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SECTION I
GERMANIC LANGUAGES

DENOTATIVE-NOMINATIVE TYPOLOGY OF ENGLISH IDEONYMS

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Abstract

The article considers denotative nominative classification of English ideonyms. One thousand English ideonyms selected according to the frequency of use in print and electronic media have provided the material for this research. The topical problems of ideonymics incude establishment of denotative nominative systematization of the relevant proprietary units, which involves their grouping according to the type of the named objects. The denotative nominative classification of ideonyms embraces four divisions**: artionyms**, i.e. proper names of works of art, which are further divided into imagionyms, sceneonyms, musiconyms and filmonyms; **biblionyms** that cover proper names of all written and verbal texts as well as their series and collections; **gemeronyms**, i.e. proper names of the media, which are divided into pressonyms and electronyms according to the method of transmitting the information and include both radio and television programs of exclusively informational nature rather than those of entertaining or educational character; **computeronyms**, which absorb all proper names designed to designate different types of computer programs. The poetonymic sphere is understood as a collection of onyms in artistic texts creating a complex and harmonious system existing in any artistic work as a result of their interrelations. This concerns not only literary works but also those in cinematography, computer art, etc., since proper names act in each of them as components of the virtual picture of the world, thus enabling to refer to the existence of not only the poetonymic sphere, but also the virtualonymosphere. Therefore, it can be concluded that ideonyms can be divided into four classes by their correlation with denotate, namely artionyms, biblionyms, gemeronyms and computeronyms, subject to further specification. Separate terms have been created for ideonyms of the first and second specification levels whereas descriptive terminology is applied for further subdivisions. Each of the analyzed divisions has its own specific functioning, both structural and semantic, which makes further intvestigation in this direction relevant.

Keywords
Onomastics, ideonym, artionym, gemeronym, computeronym, denotational nominative classification, poetonymic sphere.

1. Introduction. In the recent decades, onomastic researches have been developing rapidly due to the expansion of the scope of the research object, the introduction of new methods to traditional onomastics and even the emergence of new directions, e.g. cognitive onomastics. The main attention of onomatologists was drawn to anthroponymic and toponymic researches whereas other categories of proper names were investigated only sporadically. This situation is gradually changing, in particular due to the interest of researchers in the nature and peculiarities of the functioning of ideonyms, which proves the **relevance** of this article. Thus, the **purpose** of this investigation is to study the denotative nominative classification of ideonyms, which requires the research into the existing variants and the development of a new classification. The **object** of this research is the linguistic nature of ideonyms, the **subject** being English ideonyms in terms of their denotative nominative division. One thousand English ideonyms selected according to the frequency of their use in print and electronic media has served as the **material** for the research.

2. Results and Discussion. The wide variety of proper names, particularly ideonyms, requires systematization and classification, which has been attempted by many notable researchers including O.V. Superanskaya (Superanskaya 2007), N.V. Podolskaya (Podolskaya 1988), D.G. Buchko (Buchko 2012), and M.M. Torchinsky (Torchinsky 2008; 2010).

V. V. Luchik (Luchik 2010, 135) emphasized this need: "Proper names comprise an indeterminate num-ber in the lexical system of the Ukrainian language; therefore, various aspects of their practical analysis will not be exhausted for a long time to come. In particular, "eternal" are the problems of establishing the etymology of ancient onyms, standardization of new names, cre-ation of diverse nationwide onomastic dictionaries, etc."

Due to the diversity of proper names, justification of the validity of attributing certain classes of names to the object of onomastics still remains an issue to be resolved. Hence is the title of the article by P. Zigo "Will the 'musiconyms' belong to onomastics?", which actually means that the final solusion of the problem of whether proper na mes for musical works – **musiconyms** – should be included in the onymic field remains undetermined for the author (Zigo, 2010).

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Thus, one of the pressing problems of ideonymics is the creation of a denotative nominative systematization of the corresponding proprietary units, which "provides for their grouping by the type of the named objects" (Torchinsky 2010, 90).

A detailed denotative nominative classification of ideonyms was developed by M. M. Torchinsky who divided them into the following classes:

1) **artionyms** – proper names of works of art,

2) **biblionyms** – proper names of the texts,

3) **gemeronyms** – proper names of the media,

4) **poetonyms** – proper names of artistic speech,

5) **artifragmentonyms** – proper names mentioned in works of art,

6) **chrononyms** – proper names of time intervals (Torchinsky 2010, 124).

This classification provides further subdevision of the above mentioned divisions. The term **chrononym** and its volume should be primarily dwelled upon; this term generally denotes the onyms to indicate events and intervals of time. In actuality, chronomyms comprise a separate category of proper names, which generally do not relate to human spiritual works (Neklesova 2010) and, therefore, it appears expedient to remove them from the circle of ideonyms.

Secondly, **poetonyms** or literary proper names may denote any literary denotate – places, characters, time, etc., i.e. in essence, they may be either anthroponyms or toponyms or they may represent other categories of onyms. Thirdly, the reservations similar to those concerning poetonyms arise with regard to **artifragmentonyms**. Therefore, it appears appropriate to modify this classification to a certain extent. Onyms exist and function in two worlds: real and virtual and they do not normally coincide, i.e. *Harry Potter* or *Middle-earth* exist only in the virtual world of literary works by J. Rowling or J. R. R. Tolkien and their adap-tations whereas *Odessa* or *Big Ben* are fragments of the real world. In fact, a certain contrast is presumed in terms of incompatibility of real and virtual proper names with their further subdivision by category into anthroponyms, toponyms, etc. being identical.

The use of real proper names in a virtual world, however, like *Odessa* in the stories by I. Babel or *Big Ben* in the novel by D. Jayer *"The Witch of Lime Street: Séance, Seduction, and Houdini in the Spirit World",* can be witnessed in numerous instances. There arises a question concerning the degree of reality of such onyms used in fiction, movies or computer games, i.e. their functioning in virtual reality. The stages of the reality of ideonyms can vary considerably depending on their existence and creation, the example of which is the proper name *The Bible* when used as a collection of books of the Holy Scriptures or as a key to solving the mystery in the novel by D. Brown *"Inferno"* where an absolutely real ideo-nym turns into a virtual one in the virtual world of the artistic work. On the other hand, it can be compared

to another proper name – *Necronomicon,* which is also an ideonym for designating a book. This onym was created by H. P. Lovecraft and used in a number of his works to nominate a completely fantastic Book of the Dead.

Exploring the real onimy of artistic prose, T. M. Vintonov (Vintonov 2008, 184, 187) provides the substantiated conclusion that "all the proper names that function in a work of art are poetonyms" since "the filling of the semantics of onyms with poetic content changes the object of representation". This is due to the appearance of connotations of poetic character, the transfer of the author's attitude to onym and its denotate, accompanied by "various descrip-tions, onomastic periphrases, and appellatives, which play an important role in the poetonymic sphere of the works". The **poetonymic sphere** is understood as a collection of onyms in artistic texts, which, due to their interrelations, create a complex and harmonious system existing in any artistic work (Bouevskaya 2012, 14). This concerns not only literary works but also those in cinematography, computer art, etc., since proper names act in each of them as components of the virtual picture of the world, thus enabling to refer to the existence of not only the poetonymic sphere, but also, more generally, of the **virtualonymosphere** in each of the given works.

The distinction between the poetonymic sphere and the onymic field has been clearly formulated by V. V. Serebryakova (Serebryakova 2016, 13): "the onymic field is a **structured set** of proper names whereas the poetonemic sphere is a **systematic set** of proper names".

It should be noted that the division of onymics into real and virtual types is not exhaustive. Thus, O. Yu. Karpenko (Serebryarova 2016, 51, 100-103) additionally separates sacred onyms that can not be definitely attributed to either absolutely real or abso-lutely virtual ones since the viewpoint depends upon the particular individual's outlook and beliefs: where a person belongs to Christianity, Jesus Christ is then a fragment of the real world for him/her – hence, this onym belongs to the real ones; but where a person does not confess this religion, this onym, for such a person, belongs to the virtual realm. Therefore, such a triple division into real, virtual and sacred proper names seems expedient.

