewa 2006, 26

¹⁵ Nikitin 2000

¹⁶ Iwin 1997

¹⁷ Zaitsewa 2006, 27

¹⁸ Kubriakowa 1997

¹⁹ Katrin Volger 2018

²⁰ Christian Lindner 2018

Merkel: *“Sie haben es jedoch regelmäßig mit falschen Versprechen und Irreführung missbraucht”*²¹. In der Rede von Rudiger Lucassen kann man folgendes finden: *“Die Aufgabe dieser konservativen Grundposition war ein Fehler, der zu heutigen Personalproblemen in der Bundeswehr geführt hat”*²².

Die Untersuchung von Reden der ukrainischen Oppositionsabgeordneten hat ergeben, dass als die Repräsentanten des Konzeptes KRITIK werden folgende Einheiten verwendet: *перемога, зрада, корупція, корупціонер, олігарх, популізм, війна* u. a. O. Vilkul berichtet: *“Тому я вимагаю, щоб уряд зробив детальний та зрозумілий звіт про всі нюанси переговорів, відповів на запитання, чому заради кредиту у півтора мільярди влада готує чергове підвищення цін. У нас лише через корупцію країна щомісяця втрачає більше грошей ніж нам може дати МВФ та будь-які інші міжнародні донори разом взяті. Вважаю, що такий звіт має відбутися негайно”*²³. In der Rede von R. Semenuha kann man folgendes finden: *“Шановні колеги, на превеликий жаль, Верховна Рада на четвертий рік війни не зробила найголовнішого: не назвала війною війну, тобто не визнала реальність”*²⁴.

Als Argumente der kritischen Bewertung hinweisen die Abgeordneten auf negative Situationen im Leben der Bürger. Dietmar Bartsch sagt: *“Ich möchte dennoch darauf verweisen, dass es 2,7 Millionen Kinder gibt, die arm oder von Armut bedroht sind”*²⁵. Oleg Liaschko berichtet über die Situation mit ukrainischen Argariern: *“Багатодітна сім'я, одинадцятьоро дітей. Єдина їхня мрія – працювати на землі. Вони не мріють про золоті унітази, вони не мріють про вілли на Канарах і по закордонах – вони мріють працювати на рідній землі. І вони не можуть реалізувати цю мрію, тому що ціна на молоко копійчана і корів треба віддавати на забій, тому що немає можливості взяти землю, щоб обробити її і заробляти. От які головні проблеми людей”*²⁶.

Die Analyse von verbalen Besonderheiten zum

Ausdruck der kritischen Bewertung in den beiden Sprachen zeigte, dass die Oppositionsabgeordneten eine Menge von Adjektiven in ihren Reden gebrauchen, z.B. *falsch, richtig, spannend, wirklich, ungebremst, charmant, prioritär; золотий, копійчаний, клановий* usw. So, sagt Christian Lindner: *“Die Gefahr aber besteht, dass durch falsche Entscheidungen in der Währungspolitik neue Fliehkräfte entstehen”*²⁷. Andere Beispiele kann man in der Rede von Dietmar Bartsch finden: *“Wir haben seit sieben Tagen eine Regierung in Deutschland, und die hat sich in diesen sieben Tagen wirklich von ihrer charmantesten Seite gezeigt”*²⁸ oder *“Das, was in der ersten Woche hier stattgefunden hat, war das blanke Chaos”*²⁹. In der Rede von Julia Tymoschenko sind folgende Adjektive zu finden: *“Це об'єднані праві сили, які вийшли сьогодні достатньо багаточисельною акцією проти того, що в країні після двох революцій продовжує панувати кланова система управління і кланова система корупції”*³⁰.

Es muss auch betont werden, dass die Auftritte von ukrainischen Oppositionsabgeordneten durch einen aggressiven Charakter gekennzeichnet sind. Sergij Sobolev berichtet: *“Ви не зорієнтувались, коли брехали послам, міжнародним фондам, розказували, як повинні здавати декларації, а вимагаєте ці декларації від тих, хто перевіряють кradіїв та злодіїв у цій державі”*. Manche Politiker können auch Beleidigungen gebrauchen, z. B. *“Тому що Нацкомісія, яку очолює виходець із компанії Порошенка на прізвище Животовський, а насправді правильно було б його назвати “животіна”, тому що грабувати українців в нинішніх умовах – це злочин і аморально”*³¹ oder ein anderes Beispiel: *“Слухайте, дорогі товариші, панове, друзі, “грантожері”, як вас там називати по правді ...”*³². Diese Besonderheit der kritischen Bewertung verbinden wir mit dem persönlichen Stil des Politikers.

Die Untersuchung hat ergeben, dass die deutschen Abgeordnete meist Nominierung gebrauchen, also sie nennen den Subjekt der Kritik, z. B. *“Indem Sie immer von neuem den Versuch machen, Frau Bundeskanzlerin, die Fehler Ihrer Politik anderen aufzubürden, spalten Sie Europa”*. Oder ein anderes Beispiel dafür: *“Frau Bundeskanzlerin, Sie sagen, wir schaffen das. Und ich frage Sie: Schaffen Sie das eigentlich immer noch?”*³³ oder *“Die Masseneinwanderung, Frau Bundeskanzlerin, geht ungebremst weiter”*³⁴. Im ukrainischen politischen Diskurs nennen aber die Abgeordneten selten den Subjekten der Kritik. Sehr häufig werden die Subjekte als Pronomen wie *вони, їх, такі* etc ausgedrückt, um sich von den Subjekten der Kritik abzutrennen. Dazu kann man folgende Beispiele anführen: *“Фракція Радикальної партії не голосуватиме за скасування електронного декларування для активістів. Якщо вони з-за кордону отримують мільйони, так декларуйте!”*³⁵ oder *“Слухайте, дорогі товариші,*

²¹ Alice Weidel 2018

²² Rudiger Lucassen 2018

²³ Oleksandr Vilkul 2018

²⁴ Roman Semenuha 2018

²⁵ Dietmar Bartsch 2018

²⁶ Oleg Liaschko

²⁷ Christian Lindner 2018

²⁸ Dietmar Bartsch 2018

²⁹ Dietmar Bartsch 2018

³⁰ Juliiia Tymoschenko 2018

³¹ Oleg Liaschko 2018

³² Oleg Liaschko, 2018

³³ Alice Weidel 2018

³⁴ Alexander von Gauland 2018

³⁵ Oleg Liaschko 2018

панове, друзі, "грантожері", як **вас** там назвати по правді – да? – спустіться з небес і підіть у село."³⁶ und ein anderes Beispiel "I не треба дурити людей, тому що активісти – ті, хто за покликом серця це робить, а коли **ви** баббло отримуєте з-за кордону і розказуєте, що **ви** активісти, в усі часи **таких** називали "агенти впливу", "лобісти", "зрадники", "диверсанти" і тому подібне, але точно не "активісти!"³⁷.

Syntaktische Mittel treten oft in den Reden von deutschen und ukrainischen Abgeordneten auf. Sie werden gebraucht, um über besonders wichtige Information zu berichten, Aufmerksamkeit zuzukommen lassen, sich mit Publikum in Kontakt setzen³⁸. Dazu gehören Wiederholungen, rhetorische Fragen, imperativische Formen, Antithesen, Inversionen und Ausrufsätze. So, die deutschen Abgeordneten gebrauchen am meisten rhetorische Fragen, z. B. "Ja, Frau Bundeskanzlerin, die Gesellschaft zerfällt. Sie selbst haben im Fernsehen vor No-go-Areas gewarnt. Sie haben gesagt – ich zitiere Sie –: ... solche Räume gibt es. Die muss man dann auch beim Namen nennen und etwas dagegen tun. **Wer, bitte schön, ist „man“ Frau Bundeskanzlerin?**"³⁹ oder "**Wo sind die Antworten auf die neuen Hausforderungen? Wir begrüßen die neue Flexibilität am Arbeitsmarkt; wir begrüßen die Konzentration auf innovative Technologien und Bildung; wir begrüßen die spürbare Entlastung der breiten Mitte des Landes – in Frankreich**"⁴⁰ oder „Ich möchte dennoch darauf verweisen, dass es 2,7 Millionen Kinder gibt, die arm oder von Armut bedroht sind. Das ist natürlich ein Riesenproblem. Da frage ich mich natürlich auch: "**Wer hat denn in den letzten Jahren die Regierungsverantwortung getragen?**"⁴¹ oder "**Herr Kauder, man müsste auch dringend etwas zu dem sagen, was Sie zur NATO, zu Afrin und zur Türkei gesagthaben. Verdammt noch mal: Sie haben ja recht. Aber was macht diese Bundesregierung?**"⁴².

Im ukrainischen Parlament werden auch viele rhetorische Fragen gestellt. Man kann viele rhetorische Fragen in der Rede von Igor Schurma finden, z.B.: "**Скажіть, будь ласка, термінове розгляд цих законопроектів на вимогу інших держав – це є, що, найбільочіша точка для України? Ви давно ходили у нас по**

лікарнях? Ви бачили, скільки там ліків є? Люди вмирають. Де гроші з держбюджету? 10 мільярдів з-за кордону грошей нема"⁴³. Oleg Liaschko gebraucht auch viele rhetorische Fragen, z.B.: "**Шановні українці, чи хочете ви Президента, яким керуватимуть з іноземних посольств? Чи хочете ви владу, яка буде ходити як бомж по всьому світу, побиратися, набирати кредитів, які потім неможливо буде вернуть? Чи хочете ви, щоб Україною керували люди, яким байдужі інтереси України, які навчають своїх дітей по закордонах, які там лікуються, які офшори там тримають і їхні інтереси там, а Україна для них – територія для заробляння і для зведення рахунків?**"⁴⁴.

Auch werden oft imperativische Formen gebraucht, besonders in der Rede von Dr. Anton Hofreiter: "**Bei der CSU gibt es einen Wettbewerb zwischen Seehofer und Söder, wer am weitesten nach rechts ausschlägt. Hören Sie damit auf; denn wir brauchen dringend eine Regierung, die die großen Probleme dieses Landes anpackt. Tun Sie das!**"⁴⁵, „Zum Abschluss noch eins, Herr Kauder. Man könnte noch zu vielen Dingen etwas sagen. Zu Europa müsste man dringend etwas sagen. **Hören Sie endlich auf, Macrons Vorschläge als Transferunion zu diffamieren!**"⁴⁵. Im ukrainischen Parlament werden auch viele Aufforderungen beobachtet: "**Якщо вони з-за кордону отримують мільйони, так декларуйте! Нехай народ бачить, що боротьба з корупцією не менш прибутковий бізнес, ніж сама корупція!**"⁴⁶.

Um kritische Bewertung auszudrücken, benutzen die deutschen Abgeordneten Vergleiche. Christian Lindner vergleicht Angela Merkel mit Helmut Kohl und stellt eine Frage dar: wird Angela Merkel nach ihrer Amtszeit auch eine große Kanzlerin genannt?

Die Untersuchung hat gezeigt, dass die Wiederholung eines der häufig gebräuchlichsten Mittel der Kritik ist. So, kann man in der Rede von Oleg Liaschko folgende Wiederholung finden: "**Тому що наша фракція вважає, що честь української держави – це зробити все, щоб українці не їхали по закордонах. Що честь української держави – щоб українці отримували достойні зарплати і пенсії. Честь української держави і обов'язок – щоб українці лікувалися в рідній країні, дітей своїх на ноги ставили, бачили майбутнє в рідній країні**"⁴⁷. Serhij Sobolew benutzt auch das Mittel der Wiederholung, z. B.: "**Скільки можна не орієнтуватися, пане Герасимов, я до вас звертаюсь. Ви не зорієнтувались, коли голосували за поправку, якою вводили електронне декларування, ви не зорієнтувались, коли Президентурадили підписувати закон, замість того, щоб накласти вето. Ви не зорієнтувались, коли брехали послам, міжнародним фондам, розказували, як ви будете виправляти цю поправку. І знову Ви не зорієнтувались?**"⁴⁸.

4. Zusammenfassung. Politische Tätigkeit wird als ein großes Forschungsfeld für Sprachwissen-

³⁶ Oleh Liaschko

³⁷ Oleg Liaschko 2018

³⁸ Artiukhova 2012, 80

³⁹ Alexander von Gauland 2018

⁴⁰ Christian Lindner 2018

⁴¹ Dietmar Bartsch 2018

⁴² Anton Hofreiter 2018

⁴³ Oleg Schurma 2018

⁴⁴ Oleg Liaschko 2018

⁴⁵ Anton Hofreiter 2018

⁴⁶ Oleg Liaschko 2018

⁴⁷ Oleg Liaschko 2018

⁴⁸ Serhij Sobolev 2018

схافتler betrachtet, da man politische Handlungen als sprachliche Handlungen versteht. Das Hauptziel des politischen Diskurses besteht im Kampf um die Macht und darauf folgen seine Funktionen: Überzeugung, Aufdeckung und Kritik. Die Kritik ist eine wesentliche Funktion eines Oppositionsabgeordneten, denn er um die Wählerschaft kämpft.

Kritische Bewertung in den Reden von Abgeordneten wird durch verschiedene lexikalische, syntaktische und diskursive Mittel realisiert. Als Marker der kritischen Bewertung treten in der deutschen Sprache solche Lexeme wie *falsch, unrichtig, fehlerhaft* u.a. Im Gegensatz zur deutschen Sprache, verwenden die ukrainischen Oppositionsabgeordneten folgende Marker der kritischen Bewertung wie *зрада, перемога, корупція* etc. Dabei muss betont werden, dass das Lexem *перемога* in einer gegensätzlichen Bedeutung gebraucht wird, also eine negative Konnotation hat und mit der Revolution der Würde verbunden ist. Daraus kann man eine Schlussfolgerung machen, dass deutsche Politiker kritische Bewertung als konstruktives Element betrachten, um die *falschen Entscheidungen* zu verbessern. Die ukrainischen Abgeordneten verwenden ihre kritische Bewertung eher als *ein Mittel des Kampfes um die Macht und Wählerschaft*.

Zu den syntaktischen Mittel gehören Wiederholungen, rhetorische Fragen, Aufforderungen, Antithe-

sen. Die Erforschung von syntaktischen Mitteln hat ergeben, dass die meist gebrauchten Mittel der kritischen Bewertung im deutschen parlamentarischen Diskurs rhetorische Fragen (42%) sind. Dabei soll betont werden, dass die deutschen Abgeordneten kritische Bewertung als Analyse von Fehlern verstehen und diese Bewertung in der Beseitigung von Fehlern besteht. Deswegen nennen die deutschen Abgeordneten das Subjekt der Kritik, indem Sie Anreden gebrauchen.

5. Perspektiven. Unserer Meinung nach soll das Thema der kritischen Bewertung noch tiefer untersucht werden. In diesem Beitrag werden nur die Ausschnitte der Kritik untersucht, die die Kritik explizit beinhalten. Es wäre eine perspektive Forschung für den Vergleich von sowohl expliziten und impliziten, verbalen als auch paraverbalen Ausdrucksweisen der kritischen Bewertungen in der Rede. Dieser Vergleich soll durch *Tertium Comparationis* durchgeführt werden, da die beiden Sprachen und Kulturen in gleicher Maße erforscht werden. Die Untersuchung der kritischen Bewertung im politischen Diskurs kann in Fächern "Deutsch als Fachsprache" und "Ukrainisch für berufliche Zwecke" eingesetzt werden. Außerdem lässt die Verbindung von sprachlichen und parasprachlichen Mittel zum Ausdruck der Kritik rhetorische Fähigkeiten von Politikern verbessern.

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Анотація

Статтю присвячено проблемі вивчення вираження критичної оцінки у виступах німецьких та українських опозиційних депутатів під час парламентських засідань. Критичне оцінювання є визначною особливістю промов опозиційних депутатів, оскільки мета таких депутатів полягає у боротьбі за владу та електорат. Крім того, критика в такому виді дискурсу виступає в якості вторинної аргументації. Під “критичним оцінюванням” розуміють розгляд та оцінку, яка полягає у виявленні та усуненні вад, хиб. Слід зазначити, що під критикою розуміють зазвичай негативну оцінку. Тіло дослідження склали відеозаписи парламентських засідань Бундестагу та Верховної Ради України. Загальний обсяг відеозаписів складає 10 годин (по 5 годин для німецької та української мовної групи), з яких було виділено 60 фрагментів критичного оцінювання. Для дослідження були відібрані промови таких політиків як А. Гауданд, К. Лінднер, А. Вайдель, Р. Лукассен, Ф. Петрі, А. Хофрайтер та ін. серед німецьких опозиційних депутатів та Ю. Тимошенко, О. Ляшко, О. Сотник, С. Соболев, Р. Семенуца та ін. серед українських опозиційних депутатів. У нашому дослідженні були вивчені лексичні особливості вираження критики в парламентському дискурсі. Дослідження показало, що німецькі та українські депутати звертаються до використання багатьох лексичних, синтаксичних та дискурсивних засобів, зокрема повторень, риторичних питань, спонукальних речень тощо. Так, було виявлено, що німецькі політики в якості маркера критики використовують такі лексичні одиниці як “falsch”, “fehlerhaft”, а українські депутати – “зрада”, “перемога”. Слід зазначити, що німецькі опозиційні депутати використовують звертання, а українські депутати зазвичай використовують особові займенники такі як “вони”, “ix”. Крім того, промови українських депутатів є більш агресивними, на відміну від німецьких депутатів.

Ключові слова

Парламентський дискурс, депутатський виступ, критичне оцінювання, негативна оцінка.

UDC 81'373.45:(811.11+811.13+811.16)

DOI <https://doi.org/10.32837/2312-3192-2018-11-150-158>

THE PHENOMENON OF *FOREIGN INCLUSIONS* IN SLAVIC, ROMAN AND GERMANIC LANGUAGES (SEMANTIC AND STRUCTURAL ASPECTS)

Albina Ladynenko¹

Abstract

The article is devoted to the quantitative and qualitative analysis of foreign elements incorporated in the texts written in other verbal code systems. The research covers the material of the languages belonging to different genealogical groups (Slavic, Roman, Germanic). Semantic and structural peculiarities of foreign inclusions were analyzed and described in detail.

Current research is devoted to the analysis of independent foreign inclusions in order to identify the most frequently applied structural models of foreignisms. Structural division of foreign inclusions into four semantic subgroups (1) words; 2) word combinations; 3) sentences; 4) supra-phrasal units) were worked out for the purpose of target tasks.

Our study of the semantic affiliation of single word foreignisms showed that substantive foreign inclusions occur much more often than verbs. Among single word foreign inclusions nouns prevail (87.2%). Adjectives take the second position (5,6%), verbs are used in 4,9% cases, and adverbs make up 2,3% of all cases. Distribution of structural models of inclusive word combinations and correlation of word combinations with different number of elements are described in details and presented in the tables. Study of such independent foreign inclusions as sentences has shown that the short (1-5 words) sentences make up the biggest part (70.8%) of the inclusions. Some independent foreign inclusions are represented by supra-phrasal units. However, large fragments of foreign sentences in the narrative are rare, as it may cause the extinction of the reader's curiosity.

The illustrative material taken from the artistic precedent texts (XIX–XX c.) supports the main conclusions and statements of the article under discussion.

Keywords

Foreignism, foreign inclusion, artistic text, word, word combination, sentence, supra-phrasal unit.

1. Introduction. In the period of globalization and increasing cultures interaction, studies in the field of foreign elements reception are of paramount importance. Since the middle of the twentieth century great attention in linguistic literature has been paid to the introduction of foreign-language elements in fiction texts and to the methods of their reception both at

theoretical and applied levels [Agafonova²; Arapova³; Krysin⁴; Lystrova⁵, Lotte⁶, Haugen⁷].

The processes of globalization and integration have caused a significant increase in the number of borrowings in national languages. Foreign-language elements derive from the source language and preserve not only their original meaning, but also their original graphics. Such borrowings in a foreign language that are not subject to graphic or phonetic adaptation are called foreignisms. While used in the text they are marked off as foreign inclusions [Bolshakova⁸; Krasnova⁹; Novozhenova¹⁰; Norlusenyan¹¹; Oleynikova¹²; Pravda¹³; Shkhalaho¹⁴].

Thus, the presented article belongs to the works that analyze existence and interaction of languages in the conditions of cross cultural connections [Dyakov¹⁵, Shayhutdinova¹⁶, Bakker¹⁷, Fishman¹⁸, Giles¹⁹]. The current research answers the challenges of the time and tracks the interaction of foreign and native elements in artistic texts, which allows to develop its informational and cognitive potential. It is a comprehensive quantitative and qualitative analysis of foreignisms reception in a text that is presented in another verbal code system.

As an object of present study artistic texts of the 19th-21st centuries were selected. The subject of the study is foreign-language inclusions in the selected artistic texts of the 19th-21st centuries.

The purpose of the research stipulates the following tasks:

- to reveal the means of integration which suffer foreign-language elements in the structure of the target text;

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² Agafonova 1994

³ Arapova 1989

⁴ Krysin 1968

⁵ Lystrova 1979

⁶ Lotte 1982

⁷ Haugen 1972

⁸ Bolshakova 2008

⁹ Krasnova 2009

¹⁰ Novozhenova 2012

¹¹ Norlusenyan 2010

¹² Oleynikova 1992

¹³ Pravda 1983

¹⁴ Shkhalaho 2005

¹⁵ Dyakov 2003

¹⁶ Shayhutdinova 2008

¹⁷ Bakker 1999

¹⁸ Fishman 1972

¹⁹ Giles 1977

- to describe the main quantitative and qualitative characteristics of foreign-language elements presented in another verbal code system.

Background and motivations. Our observations have shown that foreign inclusions can be represented as structurally dependent and structurally independent elements, that is why it is possible to divide them into: a) non-independent foreign inclusions (morphemes); b) independent foreign inclusions.

Current research is devoted to the analysis of independent foreign inclusions (FI) used in typologically different languages in order to identify the most frequently applied structural models of these words and their combinations. Independent FIs are those elements that are morphologically independent units. We can split independent FIs into the following structural semantic subgroups: 1) words; 2) word combinations; 3) sentences; 4) supra-phrasal units (SPU).

2. Methodology. In the article we used both general scientific methods (induction, deduction, analysis and synthesis), as well as special methods. The main theoretical positions were evaluated and processed with the help of systematic approach which is common to phenomena that are applied at the present stage to all branches of knowledge [Spinoza²⁰; Solncev²¹]. Under the system we mean internally organized set (plurality) of interconnected and interacting objects. FIs include various structural elements: morphemes (in the case of hybridization), words, word combinations, sentences and supra-phrasal units, which have their own internal structure and hierarchy, that is, they are system units. The use of separate methods of distribution and quantitative analysis enabled to ensure the reliability of the conclusions and results.

The research covers the material of the languages belonging to different genealogical groups (Slavic, Roman, Germanic) of the Indo-European family. Our attention was concentrated on the texts where the alien incorporated units made up more than 10% of the whole lexical corpus of the text.

3. Results. Current analysis of foreign inclusions in typologically different languages has shown that independent FIs can be divided into the following structural semantic subgroups:

- 1) words;
- 2) word combinations;
- 3) sentences;
- 4) supra-phrasal units.

Single word FIs can be found in most cases – 56,1%. Word combinations take the second position – 27,3%.

Less frequently you can find sentences – 15,5%. It should be emphasized that SPUs are very rare – 1,1%. In the majority of cases these are "texts in the text": letters, newspaper reports or dialogical units consisting of 3-4 remarks. The distribution of different types of independent FI is presented in Table 1:

Table 1

Distribution of independent FI (in%)

№	Type of independent FI	Frequency (%)
1	Words	56,1
2	Word combinations	27,3
3	Sentences	15,5
4	Supra-phrasal units	1,1

Let us consider each type of independent FI in detail.

1.1. Words. The overwhelming number of foreign-language inclusions are foreign-language lexemes. Such foreign inclusions can be considered as morphologically independent units.

There are a lot of such words in John Reed's book "Ten Days That Shook the World"²². The author as precisely as possible tries to convey the atmosphere of revolutionary Russia. He resorts to numerous Russian realities. These are military vocabulary units (*ataman, soldat*), the names of various social and professional groups and their representatives (*barin, izvoshchiki, intelligentzia, gorodovoye, okhrana, tchinovniki*), etc. There are also words that indicate the fall of the existing state system, destruction and chaos (*marador, pogrom, provocatzia, vistyplenie*). It is possible to single out the group of words related to the Russian lifestyle (*kasha, samovar*). There is also a separate group which consists of various political and administrative terms (*siezd, presidium*) and a group which includes words meaning different political organizations (*Tsay-ee-kah*). All these words do not have absolute analogues in the English language. The word "porridge", for example, only approximates to the meaning of the word каша (*kasha*).

Many foreigners do not understand the word "intelligentzia"²³. This is said to be the stratum of society – a specific Russian formation (for more details see Hlebkin²⁴). An intellectual is not only a smart and educated person, but at the same time he/she is a person with high degree of conscience who strives for a moral ideal and despises bourgeoisie (wealth, prosperity, comfort). He/she is ready for self-sacrifice in mind, but passive in real life. Some of the above-mentioned features of the intelligentsia can be found in Mikhailovsky, Solzhenitsyn, and others.

The word "vistyplenie" means an armed protest against existing "regime". It is very difficult to find a one-word English-language equivalent. It is also difficult to find English-language equivalents for many other real-life words used by J. Reed.