Denotative nominative classification of ideonyms embraces the following divisions:

1) The first division of ideonyms is the **artionyms**, i.e., proper names of works of art, which are further divided into **imageonyms, sceneonyms, musiconyms** and **filmonyms:**

• **imageonyms** are proper names for objects of fine arts, which have further specifications encompassing, among other things, different kinds of painting, of which five types are generally mentioned, namely easel painting existing independently of

the place of creation, although it normally occurs on the easel; monumental painting, which is performed directly on the parts of buildings (ceilings, walls); decorative painting covering mainly ornamental compositions in architectural buildings and applied arts; theatrical-decorative painting, used for creation of theatrical scenery; and miniature painting indicating the size of artistic work. Decorative and theatrical-decorative paintings do not normally have proper names and miniatures can be represented by paintings, graphic images, sculptures and, therefore, it seems reasonable to analyze only the first two types of painting from the onomastic standpoint:

– proper names of paintings, e.g. *The True Picture of the Isle of the Dead by Arnold Bocklin at the Hour of the Angelus* by S. Dali, *The Fighting Temeraire* by J. Terner or *Newton* by W. Blake;

– proper names of graphic images, which, in their traditional variant, are easel monochrome (in some cases polychrome) works; the most famous of them is *The Vitruvian Man* by Da Vinci; other examples may include *Elisha in the Chamber on the Wall* by W. Blake or another work by him that has three names: the official one is *The Night of Enitharmon's Joy*; however, it is frequently referred to as *The Triple Hecate*, or simply *Hecate*. Interestingly, there has appeared a new specific type of art in the modern world; it is even exhibited in reputable museums such as Brooklyn Museum or Grand Palais; it is graffiti, which has become popular recently, although it has been known since the times of Ancient Rome. This type of art should more precisely be referred to as **mural painting**, which is executed by paints directly on the wall without changing the relief, but the term **graffiti** has become more common. The names of well-known Bansky's graffiti *Balloon Girl* and *Flower Thrower*, or *The Giant of Boston* by Os Gemeos and *Crack is Wack* by Kate Hering may serve a suitable example;

– proper names of engravings, graphic representations made by printing the relief surface, e.g. G. Ligon's *Folks and Places Abroad*; *A Harlot's Progress* by W. Hogarth or *My Bonnie Lies Over the Ocean* by D. Hockney;

– proper names of icons – **iconyms** according to the terminology proposed by I. V. Bugaeva (2006); this is relevant for Orthodox and Catholic churches rather than for Protestant churches and, therefore, examples of such English onyms are not numerous. They include icons in Orthodox churches located in Canada: *The Montreal Myrrh-Streaming Iveron Icon, Kursk Root Icon of the Mother of God* and *The Omen* in Vancouver;

– proper names of frescoes, the authorship of which and the original names are usually lost. These denotations are generally conveyed by appellative description, for example, *medieval wall painting in St. Mary the Virgin Church, Sheering, Essex*. Where frescoes have proper names they present a description of one or a number of images as is the case in *St Botolph's Church, Hardham*. 12th century frescoes were discovered in the 19th century there and they were named according to the scenes as follows: *Agnus Dei or Lamb of God, Infancy of Christ, Baptism of Christ, Dives and Lazarus, St. George, Labor of the Months, Hell Scenes, Adam and Eve, Passion and Resurrection, Apostles, Elders of the Apocalypse, Christ in Majesty*. Naturally, these names were given following the discovery of the frescoes although they can hardly coincide with those that were introduced in the 12th century;

– proper names of artistic photographs, which are works of photographic art due to the fact that they reflect the creative vision of the reality by the photographer as an artist. Here are examples of the proper names of the artworks by the most famous authors, namely: A. Adams's *Moon and Clouds*, S. McCarry's *Afghan Girl*, D. Lang's *Migrant Mother*, and F. Holsman's *Dali Atomicus*;

– proper names of artistic floral arrangements, bouquets, ikebanas, such as the works by O'Hara Ikebana School *Autumn Tray, Cyprus Woods*, or the works by the propminent ikebana craftsman Toshiro Kavase *Moon over the Fields; Flowers Infused with Autumn Moonlight;*

– proper names of sculptures, which are three-dimensional pieces of fine art that can be subdivided into circular objects (statues, busts, statuettes and groups) and reliefs (bas-reliefs, high reliefs and counter-reliefs), which can be illustrated by the names of sculptures by H. Moore *Half-Figure, Reclining Figures,* A.Caro *Early One Morning*, and B. Hepworth *Single Form*;

• proper names denoting installations such as the works by E. Olafur *Quadrible light ventilator mobile* or the installation *360 degree Room for For All Colours,* which was also created by him; other examples include L. Bourgeois's *Maman, I Do, I Undo, I Redo* and *Shibboleth* exhibited at the *Tate Modern* London Museum. The latter unusual exhibit was created by Colombian sculptor Doris Salcedo, who, with the help of a large slit in the floor (length 167 m, 25 cm wide, and depth of about one meter), attempted to demonstrate racial hatred. Incidentally, this exposition was the cause of injury for approximately 15 visitors of the museum. In addition, installations can be executed as separate objects, and need not be a part of the interior. The examples are the objects created by D. Hirst *The Physical Impossibility of Death in the Mind of Someone Living; For the Love of God; Mother and Child Divided*, or exhibits by T. Emin *Everyone I Have Ever Slept With* 1963-1995 or *You Forgot to Kiss my Soul*.

• **sceneonyms** are proper names of theatrical works, which include onyms to designate various performances, namely:

– proper names of operas, e.g. B. Britten's opera *Peter Grimes* or C. Floyd's *Susannah*;

– operetta's proper names, which can be illustrated by the following examples: operetta by E. Solomon *On the March*, A.S. Sullivan's *Cox and Box*, and J. G. Monder's *The Superior Sex*;

– proper names of the musicals, which represent the youngest genre of musical performance characterized by the synthetic combination of musical accompaniment, singing and dancing, such as: *The Sound of Music, Chicago, and The Phantom of the Opera*;

– proper names of drama performances, e.g. *Hamlet, The Importance of Being Earnest, A Streetcar Named Desire;*

– proper names of shows, i.e. entertainment events embracing theatrical shows, such as *Dreamgirls, The Lion King, Hamilton, Wicked*; ice shows including *Ice Adventures, Bolero, Smuckers Stars on Ice, Magic Lantern Festival, Enchanted Christmas, Eden Project*; aviation performances, such as *The Royal International Air Tattoo, Duxford Battle, Shuttleworth Family Airshow;* automobile shows, for example, *Isle of Man TT, Motorcycle Live, London Motor Show*;

– proper names of ballets, which can be illustrated by the following onyms: *A Month in the Country, Romeo and Juliet, Checkmate*;

– proper names of concerts, for example, *Cream Farewell Tour, The Jimi Hendrix Experience Worldwide Tour, The Best British Rock Concert of all Time;*

– proper names of circus performances, e.g. *Aladdin 2018, Mooky and Mr Boo, Humans, Backbone;*

• **musiconyms** are proper names of musical compositions, which include onyms to designate the following works:

– proper names of songs, e.g. *Let It Be* by the Beatles, Queen's *We Will Rock You* or *God Save the Queen*;

• proper names of instrumental musical works, of which the following can serve as an example: *Town Fight* by S. Rippi, *Autumn Leaves* by T. Janis, *The Imperial March (Darth Vader's Theme)* by J. Williams*;*

• proper names of collections of songs or instrumental music such as *The Four Seasons* by A. Vivaldi, *A Kind of Magic* by the Queen group, *Something for Everybody* by E. Presley;