In the novel "Crazy" written by the German writer B. Lebert, the main character, teenager Benny,

²⁰ Spinoza 1999

²¹ Solncev 1977

²² Reed 2006

²³ Reed 2006, 1, 6

²⁴ Glebkin 2012, 184-221

from the position of youthful maximalism, endows the whole world, God, writer Kafka, the Internet, his teachers and so on with the characteristic "crazy". However, in different contexts it acquires additional meanings, becoming the key word of the work by the end of the novel enriched by different senses. Let us consider the following example: "*Eigentlich ist es viel einfacher, in einer Welt zu leben, die man nicht versteht. Ich will nicht alt werden. Alt werden ist zu crazy für mich*"²⁵. [It is much simpler to live in this world which the human being does not understand. I shall never be old. To be old for me is inconceivable]. In the above example the word crazy acquires additional meaning "inconceivable" which are not fixed in the English language dictionaries. The young man cannot realise what old age is like, while his reflections are filled with attempts to find a philosophical understanding of being and purpose of life.

Another German writer F. Illies in his novel "Generation Golf" uses both simple words FI, and composites. All of them are taken from English. Among these words there are many lexemes, denoting different types of clothes and shoes. There are simple (*jeans*) and complex FI (*Moonwashed-Jeans*²⁶; *Stonewashed-Jeans*²⁷; *Sweatshirts*²⁸; *Polo-Shirts*²⁹ among them.

A lot of FIs are found in the works of the Russian writer V. Pelevin, including single words with different degrees of assimilation and adaptation. These are foreignisms, partially assimilated lexical units, and the barbarisms, that is borrowings, which claim to be integrated into the word-stock of the Russian language. For example, in the novel "Pine-apple water" occur such inclusions as: *драгдилер*³⁰ (drugdealer); *спичрайтер*³¹ (speechwriter); *софт-дринк*³² (soft-drink); *гэг*³³ (gag); *лузер*³⁴ (loser); *торрент*³⁵ (torrent); *трип*³⁶ (trip); *сорсинг*³⁷ (sourcing); *брендинг*³⁸ (branding).

Sometimes the author explains his decision to use this or that foreign language lexeme immediately in the

text, going to the mega-text level, which is very typical of postmodernism. Most often, the reason for including such elements is in the absence of analogues in their native language: <...> *даже обретая единство с Неизъяснимым, я избегаю приближаться к Сердцу Сердец на слишком уже интимную proximity – не знаю, как это сказать по-русски, потому что такого понятия в русскоязычной культуре нет*³⁹. [<...> even joining the Inexplicable I try not to approach the Heart of Hearts at a too close proximity – I don't know how to express the idea in Russian as there is not such a notion].

Our study of the parts of speech distribution of single-word FI has shown that substantive FI occur much more often than verbal ones. The quantitative results are presented in Table 2:

Table 2

**Part of speech distribution
of single-word FI (in %)**

№	Part of speech	Frequency of use
1	Noun	87,2
2	Verb	4,9
3	Adjective	5,6
4	Adverb	2,3

As can be seen from Table №2, among the single-word inclusions the nouns are predominant – 87.2%. Adjectives take the second position – 5.6%, verbs are used very rarely – 4.9%. Adverbs make up 2.3% of all cases of single-word inclusions.

The part of speech distribution of single-word foreign inclusions can be traced on the example of the texts, presented in Table 3.

In addition, authors often use quasi-foreign words. Quasi-foreign words are occasionalisms that are non-existent words simulating the real foreign words structure. Quasi-foreign words can be found, for example, in the works of V. Pelevin. Thus, in the novel "Generation P" occurs a nonce-word (made up of the English words "oral" and "anus") Oranus, it is a coinage which is calls up arise ironic associations of human being with primates: *В учебных материалах фронта полного и окончательного освобождения его (человека) называют просто oranus (по-русски «ротожоп»)»*⁴⁰. [In the training front materials of complete and final liberation he (man) is simply called oranus (in Russian "rotozhopa")].

In another novel V. Pelevin coins the word *uglosuckson*, based on the english morphemes when he hints that the characters are inclined to a certain kind of sexual relations causing negative emotions in the people around. This negative potential is carried by the first element of this nonce-word based on the adjective ugly: *Правда, теперь он склонен был винить во всех бедах человечества не евреев, а англосаксов, которых презрительно называл «аглососами» («uglosucksons: приблизительное семантическое*

²⁵ Lebert 1999, 109

²⁶ Illies 2001, 29

²⁷ Illies 2001, 29

²⁸ Illies 2001, 30

²⁹ Illies 2001, 30

³⁰ Pelevin 2010a, 26

³¹ Pelevin 2010a, 35

³² Pelevin 2010a, 40

³³ Pelevin 2010a, 50

³⁴ Pelevin 2010a, 55

³⁵ Pelevin 2010a, 73

³⁶ Pelevin 2010a, 74

³⁷ Pelevin 2010a, 138

³⁸ Pelevin 2010a, 134

³⁹ Pelevin 2010a, 123

⁴⁰ Pelevin 2010b, 121

Table 3

Distribution of single-word FI in four languages (in %)

№	Author	Language	Title	Noun (N)	Verb (V)	Adjective (Adj)	Adverb (Adv)
1.	Ernest Hemingway	Eng.	Fiesta	62	20	12	6
2.	John Reed	Eng.	Ten Days that Shook the World	87	4	8	1
3.	Оксана Робски	Rus.	Casual	91	2	0	7
4.	Сергей Минаев	Rus.	Духless	99	1	0	0
5.	Ліна Костенко	Ukr.	Записки українського самашедшого	90	4	4	2
6.	Любка Дереш	Ukr.	Есеї	87	3	10	0
7.	Christian Kracht	Ger.	Faserland	89	2	7	2
8.	Florian Illies	Ger.	Generation Golf	91	1	8	0

поле – «сыны безобразного отсоса»⁴¹. [But now he was inclined to blame for all the misfortunes of mankind not Jews, but Anglo-Saxons, whom he contemptuously called "aglosos" ("uglosucksons: an approximate semantic field - "sons of ugly sucking")].

Similar coinages constructed on the pattern of the well known Latin expression *homo sapiens*, are also found in the works of Y. Andrukhovich, for example, *homo postsovieticus*, *homo sovieticus* and *homo antisovieticus*, which the author ironically uses to denote the differences between people who lived in the Soviet Union period and after its collapse: Цих облич (українських? Пострадянських? Українських радянських?) щораз більшає на Заході. На бюрократичному сленгу це називається виїзд на пеемже. Звичка до абревіатур, це невинуватна соціолінгвістична ознака радянської людини, успішно збереглася і в пострадянській. <...>, ніби **homo postsovieticus** є насправді відмінною того таки **homo sovieticus**, таким собі історичним відгалуженням. <...> Люди еміграції переважно являли собою доволі упертий і переконаний різновид **homo antisovieticus**⁴². [The number of these faces (Ukrainian, Post-Soviet, Unrainian Soviet) is constantly increasing in the West. In bureaucratic slang it is a departure foe good. The tradition to use abbreviations is the typical sociolinguistic sign of the Soviet citizen which is preserved in the post-soviet citizen. <...>, as if **homo postsovieticus** is really different from **homo sovieticus**, such a historical “outlet” <...> The emigrants were an obstinate persistent type of **homo antisovieticus**.]

1.2. Word combinations. As our research has shown, there is a great number of inclusions in the form of the word combinations, collocations and phraseological unities. The analysis has shown that

foreign language word combinations, which are based on the scheme Adj + N, occur in fiction texts more often than all the rest structures (47%).

For example, V. Pelevin uses the collocation *Burning Bush*, which has a dual meaning. On the one hand, it is a biblical allusion - "burning bush", on the other hand, Bush is the surname of one of the US presidents. The author of the novel "The Pine-apple Water" reminds us about this play on words in the following remark: – *Операция называется “Burning Bush”, – сказал Добросвет. – Мы дали ей английское название, потому что в нем два символа, которые ты сразу поймешь. Горящий куст – это одно из библейских лиц Бога. Ну а паленый Буш это паленый Буш*⁴³. [The operation is called “**Burning Bush**”, – said Dobrosvet. – We have it this English name as there are two symbols which you will understand at once. Burning Bush – it is one of the Biblical images of God, while Mister Bush who is burning is just a goner.]

Word combinations having the similar model are also typical of Ukrainian-language authors. In particular, we can find the word combination *special effects* in Y. Andrukhovich texts: *Цілком припускаю і інше: здатність людської пам’яті трансформувати реальне у надреальне і нарошувати нарративні special effects*⁴⁴. [I really admit the other aspect: capability of the human memory to transform the real into the virtual and strengthen the narrative *special effects*.]

Many English names of musical groups or magazines used in the novels of some German writers are formed on the model Adj + N. For example, in Illyes and Stuckrad-Barre⁴⁵ works we can find: *Hot Dogs*, *Modern Talking*, *American Express*, *Rolling Stones*, and others. J. Reed⁴⁶ uses combinations of the Adj + N model for the names of newspapers and magazines: *Russkaya Volia*; *Novaya Rus*; *Novaya Zhisn*; *Narodnyy Tribun*; *Zhivoye Slovo*.

Collocations based on the model N + N (*Culture Club*; *Love Parade*; *Body Shop*) are also numerous (32%). Some of them are names of different musical groups (*Spice Girls*; *Shop Boys*) and musical works (*Murder Ballads*). This model is represented

⁴¹ Pelevin 2010a, 144

⁴² Andrukhovych 2006, 263-264

⁴³ Pelevin 2010a, 144

⁴⁴ Andrukhovych 2006, 258

⁴⁵ Stuckrad-Barre 2005

⁴⁶ Reed 2006

mainly by newspapers and magazines in J. Reed's «Ten Days that Shook the World»: *Golos Soldata*⁴⁷; *Volia Naroda*⁴⁸; *Utro Rossii*⁴⁹ and others. Similar FI can be found in the books of many modern authors who write in German, Ukrainian and Russian, which indicates the constant expansion of the English language.

Collocation having the model Adv + Adj (only 3%) can be found, for example, in the work of E. Hemingway: *She is très, très gentile*⁵⁰. In this case, the French inclusion of the structure, which has increased to three components only due to lexical repetition, serves the function of a predicative and fits into a purely English construction with a verb to be. Let us consider one more example: “*But since a long time he is muy flojo,*” *Anselmo said. “He is very flaccid. He is very much afraid to die*”⁵¹. Here the writer uses the Spanish two-word foreign inclusion in the function of predicative, which fits into the English construction with the help of the verb to be. In both cases, phrases are formed by amplification elements (*très, muy*).

The word combinations of other models are quite rare. Most often these are three-component structures with a scheme: Adj + prep. + N or N + prep. + N (7% and 8%, respectively): *Fit for Fun; Prince of Romance* and others. There are single cases of three-component word combinations constructed on other models (3%), in particular, on the model: N + V + N - *Dog Eat Dog*⁵².

The quantitative structural characteristics of inclusive word combinations are presented in Table 4.

Table 4

Distribution of structural models of inclusive word combinations (in %)

№	Structural model	Quantity of occurrences (%)
1	Adj + N	47
2	N + N	32
3	Adv + Adj	3
4	Adj + prep + N	7
5	N + prep + N	8
6	N + V + N	3

As our calculations have shown, the two-word combinations prevail – 82.6%. Less frequently three-word structures are used – 15.3%. Combinations con-

taining more than three elements are not numerous – 3.1%. The quantitative data is provided in Table 5.

Table 5

Correlation of inclusive word combinations of different lengths (in %)

№	Number of elements in word combinations	Quantity of occurrences
1	two-word combinations	82,6
2	three-word combinations	15,3
3	more than three elements	3,1

1.3. Sentences. Independent foreign inclusions also have a form of the whole sentences. Our observations have shown that simple sentences (87%) dominate while complicated structures are less frequent (13%). In the character's speech there are a lot of elliptical constructions that correspond to the peculiarities of real conversational speech. Thus, elliptical sentences with an omitted subject can be found, for example, in the novel "For Whom the Bell Tolls" by E. Hemingway. The story takes place in Spain. It is not surprising, therefore, that in the dialogical body of the novel there is a significant number of Spanish inclusions, forming elliptical sentences. For example: (1) “*I'm afraid to die, Pilar,*” *he said. “Tengo miedo de morir. Don't you understand?*”⁵³; (2) “*Pero es muy vivo. He is very smart. And if we do not do this smartly we are obscenitied*”⁵⁴.

Very often foreign language sentences are intertwined with sentences that are written in the same language as the main text. Many of these sentences represent a translation of what has been said in a foreign language, as in the two examples above. It makes it easier for the reader to perceive what is read and not to feel an inferiority complex due to the bad command of a particular foreign language.

Many foreign language sentences in fiction texts, as analysis shows, are Latin maxims and aphorisms. For example: “*Это странное на первый взгляд противоречие между университетским образованием и верой в набор дичайших суеверий, – продолжил Добросвет с воодушевлением, – было разрешено больше тысячи лет назад христианским богословом Тертуллианом. Credo quia absurdum est, возглашает тот. Верую, ибо абсурдно ...*”⁵⁵. [This strange contradiction between the university education and believe in the whole set of wild superstitions which is so strange at the first glance, – confirmed Dobrosvet with enthusiasm, - was solved more than thousands years ago by the Christian theologian Tertullian. *Credo quia absurdum est*, – he announced, that is believe it as it as absurd.]

In the works of V. Pelevin, simple and complex foreign sentences are mostly found in advertising texts and slogans. For example, in the novel "Generation P" devoted to advertising industry, you can find

⁴⁷ Reed 2006, 24

⁴⁸ Reed 2006, 25

⁴⁹ Reed 2006, 24

⁵⁰ Hemingway 2009b, 59

⁵¹ Hemingway 2009a, 32

⁵² Stuckrad-Barre 2005, 93

⁵³ Hemingway 2009a, 100

⁵⁴ Hemingway 2009a, 106

⁵⁵ Pelevin 2010a, 36

the following slogans: 1) *IT WILL NEVER BE THE SAME!*⁵⁶; 2) *THIS GAME HAS NO NAME!*⁵⁷; 3) *Diamonds are forever!*⁵⁸; 4) *JUST DO IT!*⁵⁹; 5) *SILENCE FOREVER. NOKIA!*⁶⁰.

In general, our observations indicate that sentences with an average of 1-5 words prevail. On the second place are sentences the length of which averages 6-10 words. Foreign-language structures the average length of which exceeds 10 words are rarely used. The ratio of the lengths of FI sentences is presented in Table 6:

Table 6

The ratio of the lengths of inclusive sentences

№	Length of the sentence (in words)	Quantity of occurrences (%)
1	Extra short (from 1 to 5 elements)	70,8
2	Short (from 6 to 10 elements)	15,9
3	Middle (from 11 to 15 elements)	5,3
4	Long (from 16 to 20 elements)	1,8
5	Extra long (more than 20 elements)	6,2

1.4. Supra-phrasal units. Some independent foreign inclusions consist of the whole blocks of sentences, often numbering up to 300 words. Such foreign language inclusions are characteristic of Leo Tolstoy's novel «War and Peace». In particular, L. Tolstoy included in the text of the novel letters in French. Most of these letters differ in volume. Thus, the letter of Julie Karagina, addressed to Princess Mary, consists of 35 sentences, numbering 305 words. The letter is interrupted only by the Russian-language text insets describing the appearance of the princess, who decided to find out whether the characterization given to her by Julie in the letter corresponds to reality. A fragment of the letter of Princess Mary's friend is given below: «*Tout Moscou ne parle que guerre. L'un de mes deux frères est déjà à l'étranger, l'autre est avec la garde, qui se met en marche vers la frontière. Notre cher empereur a quitté Pétersbourg et, à ce qu'on prétend, compte lui-même exposer sa précieuse existence aux chances de la guerre!*»⁶¹ [The whole Moscow speaks only about the war. One of

my two brothers is already abroad, the other one is the Guards on the way to the frontier. Our dear Emperor left Petersburg <...> and, as they say, he is ready to resign himself to his fate and military fortune. As we can see, the writer gives the text of the letter in an authentic form, preserving all the features of French spelling and grammar].

L. Tolstoy includes not only French-language, but also German-language letters in the text of the novel "War and Peace". For example, the writer includes in the text of the novel the letter of Archduke Ferdinand, which Kutuzov reads aloud to the Austrian general in his native language. The letter comprises more than 4 sentences, where the author follows the principle of authentic representation of foreign speech in the epistolary genre.

In order to create the effect of the character's speech authenticity, extensive FIs are introduced. In this case, the boundaries of the blocks of sentences can coincide with those of the remarks: *Долохов сказал: La vilaine affaire de traîner ces cadavres après soi. Voudrait mieux fusiller cette canaille, - и громко засмеялся таким страшным смехом, что Пете показалось, французы сейчас узнают обман, и он невольно отступил на шаг от костра!*⁶². [Dolohov said: *It is not worth taking with us these corpses. We'd better shoot this scoundrel, -* and began to guffaw so that it seemed to Pete that the French would know the deception and he unvoluntarily stepped back from the campfire. In this case, the whole remark of Dolohov, consisting of two sentences, is fully represented by the French language, which is simultaneously delimited from the author's text with the help of a dash and a comma.]

Some supra-phrasal inclusions are whole dialogical units, that is the minimal blocks of remarks, which have a very close cohesion. [for more details see Mizetskaya⁶³].

Let us give an example from Leo Tolstoy's novel War and Peace: *Государь выслушал молча, не глядя на Мишо. - L'ennemi est-il en ville? - спросил он. - Oui, sire, et elle est en cendres à l'heure qu'il est. Je l'ai laissée toute en flammes, - решительно сказал Мишо. <...>*⁶⁴ [Imperator heard it in silence not looking at Mishko. – The enemy is in the village? – he asked. – Yes, sir, now it is burnt. I left it when it was in flame. – said Mishko decidedly]. In this example dialogical unit consists of two remarks. The first one is represented by one phrase, the second by two. Remarks are accompanied by the author's notes pointing at the subject of speech. It does not violate the integrity of the perception of the further remarks of interlocutors, representing a question-answer unity.

The study has shown that SPU, consisting of 2-5 sentences, are predominant. Short blocks number 52%, and super long ones – 8%. See Table 7:

⁵⁶ Pelevin 2010b, 91

⁵⁷ Pelevin 2010b, 58

⁵⁸ Pelevin 2010b, 158

⁵⁹ Pelevin 2010b, 145

⁶⁰ Deresh 2007, 75

⁶¹ Tolstoy 1987, 117

⁶² Tolstoy 1987, 154

⁶³ Mizetskaya 1992

⁶⁴ Tolstoy 1987, 13

Table 7

Ratio of foreign supra-phrasal units

№	Length of the SPU	Quantity of occurrences (%)
1	Short (2-5 sentences)	52
3	Medium (6-10 sentences)	29
4	Long (10-15 sentences)	11
5	Extra long (more than 15 sentences)	8

4. Conclusions. It is possible to draw the following inferences from the foreign inclusions analysis conducted on the material of the languages belonging to different genealogical groups (Slavic, Roman, Germanic) of the Indoeuropean. Our study of the morphological features of the single word foreignisms showed that substantive foreign inclusions occur much more often than verbs (15:1). The nouns make up 87.2%, adjectives take the second position (5.6%), verbs are used in 4.9% cases, and adverbs make up 2.3% of all cases of single word inclusions.

It is clear from the research, there is a big number of inclusions going beyond the word. These are word combinations, that according to our calculations, the two-word combinations predominate (82.6%). Less

commonly three-word combinations (15.3%) are used. There are almost no word combinations that contain more than three elements (only 3.1%).

The research also has shown that foreign-language sentences are often interspersed with sentences of the basic language. Most of these structures are translations of an adjacent foreign language sentences, which facilitate the perception and understanding of foreign fragments. In general, our observations have shown that inclusive sentences with an average of 1-5 words (70.8%) prevail. In the second place, are sentences, the length of which ranges from 6-10 words (15.9%). Foreign structures, the length of which exceeds 10 words are used quite rarely (13.3%). It allows the author to avoid monotony of foreign language presentations. Thereby, simple sentences cover the biggest part of the inclusions and it allows the author make the narrative more dynamic.

Some independent foreign inclusions are represented by whole blocks of sentences, that is, supra-phrasal units. However, large fragments of foreign sentences in the narrative are rare, as it may cause the extinction of the reader's interest. The study has shown that supra-phrasal units consisting of 2-5 sentences dominate. Such short SPU make up 52%, and extra long SPU – 8%, which can be explained by the author's intuitive perception of the psychological limit, after which the reader's curiosity fades.

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Анотація

Статтю присвячено всебічному кількісно-якісний аналізу особливостей рецепції іншомовних елементів у текст, створений в іншому вербальному кодї. Дослідження проводиться на матеріалї кількох різносистемних мов (слов'янські, романські, германські). У статті проаналізовано та детально описано семантичні та структурні особливості іноземних включень (ІВ). Дослідження присвячено аналізу саме незалежних ІВ з метою виявлення найчастіше уживаних структурних моделей ІВ. Структурний поділ ІВ на чотири структурно-семантичні підгрупи (слова; словосполучення; речення; надфразні єдності) було розроблено з метою цільових завдань.

Аналіз частиномовної належності однослівних ІВ показало, що субстантивовані ІВ зустрічаються значно частіше, ніж дієслівні. В усіх авторів, праці яких досліджувалися, серед однослівних ІВ превалюють іменники (87,2%). Прикметники займають другу позицію (5,6%), дуже рідко використовуються дієслова – 4,9%, а прислівники складають 2,3% усіх випадків однослівних включень. Трапляється досить багато включень, які виходять за межі слова. Як показують наші підрахунки, кількісно переважають двослівні словосполучення (82,6%). Рідше використовуються трислівні словосполучення (15,3%). Майже не зустрічаються словосполучення, які містять більш трьох елементів (усього 3,1%). Досить часто зустрічаються незалежні ІВ – речення. Дослідження показало, що іншомовні речення нерідко перемежуються з реченнями базової мови. В цілому, наші спостереження показали, що переважають ІВ-речення, що налічують в середньому 1-5 слів (70,8%). Доволі рідко використовуються іншомовні структури, середня довжина яких перевищує 10 слів (13,3%). Таким чином, більшу частину складають прості речення, що дозволяє зберегти динаміку оповіді. Деякі самостійні ІВ представлені цілими блоками речень, тобто надфразними єдностями. Однак великі фрагменти іноземних речень у ХТ зустрічаються досить рідко, оскільки сприяють загасанню читацького інтересу.

Ключові слова

Іншомовне включення, художній текст, слово, словосполучення, речення, надфразні єдності.

UDC 811.111'373

DOI <https://doi.org/10.32837/2312-3192-2018-11-159-166>

**GRASSROOTS-CHARISMA:
DISKURSIVE UND EXPERIMENTELL-PHONETISCHE IDENTIFIKATION
POTENZIELLER CHARISMATIKER IN DER GRASWURZELBEWEGUNG
DEUTSCHLANDS UND DER UKRAINE**

Natalja Petljutschenko¹

Анотація

The paper presents a comparative methodology for experimental phonetic research into the linguistic personalities of potential charismatic leaders in modern German and Ukrainian grassroots movements. It suggests a novel linguistic discursive model of the "discovery" of future charismatic leaders (in the German and Ukrainian political discourses), which has a three-layer structure and considers the following types of charisma: (1) *Charisma of Office* (German – *Amtscharisma*) associated with a national leader (chancellor, resident, etc.) whose charisma is determined by the chronology of crisis (charismatic) and post-crisis (rational) periods in the life of the country and society. For the most part, these periods alternate with each other. Any politician endowed with supreme power and influenced in his / her actions by the importance of his/her high office can become a charismatic leader; (2) *Public Charisma*, which is characteristic to some degree of various politicians who rank lower than the leader of the country, but whose appeal is very high during crisis periods. The society recognizes such politicians as charismatic leaders with their charisma repeatedly confirmed by media resources; (3) *Grassroots Charisma* (my term – N.P.), which is embryonic stemming upwards from popular initiatives and movements. It is not yet active in public discourse, but its features can be detected in informal leaders by directly observing them at rallies, pickets, signature collections and other socio-political events. The important point here is the moment of the first public attribution of charisma, i.e. the initial recognition of a public person as a charismatic leader in the media or in social networks. Discursive portrayal of potential charismatic leaders in German and Ukrainian grassroots initiatives and the determination of their contrastive features rest on four parameters (biological, social, psychological, discursive), forming their charismatic discourse portraits. Of decisive importance here is the rhetoric of public appearances, expressive combative position, hortatority, timbral, prosodic and gesture-mimic characteristics, appearance further perceived and attributed as charisma. The results of this study can be applied in contrastive linguistics, intercultural communication, discourse studies, applied phonetics.

Key words

Linguistic personality, charisma, grassroots movement, Germany, Ukraine, attribution, appeal, prosody, gesture, mimics.