• **filmonyms** (proper names of films), which cover feature films and documentaries, television films and cartoons (Torchinsky 2010, 125-127); it seems appropriate to add TV serials, TV programs and shows to this list:

– proper names of films, for example, *Pulp Fiction, The Lord of the Rings: The Return of the King, Inception, The Usual Suspects*;

– proper names of TV films, such as *The Lindbergh Kidnapping Case, Silent Night, Lonely Night, Lincoln;*

– proper names of cartoons, which can be illustrated by the following names: *The Lion King, Mermaid*;

– proper names of serials such as *Star Wars, Tom and Jerry*;

– proper names of television entertainment and talk shows, such as *Top of the Pops, The Ellen DeGeneres Show, Late Night with Jimmy Fallon, The American Idol, Monster Garage;*

– proper names of news programs, for example *60 minutes, Morning Joe, Today;*

– proper names of educational programs, such as *Myth Busters, Man vs. Wild, Bill Nye the Science Guy.*

Biblionyms comprise another subdivision of ideonyms; they cover proper names of all written and verbal texts as well as their series and collections. The texts may belong to any functional style, literary type or genre, therefore, biblionyms can be divided into several subgroups, namely:

– proper names of literary works and collections, for example, *The Great Gatsby* by F. S. Fitzgerald, *Lamb to the Slaughter* by R. Dala, a series of fantasy novels by J. Rowling *Harry Potter*;

– proper names of journalistic works and their collections, the examples of which are the following onyms: essay by O. Wilde *To Read or not to Read* or B. Franklin's *The Whistle*, the speech by M. L. King *I Have a Dream;*

– proper names of newspaper materials such as *UP teacher makes students clean her car, suspended; Trump Will Nominate William Barr as Attorney General; Mattis Erupts Over Niger Inquiry and Army Revisits Who Is to Blame; Three reasons why Brex vote may never happen;*

– proper names of scientific works and their collections, for example, *On Language* by N. Khomsky, G. Lakoff's and M. Johnson's *Metaphors We Live By* and *In the Beginning Was the Name* by W.F.H. Nicolaisen;

– proper names of official documents and their collections: *The Declaration of Independence, the Truman Doctrine, the Charter of the United Nations, California Penal Code.*

The third subdivision of ideonyms is **gemeronyms**, i.e. proper names of the media, which M.M. Torchinsky devides into **pressonyms** (printed media) and **electronyms** (electronic media) according to the method of information transmission (Torchinsky 2010, 131-132); furthermore, the reseascher also refers radio and television programs to this number, although this concerns exclusively informational rather than entertaining or educational programs. It should be noted that such a division is rather arbitrary since, presently, the vast majority of print media have identical electronic versions. In addition, a large number of various texts as well as video and audio materials are stored in electronic form. Thus, the following should be distinguished among the pressonyms:

– proper names of newspapers, for example, *The Times, The Guardian, The Washington Post;*

– proper names of magazines and journals, such as *The Time, National Geographic, The New Yorker, Names;*

– proper names of almanacs, i.e. non-periodical editions, which are united by a particular topic, such as *Whitaker's Almanack, The World Factbook, Literary Almanac: The Best of the Printed Word, 1900 to the Present;*

– proper names of bulletins, meaning periodic informational publications containing reference information, for example, *the Bulletin of the Atomic Scientists, the Bulletin of the World Health Organization, The SCAR Bulletin.*

The following proper names should be distinguished among the electronyms:

– proper names of television channels – *BBC One, ITV4 HD, Kiss, Good Food HD* – may serve as examples of such electronyms;

– proper names of radio channels, e.g. *BBC World Service Radio News, Magic Radio, Whisperings Solo Piano Radio;*

– proper names of sites, such as the *censor.net Internet portal*, the search site *Google.co.in*, the social network *Facebook*, the *Taobao.com* commercial site, and the *Wikipedia* reference site.

Computer programs, particularly games, which M. M. Torchinsky referred to the gemeronyms, remain open to doubt. They are not actually an integral part of the media by their nature, although they function in the electronic (or virtual) world. Due to their unique nature, the proper names of computer programs cannot be attributed to any of the above said subdivisions of ideonyms, therefore it seems expedient to distinguish them in a separate, fourth, subdivision – **computeronyms,** which, according to our version, absorbs all proper names designating different types of computer programs, which may be further divided into four types:

– proper names of operating systems, such as *Windows 10, Ubuntu Linux;*

– proper names of system programs, such as *Microsoft Word, Windows Explorer, Task Manager;*

– proper names of service propgrams such as *Microsoft Word, Adobe Illustrator;*

– proper names of entertainment programs*,* such as *Devil May Cry, Quake 3, Doom*

3. Conclusions. Thus, there are reasonable grounds to conclude that ideonyms can be subdivided into four classes according to their correlation with denotate: artionyms, biblionyms, gemeronyms and computeronyms (Vasylieva 2016), which are further specified. Following O. Yu. Karpenko's opinion, the classes of ideonyms of the first and second levels of specification (Karpenko 2014, 31) receive separate terms, whereas descriptive terminology is used for further distribu-tion. Each of the analyzed division has its own spe-cific functioning, both structural and semantic, which makes further investigation in this direction relevant.

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Анотація

Статтю присвячено дослідженню денотатно-номінативної класифікації англомовних ідеонімів. Матеріалом дослідження було обрано тисячу англомовних ідеонімів за ступенем частотності використання в друкованих та електронних ЗМІ. Однією з нагальних проблем ідеоніміки є створення денотатно-номінативної систематизації відповідних пропріальних одиниць, яка передбачає їх групування за типом іменованих об'єктів. Денотатно-номінативна класифікація ідеонімів обіймає чотири підрозділи: **артіоніми**, тобто власні назви творів мистецтва, які поділяються на імажоніми, сценоніми, музиконіми й фільмоніми; **бібліоніми**, які обіймають власні назви всіх письмових та усних текстів, а також їхніх серій та збірок; **гемероніми**, тобто власні назви засобів масової інформації, які поділяються на пресоніми та електрононіми за способом передавання інформації, причому до них належать також і радіо- та телепередачі, що має стосуватися не розважальних чи освітніх, а виключно інформаційних новин; **комп'ютеронімів**, які вбирають до себе всі власні назви на позначення різних типів комп'ютерних програм. Поетонімосфера, яка розуміється як сукупність онімів в художньому тексті, що завдяки своїм зв'язкам та відношенням створюють складну та струнку систему, існує в будь-якому творі, не лише літературному, але й кінематографічному, комп'ютерному тощо, бо в кожному з них функціонують власні назви як складові компоненти віртуальної картини світу, тому можемо говорити про існування не лише поетонімосфери, але віртуалонімосфери. Таким чином, можемо висновувати, що ідеоніми за своєю співвіднесеністю з денотатом підрозділяються на чотири класи: артіоніми, бібліоніми, гемероніми та комп'ютероніми, які мають подальшу специфікацію. Окремо термінуємо класи ідеонімів першого та другого рівнів специфікації, а для подальшого розподілу використовуємо дескриптивні термінопозначення. Кожний з аналізованих підрозділів має свою специфіку функціонування – як структурну, так і семантичну, що і робить актуальними подальші розвідки у цьому напрямку.

Ключові слова
Ономастика, ідеонім, артіонім, гемеронім, комп'ютеронім, денотатно-номінативна класифікація, поетонімосфера.

OLD AGE AND THE AGEING INDIVIDUAL: SOCIAL AND LINGUISTIC ASPECTS

Snizhana Holyk[1]

Abstract

The article addresses the issues of representation of old age and the ageing individual in the discourse of sociology. The topicality of such works is quite obvious, since with the increase in life expectancy, many academic studies have focused on old age and its new meanings in societies from different perspectives. This predetermines the need for the interdisciplinary analysis of old age and the ageing self. Also, this study closely examines vocabulary units that are used to designate an older person in English. The material for the analysis has been selected from present-day lexicographical sources. We conducted a qualitative study using the analysis of dictionary definitions and defined attitudes and perceptions of ageing and older adults as encoded in language units. The research highlights that as a socio-cultural product, language is influenced by two views on ageing: successful ageing, ignoring the physical dimensions, and that of decline, creating negative stereotypes of ageing, associated with weakening, diseases and dependence of the person. The paper addresses the above questions from the perspective of linguistic ageism, manifested in vocabulary units describing older people as silly, incompetent, eccentric, with outmoded fixed ideas, attitudes or tastes. Viewed in a positive light, ageing individuals are represented in language as experienced people, with wisdom and respect, when old age means transformation and continued self-fulfilment, rather than decline. The findings of the analysis provide implications for further studies of old age in different discourses that will contribute to a deeper understanding of the notion old age in its social and cultural contexts, as well as the concept OLD AGE in general.

Keywords

1. Introduction. Old age and ageing have been the topical subjects of discussion in many fields of science in recent years. The most widely accepted reason for this is that with the increase of life expectancy the elderly have transformed into a growing segment of community[2]. The issue of the population ageing has been highlighted by researchers and governments who consider the most important change will be the marked transition towards a much older population structure, a development which is already apparent in several EU Member States. In 2017, nearly one fifth (19 %) of the EU population was aged 65 and more[3]. It is assumed that in Europe by 2025, 22 % of the population will be aged 65 and over, and by 2050, this will have increased to 33 %[4]. The share of people aged 80 years or more should more than double by 2080 to reach 13 % of the whole population.

Public perceptions of ageing and older people reflect our *cultural* background and are based on *social* stereotypes, prejudices and fears. Kelly et al. state that ageing research "has tended to focus on age

related disease at the expense of neglecting examination of the social and cultural influences on the ageing experience"[5]. Accordingly, ageing was usually viewed as a process of inevitable decline. The changing views of the scientific world around the process of growing old, together with the closely-related social changes that the prolonged life span originated in the second half of the twentieth century, gradually created a narrative of success that contrasted with the dominant narrative of decline[6]. This led to the appearance of the new notion of "successful ageing", i.e., "aging that reflected the minimum number of problems, the minimum degree of decline"[7].

Important aspects in social and cultural systems shape age perception and age identity by altering the experience of chronological age. Moreover, common description and trends in the media regarding old age influence the research interest.

In the discourse of sociology, this stage of life has been given different names: *the eighth stage* (Erikson, 1963) *the ninth stage* (Erikson, 1997), *the third stage* (Weiss and Bass, 2002), *the fourth stage* (Vincent, 2003) or, *the young old, the older old* (Hinck, 2004; Neugarten, 2006), *senescence and elderhood* (Thomas, 2004) etc. Language, the words we select, presents an intermediary between the society and an individual, "because our choices of vocabulary […] represent our thinking to ourselves and influence the thinking of others"[8].

In this sense, the words chosen by an individual provide a strong indication about that person's beliefs, and possibly actions, towards members of an identifiable group. To Gullette, "language usage may cause unintentional lacks of consideration, at best; and at

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[2] Tenenbaum-Precel, 2011, 4

[3] Population Structure and Ageing, 2018

[4] Attitudes about Ageing: a Global perspective, 2014 [5] Kelly et al., 2016, 1

[6] Gual, 2015

[7] Successful Aging

[8] Gullette, 2018, 251

worst, disseminate harmful ideas and hate speech, and help to keep ageism alive, despite efforts in many domains to combat it"[9].

How to call people who are older has always been a debatable issue. Linguists, sociologists, gerontologists have published a lot of researches on the ways of naming this age group. They believe that "the language of ageism is rooted in both explicit actions and implicit attitudes which make it highly complex and difficult to identify. Continued examination of linguistic encoding is needed in order to recognize and rectify language-based age discrimination"[10].

Thus, for example, the results of the survey, conducted in the 1980s in the USA, indicated that the most liked terms were *senior citizen, retired person, and mature American*[11]. At that time, the term "elderly" was regarded as neutral and nonstereotypic. However, in recent years, the term "elderly" has become associated with physical disabilities for people who need constant care[12].

"Senior citizens" is a euphemism for 'old person' coined in the 1930s for people who needed a place to go, senior centers, to have a good lunch. The dictionaries explain that this term "refers to people whose stage in life is generally called old age"[13]. "People are said to be *senior citizens* when they reach the age of sixty or sixty-five because those are the ages at which most people retire from the workforce"[14]. At present, it implies "mostly impoverished older people, and it is far from being the way older people want to think of themselves. "Ageing" also sounds for them as declining"[15].

So, what is old age? How can we define an older person in relation to culture and social values? How are popular perceptions of old age encoded in lingual units? These seem to be the questions with no easy answer.

In order to fill in this gap, the present research **is aimed** at characterizing the social representation of ageing and ageing individuals and assessing the effects of the narratives of decline and that of success on the designation of older people in language. **The object** of the study is social discourse on ageing and the vocabulary about older adults in English. **The subject** of the study is the representation of *OLD AGE* in social discourse and the analysis of lexical units to refer to older people in English.

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[9] Gullette, 2018, 251-252

[10] Gendron et al., 2016, 997

[11] Language about Ageing

[12] Graham, 2012

[13] Collins English Dictionary

[14] Dictionary.com

[15] Graham, 2012

[16] Little, 2014

[17] Kalla, 2006, 8

[18] Tornstam, 2005

2. Methodology.

Many attempts have been made to analyse and propose new ways of understanding ageing in academia, chronologically, culturally, functionally (e.g., Biggs & Powell, 2001; Gendron et al., 2016; Hinck, 2004; L Tornstam, 2005, Weiss &Bass, 2002, etc.). In this research, we adopt a qualitative approach with the analysis of lexical units to designate an older person, selected from different lexicographical sources.

The paper aims to explore the representation of old age in sociological academic discourse, integrating the method of definitional analysis of the units to name an older person, selected from present-day online dictionaries of English. The present research is based on the belief that society is a complex system of physical, environmental, social, legal, cultural etc. processes. This predetermines the need for the interdisciplinary study, when old age is approached in multiple dimensions, not only as a *lingual* unit, but also a *social* construct in the unity of biological and cultural aspects.

3. Results and Discussion.
3.1. Defining OLD AGE in social contexts: challenges and approaches.

It has become accepted that age is problematic to define. As a result of the increase in the natural life span and better possibilities for ageing individuals in the field of medicine and biology, the once clear cut marker for old age is not that clear anymore. Ageing, as an inevitable process, is commonly measured by chronological age and a person aged 65 years or more is often referred to as 'elderly'[16]. The beliefs about ageing depend on social contexts. This assumption leads to regarding old age as a social construct.

Chronological definitions of old age in a social context develop together with the biomedical interest in physiological aspects of old age as a stage of life, whereas medical definitions of old age greatly influence the understanding of this notion in other fields. The most common approach which dominates in the older age discourse is its medicalization. This bodily presentation of ageing is usually associated with weakening, diseases, decline and dependence of the person. Accordingly, old age is considered to be a problem causing great extent of decline and deteriorations, illnesses and weaknesses which should be prevented[17].

However, the understanding of ageing individuals is often different across the cultures due to differences in their lifestyle, societal norms and overall health. Another approach discusses the conceptions of fulfilment, contentment and well-being in older age, which promote self-realisation and preserved agency[18]. The period of mental richness, experience and wisdom, old age is viewed as a time of satisfaction and continued self-fulfilment. Present-day inventions in the fields of biotechnology and genetics can slow down

the ageing process itself and prolong the quality of human life.

Academics discussed the meanings of old age as the reflection of biological, cultural, social features on diverse levels, from individual ontogenesis to the society in general. Thus, in social gerontology, old age is traditionally viewed as a human property in two corresponding contexts (e.g., Powell & Biggs, Featherstone & Hepworth, etc.):

● *bio-medical*, when ageing is associated with the changes in the human body;

● *social*, when ageing means getting experience, wisdom and power.