1. Einführung. Die vorliegende Untersuchung schließt zwei am Seminar für Slavistik/Lotman-Institut für russische Kultur an der Ruhr-Universität Bochum durchgeführte AvH-Projekte ab, die das gesamte "Charisma-Projekt" bilden: (1) "Auf der Suche nach Charisma: Charisma-Diskurse in Politik, Religion, Akademie und Kunst (Sprachen: Ukrainisch, Deutsch)" (2010) und (2) "Das Phänomen der Ausstrahlung: Persönlichkeit – Sprache – Kultur (am Beispiel der ukrainischen und deutschen Sprachkulturen)" (2014). Das Projekt hat das Ziel, diskursive und experimentell-phonetische Identifikation potenzieller Charismatiker – "Grassroots-Charismatiker" – in der modernen Graswurzelbewegung Deutschlands und der Ukraine aus kontrastiver Sicht durchzuführen. So wird die empirische Untersuchung des Charisma-Phänomens in der Entwicklung dargestellt – von dem in der Theorie der Zuschreibung von Max Weber

interpretierten Amtscharisma (Kanzler, Präsidenten, Regierungsoberhäupter²) über persönliche Ausstrahlung/Anziehungskraft der öffentlichen Personen (Schauspieler, Moderatoren, gesellschaftlich engagierte Personen³ usw.) zum *Grassroots-Charisma* – der aufstrebenden charismatischen Eigenschaften bei angehenden Politikern und Sozialaktivisten in der Initiative von unten⁴.

2. Zum Forschungsproblem. In Charisma-Diskussion denkt man vor allem sehr streng an Max Weber orientiert, dass Charisma nicht eine substantielle Eigenschaft einer Person, sondern eine Zuschreibung⁵ ist. Charisma hat man nicht, sondern erhält es. In diesem Sinne, wenn man sich nach einem bekanntesten Charisma-Beispiel fragt, hört man von Deutschen am häufigsten Willy Brandt, weil er in einer spezifischen Zeit deutscher Geschichte viele Aufbruchs- und Reformhoffnungen auf sich ziehen und, das ist sicher eine wesentliche Kompetenz von Charismatikern, sie formulieren, d. h. in Sätzen wie "*Wir wollen mehr Demokratie wagen*", zum Ausdruck bringen konnte, die ein solches Zeitgefühl fast epigrammatisch verdichten können⁶.

Das Phänomen Charisma ist in jüngerer Zeit zunehmend in den Fokus wissenschaftlichen Interesses gerückt. Der Motivationsschub liegt einerseits in der tagespolitischen *Aktualität des Themas* mit entsprechendem Niederschlag in den Medien, aber auch in

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² Schwinn 2016; Tenbruck 1999; Walter 2009

³ Güssow 2013; Koppech 2000;

⁴ Castells 1983

⁵ Weber 2006

⁶ Merseburger 2006

der Öffnung des Forschungshorizonts für mündliche, gesprochene Kommunikationsformen⁷. Dabei werden Wirkungsformen zum Gegenstand der Untersuchung, die weit über den schriftlich fixierten Text hinausgehen. Das zieht erhebliche Konsequenzen nach sich, nicht nur was den Einsatz von adäquaten Methoden betrifft, sondern auch für das theoretische Modell, das den *Bereich der öffentlichen Rede*⁸ abbilden kann und zum besseren Verständnis für diesen hoch brisanten Gegenstand beiträgt.

Was ist eigentlich Charisma? Eine Gnadengabe, die man hat oder eben nicht? Ein Effekt der Inszenierung? Ein magisches Resultat aus sozialen Projektionen und Hoffnungen? Eine außeralltägliche Fähigkeit, die einem Charismatiker durch die hingebungsvollen Gesten seiner Gemeinde erst zugesprochen wird? Eine Suchanfrage zu den Stichwörtern "Charisma + Politik" resultiert in einem reichen und aktuell anwachsendem Bestand an Arbeiten, aus dem Gebiet der Publizistik⁹, aber auch aus Foren mit wissenschaftlichem Anspruch. Ein erster Blick auf die hier vorzufindenden Dokumente zeigt eine Vielfalt von Einschätzungen und Wertungen, die sich ohne weiteres zwei kontroversen Tendenzen zuordnen lassen: einer *positiven*, nämlich Charisma als innovative, schwungvolle, mitreißende Kraft¹⁰, und einer *negativen*, nämlich Charisma als Verführung, Suggestion und Einflussnahme¹¹. Zugrunde liegt beiden eine Gemeinsamkeit, und zwar bezüglich des Personenbestandes, der als anerkanntes Paradebeispiel für charismatische Funktionen ins Feld geführt werden: Barak Obama, Willy Brandt usw., also Politiker mit Herrschaftsfunktionen und damit einem weit gesteckten *Wirkungskreis*, aus dem die *Anerkennung und die Zuschreibung "mit Charisma" erfolgt*.

Im Anschluss an Weber bezeichnet Charisma eine soziale Beziehung von Herrschaft, welche die Sozialstruktur grundlegend verändert, eine außeralltägliche "revolutionäre Macht", und zwar so, wie sie von den charismatisch Beherrschten, den Anhängern ("Jüngern"), gewertet wird – also es handelt sich im

Prinzip in diesem Fall – nach Weber – um eine Zuschreibung. Diese Anerkennung, meint Weber, ist psychologisch eine aus Begeisterung und Vertrauen geborene ganz persönliche Hingabe¹². Ausgehend von und im Hinblick auf Weber wird zugrunde gelegt, dass der charismatische Führer in einer Krisenzeit, also bei großen sozialen Wandlungen in der Gesellschaft und Revolutionen auf jegliche Art rationeller Einstellungen in seinen Handlungen verzichtet und einen emotionalen Einfluss ausübt, dessen Grundlage der psychoemotionelle *Zustand der starken Begeisterung*, des inneren Triebes ausmacht¹³.

Barack Obama, Fidel Castro und Willy Brandt besitzen es: politisches Charisma¹⁴. Der Begriff ist in der öffentlichen Diskussion allgegenwärtig verhüllt aber bei genauem Hinsehen mehr, als er erklärt. Die Wissenschaftler untersuchen daher, wie Charisma funktioniert: wieso werden bestimmte Persönlichkeiten als charismatisch anerkannt¹⁵? Welche Rolle spielen politische, kulturelle und historische Rahmenbedingungen für die Charisma-Zuschreibung¹⁶? Und was passiert, wenn das Charisma verblasst? Der Band "Charisma und Herrschaft: Führung und Verführung in der Politik" beleuchtet diese Fragen aus interdisziplinärer Perspektive. Analysiert werden Beispiele charismatischer Politiker in Demokratie und Diktatur, die Rolle der medialen Inszenierung sowie psychologische und gewaltförmige Schattenseiten des Phänomens¹⁷.

Das politische Charisma ist zurzeit in Deutschland kein Tabu mehr. Es ist allgemein bekannt, dass Merkmale eines Charismas in der biographischen Anamnese eines deutschen Politikers nach dem Hitler-Phänomen¹⁸ undenkbar oder gar unerwünscht sind, weil Deutsche nicht mehr emotionale sondern rationale Persönlichkeiten brauchen, die dem Land und Volke Stabilität und Beruhigung bringen können. Beispiele dafür sind Konrad Adenauer und Helmut Schmidt, die die beruhigende Zuverlässigkeit der bundesdeutschen Demokratie verkörperten.

Aber in den letzten Jahren wird das Charisma wieder zu einem aktuellen Untersuchungsobjekt, wovon das Buch von Julia Encke "Charisma und Politik: Warum unsere Demokratie mehr Leidenschaft braucht"¹⁹ zeugt. Die Autorin verfolgt die Frage, ob nicht auch deutsche Demokratie Charismatiker braucht, um die Bürger für die gemeinsame Sache der Politik zu begeistern. In ihrem Band zeigt Julia Encke, dass deutsche Demokratie ohne Charisma und ohne Leidenschaft zur Erstarrung droht.

3. Hypothese und Diskussion. Wir stellen eine Hypothese auf, dass charismatische Perioden in der Geschichte einer Gesellschaft oder eines Landes eine sinusförmige Änderung darstellen, wobei nach einer stark geprägten charismatischen Phase eine schwach geprägte charismatische Phase folgt, und die beiden tauschen sich miteinander, was dem Schwingen des Pendels oder harmonischen Luftschwingungen

⁷ Petlyuchenko, Artiukhova 2015, 192

⁸ Potapenko 2012, 131

⁹ Brosda 2014; Kempfski 1999; Richter 2010;

¹⁰ Petljutschenko 2017

¹¹ Haese 2017

¹² Weber 1994;

¹³ Petljučenko 2009

¹⁴ Gössler 2009

¹⁵ Berenson 2013

¹⁶ Weber 1994

¹⁷ Bliesemann de Guevara 2011

¹⁸ Herbst 2011; Schmolders 2000

¹⁹ Encke 2014

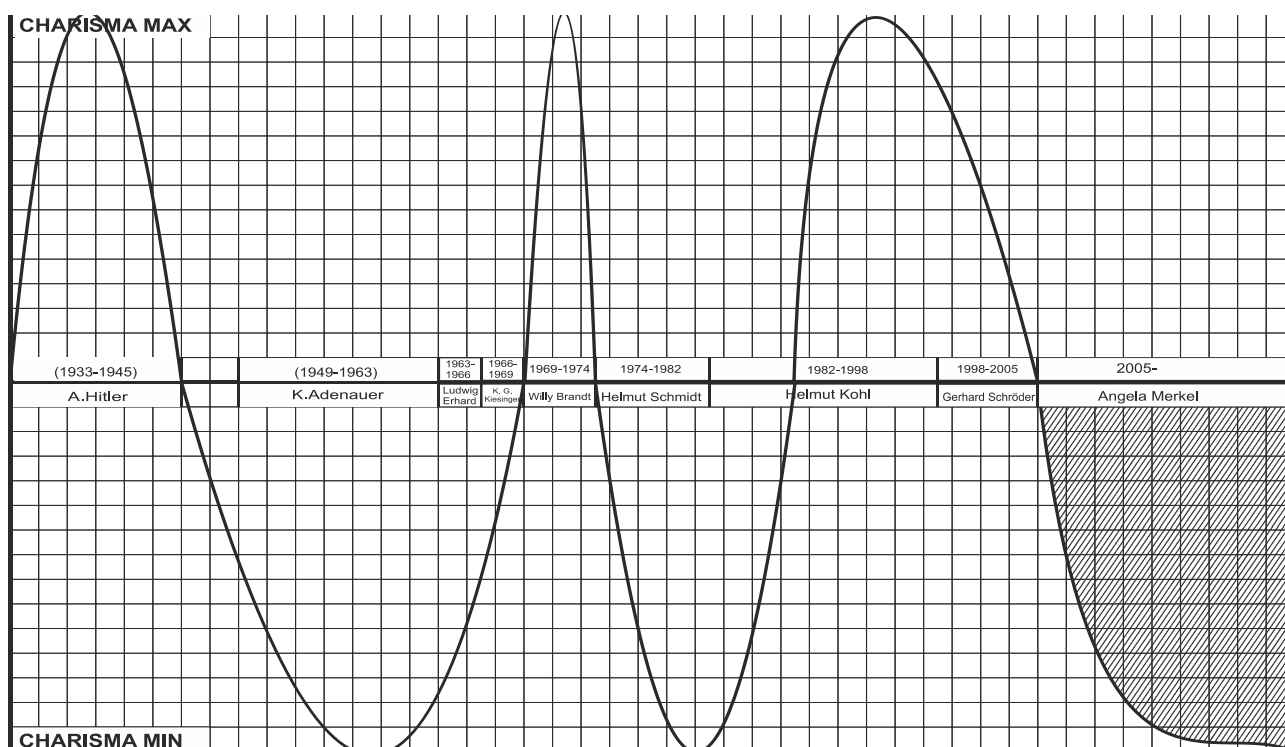


Abb. 1. Charismatische Perioden in der Geschichte Deutschlands in Form einer sinusförmigen Änderung (1917-2017)

ähnelt, wobei X-Achse: Chronologie der Kanzlerschaft- und Präsidentschaftsperioden in Deutschland und in der Ukraine in der Spanne von hundert Jahren 1917 – 2017; Y-Achse: Amplitude der charismatischen Stärke jeder Periode in konventionellen Einheiten von 0 bis +15 (Charisma-Maximum) oder von 0 bis – 15 (Charisma-Minimum) (siehe Abb. 1. und Abb. 2. "Charismatische Perioden in der Geschichte Deutschlands und der Ukraine in Form einer sinusförmigen Änderung (1917-2017)").

Wir gehen davon aus, dass sich sowohl Deutschland als auch die Ukraine langwierig in der Nicht-Charismatischen Phase der geschichtlichen Entwicklung befinden, was von einer "Erstarrung der Demokratie" einigermaßen zeigen kann, z.B. in Deutschland, wo seit 2005 Angela Merkel regiert²⁰, deren Politikstil "von der Rationalität des Denkens einer Naturwissenschaftlerin geprägt ist und die nicht einmal den Versuch unternimmt, politische, historische oder kulturelle Gefühle zu benennen"²¹, und in der Ukraine, wo wir seit 2010 4 Jahre der Kleptokratie von Janukowitsch und weitere 3 Jahre der Regierung vom Schokoladen-König Poroschenko haben²².

So können wir extrapolierend eine Annahme machen, dass nach solch einer langwierigen rationalisierten Phase (siehe gestrichelte Gebiete in Abb. 1.

und Abb. 2.) wieder ein Bedarf nach einer Figur mit Charisma hoch sein könnte und dass einer oder eine bald auftauchen und eine neue charismatische Phase auslösen wird. Wir verstehen, dass eine solche Prognose sehr hypothetisch wäre und mehrere definierbare (mathematische, logische, statistische) Kriterien braucht.

4. Empirisch-experimentelle Untersuchungsmethode.

4.1. Stichprobe. Für geplante Identifikationsexperimente sind jetzt folgende Muttersprachler Deutsch/Ukrainisch von großem Interesse, die nicht mehr zu den oberen politischen Schichten gehören und sich in der Regel als Träger eines Kanzler- oder Präsidentencharismas²³ präsentieren lassen, sondern aus den politischen Bewegungen (Spontis, PEGIDA, DDfE, Freie Wähler NRW) und gesellschaftlichen Initiativen "von unten" (Hilfsorganisationen, Graswurzel-Journalismus, Protestbewegungen, Jugend- und Studenteninitiativen usw.) hervorgehen und die im medialen und politischen Diskurs Deutschlands und der Ukraine noch nicht als Charismatiker identifiziert sind. In den Kreis der beobachteten Politiker sind nicht nur unterschiedliche Kulturen und politische Gemeinschaften miteinbezogen, sondern der konfrontative Vergleich, sowohl was die "Täter" betrifft, als auch was die "Beherrschten" betrifft, nämlich eine ausgewählte Gruppe von Versuchspersonen genutzt.

Das authentische Sprachmaterial (Originalaufnahmen) setzt sich aus öffentlichen Auftritten aller Art von ukrainischen (Nadia Savchenko, Wolodymyr Parasjuk, Dmytro Jarosch, Natalia Korolewskaja,

²⁰ Dempsey 2013; Langguth 2009

²¹ Encke 2014, 99

²² Petljutschenko 2014, 338

²³ House 1991; Legner 2014

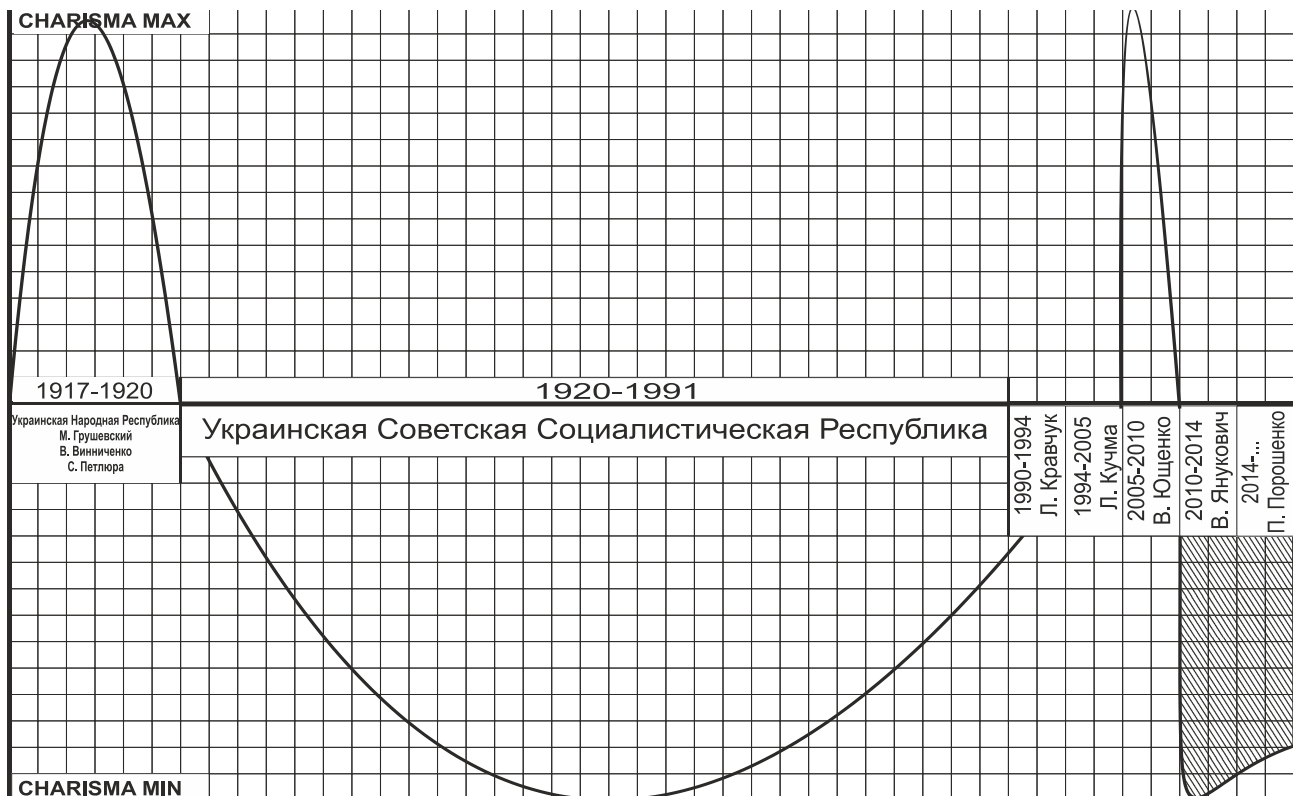


Abb. 2. Charismatische Perioden in der Geschichte der Ukraine in Form einer sinusförmigen Änderung (1917-2017)

Mykhailo Havryliuk, Tanja Chernowol, Andrij Parubij) und deutschen (Marina Weisband, Serge Menga, Lutz Bachmann, Kathrin Oertel) *Grassroots*-Charismatiker zusammen.

Die Ausarbeitung der Klassifikationsmerkmale einer potenziell charismatischen Figur schließt (1) biologische (Geschlecht, Alter, Phänotyp, Körpergröße, Körperbau), (2) soziale (Nationalität, Herkunft, Bildung, Religiosität, Tätigkeitsbereich), (3) psychologische (Charaktertyp, Kontaktfähigkeit, Emotionalität, Authentizität, Inszenierung) und (4) individuelle (Sprache, Prosodik, Gestik, Mimik, Proxemik, Sprechweise, Atemtechnik) Kriterien ein und wird durch Identifikationsexperimente nachgeprüft. Es können bestimmte Schwierigkeiten mit dem Sammeln des Sprachmaterials auftreten, weil wir abgesehen von Audio/Video-Aufnahmen auch andere Dokumente (Interviews, Blogs) brauchen, die das Charisma von den Führungsfiguren in einer Graswurzelbewegung dokumentieren.

Als Prototype für Zwischen-Klassifikation könnten Sprachmuster von Petra Kelly ("eine der charismatischsten Führungsfiguren der Friedensbewegung"²⁴ und Rudi Dutschke mit "enormem Charisma"²⁵ dienen, die zu der Friedensbewegung in den 70-80er

Jahren gehörten und deren Charisma von den Anhängern und Gegnern außer allem Zweifel zugeschrieben wurde. Zu den Prominenten, die aus dem Frankfurter *Sponti*-Milieu hervorgingen, gehören auch Joschka Fischer und Daniel Cohn-Bendit.

4.2. Prozedur/Testverfahren. Es sind folgende Prozeduren eines Identifikationsexperiments erarbeitet 1) Sammeln und Auswerten von Sprachmaterial und Bildung einer Datenbank von Audio/Video-Sprachmustern der VertreterInnen der modernen Graswurzelbewegungen in Deutschland und in der Ukraine; 2) Ausarbeitung der Klassifikationsmerkmale einer potenziell charismatischen Figur (biologische, soziale, psychologische, sprachlich-gestische usw.) und Erstellen eines Programms des Experiments; 3) Auswahl der Informanten für das Identifikationsexperiment; 4) Aufbau vom Experiment zur Identifikation der charismatischen Merkmale in der Rede und Gestik der deutschen und ukrainischen VertreterInnen der modernen Graswurzelbewegungen einer weiteren Auswertung der kontrastiven Untersuchungsergebnisse. Die Bewertungsantworten von Versuchspersonen werden in speziellen Fragebogen protokolliert und systematisiert.

Identifikation der charismatischen Merkmale in der Rede und Gestik der deutschen und ukrainischen *Grassroots*-Charismatiker wird nach drei Gruppen von Charisma-Marker bewertet werden:

A) Bestimmung der **verbalen Charisma-Marker**:
(1) Appelle, die pragmatisch, rational gefärbt sind:

²⁴ Richter 2010

²⁵ <http://www.faz.net/aktuell/feuilleton/fernsehen/fernsehkritik-dutschke-um-einen-revolutionaer-von-innen-bittend-1971289.html>

a) das gemeinsame Ziel zu finden, das den Führer und seine Nachfolger vereinigt, b) Zukunftsperspektiven zu bestimmen sowie c) so schnell wie möglich Fragen der Zeit zu lösen; (2) Appelle, die sich auf das Irrationale der Nachfolger orientieren, und zwar: a) an die besondere Mission der Nation, b) an den Glauben der Nachfolger, und c) an Gott;

B) Bestimmung der **prosodischen Charisma-Marker**: (1) akzentuierte Silben in Syntagmen (stark, unauffällig, schwach), (2) Sprechtempo (schnell, normal, langsam), (3) Tonverlauf (steigend, fallend, steigend-fallend; melodiös, normal, monoton), (4) Lautstärke (groß, normal, gering), (5) Pausierung (flüssig (ohne Pausen), stockend (mit Pausen), gefüllte Pausen/Denkpausen), (6) rhapsodische Prosodie (wellenartige prosodische Intensivierung aller akustischen Parameter wie Dauer, Tonhöhe und Intensität an den prominentesten Stellen und von dem Beginn bis zum Ende des Auftritts);

c) Bestimmung der **gestischen Charisma-Marker**: (1) "Co-speech-Gesten"²⁶ (Handbewegungen kombiniert mit Sprache), (2) Lage der Hand/der Hände an den Kulminationsstellen des Appells über der Schulterlinie, (3) die Form der Hand (Faust, offene Handfläche oder Faust mit gestrecktem Zeigefinger), (4) Charakter der Bewegung (impulsiv), (5) Richtung der Handbewegung (zum Publikum und nach oben) Mimik, (6) synchronisierte oder asynchrone Handbewegungen an den Höhepunkten des Appells. (7) gestische Intensivierung und aktive Körperwendungen als kinetische Marker der charismatischen Begeisterung.

Aus dem Aufbau und den Ergebnissen der Experimente kann wertvoller Aufschluss über die Zusammensetzung der beteiligten Kategorien (Lautstärke, Timbre usw.) gewonnen werden. Ein gesicherter Fortschritt für die am Phänomen des Charismas beteiligten Disziplinen wird es sein, dass diese zu allen am experimentellen Verfahren beteiligten Materialien und Bewertungskriterien Zugang erhalten. So wird eine datenbankmäßig gesicherte Basis für weitere Arbeiten entstehen.

4.3. Datenauswertung. Die während der perceptiven Analyse ausgesonderten Appell-Fragmente werden auf der Festplatte als längere Audiodateien *.wav Formats mit einer Abtastrate von 22,05 Hz gespeichert und weiter im Programmpaket PRAAT verarbeitet. Mit gleichlaufender Abhörmöglichkeit werden die gewählten Audiodateien segmentiert und mittels entsprechender Annotation-Dateien (Text-Grid-Dateien) etikettiert.

Die weitere Segmentation jedes einzelnen Fragments besteht in der Bestimmung seiner makrostruktureller Organisation (die intonatorische Gestaltung eines Appells hängt auch von seiner Einbettung in größere Äußerungsabschnitte ab) und

Vermessung anhand der akustischen Parameter wie Grundfrequenz, Intensität und Dauer jedes der ausgesonderten Appell-Fragmente. Es werden auch solche komplexen Parameter wie Timbre, Rhythmus, Sprechgeschwindigkeit vermessen. Statistische Verarbeitung der Daten wird im Programmpaket SPSS 9.0 durchgeführt.

5. Ergebnisse und Diskussion. In dieser Untersuchung verwenden wir zum ersten Mal soziologische Begriffe "grassroots" (die "Graswurzel") und Graswurzelbewegung ("Bürgerinitiative", "Bürgerbewegung") für linguistische Ziele, um Sprachmuster der VertreterInnen der Graswurzelbewegungen in Deutschland und in der Ukraine für die letzten 20 Jahre zu sammeln und auszuwerten und daraus Parallelen und Kontraste für *Grassroots*-Charisma in beiden Sprachkulturen zu bestimmen. Ein solcher Ideen- und Innovationsgehalt des vorliegenden Projektes rückt die Perspektive "von unten", also das Charisma der Stimme aus dem Volk (*Grassroots*-Charisma), in den Fokus und betritt damit ein neues Wirkungsfeld der diesbezüglichen Forschung. Man orientiert die damit verbundene Empirie mit einer weitreichenden Hypothese, der alternierenden Ablösung von Charisma-Maxima und Minima auf der Langzeitachse. Dadurch gerät die übergeordnete Dynamik der Sukzession von Persönlichkeiten des politischen Lebens und damit dieses selbst in eine wissenschaftlich objektivierbare Beobachtungsperspektive. Auf bewährte Weise verbindet sich dies mit einem übernationalen Vergleich der modernen deutschen und der ukrainischen Realitäten in der Politik und Gesellschaft. Die Hauptthese ist dabei, dass eine verallgemeinerte Funktionalität des Charismas eine Dynamik entfaltet, die in einer kontinuierlichen Schwankung zwischen Maxima und Minima der eingesetzten Mittel ihren Niederschlag findet (siehe Abb. 1, 2).