Researchers of the bio-medical approach believe that old age brings weakening, illnesses, decline and dependency with it. By contrast, "successful ageing" denies some of the changes that accompany old age and, in fact, promote the idea of later life as time of reflection, maturity and harmony[19].

In the discourse of social psychology, there have been numerous attempts to corroborate the theory that personality continues to develop through life and that culture, society and history greatly influence this process. People follow the spiralling path of development, and old age becomes the last opportunity to think of and understand previous developmental achievements[20]. Such approaches highlight that ageing means *transformation, development*, but not necessarily *decline*.

According to disengagement theory[21], ageing is considered to be a developmental process influenced by biological, individual and social factors. Sociologists noticed that disengagement theory started from the observation that old people are less involved in the life in comparison to younger people. Accordingly, ageing is a natural process involving a decline of physical and cognitive properties which results in "a mutual withdrawal of the elderly from society and of society from its elderly"[22]. Thus, the narrative of decline seems to emerge as the dominant age ideology. For the person, it means loneliness, limited social interactions and less participation in the life of the society. The ageing individual experiences despair and disappointment at his/her failures, approaching the end of life, "what went wrong in earlier times cannot be changed or mended and dreams not actualized by this stage, will never come true"[23].

On the other hand, sociologists apply *activity approaches* to ageing (Nuland, 2007), the main emphasis of which is "keeping the elderly as active as possible, cognitively, socially and physically. The assumption is that activity – being engaged in everyday life, in leisure assignments, in social interaction – will keep the mind and soul of the old person as lucid as possible, essentially, extending his or her middle age"[24].

It is also evident that cultural contexts provide relevant influence on social understanding of aging. Old age is an independent life period and the main purpose of social research is to compare old age performance with norms typical for younger generations.

It has been mentioned that "the proportion of elderly people in the population, the rate of population aging and differences in values and representations that might affect the beliefs and evaluations about elderly people, and old age are some of the factors that justify the understanding that people from different cultural contexts might constitute groups with different social representations"[25].

3.2. Representation of ageing individuals in language.

The academic studies discussing representations related to ageing individuals, as well as the issue of old age receive a mixed representation formed by both positive and negative elements. The research proves that these representations are generally constituted by two dimensions: biological and psychological.

What does it mean to be elderly? Some define it as an issue of physical health, while others simply define it by chronological age. In the science of sociology, the older adult population is divided into three life-stage subgroups: the young-old (approximately 65–74), the middle-old (ages 75–84), and the old-old (over age 85). However, age is not merely a biological function of the number of years one has lived, or of the physiological changes the body goes through during the life course. It is also a product of the social norms and expectations that apply to each stage of life[26].

When referring to old people and analysing this time in the human life course, sociologists usually employ the vocabulary that captures some of the most common meanings and perceptions about age (e.g., *seniors, the elderly, older people, old people, old age*). These beliefs are commonly based on the theory of disengagement, emphasizing that older adults retire and are no longer employed. However, we may also observe the reference to *elderhood* as "the revolutionary liberating potential that is often misinterpreted and misunderstood. The source of its richness lies in the transition to a life defined by the experience of Being-Doing"[27]. This leads to a different social interpretation of both old age and the ageing individual, because "elders are viewed as the wise leaders of human society [...] a group elevated from

[19] Kalla, 2006, 6

[20] Erikson, 1997

[21] Cumming&Henry, 1961

[22] Tenenbaum-Precel, 2011, 8

[23] Tenenbaum-Precel, 2011, 7

[24] Tenenbaum-Precel, 2011, 18

[25] Wachelke &Contarello, 2010, 369

[26] Little, 2014

[27] Thomas, 2004, 126

the rest of society because of its high rank and virtues of wisdom and leadership"[28].

As a socio-cultural product, language is influenced by these diametrically opposed views on aging. Both age narratives are represented in contemporary interpretations and representations of aging in language: "the narrative of success ignoring the physical dimensions of aging and the master narrative of decline which dominates in the youth-oriented societies and creates negative stereotypes of aging often invisible even to older people themselves"[29].

The vocabulary about the ageing individuals in English can be subdivided into several groups. Firstly, these are the units which designate the persons as to their age groups: e.g., *sexagenarian – (60-69), septuagenarian (70-79), octogenarian (80-89), nonagenarian (90-99), centenarian (100 and over), supercentenarian (at least 110 years old)*.

Also, there are lexical units generally considered to be neutral or nonageist, that appear in professional publications (e.g., *generian (an elderly person), elder(s), the elderly, pensioner(s), OAP (old age pensioner), senior/senior citizen(s) (no longer employed), old man, older people, older adults,* etc.).

As far as in 1979, the National Council on the Aging in the USA provided a list of ten terms (*aged person, elderly person, golden ager, mature American, middle-aged person, old man/old woman, old timer, older American, retired person, senior citizen*) considered to be acceptable among older adults to define people over the age of sixty-five[30].However, in the course of time, with the changes in social attitudes to ageing and anti-ageist movements, the preference for the terms to refer to older adults has also changed.

In the present-day world of academia, it has become commonly accepted that "wording that replaces aging and explicates ageism helps undo submission to the ideology of life-course decline, liberating observation, potentially undoing internalized ageism and lessening the widespread fear of growing older"[31].

The editors of the *Thesaurus of Aging Terminology*[32], recommend to change the term "elderly" by "older adult," claiming that it has become the preferred professional term.

In one of the interviews of *The New York Times* blogger Judith Graham, the change in the naming preferences is also mentioned:

We've tried "elder," but people don't like that because it reminds them of patriarchy and the church.

We replaced "old age" with "aging," which carried more of a sense of dynamism, but now that doesn't work either because of the anti-aging movement.[33]

The analysis of lexicographical sources, conducted within this research, helps to define the main semantic domains of nouns used to designate an older person in English. The identifying words and phrases have been singled out on the basis of their dictionary definitions.

Firstly, we can observe neutral or non-stereotypical lexical units to refer to older people in general or to allude to age relations in the family, or ancestors:

e.g., *old man, grandparent/father/mother (male/female ancestor), grand-daddy (coll. the first or oldest of its kind), ancestor (a person from whom one is descended, earlier in a family line), ascendant (an ancestor), progenitor (a forefather, ancestor in direct line), precursor (a person that goes before), predecessor (an ancestor, a forefather), forefather*.

Some of these words represent older people as a group, in the collective meaning: e.g., *the aged, the elderly, the old, eldership (a group of elders), boule (an advisory council of elders),* etc.

Moreover, there are some favourable terms used to imply older adults, when "getting old" equals to getting "a lot of experience": e.g., *veteran (a person of long experience, esp. in some occupation), old-timer (informal veteran, a person who worked in a place for a long time), elder statesman (ex-politician with experience), water dog (old experienced sailor), (old) stager (a person of much experience, old hand), gray matter (experienced executives hired to give a firm the appearance of credibility and refutability in a company dominated by young entrepreneurs)*.

When represented in a positive light, there is another group of synonyms to designate an older person who is authority, with power, a person enjoying respect: e.g., *old man (authority), grandfather/mother (respectful familiarity in forms of address), elder (an older person with a respected position in a society), elder statesman (old and well-respected politician who still has influence), grandsire, gaffer (boss), dame (dignified, matronly woman), duenna (Sp. an elderly woman in charge of girls or unmarried women)*. These words verify the social meaning of older age as a time of wisdom, maturity and power.

In Western gerontology, the notion of "successful aging" has already been popular for more than half a century. It usually combines life satisfaction, happiness, good health and longevity. Researchers state that true happiness can be achieved by preserving high mental and physical function, active engagement with life leading to a high happiness rating; and satisfying sexual activity[34].