Diese Ausweitung ist innovativ, da man nicht nur den Erfassungsbereich erweitert, sondern zur für theoretische Modelle wichtigen Generalisierung beiträgt. Das ist die Grundberechtigung für die erwähnte fortführende Hypothese: Charisma ist nicht ein angeborener und unbeschränkt wirksamer Merkmalskomplex einer individuellen Persönlichkeit; dieser muss vielmehr vom Publikum angenommen und autorisiert werden, hat aber keineswegs unbeschränkte Wirkungsdauer. Sie verblasst, nutzt sich ab und mündet so in eine Phase politischen Geschehens mit schwachem oder fehlendem Charisma, in der Nüchternheit, Emotionsmangel und ähnliches zur Dominante werden.

Die Resultate der Untersuchung können auch bei der Entwicklung der Imagestrategien eines von unten aufsteigenden Politikers verwendet werden. Das Image eines Politikers ist im allgemeinen von seinen persönlichen Eigenschaften und seiner politischen Leistungsfähigkeit abhängig, genauer vor allem von seinen soziographischen Daten, seiner politischen Stel-

²⁶ Petlyuchenko, Anna Artiukhova 2015, 193-194

²⁷ Goleman 1996

lung und politischen Argumentation, von rein äußerlichen, meistens inszenierten Merkmalen, die deswegen so wichtig werden, weil das Entscheidungsverhalten des Publikums vor allem von Impressionen und emotionaler Wirkung²⁷ eines Gegenstandes abhängt. Zu den Eigenschaften eines potenziellen Charismatikers, die ihm von Anhängern zugeschrieben werden, gehören vor allem *Echtheit*, also Übereinstimmung von Person und Sache verbunden mit Präsenz, Elan, Augenblickseingebung, Eloquenz und Überzeugungskraft in Sprechen und sogar Attraktivität.

Im Unterschied zu dem theologischen und dem sozialwissenschaftlichen Begriff (Charisma als genuines Gottesgnadentum) konzentriert sich der Alltagsbegriff des Charismas auf die Kommunikation – Charisma ist eine der Größen, die den Effekt von Botschaften, *verbaler* oder *nonverbaler* Art, einer Persönlichkeit sichern. Bei der Suche nach einem potenziellen Charismatiker aus der Initiative von unten muss man die *Inszenierung des Charismas* – Selbstdarstellungsprozesse von Aktivisten in den Medien – berücksichtigen. Inszeniert werden in diesem Kontext *erwünschte Fähigkeiten* (Leadership, Zukunftsvisionen, Problemlösungskapazitäten, Durchsetzu-

ngsfähigkeit, politische Sach- und Fachkompetenz usw.) von jungen oder angehenden Politikern, die bei den Medienrezipienten als charismatisch empfunden werden können.

Bei den ersten Stichproben soll man auf solche Marker des Charismas in der Rede und Gestik achten, die zu den rein phonetischen gehören und die als phonetisch relevante eingeschätzt werden können, wie z.B. Melodieverlauf, Akzentuierung, Pausenstellung, Rhythmus, Sprechtempo, Timbre usw. Es ist bekannt, dass es beim Sprechen ein beliebiger Aussage-, Frage- und Befehlssatz emotionell gefärbten Charakter annehmen und durch entsprechende Veränderungen wie z.B. in der Klangfarbe oder im Rhythmus solche Gefühle und Intentionen zum Ausdruck bringen kann, die die Meinungs- und Handlungsveränderungen beim Rezipienten beeinflussen können.

Ein Schlussergebnis ist eine Datenbank mit Ton- und Videoschnitten aus dem modernen deutschen und ukrainischen politischen Diskurs im Zeitraum 1989–2017. Forschungsergebnisse könnten ihre praktische Anwendung im Bereich der kontrastiven Linguistik, der interkulturellen Kommunikation, Diskursstudien, experimenteller Phonetik finden.

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Анотація

У статті представлено методологію експериментально-фонетичного дослідження мовних особистостей потенційних харизматиків у сучасній ініціативі від мас (англ. grassroots movement) Німеччини та України в зіставному аспекті. Уперше запропоновано лінгводискурсивну модель "відкриття" майбутнього харизматика (в німецькому та українському політичному просторі), яка має тришарову структуру і враховує наступні типи харизми: (1) посадову харизму (нім. Amtsharisma, англ. the charisma of office), яку пов'язують із заняттям харизматиком посту канцлера або президента країни і яка корелює із хронологією кризових (харизматичних) і посткризових (раціональних) періодів у житті країни й суспільства. Здебільшого, ці періоди чергуються один з одним. Харизматиком може стати будь-який політик, наділений високою владою і спонукуваний у своїх вчинках значимістю високого посту; (2) публічну харизму, властиву певною мірою різним політикам, що посідають нижчі, ніж канцлерський або президентський, пости, але хортаторність (закличність) яких є дуже високою саме в кризовий період. Таких політиків визнають у суспільстві як харизматів. Їхня харизма багаторазово підтверджена медіа-ресурсами; (3) кореневу харизму (Grassroots-Charisma – термін наш. – Н. П.), яка перебуває на початку формування безпосередньо ініціативою від мас. Вона ще не має активного прояву в публічному просторі, утім, її риси можуть бути виявлені у неформальних лідерів методом безпосереднього спостереження за ними на мітингах, пікетах, зборах підписів та інших соціально-політичних акціях. Важливим тут є момент першого публічного приписування харизми, тобто перші визначення публічної особи як харизмата в медіа або в соціальних мережах. Дискурсивне портретування потенційного харизматика у двох грасрут-ініціативах (ініціативах від мас) і визначення контрастивних рис відбувається за чотирма параметрами (біологічним, соціальним, психологічним, лінгводискурсивним), що формують його/її харизматичний дискурс-портрет. Вирішальними є риторика публічних звернень, виразна бійцівська позиція, хортаторність, тембральні, просодичні та кінетико-мімічні характеристики, зовнішній вигляд, які надалі сприймаються й приписуються як харизма. Результати дослідження мають практичне застосування в галузях контрастної лінгвістики, міжкультурної комунікації, дискурсивних студій, прикладної фонетики.

Ключові слова

Мовна особистість, харизма, ініціатива від мас (grassroots movement), Німеччина, Україна, приписування, хортаторність, просодія, кінетика, міміка.

UDC 81'25+811.111

DOI <https://doi.org/10.32837/2312-3192-2018-11-167-173>

RENDERING CULTURAL INFORMATION IN TRANSLATION: ENGLISH – UKRAINIAN DIRECTION

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Abstract

The article deals with the issues of rendering cultural information in the source and target texts. Linguocultural phenomena and their adequate reproduction for the target receptor are considered in the paper as the ones that are of vital importance for the theory and practice of translation. The research is based on the assumption that translation can be viewed as intercultural communication which contrasts not only the languages, but cultures as well and where lack of knowledge about the cultural community results in misunderstanding and misinterpretation. A series of issues concerned with translation as intercultural communication is discussed. Cultural approach to translation developed in translation theory and practice is employed which allows taking into consideration the differences between source and target cultures in the process of translation. As a theoretical ground is used the idea that translation presupposes the contrast of two cultures and looking for the ways to render the ideas of the source text in such a way that the target text preserves them. The paper aims at specifying characteristic features of rendering cultural information in English-Ukrainian translation. It is argued that culture is coded and reflected in the language which leads to the conclusions that while translating languages we translate cultures as well. Rendering a dialogue between representatives of different cultural communities in translation is one of the important problems in translation practice as the task of the translator is complicated because of the necessity to reproduce in the translation the relations between the cultures communicants in the source text belong to. The paper argues that in case of realia translation the emphasis is laid on preserving the pragmatic and cultural effect which can be done at the expense of the form. Such a technique when additional information is given in the target text or a substitution occurs in order to prevent misinterpretation of the message can be fully justified as it enables the translator to preserve the pragmatic effect of the text in the translation.

Keywords

Culture, translation, intercultural communication, realia, source language, target language, compensation, pragmatic adaptation, cultural adaptation, non-verbal communication.

1. Introduction. Intercultural communication occurs every time when representatives of different national cultures communicate. Lack of knowledge about the interlocutor's culture can lead to misunderstanding and misinterpretation. Translation is considered to be a form of intercultural communication as the translator should have an ability to interpret and reproduce adequately the message coded in a different language and in a different culture.

Scholars underline that in the process of translation "the greatest difficulty is not comprehending the author's thought: one usually attains that by the assistance of good editions, of commentaries, and above all, by examining the mutual relations and connection of the ideas. But when one comes to express, in another language, the things, the thoughts, the expressions, the turns, the tones of a work; the things, such

as they are, without adding, diminishing, or misplacing; the thoughts, in their colours, their degrees, their shades; the things which give fire, spirit, life, to the discourse; the expressions, natural figurative, strong, copious, genteel, delicate, etc.; and the whole after a model which commands with rigour, and would be obeyed without constraint; there is required, is not as much genius, at least as much taste, to translate well, as to compose. Perhaps even more necessary"³.

At the same time, the process of translation itself can be viewed as intercultural communication as the former includes an attempt to contrast not only two different languages, the source one and the target one, but the two cultures as well. Although the translator is looking for similarities between cultures, they constantly confront dissimilarities⁴ acting as a special communication intermediary making it possible for the target audience to understand the message sent in a foreign language⁵. As a result, the content and the form of the message are often changed to conform to the receptor culture⁶ and translation is viewed as culture confrontation, a site in which different cultures confront each other⁷. In other words, translation presupposes the comparison of two cultures singling out similarities and dissimilarities in order to find common ground for the source and target cultures perception.

According to the prevailing view every culture and every language comprise a combination of universal component which unites any culture and is known to all people serving as a basis for successful intercultur-

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³ Batteux Ch.

⁴ Venuti 2003, 306

⁵ Kade 1981

⁶ Nida & Taber 2003, 199

⁷ Giovanni 2003, 216

al communication, and a specific one which accounts for cultural diversity in the world. The latter allows considering the process of translation to be a shift not only between two languages, but also between two cultures⁸. Hence, the necessity to find out the regularities of rendering culturally specific information in translation.

The **aim** of the paper is to specify the regularities and strategies in rendering cultural information in English – Ukrainian translation. The **object** of the research is cultural information coded in the original English texts. The **subject** of the paper is translation techniques of reproducing cultural information in English – Ukrainian translation.

2. Methodology. Methodological principles of the research are based on linguistic and translation theories. Principles of cultural linguistics⁹ deal with the study and description of the correspondence of language and culture¹⁰ in their synchronic interaction. Such objects of cultural linguistics are of special interest for the translator: 1) words and phrases, which have no equivalents in another language; 2) archetypes and "mythologemes", rituals, beliefs, and superstitions reflected in language; 3) proverbs and sayings; 4) idioms; symbols and stereotypes; 6) metaphors and images; 7) stylistic norms; 8) speech behavior; 9) speech etiquette¹¹.

Methodological grounds of the research are also based on the principles of anthropocentrism, which are manifested in cultural identity, subjective interpretations and cognitive processes that determine translators' decisions.

According to P. Newmark there are two methods of translation – communicative and semantic. In communicative translation the translator attempts to produce the same effect on the target language (TL) readers as was produced by the original on the source language (SL) readers. In semantic translation the translator attempts, within the bare syntactic and semantic constraints of the TL, to reproduce the precise contextual meaning of the author. The concepts of communicative and semantic translation are based on a narrowing of the ancient and old distinction between free and literal translation¹².

To reach the compromise a translator pays attention to the ideas, words and their arrangement. The strategy of compensation is quite appropriate especially if a translator deals with culture-oriented texts.

Eugene Nida's theory of dynamic equivalence¹³ also serves as a methodological basis of the research. According to this theory, the target text is considered to be adequate to the original when the reaction of the target text reader coincides with that of the source text reader.

2.1. Research Program comprises the following steps:

- to specify the theoretical grounds of the research;
- to prove that translation practice can be viewed as intercultural communication;
- to single out cases of cultural information presentation in the source text;
- to find out regularities in rendering cultural information in the Ukrainian translation.

2.2. Research material.

Research material is drawn from film scripts and their Ukrainian translations and English prose.

2.3. Methods of analysis. The research combines general scientific methods such as description, analysis, comparison together with specific linguistic and translation methods: translation analysis of the source text (ST) and target text (TT) aiming at specifying translation strategies employed by the translator, pragmatic analysis helping to compare the pragmatic potential of the ST and TT. Content analysis has been used to reveal and compare features of the original text and its Ukrainian version, to give the objective description of the cultural issues in the source and target texts.

3. Results and Discussion.

3.1. Theoretical grounds of the research. In contemporary linguistic research language is viewed as a cultural activity and as an instrument for organizing other cultural domains.

At the same time culture structures discourses and texts according to the physical and socio-cultural experience the community has¹⁴. The fact that culture is coded and reflected in the language units is quite important for such a branch of knowledge as translation theory since translating languages we translate cultures as well.

The cultural approach to translation helps understand that there are lexemes and word combinations in the source language that cannot be translated into the target one because in the life of the community which the source language uses there exist unique phenomena which are absent from the life of any other community. The cultural approach is based on underlining that culture means patterned ways of thinking, feeling and reacting. These are usually acquired and transmitted to a younger generation by symbols¹⁵ and are easily understood within the community. It is believed that culture organizes the life of people structuring the way they behave, speak, use gestures and facial expressions. Moreover, such patterns natural for every member within the community might look strange and inappropriate outside which

⁸ Eco 2001, 17

⁹ Dorda 2017, Teliya 1997

¹⁰ Maslova, 2001, Vorobyov 2008

¹¹ Levytskyi, Borysenko, Savchuk 2011

¹² Newmark 1995, 19–21

¹³ Nida 1964, 120–145

¹⁴ Palmer 1996, Sharifian Palmer 2007

¹⁵ Kluckhohn 1951

can comprise another cause of misunderstanding and misinterpretation.

Furthermore, culture comprises the way of life and its manifestations peculiar to a certain community which uses a language as a means of communication and as a code which preserves the information about the life and its specific features¹⁶. This, in its turn, leads to the difficulty in translation. Nevertheless, although cultural diversity makes translation a very difficult task, it is not impossible after all when the cultural specifics is taken into account. On the other hand, language itself as a reflection of culture provides a special way of looking at the world and organizing experiences that is often ignored in translating words from one language to another¹⁷ which can be successfully overcome only if the specific cultural patterns are taken into account.

According to Edward Hall's classification of cultures we can speak of high-context communication and low-context communication. A high-context communication is one in which most of the information is either in the physical context or internalized in the person, while very little is in the coded, explicit, transmitted part of the message. Meaning does not always have to be put into words. Non-verbal clues are important, as is the context in which the situation takes place. Even the meaning of words can depend on the context. For example, 'yes' can mean anything from 'I agree', to 'I am listening', to 'no'. Relationship building is important in high-context cultures, and there is an emphasis on getting to know one's business partner. A low-context communication is just the opposite, i.e. the mass of information is vested in the explicit code. Meaning is made explicit, and put into words. These cultures tend to be task-centered rather than relationship-centered¹⁸.

The concept of culture is vitally important in translation theory and practice as the process of translation is viewed as culture-specific communication¹⁹. Thus, the scholars in the field of translation underline the necessity of not translating but re-creating or rendering a source text in the target language. L. Venuti signifies that in the act of translation a chain of signifiers constituting the source text is replaced by a chain of signifiers in a target text on the basis of interpretation²⁰. A Polish scholar O. Wojtasiewicz adds that the mechanism of translating means formulating a target text in such a way that the reader of the source and target texts should have the same associations²¹. In this case both source and target texts are viewed as the same text written in different codes with the same pragmatic potential.

Analyzing culturally specific features in original and target texts both verbal and nonverbal communication of representatives of different cultures allows singling out correspondences and gaps between languages and cultures.

3.2. Specific features of rendering intercultural communication in translation. Rendering intercultural communication of the interlocutors one of whom belongs to the source culture and the other one to a foreign culture presents a special issue in translation practice as the task of the translator to reveal the specifics of the source culture is accompanied by the necessity to demonstrate the relations of the source culture and a foreign culture to which the second interlocutor belongs.

Cultural differences, for instance, can be observed in the famous film "*Love Actually*", that is to say the chasms that occur between the characters while a love story between an *Englishman* Jamie, played by Colin Firth and Aurelia, a *Portuguese* housekeeper, played by Lucia Moniz unfolds in the film. "*Love Actually*" is a 2003 Christmas-themed romantic comedy film written and directed by Richard Curtis. The screenplay delves into different aspects of love as shown through ten separate stories involving a wide variety of individuals, each of them being intermingled with another characters while the story progresses.

Jamie is despondent after his girlfriend cheats on him with his brother and decides to go to the South of France, where he meets a Portuguese housekeeper Aurélia, who does not speak English. Despite their inability to communicate, they become attracted to each other. As the story whirls around, Jamie proposes to Aurelia and she agrees to marry him. He even learns Portuguese to propose to her. There are a lot of scenes in the film which are interesting to analyse through the prism of intercultural communication. In the fragment given below Aurelia helps Jamie to collect his papers, which sunk in the river. The following dialogue takes place in the farmhouse living-room and is quite prominent from the standpoint of intercultural communication. Both Jamie and Aurelia do not understand each other, as Jamie speaks English and Aurelia speaks Portuguese. Despite this fact, through gestures and Aurelia's vivid facial expressions they get on in their conversation. Funnily enough, they even repeat the same phrases in the end, with a little bit of paraphrasing, but still, the gist of the sentence remains the same (table 1).

The example shows that Jamie tries to get closer to Aurelia, which can be shown in his attempts to speak Portuguese as little as he does (through specks of "Sim" that is "yes" in Portuguese). Aurelia, in her place, when asking about the book Jamie is working on gesticulates and names various book genres all in the Portuguese language, but then she blurts out English words of film genres, such as "crime", "romance".

¹⁶ Newmark 1987

¹⁷ Gollnick D.M., Chinn Ph.C. 2009, 6-7

¹⁸ Hall

¹⁹ Ginter 2002, 27

²⁰ Venuti 2003, 17

²¹ Wojtasiewicz 1992, 26

Table 1

FARMHOUSE IN FRANCE-LIVING ROOM, DAY

Original	Translation
Jamie: Thank you. Thank you so much. I know. I'll name one of the characters after you.	Джеймі: Дякую. Дуже Вам дякую. Я назву в твою честь одну з моїх героїнь.
Aurelia: (Portuguese) Maybe you could name one of the characters after me. Or give me 50% of the profits.	Аурелія: Може Ви назвете в мою честь одну з героїнь? Або віддасте половину прибутків?
Jamie: Or I could give you 5% of the profits.	Д.: Чи віддам тобі 5 відсотків прибутків.
Aurelia: (Portuguese) What kind of book is it? Kind. Kind... Romance?	А.: А що це за книжка? Це... (показує слізливу сцену, потім сміється, натякаючи, що книга комічна, а потім робить вигляд, ніби книга про кохання). Роман?
Jamie: Yes. It's, erm...	Д.: Так, це... (показує сцену
Aurelia: Ah, er... (Portuguese) Thriller...crime...	вбивства). А.: Трилер? Детектив?
Jamie: (Portuguese) Yes. Si. (English) Crime. Crime, murder.	Д.: Детектив, детектив. Вбивства (імітує Джеймса Бонда).
Aurelia: (Portuguese) Frightening?	А.: Це страшно?
Jamie: Er, scary? Yes, sometimes scary. And, er, sometimes not. Mainly scary how bad the writing is.	Д.: Страшно? Так, страшно. Буває страшно, а буває і ні. Переважно лякає те, як паскудно написано.
Aurelia: Mm. (Portuguese) I'd better get back to work.	А.: Я краще повернуся до роботи.
Jamie: Ah.	Д.: Так.
Aurelia: (Portuguese) And then later you'll drive me home?	А.: А потім Ви відвезете мене додому?
Jamie: Sure. It's my favourite time of day... driving you.	Д.: Так, авжеж. Відвозити тебе мій найприємніший обов'язок.
Aurelia: (Portuguese) It's the saddest part of my day, leaving you ²² . (А.: Їхати додому мій найсумніший обов'язок ²³ .

Yet the most salient part of their interaction is gestures which speak for themselves. On the one hand, the British who are generally considered to be reserved tend to be restricted in their gestures and facial expressions. On the other hand, a lot of people believe that the representatives of Southern European cultures are very active in their gestures and the style of speaking. Apart from Spanish and Italians, what we can say of the Portuguese is that they traditionally do not use a lot of gestures. Being overly demonstrative with hand gestures or body language is regarded to give a bad impression. As for the communicative way, the Portuguese tend to be direct in their communication style saying what they really think, but in a polite manner. As one would expect, communication tends to be more on the formal side when in public and much less so in private. The Portuguese tend to speak quite fast and somewhat loudly. Such manifestation of emotion is quite common and is considered to be part of the Portuguese character, nevertheless it does not signify any anger or displeasure in general. In the film fragment in question both Jamie and Aurelia use gestures in order to communicate, sometimes they try to imitate the heroes or the well-known characters from different film and book genres.

As far as the personal space is regarded, it is usually defined as that of an arm's length. The Portuguese tends to touch the interlocutor a bit when conversing with good friends and family, but such displays are

quite inappropriate in business or formal situations. As Jamie is Aurelia's boss her behaviour can be considered as modest and she does not intrude into the personal space of her interlocutor.

The Ukrainian translation can be characterized as adequate, in general it produces the same effect on the receptor as the source text does, the register, style, pragmatic potential are preserved. But, specific features of a foreign speech have not been traced down in the Ukrainian version.

Of course, there are different approaches to the problem of reproducing language deviations, contaminated language of the original text, which mostly deal with the imitation of foreigners' speech in translation: some scholars believe that these deviations should not be reproduced in translation, others consider that they should. But, the expressive elements of the original text should draw a close attention on the part of the translator. In our case, the translator omits the Portuguese accent of Aurelia when she wedges one or two English words into her speech. In the original the audience is provided with English subtitles, so they can hear Aurelia's emotions through the Portuguese speech, whereas in the Ukrainian one the voice overlaps over the original and the receptor is unable to perceive the awkwardness of the situation. Proper interpretation is of great importance, so as it is necessary to preserve the cultural component and pragmatic potential in the target text.

3.3. Pragmatic and cultural adaptation in English Ukrainian translations. The pragmatic effect of the utterance which is determined by the content and form of the message can be lost upon certain

²² Love actually

²³ Реальне кохання

groups of receptors as the pragmatic potential of the utterance is differently actualized under different circumstances or in different situations. In translation cultural adaptation occurs when the cultural information coded in the original text cannot be understood in the target community from which it is absent. It occurs every time we come across realia the names of the phenomena (objects of material culture, facts of history, state institutions, names of national and folk lore heroes etc.), which are present only in the life of a definite community. Realia belong to the vocabulary items which do not have equivalents in the foreign languages and are a part of background knowledge. As a rule, such words are borrowed or translated into a foreign language with the help of explanation, description or invention of neologisms. Compared with the other words of the language realia show tight links of the notion they denote with the life of the people and historical period. So these items have a peculiar national (local) or historical colouring²⁴. Hence, the necessity to somehow modify the form of the message where realia are present to make it appropriate for the receptor if possible without distorting its meaning.

One of the ways to change the form in order to preserve the content is the addition in the Ukrainian translations of the appellative to the proper names designating hotels, streets, shops, cinema-houses. For instance, the title of the short story *The diamond as big as the Ritz*²⁵ in Ukrainian translation should sound like *Діамант завбільшки з готель Річ*²⁶, where the appellative *готель* should make the name *Річ* and the size of the diamond clear for a Ukrainian reader, otherwise the proper name is lost upon them.

In the following sentence the name of the exclusive department store situated in New York can be absent from the background knowledge of the Ukrainian reader as well: *You remember that awful dinner dress we saw in Bonwit's window?*²⁷. The Ukrainian translation should compensate for it: *Пам'ятаєш ту жахливу вечірню сукню, яку ми бачили у вітрині універмагу Бонвіт*²⁸ specifying that a department store is mentioned. It can be argued that the lexeme *вітрина*

на makes it clear that a shop is meant, but it does not help to state which kind of shop (a department store in this case) is mentioned.

The same problem arises when the appellative *avenue* is omitted in the following example: *Between Third and Lexington, she reached into her pocket for the purse and found the sandwich half*²⁹. Thus, it is not clear which type of toponyms is meant until the appellative *авеню* is added in the Ukrainian translation: *Між Третьою та Лексингтон-авеню вона полізла до кишені за гаманцем та намацала половину бутерброда*³⁰.

Another technique is connected with substituting unknown cultural realia in translation with the hypernym, a lexeme with a more general meaning. For instance, an unknown in Ukraine sort of brown bread as in the sentence *He was not so slim as in his youth and I was not surprised that when the waiter offered us rolls he asked for Rye-Vita*³¹ can be translated as *житні хлібці: Він вже не був таким худорлявим як у молодості і я не здивувався, що, коли офіціант запропонував нам булочки, він замовив житні хлібці*³². And a piece of furniture popular in the USA: *A Philadelphia highboy had been moved out into the hall*³³ can be rendered as *а комод: Комод пересунули до передпокою*³⁴. In such a case the translation is approximate as several characteristics of this very piece of furniture which means a rather expensive tall chest of drawers on legs from mahogany wood which was produced in Philadelphia around 18th cent. are ignored. Although there is an option to preserve a realia and use a phrase *філадельфійський комод* in the translation, it still does not give an idea of what kind of chest of drawers is meant and leaves several important characteristics of this piece of furniture out.

There are cases when we can substitute the cultural realia with synonymous hypernyms like in the following case where one hypernym (*biscuits*) is already present in the original text: *I began to feel rather hungry...and stole some biscuits from the sideboard. I had six of them. Bath Olivers*³⁵. *Я добряче зголоділа... і вкрала трохи галетного печива з буфету. Я взяла шість крекерів*³⁶. In this case we substitute the proper name *Bath Oliver* with the appellative *крекери* which is quite well known in Ukrainian culture and is a synonym of the phrase *галетне печиво*. If the phrase is translated with the omission of the name of the hard dry biscuits *Bath Oliver* invented by physician William Oliver of Bath in the 1750s it allows avoiding unknown and not important details without distorting the sense and the effect of the phrase. Such type of adaptation leads to adequate understanding of the message and thus can be justified.

4. Conclusions.

The closer the linguistic and cultural systems involved are, the easier it is to render the cultural information encoded in the source language and culture. Translation as a cultural intermediary of communica-

²⁴ Slavova, Borysenko 2016, 8

²⁵ Fitzgerald 1999

²⁶ L.S., N.B.

²⁷ Salinger 1982

²⁸ L.S., N.B.

²⁹ Salinger 1982

³⁰ L.S., N.B.

³¹ Maugham 1980

³⁴ L.S., N.B.

³³ Salinger 1982

³⁴ L.S., N.B.

³⁵ du Maurier 1979, 158

³⁶ L.S., N.B.

tion between representatives of different nations is intended to provide linguistic and cultural equivalence. The translator/ interpreter presents another culture through translation, creates a text manifesting cultural differences in relation to the source culture. Within the framework of our research the regularities and strategies in rendering cultural information in English - Ukrainian translation have been specified on the material of film scripts and their Ukrainian translations and English prose. The emphasis has been put on cultural information coded in the original English texts as well

as on translation techniques of reproducing cultural information in English-Ukrainian translation. The strategy of compensation proves to be quite appropriate dealing with culture-oriented texts. To preserve the cultural component and pragmatic potential in the target text the following techniques can be used, inter alia, addition, omission, translation with the hypernym, i.e. a lexeme with a more general meaning. The prospects of the research are seen in the further development of the idea of linguistic and cultural untranslatability and suggesting the ways of dealing with the latter.

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Анотація

Статтю присвячено проблемам відтворення культурної інформації у текстах оригіналу та текстах перекладу. У дослідженні лінгвокультурні явища та їх адекватне відтворення для цільової аудиторії потрактовані як такі, що мають важливе значення для теорії та практики перекладу. Переклад можна розглядати як міжкультурну комунікацію, у якій протиставлено не лише мови, але й культури, а відсутність знань про певну культурну спільноту призводить до непорозуміння і неправильного тлумачення повідомлення. Висвітлено низку питань, пов'язаних з перекладом як актом міжкультурного спілкування. Використано культурологічний підхід, розроблений в теорії та практиці перекладу, який дозволяє враховувати відмінності між двома культурами у процесі відтворення тексту іншою мовою. В основу теоретичного підґрунтя покладено ідею про те, що переклад передбачає врахування відмінностей між цими культурами та пошук способів відтворення вихідного тексту таким чином, щоб вони були збережені у тексті перекладу. Метою статті є визначення особливостей відтворення культурної інформації в англійсько-українському перекладі. Оскільки культура закодована та відображена у мові, то можна зробити висновок, що при перекладі з однієї мови на іншу, ми перекладаємо також культури. Адекватне відтворення діалогу між представниками різних культурних спільнот є однією з важливих проблем у перекладацькій практиці, оскільки завдання перекладача ускладнюється через необхідність відтворення у перекладі взаємозв'язку між культурами, до яких належать комуніканти у вихідному тексті. Зазначено, що при перекладі реалій акцент зроблено на збереженні прагматичного та культурного ефекту, який може бути здійснено за рахунок форми. Цілком обґрунтованою може бути така методика, коли додаткову інформацію наводять у тексті перекладу або здійснюють заміну, щоб запобігти неправильному тлумаченню повідомлення, що дозволяє перекладачу зберегти прагматичний ефект тексту при перекладі.

Ключові слова

Культура, переклад, міжкультурна комунікація, реалія, мова оригіналу, мова перекладу, компенсація, прагматична адаптація, культурна адаптація, невербальне спілкування.

UDC 81'22

DOI <https://doi.org/10.32837/2312-3192-2018-11-174-183>

PARAMETRIC CATEGORISATION MODEL OF AXIOCONCEPTOSPHERE

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Abstract

The article deals with the theoretical and methodological diagnostics of the axioconceptosphere based on the parameterization of the category of values, which was formed in the scientific philosophical thought from the time of antiquity (in the Middle Ages, the Renaissance and Enlightenment) until the second half of the XIX century – the beginning of the XX century, when it was stated about axiology as one of the disciplines in the system of philosophical doctrines, in the development of which three evolutionary periods may be distinguished: *preclassical* (1860–1880), 2) *classical* (1890–1920), 3) *post-classical* (1930 and till now). A parametric model of axioconceptosphere categorization based on the philosophical and social, cognitive-psychological, cultural and linguistic values of values has been developed. The assumption has been made that the basis of the construction of the axioconceptosphere and its axioconcepts is the binary-semiotic principle, which reflects the cognitive mechanisms of parameterization of values in each particular culture through the measurement of the range of assessments. Due to such scale the perception of the native speakers of these or other value concepts takes place. The scientific arguments for reviewing existing assertions about the structure of concepts have been presented and it has been proved that the value concepts, and, accordingly, the axioconceptosphere, consist of two mental zones: a zone of ethnic constants, which is an archetypal component and a concept, as well as an axioconceptosphere, and a zone of cultural dominant – a stereotypical component which in such concepts is represented by the organization of the value-comprehension, value-evaluative and value-figurative components, which are located in the axioconceptosphere depending on the values that dominate the concrete Ethnic Culture in different phases of development. The core of such concepts is the value component, but not the conceptual one, because it precisely determines the construction of other components of the structure of binary concepts.

Keywords

Parametric model, category of values, axioconceptosphere, binary-semiotic principle, binary concepts.

1. Introduction. Modern anthropocentric linguistics in its broad interdisciplinary contacts continues to investigate ties issues between language and consciousness, language and thinking, language and culture, language and ethnicity (S.G. Vorkachev², V.I. Karasik³, Yu. S. Stepanov⁴, A.M. Prykhodko⁵, T.V. Tsyvian⁶). Their main vector is disclosure mechanisms of categorizing process of surrounding reality phenomena by different society representatives, which results certain categories, including the category of values⁷. Discussions on the last problem concerning its ontological essence and in the aspect of links with other world outlook categories (J. Dewey⁸,

R.B. Perry⁹, N. Rescher¹⁰) and reflection in the world view (conceptospheres) of the different languages speakers are still continuing.

The **object** of study in the article is the category of values as a basis for the formation of the axioconceptosphere of each culture. The **subject** of the study is a parametric model of axioconceptosphere categorization, which is diagnosed by philosophical and social, cognitive, cultural and linguistic parameters. The **purpose** of the paper is to construct a parametric model of values categorization as conceptual and linguistic categories that form the axioconceptosphere of particular ethnoculture representatives. One of the unique features of a person is its natural ability to categorize the knowledge and experience accumulated throughout the life (M.M. Boldyrev¹¹, V.Z. Demiankov, O.S. Kubriakova¹² and others). As a result, all phenomena of surrounding world acquire one or another form in human consciousness, one of which is categorial and conceptual objects representation in material and immaterial world in the form of conceptual categories, which testify to the complex cognitive processes, which are typical for human.

In the opinion of A. R. Arakelova, since conceptual categories are a connecting element between thinking and language, they should be considered in close connection with the categories of linguistic semantics. Fundamentally in mechanism of comprehension of the world by the person and processing of this information lies a meaningful and structurally complex system of values¹³, an interdisciplinary approach which allows to determine, interpret, predict, and, accordingly, to

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² Vorkachev 2003

³ Karasik 2002

⁴ Stepanov 2007

⁵ Prykhodko 2008

⁶ Tsyvian 2006

⁷ Leontyev 1996

⁸ Dewey 1939

⁹ Perry 1950

¹⁰ Rescher 2004

¹¹ Boldyrev 2006

¹² Demyankov, Kubryakova 1996

¹³ Arakelova 2017, 11, 31.

some extent, influence on motives of human behavior, to explore the semantic space of culture in general and social institution or individual in particular¹⁴.

2. Methodology. As values are defined as a multidimensional world view category¹⁵, method of historical reconstruction is methodologically relevant for parameterization of categorial status, whereby it seems possible to adjust settings that allow to categorize axioconceptosphere of each national culture, in particular, to trace how gradually the theory of values, which firstly consisted of scientific notions of Genesis in general, then began to be developed as an interdisciplinary category of different fields of scientific knowledge, acquired the nature of theoretical methodology, on the basis of which axiology as a science was formed.

Instead, the categorial status of values forming the axiosphere (axioconceptosphere) still remains the subject of lively discussions. Today the methodological and categorial statuses of values are mainly based on four parameters: 1) *philosophical and social* (N.A. Berdyaev¹⁶), 2) *cognitive and psychological* (Ye.F. Serebrennikova¹⁷), 3) *culturological* (B. Malinovskiy¹⁸) and 4) *linguistic* (N.D. Arutyunova¹⁹, S.V. Vorkachev²⁰, V.I. Karasik²¹, I.V. Chekulay²², etc.). In order to argue the importance of these parameters for the formation of the conceptual and linguistic categorial statuses of values, we consider the basic provisions of each of them.

3. Results and Discussion.

3.1. Reconstruction of the pre-classical period of categorial status of values formation. According to A.R. Arakelova, "Values is a category that is, primarily, philosophical, but now this phenomenon is studied through the prism of various humanities, first of all, sociology, cognitive psychology, cultural studies, and, undoubtedly, linguistics. Meanwhile, the concepts embodied in the term "values" have always been conditioned by the corresponding trends and orientation of philosophical thought that prevailed in one or another period"²³.

The history of philosophical thought in the formation of the categorial status of values is summarized

succinctly, but very consistently synthesized in the article by S. A. An and A. A. Belinova "Conceptualization of value as a philosophical category", the main stages and directions of which we will cite and comment here, particularly those that are contiguous to the subject of this study.

The authors of the article substantiate the importance and expediency of the axiological approach in general for contemporary humanities and pay special attention to axiology as a science, defining it, referring to the "Philosophical Encyclopedic Dictionary" as a direction of philosophical scientific thought and doctrine of values²⁴, in the formation of which philosophers distinguish three main periods (citing the thoughts and positions formulated in the works of modern philosophers on this problem, references to which we also give in square brackets): 1) *pre-classical* (1860 – 80 years), 2) *classic* (1890–1920), 3) *post-classical* (from the 1930s to the present day)²⁵, considering in particular the prerequisite for the formation of the first period on the basis of the scientific philosophical thought of different ages (Antique, Middle Ages, Renaissance, Enlightenment), when the value world view was formed in the context of developing common problems of ethics and aesthetics, on the background of which the spiritual orientations of personal and social life of human were established²⁶.

We will use separate quotations from the aforementioned article S. A. An and O. A. Belinova, which is important for argumentation of the values status as a conceptual and at the same time linguistic category. Researchers, relying on the works of various philosophers, note that "[...] in the ancient philosophy the question of value was directly included in the structure of Genesis question: the comprehensiveness of Genesis was understood as an absolute value for a person who expressed simultaneously ethical and aesthetic ideals. It is noted that for the first time Socrates, who tried to comprehend what Blessing is, formulated the question of values. In addition, in the concept of Plato, Blessing is identified with Being, Goodness and Beauty. This gave rise to the assumption that at this period the conceptual triad – Truth, Goodness, Beauty entered in the philosophical use [...]. In the Middle Ages, on the one hand, there is a reassessment of the classical antique values, and on the other hand – together with the normative regulators of social relations, religious values begin to play a special role in combining the values of Truth, Goodness and Beauty in the ideas of God. [...]. In the era of the Renaissance, human is elevated to the rank of the Supreme value, authorized by God himself. At this time, values combination of the real and ideal Being comes again [...]. The Age of Enlightenment actualized new values: the mind, free will, practical utility, science and progress [...]. The intensive development of interest in values is observed at the end of the eighteenth century, thanks to the I. Kant philo-

¹⁴ Ibid.

¹⁵ Mironov 2007

¹⁶ Berdyaev 1989

¹⁷ Lingvistika i aksiologiya 2011

¹⁸ Malinovskiy 2005

¹⁹ Arutyunova 2004, 2007

²⁰ Vorkachev 2003

²¹ Karasik 2002

²² Chekulay 2006

²³ Arakelova 2017, 11

²⁴ EFE 2001, 12; Belinova 2014, 230.

²⁵ Zhukov 2009, 20.

²⁶ Baeva 2004, 9.

sophical system, when the axiological triad of Truth, Goodness and Beauty was transformed into independent philosophical disciplines: logic, where thinking strives to achieve its goal – cognition and evidence of truth; ethics, where the will tends to its goal – to be good; aesthetics, where the feeling aspires to capture the beauty. In the context of philosophy and history, Kant closely associates the category of "value" with the notion of culture, the essence of which is the social value of man as a whole"²⁷.

3.2. The classical period and its role in the formation of the axiosphere. Later in the above-mentioned work, the history of the values science development and the philosophical directions of their study in the second - the classical period are considered. In particular, it is noted that "for the first time a profound doctrine of values was presented in the 60s of the XIX century by the German philosopher R. G. Lotze in the treatise "Fundamentals of Practical Philosophy" when the beginning of the classical period in the axiology development was announced. Lotze R. G. chose a notion "significance" (meaning) as a criterion for identifying values. Subsequently, in 1902, to designate the sphere of philosophical problems, which are contiguous to values, the French philosopher P. Lapi introduced the term "axiology," and after two years later E. von Hartmann presented axiology as one of the disciplines in the system of philosophical doctrines"²⁸.

In this period of axiology development on the base of M.O. Losskiy views²⁹ and A. Messera³⁰, were singled out five philosophical approaches / directions to the study of values.

We briefly characterize these provisions regarding the nature of values that are important for their parameterization as a conceptual category, formed primarily based on a philosophical parameter. "For the first direction (approach), called *psychologism* by M.O. Losskiy, is typical statement that the source of values are the biopsychological needs of man and that any object has value only to the extent that it causes some individual psychological experiences (pleasure, desire, etc.) in the spiritual life of the subject [...].

The second is the *idealistic* direction reaches the Baden School of Neo-Kantianism (V. Windelband, G. Rickert), which confirms value as the ideal Being. Value is not a reality, but an ideal, the bearer of which

is the transcendental subject, "consciousness in general"³¹. The basis of Neo-Kantian axiology is the dualism of the immanent Genesis and the transcendental Sense (value), which, by entering into relation with the subject, is transformed into an imperative for him. In the 80's and 90's of the XIX century neo-Kantian philosophers came to the conclusion that the world is divided into Being and Values, which are beyond and "above" the Being and are essentially meaningful for the person, but not in the usual practice, but through manifestations in spirituality and culture. It was about such values as Goodness, Beauty, Faith or God and Truth. Value for a certain time was identified with magnitude and sense [...].

In the third direction, the *phenomenological* (M. Scheler, E. von Hartmann) values are "essences", invariable ideal formations out of real being, it is the condition that something real is generally valuable [...]. The fourth direction is *idealistic-realistic* (G. Munsterberg) that was founded in the beginning of XX-th century in Munsterberg's work "Philosophy of values" with a striking subtitle "Basic principles of the world view," where for the first time in the history of axiological thought the pattern of building a person's world outlook from the value understanding the world was found and logical, aesthetic, ethical, metaphysical, and cultural values were identified [...]. As you can see, this was one of the first classifications of values. The fifth direction is *realistic* (V. Stern), whose representatives state that value does not exist by itself, but concerns something or someone, that is, the carrier of values"³².

From the above-mentioned philosophical approaches to the comprehension of values it implies the assumption that this philosophical category cannot be cognized out of personal and ethno-specific modes. In connection with this, the social parameter cannot be separated from the philosophical one, without which it is impossible to explain the nature of the most important value meanings of the individual and society scientifically. Proceeding from this, it becomes important to search scientifically and establish the connection of values with various social factors.

Due to the social context of studying values, according to Yu.O. Ladygin, it could be determined "which life spheres of a particular community, characteristics and intellectual peculiarities of individuals of this community, anthropological features become valuable objects"³³.

M. Rokich writes in his work "The nature of human values" about the importance of the social parameter as a component of philosophical and, above all, that the change in the value orientations of the individual leads to behavioral changes, to changes in modality to the phenomena of the surrounding reality³⁴. Dominant socio-cultural settings in the form of stereotypes show persons attitude to choices, life priorities and general horizons of his being³⁵.

²⁷ cited in the book: An, Belinova, 2014, 231.

²⁸ Belinova 2014, 231.

²⁹ Losskiy 1931, 6-7.

³⁰ Kagan 1996, 23.

³¹ Vinbelband 2007, 37.

³² Belinova 2014, 231-233.

³³ Ladygin 2011, 175.

³⁴ Rockeach 1973.

³⁵ Serebrennikova 2011, 16.

3.3. Cognitive-psychological and linguistic parameters in the categorization of the axioconceptosphere. Among the priorities of life, the founders of the axiological direction in cognitive psychology and cognitive linguistics (T. Krzeszowski, P. Powels, A.M. Simon-Vandenberg, etc.) denote such concepts as "love", "friendship", "tradition", "maternity", etc., including those value concepts that do not exist out of the human experience, but depend on their understanding of the person. All these concepts are the results of cognitive processes and, in particular, processes of conceptualizing of the world³⁶, as discussed at the beginning of the article.

The cognitive-psychological factor in the categorization and conceptualization of values is closely associated with the following cultural, and especially the last, linguistic. Ye. F. Serebrennikova writes that values are the result of the processes of categorization, conceptualization, and, first of all, verbalization: "the integral national images of the world that generates each of the linguistic cultures, in their combinatorics around the ethnocultural dominant, form a certain conceptual sphere, the unique nature of which is due to its value measurement"³⁷. Comparable studies of various ethnic cultures in the aspect of analyzing their values are aimed at revealing not only differences in the organization of life priorities of each culture, determining the way of life, thinking of its representatives, but also studying the attitude of one country representatives and culture to other nations (heterostereotypes). The development of issues related to values is important for the disclosure of the specifics of the world view, i.e. the perceptions of the surrounding world, reflected in the human consciousness. The spectrum of these issues reaches the works of W. von Humboldt, which have not exhausted their relevance to this day, because the main fragments of human consciousness are reflected in the world view, they are also reflected on a such aspects of human existence as "morality", "law", "art", etc.³⁸. Therefore, the study of the world view is carried out taking into account the value parameters integrated into each situation of human life. Given such a statement of the problem V.I. Karasik highlights a "valuable world view", this includes the most important meanings belonging to a particular culture. The totality of values dominant in this culture forms, according to the scientist, a certain type of culture which is maintained and preserved through the use of the language³⁹.

In this connection, the question arises about establishing a relationship between notions "concept-

sphere" (world view) and the "valuable conceptosphere" – axioconceptosphere (valuable world view)". Conceptosphere as a result of the conceptualization of the most important meanings of ethnic group existence and their expression in the form of concepts that are valuable to this community and its certain individual is a multidimensional space that has a field invariant-variant structure (like the concept is one of its structural components), in the nucleus of which there is a valuable conceptosphere as an invariant, or an axioconceptosphere.

Speaking about the close connection of cognitive parameter with cultural and linguistic for values categorization, most researchers (V.I. Karasik, L.T. Yagafarova, etc.) in their research rely on a key position on values in the culture of a particular nation and in the minds of some of its representatives, in particular, that values reflect the character of each culture. In research papers dealing with this issue, scientists point out the need to analyze the cultural development of the nation and humanity as a whole (E. Toffler, P. O. Sorokin), in particular, from the point of view of identifying ways of transferring and assimilating cultural values by personality (M. B. Turovsky), as well as reconstruction of the cultural-national model of the world, which reflects the categorization of collective experience in one or another linguistic culture (M. Gotlib Island, V. V. Kolesov, etc.).

Previous observations on the process of categorizing values on the basis of relevant philosophical, cognitive and cultural parameters give grounds to suggest that this category reflects the ability of human consciousness to reflect reality through a combination of objective and subjective, individual and collective perceptions and experiences. Mental processes that occur during the knowledge and categorization of the surrounding world constitute the cognitive experience of human. In its turn, cognitive activity is reflected in the language. This brings us to the logical conclusion that values as the most important result of comprehending the world by man are not only a conceptual category formed by the above-mentioned parameters, but also a linguistic category that can be detected through language parametrization or diagnostics.

3.4. Evaluative parameter as an indicator of language values fixation. Researching the linguistic objectification of values, I.V. Chekulay distinguishes two levels of the language axiological system is the level of value categories and the level of evaluative actualization of thought. The first, in his opinion, is presented in the language in the form of concepts; the second is in the form of verbalized assessment⁴⁰. As G. N. Yagafarova notes that concepts, concentrating values are verbalized with the help of lexemes and other language formations. If realization proceeds directly through a dominant lexeme, then we can speak about explicit objectification, if verbalized features

³⁶ Krzeszowski 1997, 24.

³⁷ Serebrennikova 2011, 22.

³⁸ Goncharova 2012, 396.

³⁹ Karasik 2002, 117.

⁴⁰ Chekulay 2006, 7.

of the concept (lexeme that reflect the content of the concept covertly) facilitate this, then this is implicit objectification⁴¹. The value actualization of the linguistic units is due to the binary oppositions (which will be discussed below). This means that the values immersed in the context of culture are closely connected with the ways of verbalizing significant meanings within a single culture, as well as in the intercultural relations, both in synchrony and diachrony.

In this case, the axiological measurement of the semantic evolution of the word as a fixer of ethnic constants and national-cultural dominants, which is represented by value concepts, should be based both on materials of folklore, mythology, and poetry⁴² etc., and on the language reconstruction of cultural and social codes of civilization⁴³. This is the main task of linguoaxiological ethnosemiometry that deals with the correlation of the semantics of a word and the features of its application with the value conceptsphere that was formed in the minds of native speakers in a certain historical epoch.

At present, such tasks are gradually being implemented, and, as rightly noted T.S. Semehyn⁴⁴, modern linguoconceptology already has a considerable experience in the reconstruction of concepts that represent higher spiritual values. However, the problem in this area remains the questions of defining the structure of these concepts, as well as establishing its distinctions from the structure of other concept types, and the terminological designation of such mental entities.

T.S. Semehyn has explored the various opinions of the researchers on this subject, which we will allow ourselves to cite here. In particular, the researcher writes "N. L. Arutyunyan proposes to call the value concepts "overconcepts," emphasizing that overconcepts are the designation of higher values."⁴⁵ V. I. Karasik calls these concepts "cultural dominant", which form a certain type of culture⁴⁶. A.P. Babushkin notes that the concepts of abstract names are flow, more individual, have a modal-evaluative character and are determined by the moral norms and traditions of society. The structure of these concepts has

an invariant "core" around which there is a fairly wide range of personal associations, and therefore he proposes to call them "kaleidoscopic concepts"⁴⁷. S.G. Vorkachev calls value concepts "teleonomic", under which the author understands the entities that accumulate higher spiritual values and embody the moral ideal of man⁴⁸, etc.⁴⁹.

Among the axiological-labeled concepts, the key place belongs to the ethical and aesthetic, which are in close connection. Considering above prerequisites and development of philosophical principles of axiology as a science, it was noted that from the times of antiquity, the question of value meanings was considered generally in the context of Human being in general, which was understood as its absolute value, expressing simultaneously the ethical and aesthetic ideals of the Truth, Goodness and Beauty.

The interrelation of ethical and aesthetic concepts is manifested in the process of analyzing their structure and during their comprehension of human consciousness. Since "the human attitude of the world, according to L. N. Stolovich, was initially syncretic, it is difficult to separate one value from another in mythological texts, to differentiate the aesthetic from utilitarian, moral and religious"⁵⁰. The syncretism of the ethical and aesthetic reaches the term of the ancient times "kalokagathia" (in the sense of "the combination of physical beauty and spiritual perfection"; "as an ideal human accomplishment"), which in modern linguistic research works is used to denote the harmony of form and content⁵¹. Moreover, it is not by coincidence that in the Middle Ages, as mentioned above, the unity of value world perception continues when God represents the triune of Truth, Good, and Beauty⁵².