Older people often preserve their cognitive abilities, they lead an active lifestyle, enjoy life, youth culture, continue to participate in activities in their communities. This is also reflected in English by the recent coinages to refer to older people:

[28] Tenenbaum-Precel, 2011, 16

[29] Gual, 2015

[30] Language about ageing

[31] Gullette, 2018, 251

[32] Diliberti&Eccles, 1994

[33] Graham, 2012

[34] Al'mukanov, 2014, 212-216

e.g. *adultescent (enjoying youth culture, syn. kindalt)*, *downager (acts younger than his/her age)*, *perma youth (keeps an appearance of youth maintained overtime)*, *superager (SuperAger) (coined in 2012 – a person over 80 who exhibits little cognitive decline)*, *eldreweds (who get married later in life)*, *grand boomer (grandparent who is a member of the baby boom generation)*, *alpha boomer (an active older person who belongs to the oldest segment of the baby boom generation and has significant disposable income)*, *oldster (a person who has transitioned from adulthood into olderhood, has a desire to live life to the fullest, travel, exercise with insatiable thrust for learning.*

At present, older adults, especially those from baby boom generation, are both active and adventurous, seeking for enjoyable experiences, e.g. *Sea Changer (a person who retires to a seaside dwelling)*, *gray nomad (Austral. E an elderly retired person who spends time travelling around the country in a mobile home)* and interested in purchases, e.g., *the grey market (people over 50 considered as a group to which products can be solved)*; continuing to enjoy their life (including sexual), although it is not always approved of by society since certain behaviours are considered unusual or outside the norm for an older person (which is marked in dictionary definitions as *disapproving*): e.g., *coughar (an elder woman who seeks sexual relations with younger men)*, *manther (an older man who seeks romantic relationships with significantly younger women)*, *sugar daddy (a rich older man who lavishes gifts on a young woman in return for her sexual favors)* or trying to assist their family members: e.g. *granny-nanny (a grandmother who cares for her grandchildren while their parents are working)*.

On the other hand, "hegemonic decline ideology, although contested, stamps itself all over, under, through and around the term aging"[35] influencing common vocabulary for older adults negatively. The common and the most widespread perception of older adults is that they are over 65 and have finished their working lives: e.g., *senior citizen, pensioner, old age pensioner*. They are retired and receive pensions from the government.

In this respect, we also have to mention a group of English words about older adults and aging which disparage them in various ways. In these vocabulary units, older people are represented as old-fashioned, conservative, with outmoded fixed ideas, attitudes or tastes:

e.g., *fogy (fogey)(old-fashioned or conservative in attitudes)*, *dinosaur (outmoded, old-fashioned, resistant to change)*, *antediluvian (Bibl. Before the Flood - a very old, old-fashioned person)*, *has-been (no longer popular or effective)*, *fossil (a person who is old-fashioned or has outmoded, fixed ideas)*, *geezer (a queer, old, eccentric person) old school (conservative ideas)*, *old maid (prudish, old-fashioned and fussy)*, *Jeremiah (pessimistic about the future)*.

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[35] Gullette, 2018, 252

Sometimes, the reference to older adults is in terms of preconceived stereotyped notions. Such notions include distortion (which is the attribution of negative physical, behavioural, and mental traits of older adults) and degradation (which alludes to the practice of representing older adults as physically obnoxious or intellectually inferior). Linguistic ageism is manifested while describing older people as silly, incompetent, strange or eccentric:

e.g., *dodo (from Port. – jerk, foolish, old-fashioned person)*, *fart (slang – old person regarded as a fool or nuisance)*, *(old) geezer (slang or dialect eccentric man or rarely woman)*, *codger (old man, strange or humorous in some way)*, *buffer (a silly old man)*, *hag (ugly and vicious old woman)*, *biddy (coll. an elderly woman regarded contemptuously as annoying, gossipy)*, *grimalkin (an elderly woman characterised by malice, intending to do harm)*, *hag (an ugly old woman, a witch)*, *dotard (Am.E foolish and doddering old person)*, *duffer (coll. an elderly person, incompetent, ineffectual)*.

Also, there are units which clearly designate the bodily changes in the older adults: e.g., *wrinkly (informal, humorous an old person)*, *gray-beard (an old man)*.

Some units represent ageing individuals as feeble and weak, feeling useless: e.g., *dotard (Br.E weak and confused)*, *crock (an old person who is feeble and useless)*, contributing to a negative ageist view of older adults, since old age, thus, is considered to be a period of deterioration and decadence.

"Getting old" often equals to being lonely:

e.g., *empty-nester (an elderly person whose children grew up and left the house)*, *elder orphan (coined in 1993 - an elderly person with no family)*, *old maid, spinster, old maid (often old-fashioned, offensive and derogatory terms to call an elderly unmarried woman)*, *feme sole (unmarried, spinster or widow)*.

Linguistic ageism is also manifested in the inappropriate forms of address to older people, which may have the effect of infantilizing, especially the use of diminutives (e.g., *auntie, granny*, etc.), and informal familiar terms, such as *pop, old girl/boy* with the reference to older adults.

4. Conclusions.

The analysis conducted within this research proves that old age is a multifaceted phenomenon, presenting both challenges and opportunities for research. Social perceptions of ageing and ageing individuals depend on the approach and are represented with two main paradigms: the paradigm of successful ageing oriented at transformation and development, and the one of decline focusing on the physical deterioration and creating negative stereotypes. Vocabulary about older adults and ageing is also influenced by these perceptions. This research provides implications for further study of old age and ageing individuals in different types of discourses. This can help to specify not only the notion of old age as a lingual-cultural phenomenon, but also provide criteria for defining the concept OLD AGE.

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Анотація

У статті розглядаються питання репрезентації старості та особи старшого віку у дискурсі соціології. Актуальність таких робіт є цілком очевидною, оскільки через подовження тривалості життя старість та її значення у суспільстві з точки зору різних напрямків постають у центрі уваги багатьох дослідників. Це визначає необхідність проведення міждисциплінарного аналізу понять старості та людина старшого віку. У роботі також запропоновано аналіз словникових одиниць, які вживають-ся на позначення старшої людини в англійській мові. Матеріал аналізу представлено вибіркою із сучасних лексикографічних джерел. Дослідження проведено із застосуванням дефініційного аналізу, що дозволило визначити підходи та уявлення про старіння та літніх людей, як такі, котрі закарбовані у семантиці мовних одиниць. У дослідженні наголошується, що мова як соціокультурний продукт знаходиться під впливом двох поглядів на старіння: успішне старіння, при якому ігноруються фізичні аспекти, та старіння як занепад, що викликає появу негативних стереотипів, пов'язаних зі слабкістю, хворобами та залежністю особи. У роботі зазначені питання розглядаються з точки зору мовного ейджизму, а саме через мовні одини-ці, котрі описують літніх людей як дурнуватих, некомпетентних, дивакуватих, із застарілими ідеями, поглядами, смаками. З позитивного ракурсу, виділено одиниці, які позначають осіб старшого віку як досвідчених, мудрих людей, котрі користу-ються повагою, при цьому старість позначає радше трансформацію і продовження самореалізації, аніж занепад. Результати аналізу змальовують перспективи подальших досліджень старості у різних типах дискурсу, що спрятиме глибшому розумін-ню соціально-культурного змісту як поняття особи старшого віку, так і концепту старість загалом.

Ключові слова
Старість, старіння, літні люди, мовний ейджизм, особа старшого віку, соціальний дискурс, міждисциплінарний підхід.