However, at the present stage of development of axiology ethical and aesthetic concepts began to be distinguished and characterized by distinctive features. There is the notion of evaluation to identify these differences. It has been developed various rating classes, however, in our opinion, the most correct and one that makes it possible to determine the criteria for identifying not only ethical and aesthetic concepts, but also the axiological in general, which constitute the core of the spiritual culture of the nation and the core of the conceptual sphere of each nation, is taxonomy developed by N.D. Arutyunova, who constructed it on an oppositional (binary, dual) principle of **general evaluation**, markers of which, in particular adjectives, are used when the evaluation is given in a set of heterogeneous properties, oppose its to **partial evaluation**, to the adjective value of which includes an additional component, which belongs to the structure of the assessment⁵³.

The value of the overall evaluation is represented by the opposition of the adjectives "good" / "bad", and also by their synonyms with different stylistic and expressive shades (*beautiful, wonderful, excellent, bad, etc.*)⁵⁴. Partial evaluations are also classified accord-

⁴¹ Yagafarova, 2014, 4, 9.

⁴² Brunova 2002, 68.

⁴³ Vasilyev 1997, 5.

⁴⁴ Semehyn 2011, 36-38.

⁴⁵ Arutyunyan 2007, 12-17.

⁴⁶ Karasik 2002, 118.

⁴⁷ Babushkin 2001, 56.

⁴⁸ Vorkachev 2003.

⁴⁹ Semehyn 2011, 36-38.

⁵⁰ Stolovich 1994, 13.

⁵¹ Arutyunova 2004, 10-11.

⁵² Stolovich 1994, 36-37.

⁵³ Arutyunova 1999, 194.

⁵⁴ Ibid.

ing to the opposition-semiotic principle, depending on which aspect of the integrated object they characterize: 1) *sensory-taste, or hedonistic assessment* (pleasant / unpleasant, tasty / tasteless, etc.); 2) *psychological assessments* based on rational comprehension of assessment motives: a) *intellectual assessment* (interesting, enthusiastic, deep, intelligent / uninteresting, boring, banal, stupid); b) *emotional assessments*: (joyful / sorrowful, hilarious / sad, desirable / undesirable, pleasant / unpleasant); 3) *aesthetic assessments* (beautiful / ugly); 4) *ethical assessments* (moral / immoral, good / evil); 5) *utilitarian assessment* (useful / harmful, favorable / unfavorable); 6) *normative assessments* (right / wrong, normal / abnormal, standard / non-standard); 7) *teleological assessments* (effective / ineffective)⁵⁵.

Later, according to another criterion N.D. Arutyunova united these seven types of partial assessments according to the human experience they express: 1) sensory-taste and psychological assessments that label the sensory experience of man, in particular, physical and mental, characterize more tastes and preferences of the subject than the object itself; 2) ethical and aesthetic assessments are oriented to a certain standard, sample or example and belong to the sublimated assessment; 3) utilitarian, normative and teleological assessments related to practical activities, practical interests and everyday human experiences, the main criterion of which is physical or mental benefit, the pursuit of the goal, compliance with a certain standard, they are mostly rationalistic assessment⁵⁶.

The problem that has not yet been completely solved concerns the definition of the organization of the structural components of the value concepts as the mental formations of the axiomatic conceptual sphere and its role as the invariant of the concept sphere.

3.5. The binary-semiotic principle of constructing the axioconceptosphere and its concepts. Let's consider how the structure of value concepts was formed and how it differs from the structure of other concepts. For this purpose, based on Arutyunova's classification of assessments, which is an indicator in determining the types of value concepts, it is suggested that such concepts are binary on its ontology, since they are based on the opposition-semiotic principle. Let's try to analyze the views of the linguoconceptologists who

tried to substantiate their position regarding the study of the opposition (dual) nature of such mental entities.

In this regard, O. S. Snytko in his work "Codes of Culture in Linguistic Objectivity of Reality" notes that the ontological property of cultural concepts is their ability to form dichotomous pairs, which is determined by the most ancient feature of human thinking – dualism⁵⁷, formed even during the archaic organization of societies, which at the time of the rituals formed a dualistic vision of the surrounding reality. The dualistic organization of the world, which was the basis of the myths of many peoples, was also reflected in the particular arrangement of mental units in the conceptual sphere of society based on the principles of opposition and binary⁵⁸.

According to Vyach Vs. Ivanov, the structure of binary oppositions, formed by the logical-philosophical theory of binaryism on the basis of mythologization, is one of the most important categories of human thinking. Therefore, the architectonics of knowledge of a certain ethnic group (which is the conceptosphere) can be researched only with the help of binary logic⁵⁹, based on which it is organized.

The most recent classification of semiotic opposition is presented in the work of T. Tsivyan, which includes the twelve main pairs (left / right, forward / backward, top / bottom, own / stranger, good / bad, etc.). The division of these pairs into opposition is not accidental and is determined by axiological labeling and assessment. The left side of such opposition is labeled positively on the estimated scale (positive score +), and the right is negative (negative evaluation)⁶⁰.

Directly in the linguoconceptology, the theory of opposition as an invariant model of the world construction is considered in terms of anti-concepts (S.G. Vorkachev⁶¹, A.M. Prykhodko⁶², Y.S. Stepanov⁶³ etc.) / binary concepts (T.S. Semehyn⁶⁴ etc.), which, although are interpreted by researchers in a different way, in fact, they are used to refer to identical notions.

One of the first linguoconceptologists who began to operate the term "anti-concept" was Y. S. Stepanov. He stated that "anti-concepts are the brightest and contradictory at the same time and therefore topical phenomena of culture"⁶⁵. Investigating the binary concepts, T. S. Semehyn notes that only those entities whose structural core is a value component, but not conceptual, belongs to anti-concepts. In this case, the difference between the concept and the anti-concept will be conditioned by the labeling of the concept on the estimated scale: positive / negative. Such couples like *day – night, winter – summer* are not anti-concepts, although they are also built based on opposition / contradistinction. An anti-concept occurs when it causes an opposite attitude to the phenomena it represents in linguoculture. In the opposition of *happiness / sorrow, hope / despair*, the second element, according to this assumption, is an anti-concept, since the left side of the opposition is positively labeled, the

⁵⁵ Ibid., 198.

⁵⁶ Arutyunova 1999, 198-200.

⁵⁷ Snytko 2008

⁵⁸ CK.

⁵⁹ Ivanov 1998, 34.

⁶⁰ Tsivyan 2006, 65.

⁶¹ Vorkachev 2007

⁶² Prykhodko 2008

⁶³ Stepanov 2007

⁶⁴ Semehyn 2011

⁶⁵ Stepanov 2007, 147.

right – negatively, and the notion of "value" lies in the center of these mental units⁶⁶.

Among the hypotheses about the reasons for the widespread existence of opposition in cultures, the most probable is the psychological theory, representatives of which claim that a person seeks to analyze all phenomena of reality in the context of the benefit or damage to themselves and their social group. Each pair of opposites is interpreted according to the criterion "favorable – unfavorable"⁶⁷. In addition, according to V. Rudnev observations, binary oppositions (*life – death, happiness – misery*) lie in the center of the worldview and are characterized by a universal character⁶⁸.

Such cognitive-cultural-psychological view of values nature has led to numerous studies of the most important worldview categories in linguoconceptology in conjunction with their opposite categories like GOOD / EVIL, LIFE / DEATH, TRUTH / FAILURE, GLORY / DISGRACE, SUCCESS / FAILURE, PERFECT / UGLY and other (see in more detail: T.S. Semehyn, S.M. Shcherbyna, etc.), since "in the past, the positive operator was studied in linguistic and in logical-philosophical studies"⁶⁹.

O. M. Wolf⁷⁰ explains such an advantage "the asymmetry of the correlation of the main pair is *good / bad*, because the *good* assessment means both: norm compliance and its exaggeration, while *bad* score always implies deviation from the norm"⁷¹. Ethnic determination has an important role and it implies a different attitude to a particular phenomenon among representatives of different linguocultures. Thus, A. M. Prykhodko notes that "one and the same concept can bear a positive charge in one language and negative in the other, or in general, be conceptually insignificant, in the third"⁷².

In view of these assumptions, we consider to study the parametric indicator of binary as a tool for diagnosing the value load of the corresponding concepts in the axiosphere and the conceptual sphere by analyzing various types of estimated values of their verbalizers.

This formulation of the problem devotes attention to one more problematic issue concerning the development of the typology and taxonomy of concepts according to the relevant criteria related to semiometric indicators, in particular, according to the criterion of "parametric / nonparametric" proposed by V.I. Karasik

and supported by A.M. Prykhodko and other researchers who consider that this indicator is not relevant to all concepts. However, in our opinion, this contradicts the guidelines of the cognitive-discursive paradigm, which returned human "measure of all things" status. V.I. Karasik singles out parametric (criteria for measuring which can be: space, time, size, form, quantity, quality or expected or predictive entities) and non-parametric (having substantive content) concepts⁷³. Certain contradictions are also found in the classification of concepts, developed by A. M. Prykhodko⁷⁴, in particular in the criterion of regulativity/ non-regulativity, where he refers to non-regulating concepts: GIFT, TRAVEL, TIME, which, in his opinion, do not differ in value component. It is not necessary to comment an inaccuracy of these assumptions, since gifts not only represent the category of values, but also have a special national-cultural significance for each society at different stages of its development.

Obviously, the debate about the criteria of parametricity / non-parametricity, regulativity/ non-regulativity of concepts and contiguous to this problem important issues led to development of new research works, one of which is a fundamental project under the direction of Y. F. Serebrennikova "Linguistics and Axiology: Ethnosemiometry of Value Meaning".

4. Conclusions. Returning to the structure of value concepts, which are binary entities in their ontological basis with the axiological load and the opposite, as essential features of the mental reflection of the world in general and of each individual fragment of reality in particular, note that both the axiological concept itself and axioconceptosphere consist of two mental zones – zone of ethnic constants, which is an archetypal component of concept, as well as axioconceptosphere, and zones of cultural dominant-stereotypical component, which in such concepts is represented by the organization of value-comprehension component, value-evaluative and value-figurative components, which are located in the axioconceptosphere, depending on the values that dominate in a particular ethnoculture in different phases of its development. The core of such concepts is the value component, not conceptual, as in other concepts, because it determines other components of binary concepts structure. As a result, it is formed a peculiar symbiosis, the cross-linking between a value component with a conceptual and figurative. Regarding the structure of ethical concepts, I.S. Shevchenko adheres to the same idea⁷⁵.

Parametric diagnostics of axioconceptosphere should take place by identifying mechanisms and tools of displaying in two zones of value concepts (as its structural and system-forming components) philosophical-social, cognitive-psychological, culturological and linguistic parameters of values as categories in general, and measuring the range of assessments, the scale of which there is the perception of language carriers of one or another value concepts.

⁶⁶ Semehyn 2011, 24-25.

⁶⁷ Melnikova 2003, 26.

⁶⁸ Dictionary of Culture.

⁶⁹ Vorkachev 2007, 54.

⁷⁰ Wolf 2014, 9.

⁷¹ Ibid., p. 19

⁷² Prykhodko 2008, 101.

⁷³ Karasik 2002, 98.

⁷⁴ Prykhodko 2008.

⁷⁵ Shevchenko 2010

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Анотація

У статті здійснено теоретико-методологічну діагностику аксіоконцептосфери на основі параметризації категорії цінностей, яка формувалася у науковій філософській думці від часів античності (у добу Середньовіччя, Відродження й Просвітництва) до другої половини XIX–поч. XX століть, коли було заявлено про аксіологію як одну з дисциплін у системі філософських доктрин, у розвитку якої виділяють три еволюційні періоди: передкласичний (1860 – 80-і р.р.), 2) класичний (1890 – 1920-і р.р.), 3) посткласичний (1930-і р. і дотепер). Розроблено параметричну модель категоризації аксіоконцептосфери на основі філософсько-соціального, когнітивно-психологічного, культурологічного й лінгвістичного параметрів цінностей. Зроблено припущення, що в основі конструювання аксіоконцептосфери та її аксіоконцептів лежить бінарно-семіотичний принцип, який відображає когнітивні механізми параметризації цінностей у кожній конкретній культурі через вимірювання діапазону оцінок, за шкалою яких відбувається сприйняття носіями мов тих чи інших ціннісних понять. Представлено наукові аргументи для перегляду наявних тверджень щодо структури концептів і доведено, що ціннісні концепти, а, відповідно, й аксіоконцептосфера складаються з двох ментальних зон – зони етнічних констант, що є архетипною складовою і концепту, і аксіоконцептосфери, і зони культурних домінант – стереотипної їх складової, яка в таких конкретній культурі через вимірювання діапазону оцінок, за шкалою яких домінує ціннісно-оцінний і ціннісно-образний, що в аксіоконцептосфері розташована залежно від цінностей, які домінують у конкретній етнокультурі на різних фазах її розвитку. Ядром таких концептів виступає саме ціннісна складова, а не поняття, бо саме вона зумовлює конструювання інших компонентів структури бінарних концептів.

Ключові слова

Параметрична модель, категорія цінностей, аксіоконцептосфера, бінарно-семіотичний принцип, бінарні концепти.

UDC 81-115[811.111+811.161.2]

DOI <https://doi.org/10.32837/2312-3192-2018-11-184-191>

RECONSTRUCTION OF THE ESTHETIC CONCEPT OF *CHARM* IN THE ENGLISH AND UKRAINIAN LINGUISTIC CULTURES

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Abstract

The article represents a contrastive study of the linguistic means verbalizing the ethno-specific aesthetic concept *CHARM* / *ЧАРІВНИЦЬ* in the English and Ukrainian languages. The research focuses on the reconstruction of the common and distinctive features of this concept in English and Ukrainian linguistic cultures. The work considers motivational, notional, associative and evaluative features of the given concepts. The presence of common motivational features in the structures of the concepts of *CHARM* and *ЧАРІВНИЦЬ* suggests that the phenomenon of charm was interpreted in the English and Ukrainian linguistic cultures in the same way. The study results indicate that the informants of both cultures associate the common features of *CHARM* with both internal and external abilities of a person to attract charm and enrapture other people. The differences in the perception of this concept are the following: for English-speaking informants *CHARM* is expressed as a set of outward means for creating a pleasant communicative environment in every-day and professional interaction. For Ukrainian-speaking informants *CHARM* is an inherent property related to a definite set of ethical values (faith, goodness, sincerity) usually born by loved-ones, relatives, first of all mothers. The linguistic reconstruction of the concept *CHARM* / *ЧАРІВНИЦЬ* showed that the concept is rather lacunary for the carriers of Ukrainian, and its "mastering" only begins at the current period of the integration of Ukrainian and Western European cultures. In the English linguistic culture, concept *CHARM*, on the contrary, is quite "pragmatised" and is actively used in text-advice in order to create a positive image in public and interpersonal communication.

Keywords

Concept *CHARM* / *ЧАРІВНИЦЬ*, conceptual feature, contrastive, verbalization, English, Ukrainian, linguistic culture.

1. Introduction. The article deals with the contrastive study of the verbalization of the ethno-specific aesthetic concept *CHARM* / *ЧАРІВНИЦЬ* in contemporary English and Ukrainian linguistic cultures, which is performed on the basis of dictionaries, texts of the Internet discourse and associative experiment with the participation of English and Ukrainian speakers. The relevance of the study of the cognitive nature of charm is determined by the fact that this phenomenon has long been widely used in various professional fields such as public activity, management, social interaction, advertising, cinema, show business, etc., but without specific clear content and empirically detected characteristics for each of the mentioned above professional spheres.

The complexity of detecting the concept of "charm" led to different approaches to its study. In the field of psychology of mass communication features of an attractive, popular and ideal communicator (speaker, leader, showman, etc.) are analyzed². From the standpoint of linguoculture and linguistic concept studies, charm is seen as a linguistic-cultural concept³, which is interpreted differently in different

cultures. In contrast to the concept of "beauty", the components of which are *aesthetic assessment* and *ideal*, *charm* is determined, first of all, by bright, attractive appearance of a person, but not necessarily very beautiful, an individual style of behavior, a favorable manner of communication, a pleasant voice and smile. The search for parallels and differences in the cognitively discursive reconstruction of linguistic and cultural concepts⁴ is part of the general paradigm of modern typological, comparative and contrastive studies and is aimed at determining the common and distinctive characteristics of language development of human reality in different languages⁵ and its embodiment in different types of discourse⁶.

The relevance of the study is determined by the general direction of modern linguistics for the study of linguistic and cultural concepts as collective mental content entities that capture the originality of the corresponding culture⁷, as well as the importance of obtaining scientifically proved data on *charm* as a general psychological and aesthetic phenomenon, the definition of the status of the concept *CHARM* / *ЧАРІВНИЦЬ* in the typology of linguocognitive and linguistic and cultural concepts, namely, motivational, conceptual, associative and evaluative components of the concept *CHARM* / *ЧАРІВНИЦЬ* as an aesthetic phenomenon in the English and Ukrainian world images.

The **aim** of the work is to determine the ways of verbalizing the concept *CHARM* / *ЧАРІВНИЦЬ* in the English and Ukrainian languages and to identify the contrastive peculiarities of the linguistic and discursive embodiment of this concept in two nonrelated

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² Müller, 2012, Spencer-Otey, 2008

³ Karasik, 2002

⁴ Selivanova, 2006

⁵ Suomela-Salmi, 2009

⁶ Kayne, 2010

linguistic cultures. The **object** of the research is the concept CHARM / ЧАРІВНІСТЬ as an aesthetic component of the English and Ukrainian world images. The **subject** of the study – similarities, differences and contrasts in the ways of verbalizing the concept CHARM / ЧАРІВНІСТЬ in the English and Ukrainian languages and the specifics of the discursive embodiment of this concept in the correspondent linguistic cultures.

2. Methodology

2.1. Program of contrastive study of the concept CHARM / ЧАРІВНІСТЬ. The program of contrastive study of the concept CHARM / ЧАРІВНІСТЬ in the English and Ukrainian languages includes seven consecutive steps:

(1) to define the status of the concept of ЧАРІВНІСТЬ in the typology of linguocognitive and linguistic-cultural concepts on the basis of the description of the key features of the phenomenon of charm;

(2) to develop the structure of the concept of CHARM / ЧАРІВНІСТЬ to compare (*tertium comparationis*) the means of verbalization of these concepts in two nonrelated languages;

(3) to establish the name of the concept and structure the semantic space of lexemes-nominations "charm" and "чарівність" in the English and Ukrainian languages;

(4) to distinguish motivational and notional features of the concept (etymological and componential types of analysis);

(5) to establish its figurative characteristics according to the associative experiment with the native speakers of the English and Ukrainian languages;

(6) to define the manipulative features of the concept CHARM / ЧАРІВНІСТЬ in the text-recommendations of the Internet discourse;

(7) by comparing the obtained data, to define the contrasting characteristics of the modern adaptation of the CHARM / ЧАРІВНІСТЬ concept in the English and Ukrainian linguistic communities.

2.2. Research materials. To solve the set tasks, the general scope of the research material was compiled consisting of three samples: (1) lexicographic sources – English and Ukrainian explanatory, etymological, synonymous, thematic dictionaries (total volume of 43 lexical units); (2) associative essays – total volume of up to 10,000 word forms, executed by Ukrainian speakers (faculty experts and students-philologists of Ukrainian universities) and English speakers (academic staff, faculty, students of the UK,

the USA and Canada), 100 informants for each linguistic community, (3) texts of modern Internet discourse (text-recommendations, e.g. "How to be ..." / "How to be ..." or "The ways of ..." / "Ways to be ...") – total volume of 15,000 word forms for each language.

2.3. Methods of analysis. The linguistic analysis was based on the application of **general scientific methods** (*analysis, taxonomy and comparison*) and **special linguistic methods**: *etymological analysis* – to determine the motivational features of the concepts under study, *componential analysis* – to clarify the conceptual features of lexem-representatives of the English and Ukrainian language nominations of the concept CHARM / ЧАРІВНІСТЬ, *method of conceptual analysis* – to outline conceptual, associative and evaluative components of the investigated concept, *contextual-interpretation analysis* – to reveal cognitive and metaphorical features of the verbalized concepts CHARM / ЧАРІВНІСТЬ in English and Ukrainian linguistic cultures; *cognitive analysis* – to determine the prototype scenario of the CHARM / ЧАРІВНІСТЬ concepts in the English and Ukrainian languages; *comparative (contrastive) analysis* – for a two-way comparison of the means of verbalizing the concepts CHARM / ЧАРІВНІСТЬ in the English and Ukrainian languages through tertium comparationis and the discovery of the contrasts of its adaptation in each of the non-related lingual cultures; *quantitative analysis* – to determine the frequency of data distribution in selected subsamples of linguistic material, as well as *elements of statistical methods of linguistics* – to verify the frequency of data distribution and the adequacy of the sample size and the establishment of correlation relations.

3. Results and Discussion

3.1. Theoretical premises of the study. The study of the phenomenon of "charm" is considered within the framework of the study of the somatic fields, that is, the fields of the names of the human body or corporeal semantics, which takes into account the influence of "physical" on "spiritual" in the study of the meaning of the word, in the field of neurological intelligence, which substantiate the importance of *somatikon* as a linguocognitive and intellectual-psyche entity, which influences all levels of the speaker's functioning⁸. Thus, charm is manifested at the first contact of communicants and transmitted by external data such as: (1) a face that reflects the inner essence of its owner, his personality and uniqueness, openness, expressiveness, sensuality⁹, (2) facial expressions (smile, look)¹⁰, (3) attractive habitus (slenderness, harmony)¹¹, (3) voice, (4) gestures, posture, movements that are actively involved in the perception of a person as attractive¹².

Charm is most often associated with age and solid health, the manifestation of which serves as appearance (healthy, well, good, pretty, all right; able, exuberant, fit), and healthy energy (energetic, strong)¹³.

⁷ Croft, 2004; Pinker, 2013

⁸ Ageicheva, 2007

⁹ Pimenova, 2007

¹⁰ Karasik, 2009

¹¹ Pimenova, 2007

¹² Karasik, 2009

¹³ Pimenova, 2007

This is the so-called organic state of grace that reflects certain phenomenology – a pronounced sexual attractiveness, shining eyes, brilliant hair, a beautiful, healthy body attractive to everybody.

The feature of charm is part of the constitutive features of various lingvo-cultural and communicative types¹⁴, in particular those that cause sympathy and fascinate the interlocutor, for example, ENGLISH PIRATE (Jack Sparrow, endowed with personal charm, feeling humor, external appeal. Other examples include AMERICAN LAWYER (middle aged man with a sharp look and a charming smile), HOLLYWOOD STAR (star charisma (charisma, physical magnetism, charm, mystery, inner strength), etc. Along with the positive signs, charm can be the constituent of negative concepts, for example, DECEIVE and associated with the value of a bait, seize, lure, and attract¹⁵.

The phenomenon of charm is closely linked to the gender aspect, through which it is customary to operate with such concepts as femininity and masculinity. Traditional representations of femininity in European lingual cultures include women's attention to their appearance, for example, the interest in clothing, jewelry or other women's accessories, which usually increase external attractiveness in the eyes of men¹⁶. According to the study of stereotypes of masculinity and femininity in British linguistics, the feature of attractiveness fits into a figurative perceptual component, which is associated with a feature of age and appearance: for the younger age group, height, posture, eye color, skin color, attractiveness, adherence to fashion were determining.

In modern Ukrainian linguistics *concept* is understood as a distinctly organized, multisubstrate mental unit of knowledge included in the consciousness of a person and his collective unconscious¹⁷.

According to M. Pimenova, we single out the following conceptual features of CHARM / ЧАРИВНИЦЬ: motivational, notional, associative and evaluative features¹⁸.

3.2. Motivational features of the concept CHARM / ЧАРИВНИЦЬ. The comparative analysis of the motivational features of the concepts CHARM and ЧАРИВНИЦЬ allowed to trace the relation of similarities and differences in the verbalization of the features of these concepts in the English and Ukrainian languages. As a result of the analysis of the inner form of the words representing the concepts of CHARM and ЧАРИВНИЦЬ, it was discov-

ered that the quantitative correlation in the studied concepts revealed the same number of motivational features that are not congruent (CHARM – 3 characteristics: (1) *to sing, to chant* → *to chant / utter an incantation*, (2) *to give protection, to bring luck* - (3) *to delight, to please*; ЧАРИВНИЦЬ – 3 characteristics: (1) *чарувати, чаклувати* – “*зачаровувати*” (*to charm* – “*to enchant*”), (2) * *уаб* - “*кликати, кричати, плакати*” - *вабити* (“*to cry*” → *to attract*”), (3) *об’яетъ, об’яятъ* – “*зачаровувати, спокуювати, зачаровувати словами, речами*” (“*to enchant, to tempt, to enchant in words, speeches*”))¹⁹.

The common Latin root “*carmen*” → English “*enchantment*” / Ukrainian “*чару*” in the English and Ukrainian languages testify to the relation of the congruent coincidence in the initial motivational signs of these two concepts. The relation of differences is observed in the derivatives of motivational features, namely, *to delight, to please* - “*to please, to admire, to bring great pleasure*” in English, and * *уаб* - “*кликати, кричати, плакати*” (“*to cry*”), which later developed in the Ukrainian language in the lexeme “*вабити*” – “*lure, invite*”²⁰. The motivational feature *to give protection, to bring luck* - “*to protect, to bring good luck*” is lacunar for the Ukrainian language, which is connected with the additional meaning of the English tokens charm “*amulet*”.

The presence of common motivational features in the structures of the concepts of CHARM and ЧАРИВНИЦЬ suggests that the phenomenon of charm was interpreted in the English and Ukrainian linguistic cultures in the same way, namely: features *to sing, to chant* → *to chant / utter an incantation* are original, primary. It is evident that in both conceptual systems the phenomenon of magic originally correlated with the pagan thinking of people and was perceived by native speakers of English and Ukrainian linguistic cultures through irrational concepts of magic and mystery. At the same time, the idea of the charm of the Slavs was reduced to a magical ritual, based on which was not a specific monotonous singing that resembled the spell, as we observe in the motivational features of the English concept CHARM *to chant* - “*to spell*” and the Ukrainian concept of ЧАРИВНИЦЬ - *to “enchant”*, having a common basis of the Latin. *carmen* “*song, singing*”, but to the conversation with a special tembre: - *б’яму* “*to speak, to tell, that is to enchant with words, words*”.

3.3. Notional features of the concept CHARM / ЧАРИВНИЦЬ. The analysis showed that conceptual features of the CHARM / ЧАРИВНИЦЬ concept in the English and Ukrainian linguistic cultures, which are associated with the external or internal abilities of a person to attract, enchant, are common. There are four significant constituents singled out in this work: (1) SUBJECT (PHENOMENON), (2) SUBJECT'S CHARACTERISTICS (PHENOMEN), (3) OBJECT, and (4) ATTRIBUTE, which are uni-

¹⁴ Karasik, 2009

¹⁵ Karasik, 2007

¹⁶ Pimenova, 2007

¹⁷ Selivanova, 2006

¹⁸ Pimenova, 2007

¹⁹ Etymological dictionary of the Ukrainian language

²⁰ The Concise Oxford dictionary of English etymology

versal for all linguistic cultures) (in our research – English and Ukrainian) and are part of the syllogism of the linguistic units that nominate different kinds of attractiveness, for example, physical. The constituents of the English concept CHARM as the inexplicable magic, magic property are subconcepts ENCHANTMENT, SPELL, WITCHCRAFT. Constituents of the concept of CHARM as the psychological properties of attracting other people are subconcepts ADORABLENESS, ALLURE, APPEAL, ATTRACTIVENESS, CAPTIVATE, CHARISMA, DELIGHTFULNESS, FASCINATION, GLAMOUR, MAGNETISM, OOMPH²¹. In turn, the constituents of the Ukrainian concept, ЧАРІВНІСТЬ, as an inexplicable magic ability to influence other people by their qualities, are the following subconcepts: ЧАРІВНИЦТВО (WITCHCRAFT), ЧАКЛЮНСТВО (SPELL). Constituents of the concept of ЧАРІВНІСТЬ as a psychological ability to attract other people to their positive qualities are determined by the sub-concepts of ПРИВАБЛИВІСТЬ (ATTRACTIVENESS), ХАРИЗМА (CHARISMA), ПРИНАДЛИВІСТЬ (APPEAL)²².

3.4. Associative features of the concept CHARM / ЧАРІВНІСТЬ. The prototype scenario of the CHARM / ЧАРІВНІСТЬ concept in the English and Ukrainian languages underlying the perception of associative features of charm as immaterial (magic) and material (physical and chemical) abilities of a person has been investigated; associative features of the concept CHARM / ЧАРІВНІСТЬ in the English and Ukrainian languages have been singled out by writing associative essays by carriers of two linguistic cultures, and also the manipulative features of the concept CHARM / ЧАРІВНІСТЬ of English and Ukrainian Internet discourses have been defined²³.

In the figurative aspect, the concept CHARM / ЧАРІВНІСТЬ is realized through the following semantic dominant: (1) INEXPLICABLE NATURAL INFLUENCE = ЧАРІВНІСТЬ that is metaphorized as magical properties of a person, magical means, magic power, magic, and (2) INEXPLICABLE MATERIAL INFLUENCE based on such physical and chemical phenomena as RADIATION, HEATING, EMANATING, that metaphorize the ability of charm to go from a person in the form of rays of light, heat and fluids (gases) and direct to other people, influencing them, as well as MAGNETISM, which metaphorizes the ability of a person to attract other people unconsciously and instantly. The paraphrase of the semantics of charm, or the prototype script of the con-

cept of ЧАРІВНІСТЬ, can be expressed as follows: subject X RADIATES property Z and ATTRACTS with the property of Z object Y under the condition C, that radiation and attraction occur unconsciously²⁴.

The comparison of the associative features of the nuclear zone of the concept of CHARM / ЧАРІВНІСТЬ through tertium comparationis in the English and Ukrainian languages revealed the similarities in: 1) physical (attractive (16.4%) / attractive (3.6%), 2) psychological (kind (12, 7%) / good (18.8%), likable (10.9%) / nice (8.0%), capturing (9.1%) / exciting (2.5%) and complex (charismatic (18, 2%) / charismatic (2.7%) of the congruent paired signs. The correlation of the differences is found in the presence of odd features in: 1) physical (beautiful Ukrainian (13.4%), smiling (2.9%), 2) psychological English easy (9.1%), respected (9.1%): exemplary Ukrainian (5.2%), honest (5.2%), sensitive (3.1%), polite (2.3%) and 3) complex (English genuine (14.5%): good (9.9%), good (9, 7%), special (3.1%), cute (2.3%), perfect (2.3%) characteristics of the concepts under study. The mental attribute of the Ukrainian concept is ЧАРІВНІСТЬ "reasonable" is a *contrastive feature* (Fig. 1).

Similar associative features of CHARM / ЧАРІВНІСТЬ concepts are associated by the informants of two linguocultures with the inner and / or external ability of a person to attract, enchant, and capture other people. Differences in the associative perception of these concepts are that for English speaking informants, charm is a set of means for creating natural, easy communication (authenticity, genuineness, ease, pleasure), where public and ordinary people in the domestic and professional spheres of communication must have a good look, smile and make compliments (good-looking, smiling, complimenting). For Ukrainian informants, charm is a profound feature associated with certain ethical values, such as: goodness, sincerity, decency, courtesy, politeness, "samples" of which are close people, parents and, above all, mother, as well as the presence rational component, expressed by the contrasting feature "reasonable". In the associative works of the Ukrainian language carriers, we observe the desematization of the original conceptual feature of the concept of ЧАРІВНІСТЬ "witchcraft, magic" and its main attribute, "unknown, incomprehensible, secret", which is replaced by the feature "fast" and is associated with the ability of a person to do something fast as by the magic of the magic wand. Such a charming stick for Ukrainian informants, first and foremost, is a **mother** who is always near and ready to help at a difficult moment and, as a fairy, a magician "to make a miracle" – to solve all the problems (Fig. 2).

During the associative experiment, negative associations were also recorded. For example: **ненадійність / unreliability** ("якщо вираз "чарівна людина" вимовити з негативною, іронічною

²¹ The Merriam-Webster Unabridged

²² Academic explanatory dictionary of the Ukrainian language

²³ Tomchakovska, 2015

²⁴ Tomchakovska, 2015

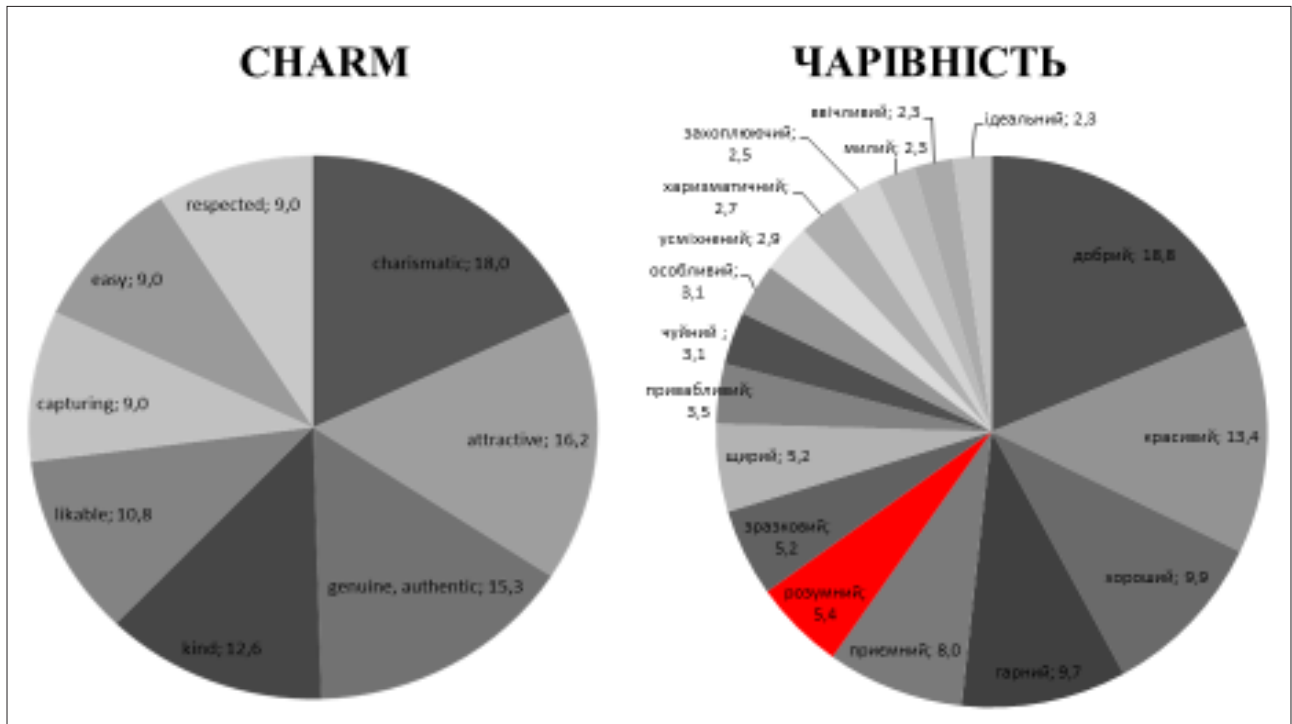


Fig. 1. Associative features of the concepts *CHARM* and *ЧАРІВНІСТЬ*

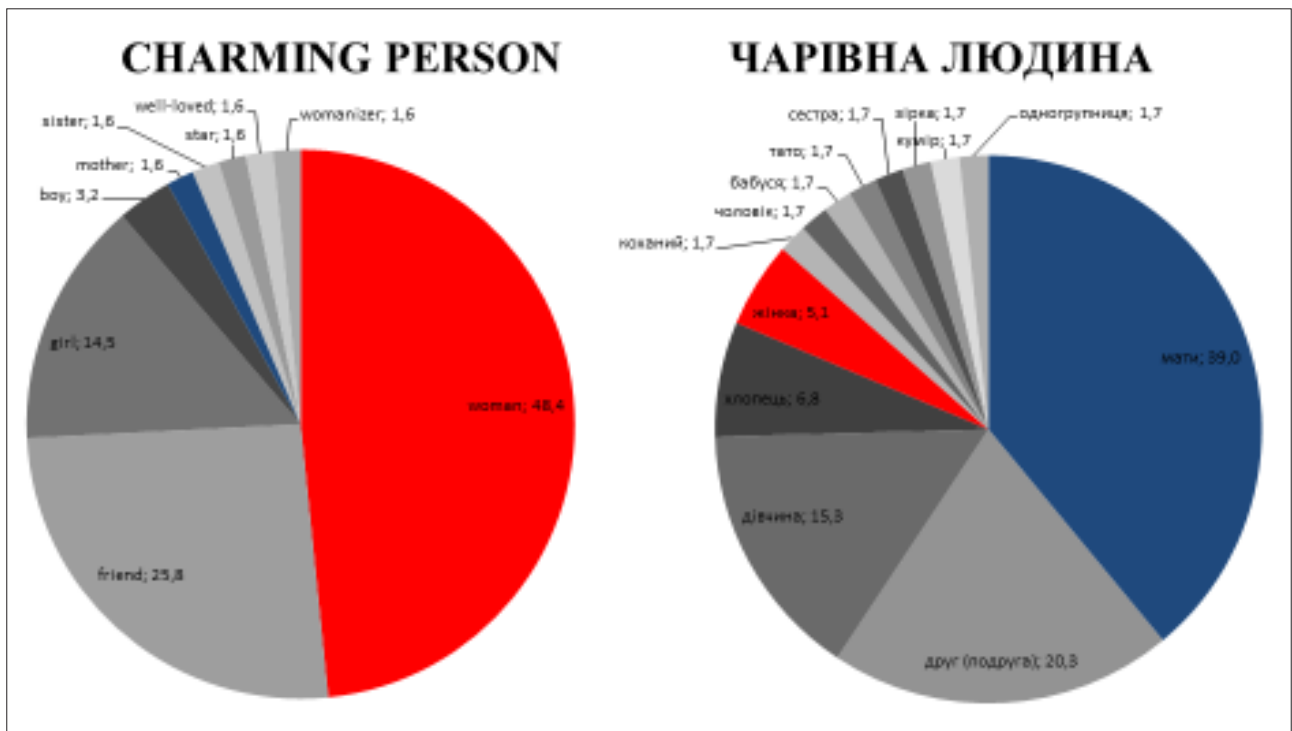


Fig. 2. Names of people characterized as a *CHARMING PERSON* and *ЧАРІВНА ЛЮДИНА*

інтонацією, то його значення змінюється на протилежне. ...ця людина втілює у собі негативні риси, можливо, вона когось підвела, не виправдала очікувань" / if the expression "charming person" is spoken with a negative, ironic intonation, then its meaning changes to the opposite. This person embodies a negative trait, perhaps it has let someone down, did not meet the expecta-

tions), підлабузництво / adulation ("Інколи при цих словах я думаю про людину, яка є хитрою, підлабузником, закомплексованою, якій потрібні постійні компліменти" / ("Sometimes, hearing these words, I think of a person who is a sly, adulatory, complicated person who needs constant compliments"), удавання, облудність / impassion, desecp-tion ("але чарівна зовнішність буває оманливою.

Така людина може бути злою, непривітною, лукавою, нещирою" / "but the charming appearance is deceptive. Such a person can be evil, unfriendly, wicked, insincere"), *пихатість* / *pomposity* ("Зараз зустріти можна багато чарівних дівчат на вигляд, але вони з часом виявляються пихаті, гордовиті та заздрісні" / ("Now you can meet a lot of charming girls, but they eventually turn out to be pompous, proud and envious"). Representatives of English-speaking culture negatively perceive a feature related to the conscious manipulative use of the values of the CHARM concept for establishing good relationships and obtaining material gain, etc. (*I guess I just do not trust "charming." I find it rarely genuine and it comes across as manipulation: I spent many years in public service and often wanted a button that said "resist to charm" because you see it so often, people trying to charm (ie manipulate) you into getting what they want*).

3.5. Evaluative features of the concept CHARM / ЧАРИБНІСТЬ. Inner and outer features of formation of a CHARMING PERSON image have been singled out in the process of our analysis. Inner axiological features of CHARMING PERSON are the content indicators of the concept CHARM; they are manifested through the domineering feature SELF-DEVELOPMENT or DEVELOPMENT OF PERSONALITY.

The feature of SELF-DEVELOPMENT is presented with the help of the following concepts:

1. GOAL, AIM, MENTAL INSPIRATION, for example: (1) "Maybe we are busy or tired, or sometimes do not feel like working. In this case, our main problem is the lack of a definite aim. So we have to select and *fix a goal* before we start to work; (2) "*Aim* always gives *mental inspiration* and strengthens your confidence-level. However, the researchers have observed that if the aim is too flexible, it is never successful", (3) "When you feel frustrated for some reason, look at these papers. Go through them. You will be *recharged again with new inspiration*"²⁵;

2. TIME, for example: (1) "Start working *with enough time* in your hand. Those, who take time to start a work, are, in one sense, too much optimistic. They think that though they have started late, they will be able to *finish it in time*"; (2) "Always *arrive in time!*"; (3) "To answer unnecessary telephone calls, *use the most unproductive time of the day*, for example, before the lunch-time or before you go to the office in the afternoon"²⁶;

3. MEDITATION, for example: (1) "*Meditate again in the morning*. Make your work schedule

for the whole day. Start your day's work with new inspiration"²⁷.

Outer axiological features of CHARMING PERSON are physical indicators of the concept CHARM; they include mimic, eye contact, voice and touching features. For example, **mimic features** can be associated with *expressiveness* ("It's also related to having an expressive face, in that the more your audience can read in your body language, the more they grasp your meaning and enjoy your company"), **satisfaction** ("Your face will show your satisfaction, chest uplifted"), **pride** ("So you feel proud and your face glows in pride") and **smile** ("Smile sincerely. A smile is simply the brilliance of your inner beauty shining through"²⁸).

Thus, for English-speaking recipients, the set of manipulative features in the Internet-discourse text recommendations is associated primarily with an evaluative feature such as SELF-DEVELOPMENT or DEVELOPMENT OF PERSONALITY, which is foregrounded through its components: self-esteem, self-confidence, self-control, "simply-be-yourself", that are revealed in body language, for example, FACE (satisfaction, expressive), SMILE (genuine, big, friendly, sincerely), EYECONTACT (direct), TOUCHING (light), HANDSHAKE (firm), and VOICE (boldness, confident, gentle, peaceful, direct).

The manipulative features of the concept of ЧАРИБНІСТЬ in the Internet-discourse texts used by Ukrainians to create a positive image in everyday communication and professional activity are associated with valuable features, such as *душевність, щирість* ("широка душа", "душа компанії") / sincerity ("broad soul", "soul of the company"), *життєрадісність* ("центр тяжіння компанії") / cheerfulness (the company's center of gravity), *своєрідність* ("родзинка") / peculiarity ("zest"), while the physical characteristics (eyes, voice, smile) serve as "external indicators of the charming inner world". For example, *очі як дзеркало душі, усмішка як генератор позитивних флюїдів* / eyes like a mirror of the soul, a smile as a generator of positive fluids, etc. It has been proved that the discursive feature of SELF-DEVELOPMENT of the English-language concept of CHARM is contrasting. It has been established that such discourse features of the Ukrainian concept of ЧАРИБНІСТЬ as LOVE and DIVINE GIFT are contrasting, and the discursive features CONFIDENCE and RELIGION are integral for the two concepts.

4. Conclusions. The concept CHARM / ЧАРИБНІСТЬ is an ethno-specific mental entity that is initially perceived by a person as witchcraft, magic, mystery, and is currently understood as an attraction that manifests itself in the external and internal features of a person and can have a greater external or internal manifestation in representatives of different linguistic cultures. The presence of common moti-

²⁵ Be charming

²⁶ How to fascinate people

²⁷ Magnetic personality

²⁸ Be charming

vational features in the structures of the concepts of CHARM and ЧАРИВНИЦЬ suggests that the phenomenon of charm was interpreted in the English and Ukrainian linguistic cultures in a similar fashion, namely: features *to sing, to chant* → *to chant / utter an incantation* are original, primary. It is evident that in both conceptual systems the phenomenon of magic originally correlated with the pagan thinking of people and was perceived by native speakers of English and Ukrainian through irrational concepts of magic and mystery. At the same time, the idea of the charm of the Slavs was reduced to a magical ritual, based on which was not a specific monotonous singing that resembled the spell, as we observe in the motivational features of the English concept CHARM to chant - "to spell" and the Ukrainian concept of ЧАРИВНИЦЬ - to "enchant", having a common basis of the Latin. *carmen* "song, singing", but to the conversation with a special timbre: - *bayaty* "to speak, to tell," that is to enchant with words.

Establishing the relation of the differences in the adaptation of the concept by native speakers belonging to English and Ukrainian linguistic cultures suggests that the associative features of CHARM for carriers of the English language culture are external signs of charm, primarily associated with formally-behavioral communicative stereotypes, namely: a charming person should be witty, always smile, be pleasing to other people. The main features of the English concept of CHARM are appearance, pleasant / friendly attitude, happy feeling, fun, humor and smile. In their

turn, for the representatives of the Ukrainian linguistic culture, internal spiritual values such as goodness, harmony, inner strength, sincerity, vulnerability, wisdom, mercy are important as well as external qualities: attractiveness, beauty, posture, femininity, taste, which, as a rule, are equally combined with the inner world, soul, character of a charming person or stand in second place after it.

The linguistic reconstruction of the concept CHARM / ЧАРИВНИЦЬ showed that the concept is rather lacunar for the carriers of Ukrainian, and its "mastering" only begins at the current period of the integration of Ukrainian and Western European cultures, where the latter has long traditions of politics and courteous behavior. In the English linguistic culture, the concept CHARM, on the contrary, is quite "pragmatized" and is actively used in text-advice in order to create a positive image in public and interpersonal communication.

The perspectives of this study include the further study of the verbalization of the concept CHARM / ЧАРИВНИЦЬ in the individual-author's images of the world. The obtained results can be used for further study of contrastive features based on the nomination of the concept of ЧАРИВНИЦЬ in the mental map of the representatives of English linguistic cultures (English, Americans, Australians, Canadians) and Slavic linguistic cultures, as well as for the study of the peculiarities of the linguistic means by which the verbalization of the given concept of these linguistic cultures is carried out.

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Анотація

Статтю присвячено контрастивному дослідженню лінгвістичних засобів вербалізації етноспецифічного естетичного концепту CHARM/ЧАРІВНІСТЬ в англійській та українській мовах. Дослідження спрямовано на реконструкцію схожих та відмінних рис зазначеного концепту в англійській та українській лінгвокультурах. В роботі розглядаються мотиваційні, понятійні, асоціативні та ціннісні ознаки даних концептів. Наявність спільних мотивуючих ознак у структурах концептів CHARM і ЧАРІВНІСТЬ уможливило припущення про те, що феномен чарівності осмислювався носіями англійської та української лінгвокультур подібним чином. Результати роботи вказують, що асоціативні ознаки концептів CHARM/ЧАРІВНІСТЬ пов'язуються інформантами двох лінгвокультур з внутрішньою та зовнішньою здатністю людини приваблювати, зачаровувати, захоплювати інших людей. Відмінності в сприйнятті цих концептів виявляються у тому, що для англійських інформантів чарівність є низкою засобів створення природного, невимушеного спілкування у побутовій та професійній сферах. Для українських інформантів чарівність є глибинною ознакою, пов'язаною з певними етичними цінностями, як-от: *добро, щирість, порядність, чуйність*, "зразками" яких є близькі люди, родичі і, перш за все, мати. Лінгвістична реконструкція концепту CHARM/ЧАРІВНІСТЬ показала, що даний концепт для носіїв української лінгвокультури є, скоріше, лакунарним, і його "освоєння" лише починається в актуальний період інтеграції української та західноєвропейської культур. В англійській лінгвокультурі даний концепт, навпаки, досить "прагматизований" і активно використовується в текстах-порадах з метою навчання позитивному іміджу в публічній та міжособистісній комунікації.

Ключові слова

Концепт CHARM / ЧАРІВНІСТЬ, концептуальна ознака, контрастивний, вербалізація, англійська, українська лінгвокультура.

**“POVERTY AND BRILLIANCE OF TRANSLATION”:
THE PHENOMENON OF LACUNARITY IN IBERIC PHILOLOGY AND ITS TRANSLATION
(BASED ON THE TRANSLATION OF THE COMIC "THE FATE OF NUMANCIA"
FROM SPANISH INTO RUSSIAN)**

Anna Khodorenko¹

Abstract

The article deals with the general problems of the translation of lacunar units in the translation of the work, "The Fate of the Numantia" from Spanish to Russian, connected with the phenomenon of lacunarity, using functional, comparative methods, as well as the method of contextual analysis of inter-language and structural-semantic comparison of lacunar units. The paper contributes the study of the inter-semiotic translation of comic books by means of a descriptive analysis of the translation of the comic "Numantia" and peculiar characteristics of Spanish-Russian translation with pragmatic functions focused. The study is carried out through an effective analysis of the two languages and their relations while translation the comic book in Russian. This work dealing with the peculiarities of intersemiotic translation could facilitate the clarification of the original text of other kinds of translation such as interlinguistic or intralinguistic translation. The intention of the work is, therefore, to study the main characteristics of the comic with the help and by means of corpus, of the two main languages and the relations between them. Main translation transformations have been identified and classified with the examples shown. The concepts of onomatopoeia, lacunarity, metaphor have been discussed.

Keywords

Lacunarity, nomination, semantics, lexical substitution, syntactical replacement.

1. Introduction. Since recently, it has been observed a great evolution in the course of the study of comics resulted from the great demand of the public interest and the necessity to translate comic texts. However, the study of its translation as a form of intersemiotic translation has not been contemplated. Since this field has not been explored, our work aims to contribute to the study of intersemiotic translation in comics, particularly, the comic "The fate of Numantia".

Thus, establishing relationships between the information transmitted in the comic (text and image) and the translation is supposed to be of great importance while working with the type of comic texts and can be helpful in the process of translating comics. Also, the comics that we are dealing with are of a certain theme: the historic one. Here we can find a lot of symbology that will also influence the transmission of information in this medium and the use of the non-verbal channel. Therefore, the present work consists of an analysis of the comic and its use to transmit a historic message (related to the legendary fight of guarders) of Numancia in which attention will be paid to the two channels from the that the information is issued. We take into account the historic symbols in general, those we find in this comic to see its density and importance within the language of the comic.

Our objective is to identify the relationship between two channels of transmitting message in the

comic and find out the prevalence between them. The task is supposed to be done while analyzing the elements and particular characteristics of each one. It is of interest the study of them because they will depend on the reception and understanding of the message by the public and the translation of the text into Russian.