COMMUNICATIVE INFLUENCE IN ENGLISH IDEATION DISCOURSE: RESPONSIVE STRATEGIES (BASED ON TED INTERNET PLATFORM)

Darya Kaysina[1]

Abstract

The article focuses on identification and description of the responsive strategies realized by the subjects of English ideation discourse. The term English ideation discourse encompasses a process and result of the communicants' interaction in the social-cultural context of a public speech. The subjects of such a discourse are the ideator and the recipient(-s) who take part in the cognitive-communicative activity in order to accept and apply the idea that is the object of this interaction. The idea refers to a mental structure translated into verbal and non-verbal means of communication. The ideator's global socially relevant communicative aim is to exert communicative influence on the recipients, so that they will put the idea into social action. This aim is achieved through the initial communicative strategies of informing, persuading and instructing that govern the sub-strategies: informative, informative-persuasive, persuasive, persuasive-instructive, and instructive. Sub-strategies are aimed at different spheres of the recipients' consciousness – rational reasoning (informative, informative-persuasive), emotions (persuasive), volition (instructive) or at the subconsciousness (persuasive-instructive). Responsive communicative actions of the recipients are divided into instant (verbal: exclamations, short answers; non-verbal: laughter, applause, gestures) and delayed (verbal: rating an ideation speech by choosing three out of fourteen available adjectives of positive / negative evaluation; non-verbal: general and average monthly number of views of the video recording of an ideation speech). The study is pioneering a systematic cognitive-communicative methodology which reveals constitutive features of a new object of linguistic analysis – English ideation discourse – and provides the tool of inferential analysis to identify and describe rational, emotional, volitional communicative influence with relevant to this influence responsive strategies that are exerted by the subjects of the ideation discourse and are manifested in their verbal and non-verbal actions.

Key words
Communicative influence, emotions, English ideation discourse, initial strategy, rational reasoning, responsive strategy, volition.

1. Introduction

Communicative influence and communication itself have received considerable scholarly attention in recent years. However, the main challenge faced by many researchers is the inability to track and analyse the recipients' feedback and, therefore, the inability to verify success or failure of communicative influence. Remarkably little research has gathered reliable and accurate information in order to discover what contributes to communicative influence success or, vice versa, prevents it. Nevertheless, an adequate study of communication is not possible without taking into consideration how the recipient comprehends certain information, how they react to the speaker`s certain strategies. Study of the recipient`s responsive actions can prove for the fact success or failure of some communicative strategies or tactics used by the speaker and success or failure of the communication as a whole.

The **object** of the thesis is responsive communicative actions by the recipients of English ideation speeches, and the **subject** is their semiotic interpretation in the interactive context of communicative interaction of the ideation discourse subjects.

The **purpose** of the thesis focuses on identification and description of the responsive strategies as a reaction to communicative influence of the initial strategies realised by the subjects of English ideation discourse. It is necessary here to clarify exactly what is meant by ideation discourse. Ideation as a term was introduced in Husserl`s phenomenology as a kind of direct non-sensuous seeing that takes place at the level of intellection and is directed at universals or essences (Гуссерль 2001, 325, 634). In surveys of psychology Vygotsky (Выгосткий 1999, 78-84) has shown that ideation is the capacity to operate on the basis of non-actual or absent stimuli. In marketing and PR-technologies the term 'ideation' is used to describe creative process of generating, development and spreading new ideas, where idea is a basic element of a though that can be imagined visually, clearly formulated or be abstract (Graham, Bachmann, 2004, 54).

In this research functional interpretation of discourse is taken following Kharkiv linguistic school (Как нарисовать портрет птицы, 2017). Shevchenko (Шевченко 2016) defines it is a multifaceted cognitive-communicative-language system-gestalt combining cognitive, social-pragmatic and linguistic aspects. Cognitive aspect is sense building, formation of ideas and beliefs; social-pragmatic aspect contains communicants` interaction in certain social-cultural context and situation; linguistic aspect is expressed in using verbal and paraverbal semiotic systems.

This research suggests that English ideation discourse is defined as a process and result of the communicants' interaction in the social-cultural context of

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a public speech (social-pragmatic aspect), where the object of the interaction is an idea as a mental structure translated into verbal and non-verbal means of communication (semiotic aspect, including linguistic aspect), and the subjects are the ideator and the recipient(-s) who are engaged in the cognitive-communicative activity which results in acceptance or rejection of the idea (cognitive aspect).

2. Methodology

English ideation discourse is initiated by a speech given by a participant of a conference organised by TED – a global non-profit community, the main goal of which is to spread ideas. This goal is reflected in the TED motto "ideas worth spreading". The goal of TED community is primarily reached by holding conferences where speakers deliver short (up to 18 minutes) speeches in English. Each speech suggests an idea that can solve an urgent problem (Anderson, 2016). The conference name "Technology, Entertainment and Design" depicts only basic topics that the community takes interest in. The whole list includes about includes 438 topics (Addiction, Biotech, Dark matter, Ebola, Immigration, Marine biology, Nuclear energy, Pandemic, Religion, Slavery, Terrorism, Youth etc.) (TED, 2019). TED community tends to increase the scope of their activity in different fields simultaneously, especially in means of "spreading the ideas", i.e. ways of delivering the content to the recipients. The main arteria of spreading the ideas around the world is TED Internet platform, designed specifically for this purpose. In this thesis TED conference participants' talks are called ideation speeches, and the speakers are called ideators. Video recordings of ideation speeches are published on TED Internet platform and they become available for the public who can watch them and rate them using a list of qualitative characteristics verbalised by English evaluative adjectives. This list is provided by the content managers of TED Internet platform. In such a way the recipients become subjects of ideation discourse. The research data come from the video recordings of 202 ideation speeches, manifesting the ideator's initial communicative influence strategies, and 4 types of reactions to them representing the recipients' responsive strategies.

Methodologically the research rests on the cognitive-communicative approach to language analysis where linguistic meaning is addressed as a dynamic cognitive structure that is being construed in an act of communication.

The data are put to inferential analysis of the communicative actions of the subjects of English ideation discourse to reveal the ideator's presuppositions and the recipients' inferences which are made while they are realising their strategic communicative goals in certain spatiotemporal coordinates focusing attention on the same object / referent and which are translated into their verbal and non-verbal communicative actions.

The unit of cognitive analysis of communicative influence in English ideation discourse is inter-subjective act that is "an inter-action, structurally including at least two verbal or / and co-verbal utterances: one initial and the other responsive, embedded in the complex dynamic psychic experiential context 'shared' by the communicants focusing attention on the same verbal / co-verbal utterance as a perceptual stimulus which triggers parallel conscious / nonconscious inference processes involving cognition, volition, and affect to issue a command of a meaningful goal-oriented communicative and / or (immediate or postponed) social action" (Martynyuk 2017, 65-66).

3. Results and discussion

The central thesis is that ideation communicative influence is initiated by the ideator's verbal and non-verbal communicative actions, intended to inform and / or persuade the recipients that the problem raised in the speech is urgent / the idea suggested in the speech is valuable and motivate the recipients to put the idea into practice. The role of the recipients in a dialogue interaction does not only involve passive comprehension. On the contrary, it always presupposes responsive action (Бахтин 1979, 246-247). As soon as the ideation speech begins the recipient starts to comprehend and conceive the problem and idea, and to take certain responsive (furthermore, social) actions in order to accept the idea, implement it or to reject it. Whereas the recipients use verbal and / or non-verbal responsive strategies in order to give the feedback regarding the idea itself, the ideation talk as a whole or a certain part of it / a certain action by the ideator.

The ideator's global socially relevant communicative aim is to exert communicative influence on the recipients, so that they will put the idea into social action. This aim is achieved through the communicative strategies of informing, persuading and instructing that govern the sub-strategies: informative, informative-persuasive, persuasive, persuasive-instructive, and instructive. Ideation communicative influence is aimed at different spheres of the recipients' consciousness – rational reasoning, emotions, volition – and subconsciousness. The communicative influence exerted by these strategies is characterized by the sphere of the consciousness that is being targeted by any of them. Rational reasoning is affected by informative and informative-persuasive sub-strategies, sphere of emotions experiences communicative influence with persuasive sub-strategy, volition is influenced with instructive sub-strategy. Target of persuasive-instructive sub-strategy is not consciousness, but subconsciousness, however impact on subconsciousness will be not in the scope of this article.