For this, initially we will make a theoretical approach with which we will review the pillars of this study: the comic as a type of text and its characteristics, the relationship with translation and the intersemiotic relationship with the Numancia and, especially, with the figures of Warriors of Numancia.

The **aims** of the paper are: 1. Study the comic as a form of subordinate translation. 2. Study the semiotic relationship present in the comics of the *Numancia*. The specific objectives are specified below. 1. Establish relationships between the verbal and visual language of the comics studied. Determine the main features of the comic book. Determine the concept of lacunarity and discuss the ways to solve the latter.

2. Methodology. This work follows a descriptive methodology, which starts from the observation of the facts found in the comics and the elaboration of some empirical arguments. From this observation, we will establish a series of assessments and conclusions. Attention has been focused on the in-depth analysis of a specific comic in which we will describe the elements found in each unit of analysis, which in this case will be the vignette. We will analyze the visual elements of one part and the verbal elements of another and finally establish the relationships between them. The material of the work has been selected after visiting digital libraries with available collection of

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comics. The selection of material was followed by a search for documentation to determine the relevant parameters used in the analysis of the case. Finally, the appropriate conclusions have been drawn after interpreting the general results of the descriptive analysis of each vignette, which have allowed us to have a global vision necessary for the investigation.

2.1. Research materials. The material of the research is the original Spanish comic book "The fate of Numantia" written by R. Garcia ("El destino de Numancia") and its translation into Russian suggested by me personally (the translation has not been published yet).

2.2. Methods of analysis. Methods of analysis combine those of experimental and qualitative research methods. Translation models and methods of translations are discussed with the examples filtered to illustrate the most problematic places while translating the comic book. The work uses functional, comparative methods, as well as a method of contextual analysis of interlingual and structural-semantic comparison of lacunary units.

3. Results and Discussion.

3.1. Theoretical background. "It is a comic about the history of Numancia, we have scripted the story and created the characters, but it is still in the oven", commented Rubén García. The representative of Numanguerrix said that "the script is already finished and polished." "We are embodying the story in the vignettes, the story is drawn and then the entire editing process," he said. R. García² commented that the possibility of bringing Numancia to a comic was always present since the birth of the Numanguerrix business project. The script for the comic, as Garcia explains, was born from the elaboration of a historical recreation. "We started to write the story and it got a script in short and now we decided it to be a comic, but the possibility of its developing is also there," he says.

The adventure of *cómic* takes place in the year 114 A.C., according to commented Garcia, that is to say, almost two decades after the fall of the Celtiberian city. At that time a Roman general, Mario, visited a Numancia converted into a Roman city. The Roman general arrives in the city accompanied by a Numantian slave. According to Garcia, the history of Numancia will be present through the memories that the visit to the city arouses in the mind of the Numantian slave.

The keys that separate one theory from the other is to consider that the text is an optional element in the comics and that the balloon is a defining element of the comic. Seeing clearly the creation of the comic can be an arduous task. This is because not all authors

consider that the comic has the same characteristics and, as is logical, they have not reached a consensus to delimit the first text considered comic. As it has been established in the previous section, in this work we will consider comics to those stories narrated through a sequence of structured images in which the graphic and linguistic codes coexist. Therefore, we discard the idea of some authors that the first productions that could be classified within this genre are cave paintings. Although it is true that these paintings narrated a story with sequenced images, they did not involve the word. In the thematic area in which we move, religion, we find many examples of this type of communication through images (such as pictographic catechisms), but, as we will see, this is a hybrid genre, so for us the birth of the comic It happened much later.

After dismissing the proposal, we must decide between the other two reigns that do contemplate the comic as a text in which the visual and linguistic language coexist. However, one of them considers that the comic appeared only with the introduction of the sandwiches. In the seventies, this last theory was the one that got more support, unlike today, which is the minority tendency. We join the idea that the comic emerged when the word was integrated into these graphic stories without necessarily having to be within the image. For this reason, we will consider that the origin of the comic is found in the productions that arose after 1830 from the hand of Rodolphe Töpffer³ 1 and not in 1886 with the introduction of the balloon in the vignettes by Richard F. Outcault⁴. However, the comic is the product of evolution for centuries. We could even say that its origins go back to the vignettes with a small explanation on foot of this as the hallelujahs, some historic stamps from France, or the aucas, similar but of pagan origin. This type of texts emerged in the mid-fifteenth century, a date well before the dating of the birth of the comic, and consisted of narrative strips distributed in a series of vignettes accompanied by explanatory texts at the bottom. Each vignette was a scene whose understanding was difficult if the explanatory text that accompanied it was not read. The hallelujahs, in particular, were distributed in large historic offices or processions where they received a large audience.

In 1829, Töpffer created the first "stories in images" considered to be the first comic book. Töpffer explained what this term was about: "There are two ways of writing stories, one in chapters, lines and words, and we call it literature, and another through a succession of images, and we call this" the story in images»⁵. It consisted of a series of stories destined to entertain the students of his boarding school in the summer period. These were not arranged in a format similar to a book, so they did not contain the vignette scene technique, and the text was separated from the image. Years later, in 1865 approximately Wilhelm Busch creates Max und Moritz⁶, two naughty children who became the

² Garcia, 2018

³ Töpffer, 2002

⁴ Outcault 2002

⁵ Aparici, 1992

⁶ Max und Moritz 1992

first protagonists of comics. All these were the bases on which the comic was erected in Europe.

The search for a greater readership of newspapers at the end of the 19th century both in Europe and in the USA. UU was what prompted the appearance of some vignettes in the Sunday supplements.

Noticing the enormous interest aroused by comics and comic strips in newspapers, some saw an open market niche (a space and perspective) and at the beginning of the 20th century began to found large agencies in the United States that sold these products inside and outside their borders. These big agencies were shaping the model of the current comic when trying to standardize the publications and imposing a format among those that were used at that time, as it was a genre in hatching with very diverse styles.

In Spain, the current comic arrived in the early twentieth century, although during the nineteenth century there were also different publications of political or children's issues with similar characteristics. With the end of the dictatorship, comics dedicated to adults began to appear. During the transition, publishers such as *La Cúpula*, an example of underground comics in Spain, or *El Jueves*, a political satire magazine, broke with the established scheme and gave a strong boost to freedom of expression, which had previously been stifled by the censorship of the dictatorship.

The decade of the eighties also gave way to the rise of superhero comics in our country and in the nineties it was when the manga broke into the national market. The traditional comics for children like *Zipi and Zape* or *Mortadelo and Filemón* were with new and very different currents that had a lot of acceptance in our country. Finally, that same decade and the next one devoted the sequential art for adults with the appearance of the graphic novel.

3.2 Characteristics and types. The comic is a type of text with special characteristics⁷. 1. Diachronic narrative character of the message. The comic tells a succession of events that is marked by the structuring of the vignettes and their sequence. Thus, the temporal succession, apart from being able to be explicitly indicated, obeys the reading pattern from top to bottom and from right to left. 2. Convergence of verbal and iconic elements. These elements are integrated by means of cartridges (external surfaces to the image where the text is embedded), direct expression of the characters (balloon or speech bubble) and onomatopoeias (without determined representation). This combination gives it a great synthetic capacity in communication, communicating a lot with few elements. 3. Attend to a series of codes and conventions, such as the use of the previous elements, the type of bullet and other composition rules. 4. Reach a wide spread thanks to a large number of readers attracted by this genre. 5. Its predominant function is distractive.

Should it be clarified that by many scholars comic begins to be considered a means of mass communication. These characteristics synthesize very well the main features of the comics, but in addition to them we can find others that also deserve our interest, because they are very relevant to understand the art of comics. So, the comic is a mixed text that combines image and word, that uses static images presenting a story in movement. For the expression of that movement, which always presents a challenge, various techniques have been developed making the task easier for the reader, but they still require an imaginative effort to bring life to the story completely, as we must also do when reading novels or another type of literature. In addition to movement, these texts also imitate oral style and tradition, because they pretend to be a story as lively as possible catching the reader as much as cinema or television. This, perhaps, is one of the characteristics that stand out the most and give it that privileged place for its readers. On the other hand, it is a very flexible genre that lends itself to be accessible to all kinds of people, from children to the most literate. Maybe, that is why it's considered a means of mass communication. This flexibility extends from its thematic content to its presentation, composition, aesthetics and graphic resources that end up defining its style. Likewise, the external format is also flexible, since the type of binding, size and number of pages can differ in each case.

Types of comics. Comics are classified according to main factors: the theme and the target audience. There are comics of war content, police or detective, of adventures, of superheroes, of science fiction, humorous, sports, historical, biographical, romantic, erotic, fantastic, terror, political, religious, etc. In previous sections we have highlighted that since its inception, some topics have been more popular than others, partly due to the particularities of the historical moment and that, with the development of this type of texts, the thematic repertoire has to be expanded to achieve the current great variety. Ignoring this aspect in a certain way, we can divide the comics by the public they appeal to. Generally, they are divided by age ranges of recipients: children's, youth and adult comics. However, some authors warn that it could also include the classification of comics according to the genre of their readers, because it is true that there are some that are mainly dedicated to men and others that are mainly intended to call the female audience (although this may be a more controversial issue).

3.3. Translation of the comic book. We can consider translation as a practice that converts the message from one language into another so that the recipient perceives it as the original message. Traditionally, the general public considers only the translation of the fact of the linguistic transfer of a message to a different language, however, this approach ignores

⁷ Diéguez, 1977

the true nature of the translation. Translation is a phenomenon that occurs because of the need to make two interlocutors who do not share the same code understand each other. Thus, communication is the process that governs translation and this is not always limited to the verbal code. The process of communication also serves to explain semiotics, since all we use to communicate are signs. Normally, when we talk about communication, we only refer to the field of human communication, perhaps because it is the most immediate and closest to us. But, apart from human communication, there is also animal, plant and even machine communication. All these forms of communication make use of a system of signs that can be studied. In our case, we will focus on the semiotics of humans, since it is the one that intervenes in comics.

We can not forget that in communication we can distinguish between two main branches: verbal and non-verbal communication. Normally, we attribute the weight of communication to information transmitted verbally, ignoring the true power of nonverbal communication. In fact, in oral communication, the information transmitted by the verbal channel only represents 35% of the total, the rest is transmitted through the non-verbal channel, being 38% transmitted by intonation and 27%⁸ (Birdwhistell, 1952, cited in Fantini, 2017) for the corporal attitude. In fact, when we are faced with two speakers of different languages, sign communication becomes the universal language that the two interlocutors can interpret. That is how, for example, the Spaniards managed to communicate with the indigenous peoples in the conquest of America until they understood their language. We believe that one of the most suggestive ideas about these types of translation is the classification of Jakobson⁹ (1963: 79) in which he presents three forms of translation:

- Intralinguistic translation or reformulation: interpretation of linguistic signs by other signs of the same language.

- Interlinguistic translation or translation properly: interpretation of linguistic signs by another language.

- Intermiotic translation or transmutation: interpretation of linguistic signs by non-linguistic sign systems.

Interlinguistic translation would be the variety most commonly known when talking about the translation task. This process requires the transfer of a message from one language to another that may be very different or similar. The intralinguistic translation consists of the adaptation of a message in a language to a meta text in the same language, but with a different variety (either diphasic, diastratic or diatopic). The intersemiotic translation involves moving the message from one system of signs to an-

other, resulting in a code change. In this case, the translation object of our study would be mainly intersemiotic, since we will compare the information obtained by the two communication channels and we will see how the change of code has affected the meaning of the message.

On the other hand, when we face the translation of the comic, we find a more complex process than in the translation of other types of texts. This is because, by their very nature, the characteristics of these texts demand more attention and special treatment when translating them into another language. When we work with academic, scientific or legal texts, and even with literary texts, we must follow established conventions that have to do with the format and type of language used. But all information is shown by a single channel of communication or medium. On the contrary, in the comic we find two codes (visual and verbal) and between them there is also a process of semiotic translation that will influence a supposed interlinguistic translation. Hence, the translation of comics is considered a type of subordinate translation or hybrid code.

3.4. Analysis of translation. Transformations and the problem of lacunarity. The present part is to the problems of translating devoted the work “The Fate of Numancia” from Spanish to Russian, and in particular to the problems associated with the phenomenon of lacunarity. The purpose of the article is to outline in general terms the comic “The Fate of Numancia” and in general to show the lines of solving translation problems. Practical significance consists in improving the methods and methods of translation from Spanish into Russian and from Russian into Spanish, in the theory and practice of lexicography, and translation studies.

The material of the study was the comic book “The Fate of Numancia”, based on real events that took place in Numancia (now Garray, Soria province, Spain) more than two thousand years ago and tells of the defenders of ancient Numancia, who suffered from the enemies, on the one hand, and those who attacked it, on the other. Aius, one of the few survivors after the fall, slaves who fought for two decades and suffered martyrdom, tells of a 20-year resistance to Rome. The authors R. Garcia and E. Torres reflect on their first work (one of the most epic stories in the world) with passion. Based on the real facts that took place in Numantia (currently Garray, Soria) more than two thousand years ago, this work gives a voice to all those characters who were excluded from history. Those who are not mentioned in the classical works that we can read today, which narrate the facts that shaped the myth, see their courage and their fears reflected, their glory and their miseries.

Affected by the historical characters that defended Numantia, on one side, and those who attacked it, on the other, The “Fate of Numantia. Aius” narrates the

⁸ Birdwhistell, 1952, Fantini, 2017

⁹ Jakobson 1963

twenty years of Numantine resistance facing the almighty Rome from a slave's point of view, one of the few survivors of the fall of his town, but who fought for two decades and suffered the most horrible ending to his life possible.

Rubén García and Edu Torres reflect on their first work (one of the most epic stories in the world) with passion and without prejudices, but sadly, it is also one of the most ignored and unknown stories. Its repercussions were not only about to make an empire collapse, but even today we still live under the influence of some of its consequences.

The Celtiberian oppidum of Numantia was attacked more than once by Roman forces, but the Siege of Numantia refers to the culminating and pacifying action of the long-running Numantine War between the forces of the Roman Republic and those of the native population of Hispania Citerior. The Numantine War was the third of the Celtiberian Wars and it broke out in 143 BC. A decade later, in 133 BC, the Roman general and hero of the Third Punic War, Scipio Aemilianus Africanus, subjugated Numantia, the chief Celtiberian city.

In late 135 BC, the Roman Senate reappointed Scipio consul on popular demand and sent him to Hispania to finish what lesser generals had failed to complete. Scipio found morale low among the troops stationed in Iberia. The chance of plunder being low, there were few enticements to enlistment. Scipio nevertheless raised an army of 20,000 with 40,000 allied and mercenary troops, especially Numidian cavalry led by Jugurtha. The troops were trained hard by constant marching and there were several successful skirmishes before Scipio began to surround the city of Numantia itself. He planned only to starve it out and not to storm it.

Scipio's army constructed two camps separated by a wall around the city (circumvallation). He dammed the nearby swamp to create a lake between the city walls and his own. From ten feet off the ground, his archers could shoot into Numantia from seven towers interspersed along the wall. He also built an outer wall to protect his camps (eventually five in total) from any relief forces (contravallation).

Scipio also engineered the isolation of the city from the Duero. He towered the river at the points where it entered and exited the city and strung a cable across, with blades, to prevent both boats and swimmers from leaving or entering the city.

The Numantines attempted one failed sally before their greatest warrior, Rhetogenes, successfully led a small band of men down the river past the blockade. Heading first to the Arevaci, his pleas were ignored. He then went to Lutia, where he was positively received by the youth, but the elders of the tribe warned

Scipio, who marched from Numantia and arrested the 400 Lutian youths and cut off their hands. After Scipio's return, Avarus, the Numantine leader, began negotiations.

The first ambassadors sent by Numantia asked for their liberty in return for complete surrender, but Scipio refused. They were killed upon return by the incredulous populace, who believed they had cut a deal with the Romans. The city refused to surrender and starvation set in. Cannibalism ensued and eventually some began to commit suicide with their whole families. The remnant population finally surrendered only after setting their city on fire. Scipio took it and had its ruins levelled. This was late in the summer of 133. Unfortunately, this is one of the most ignored and unknown stories. The consequences of the resistance were not only in the fall of Rome, but also in the fact that the past events of resistance of Numancia remind us of themselves until now. The significance of the work is, accordingly, the importance of the translation being performed.

Recalling E. Koseriu, V. Garcia Yebra, recognizing the Spanish Schools of Translators of the XI-XIII centuries, their contribution to the history of translation, expressing the opinion that the tradition of translation in Spain as a whole didn't appear as such. Attempts in the sphere of theoretical interpretation of translation practice fall on the second third of the twentieth century.

O. Gasset¹⁰, in the article we quote here "Poverty and the brilliance of the translation", mentioned that "readers of any country are not pleased with the translation made in the style of their own language. To do this, they have enough of the writings of their authors. They like the opposite: in order to bring the possibilities of the language to the limit of understanding, it showed through the manner of speaking peculiar to the translated author".

As indicated by Y. L. Obolenskaya¹¹, "one when making a translation from one language to another, intends to translate each time only to substitute a word with a word corresponding to him, preserving the construction of the description and the order of the words in it, one will have to work hard, in eventually getting the translation wrong and confused". This way is wrong. The translator must clarify the course of thought, then express and interpret it in such a way that the thought come clear and understandable in another language. To achieve this, you can sometimes only change all the preceding or following a word, translating one word by several or several - one, combining some statements and selecting others, so that the idea becomes absolutely clear and understandable, as if originally expressed in the language of translation. "

Thus, the task of both a translator and an interpreter becomes even more difficult, because the translator is under the Damocles Gladius (Damoclis gladius) of

¹⁰ Gasset 1990

¹¹ Obolenskaya

the critics, authors, as well as between two languages, two national consciousnesses, stories, cultures, perceptions. As the practice of translating the factual material of the article, namely the comic book “Numancia”, shows, it is not possible to follow one of the transfer strategies mentioned above. Preserving the original translator achieves purity of thought and clarity of its transmission to the reader. In the example below, you can see the preservation of the style with a single lexical substitution of *daba paso* (literally “give a move”) to give a way.

... *De haber matado a su abuelo Balor con su honda, daba paso a la oscuridad de la noche ...* -> ... *After killing his grandfather Balor, he gave way to the darkness of the night ...*

The systematization of the phenomenon of lacunarity in languages, in general, and the allocation of Russian lacunar units (LU) and lacunar spanisms, the allocation of ethnographic lacunar units in the languages being compared, as well as the equivalence conditions and the adequacy of translations at the level of lacunary units of the compared languages, makes it possible to translate in accordance with theoretical rationale for achieving the ultimate goal of a successful translation result (“product”).

The study of the problem of lacunarity on the example of the comic book “Numancia” made it possible to establish that the semantic discrepancy between languages is related to the specifics of the language, culture and history of nations. Lacunarity is considered as a linguistic and cultural category. The question of nonequivalence in the language of translation of lacunar formations determined the need for their direct translation and the appearance of borrowings.

According to the classifications proposed by different researchers, using the example of our material, several types were identified: (1). Lexico-semantic lacunary units; 1.1. Historical lacunary units (proper names, geographical names). Examples: Numancia, Ayus, Segeideans. 2. Lexico-stylistic lacunary units. Phraseological units, nonequivalent fibrations. For example:

... *El augur golpeó una y otra vez las vísceras del cobarde con su mano derecha y el mensaje de los dioses era claro ...* -> ... *again and again beat the coward's right hand ... the message of the gods was clear ...*

The study of ethnographic lacunarity allows us to conclude that, being in direct connection with extralinguistic reality, it is a dynamic category: lacunae can appear or disappear, fill in the language, together with the emergence of phenomena and concepts that generate them, or when the means of compensating for lacunarity become equivalents.

At the lexico-semantic level, lacunary units, -semantic archaisms, background lacunary units, emotional lacunary units, exclamations of heroes .. Structural analysis of the types of units under investigation

and their translation showed, with the increase of the denotative saturation of the lacunary units value, the frequency of occurrence of interlanguage lexical lacunarity increases, due to the possession of the emotive function (the analysis is made on the example of the comics, the exclamations of the heroes are taken into account), the components of lacunarity are also related to the category of connotation.

Historical lacunary units include: 1) realities (clothing, profession, transport, housing, lacunary units with the meaning of food, dishes, household utensils, games, musical instruments, monetary units, measures of length and weight); 2) lacunary units (geographical realities, historical names, culturological realities);

Let us give some examples. For clarity, the lacunary units are highlighted and underlined.

Sabiendo que los aniquilarían, abandonaron su ciudad y huyeron hasta aquí. —> *Зная, что они будут уничтожены, они покинули свой город и скрылись здесь.*

Gracias a su caudillo, Caros, el más belicoso de los guerreros, con buenas dotes de mando y famoso por su valor, los numantinos acogimos a su pueblo. Y no sólo sus almas, sino también sus problemas con Roma. —> *Благодаря своему лидеру, Каросу, самому агрессивному из воинов, с хорошими лидерскими качествами известному своей храбростью, нумантинцы приветствовали его в своей деревне. И не только народ, но и борьбу с Римом.*

Así, nos convertimos en su objetivo. —> *Таким образом, мы стали их целью.*

Ante esta rebelión, el senado tomó una decisión sin precedentes. —> *Столкнувшись с сопротивлением, сенат принял беспрецедентное решение.*

Decidieron cambiar el inicio del año de los idus de marzo... —> *Они решили изменить начало года ...*

Consideration of the means of translating lacunary units in the translation of fiction allows one to recognize the calculating, the descriptive method and the creation of correlation contexts successful. Lacunary units, as indicated, complicate the task of translation. On the one hand, the translator must disclose the meaning of the lacunary unit and convey the meaning implied by the play of words. The goal that the interpreter pursues is to fill the semantic loss of meaning conveyed by the play of words in those cases where, in our opinion, this is difficult to do. From the Spanish lacunar lexicon from the actual study material, it was determined: 1. Obsolete lacunar vocabulary: archaisms, historicisms; 2. Units of Spanish origin: lacunary units denoting customs and traditions; professions, titles; monetary units; the name of buildings, premises; the name of household items; food, beverages; clothes and their details; geographical names; the name of songs, dances, musical instruments; nicknames.

4. Conclusions. According to the research objectives analysis of extralinguistic factors, iconic code and translation transformations made it possible to define and clarify the notion of cognitive metaphor through knowledge of the context of the work, knowledge of culture, traditions, etc. expressed by phraseologisms. The phenomenon of the equivalence of the translation of the cognitive metaphor was analyzed in general terms according to the peculiarities of the translation.

A comparative analysis has shown that the difficulties that have emerged throughout the work are due to the fact that grammatical and lexical forms are not equivalent to Russian ones. In the translation process it often becomes impossible to use the matching words and phrases provided by the dictionary. In such cases, we resort to a transformational translation, which consists in transforming the internal form

of a word or phrase, or in its complete replacement, to adequately convey the content of the statement.

In the translation process it often becomes impossible to use the matching words and phrases provided by the dictionary. In such cases, we resort to a transformational translation, which consists in transforming the internal form of a word or phrase, or in its complete replacement, to adequately convey the content of the statement. It is difficult to translate the cognitive metaphor, the transfer of "comic" in interlingual communication, since, as it was noted, metaphor is a linguocultural and cognitive-discursive phenomenon, that is, the perception of a cognitive metaphor is different in native speakers and recipients of translation, moreover, the success of the translation of a metaphor depends on individual cognitive features, background knowledge of the translator and the recipient.

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Анотація

Статтю присвячено аналітичному дослідженню лінгвістичних засобів вербалізації феномена лакунарності та загальним проблеми перекладу лакунарних одиниць у перекладі твору «Доля Нумантії» з іспанської мови на російську. Розглядено проблеми перекладу пов'язані з явищем лакунарності. Використано функціональні, порівняльні методи, а також метод контекстного аналізу міжмовного та структурно-семантичного порівняння лакунарних одиниць. Дослідження сприяє вивченню міжсеміотичного перекладу коміксів за допомогою описового аналізу перекладу твору «Нумантія» та особливостей іспано-російського перекладу з цілеспрямованими прагматичними функціями. Дослідження здійснюється шляхом ефективного аналізу двох мов та їхніх стосунків при перекладі коміксів російською мовою. Ця робота, що присвячена особливостям міжсеміотичного перекладу, може полегшити роз'яснення оригінального тексту та інших видів перекладу, таких як інтерлінгвістичний або інтерлінгвістичний переклад. Вивчення основних характеристик коміксу як твору окремого жанру здійснено за допомогою корпусу текстів двох мов та взаємовідносин між ними. Основні перекладацькі трансформації було виділено, систематизовано та класифіковано за допомогою наведених з бази фактичного матеріалу прикладів. Обговорюються та розробляються поняття ономотопії, лакунарності та метафори.

Ключові слова

Лакунарність, номінація, семантика, лексична заміна, синтаксична заміна.

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Scientific publication

ODESSA LINGUISTIC JOURNAL

Scientific and Practical Journal

Issue 11

Issued twice a year

In Ukrainian, English and German languages

Proofreader – A. Novikova

Imposing – N. Kuznietsova

Passed for printing: 22.06.2018. Format: 60x84/8. Published sheets: 25,79, conventional printed sheets: 23,72.
Offset paper. Digital printing. Print run: 100 copies. Order № 0718/74.

Published: Publishing House “Helvetica”

(Certificate of subject of publishing series ДК № 4392 on 20.08.2012)

Ukraine, Kherson, 73034, Parovozna Street, 46-a, office 105. Tel. (0552) 39-95-80

E-mail: mailbox@helvetica.com.ua