To determine which sphere of consciousness is influenced by the ideator's communicative strategy is relevant for this study because in such a way it becomes possible to correlate the ideator's initial and the recip-

ient`s responsive strategies. In the ideation discourse communicative success of ideation influence can be assessed through analysis of verbal and non-verbal responsive communicative actions of the recipients.

Responsive communicative actions of the recipients are divided into instant and delayed, both of these categories are additionally classified according to their way of realization: verbal or non-verbal. **Instant verbal responsive communicative actions** include:

1) exclamations of the recipients during the ideation speech: *And look, I know it's weird having an English person standing here before you talking about all this. All I can say is: I care. I'm a father, and I love this country. And I believe truly, actually, that if change can be made in this country, beautiful things will happen around the world. If America does it, other people will follow. It's incredibly important.* **(Audience)** *Yeah!* **(Applause)** (Oliver, 2010)

2) short answers as a response to the ideator`s question or address to the audience: *So, think about your own life, the decisions that have shaped your destiny. And that sounds really heavy, but in the last five or 10 years, have there been some decisions that if you'd made a different decision, your life would be completely different?* ***How many can think about it?*** *Better or worse. Say, "Aye." (Audience) Aye.* (Robbins, 2006)

Instant non-verbal responsive strategies are laughter, applause and certain gestures, all of them are used by the audience for expressing their attitude to what is going on the stage.

Applause is a well-known sigh of approval, of accepting something or somebody. For instance, Hugh Herr (Herr, 2014) receives the audience`s sign of appreciation in applause several times throughout his ideation speech. In support of his idea "Modern technologies can overcome incapability and let a person with a disability live without any limitations" the ideator shows the abilities of his own bionic legs live in front of the audience. The same experience of a woman with prosthetic bionic legs is shown on the video for the recipients, that is the evidence of an additional source of communicative influence – means of multimodality (video recording). In the both cases the recipients express their admiration applauding. Judging by the video footage and the transcript, the ideator has not expected the applause, that is why he continues his speech when the audience interrupts him with a round of applause, that makes him start his passage from the very beginning. This passage causes another round of applause:

Next week, I'm visiting the Center -- (Applause) Thank you. Thank you. (Applause) Thank you. Next week I'm visiting the Center for Medicare and Medicaid Services, and I'm going to try to convince CMS to grant appropriate code language and pricing, so this technology can be made available to the patients that need it. (Applause) Thank you. (Applause) (Herr, 2014).

This fragment and the recipients` reaction to it prove that such a way of the idea implementation is well-approved by the audience, they support the ideator`s aspirations and respect his achievements.

In a similar way the audience reacts to the words by Sir Ken Robinson when he almost at very beginning of his speech introduces the idea: "Creativity should be treated as seriously as literacy in education":

So I want to talk about education and I want to talk about creativity. My contention is that creativity now is as important in education as literacy, and we should treat it with the same status. (Applause) Thank you. (Applause) That was it, by the way. Thank you very much. (Laughter) *So, 15 minutes left.* (Laughter) *Well, I was born... No.* (Laughter) (Robinson, 2006)

As the audience starts to applaud at the 3rd minute of the talk out of 18-minute time slot dedicated to it, the ideator uses this situation to change the key of the speech to the humorous one. He looks surprised and pleased that the idea has already been approved by the recipients, it has been already accepted, that his job here is done (*That was it, by the way. Thank you very much*). Incongruity between the ideator`s behaviour and lingua-ethological norms (Мартынюк 2008) causes laughter. The humour of the situation even increases when the ideator acts as if he has remembered that he has to continue his speech for 15 more minutes and starts to tell his biography in order to fill in the rest of the time. The recipients start to laugh again.

It is important to emphasize that such responsive actions prove that the recipients definitely take part in the ideation process. They interact with the ideator by answering questions / requests / propositions. The audience supports the ideator`s decision to change the serious key of the speech to a humorous one and back, this support is expressed in laughter. Both the ideator and the researcher understand it from the recipients` laughter. With instant responsive strategies the audience expresses their positive attitude not only to the ideator and to the idea in general, but specifically to explicit / implicit proposition of ways to implement the idea, explicit / implicit explanation of the reasons to put the idea into practice etc. (Kaysina, 2018, 196-207). Such a committed active audience becomes more inclined to accept the idea and further to apply it.

One of the proofs that instant reactions of the recipients are relevant and important for this study is that these reactions find their place in the official transcript of the ideation speech that is also available on TED Internet platform. For the research these reactions are of utmost importance due to the fact that the audience at TED conference is not 'generous' with their praise by way of instant responsive actions. Presence of these reactions during the ideation speech is the sign of successful ideation speech and successful ideation process.

Delayed responsive communicative actions can be studied using the access to all the relevant information on TED Internet platform. After watching a certain ideation speech, the recipient can rate this talk using the specially organised form that contains fourteen adjectives of positive / negative evaluation. Using this form the recipient can choose from one to three qualitative adjectives. In such a way the recipients can mark the ideation speech with a certain characteristic that describes the ideation speech in the best way. Therefore, rating an ideation speech is a **delayed verbal responsive strategy**.

The qualitative adjectives are *inspiring, persuasive, fascinating, jaw-dropping, beautiful, courageous, informative, ingenious, funny, OK, unconvincing, obnoxious, confusing, long-winded*. The definitive analysis of these adjectives allows to determine which sphere of consciousness (rational, emotional and / or volitional) has to a greater degree 'experienced communicative influence'. Obviously, such a division depending on the aim at certain spheres of consciousness is rather conventional: this influence is exerted in gestalt, as can be seen from the results of the inference analysis given in the description of the ideator`s speech fragments. Nonetheless, it has been assumed that if the recipient chooses adjectives *informative, ingenious, courageous, OK, unconvincing, confusing* to describe the ideation speech, this choice is the sign that the ideation speech has urged the recipient to rational thinking, critical analysis of the received information. Choice of *fascinating, jaw-dropping, beautiful, obnoxious* proves the significance of the emotional impact. Using adjective *longwinded* to characterize the ideation talk means that not only rational thinking has been activated, but also emotions, because this adjective is stylistically marked and it contains a metaphor. Adjectives *inspiring, persuasive* show that the ideation speech has exerted communicative influence

not only on emotional state of the recipient, but also on volition. Regarding adjective *funny*, it is assumed to express influence made on all the three spheres of consciousness, as it is believed that all the spheres of consciousness take part in comprehending and understanding a humorous stimulus.

Therefore, using the definitive analysis of the characteristics and inference analysis it is possible to understand influence on which spheres of consciousness these characteristics reveal (table 1).
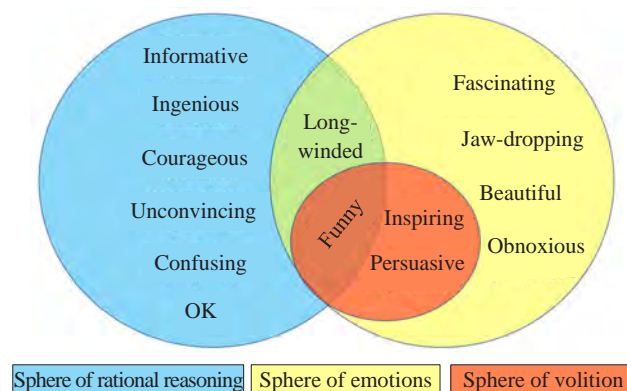
Fig. 1. Evaluative adjectives for the ideation speech rating in accordance with the sphere of consciousness

Delayed non-verbal responsive actions include general and average monthly number of views of the video recording of an ideation speech. Every video of the TED talk is published on the Internet platform with an indication of the total number of views. Still average monthly number of views can be calculated using the formula based on the general number of views and number of months the recording has been on TED Internet platform. Both criteria are equally relevant to distinguish absolutely communicative-

Table 1

Evaluative adjectives for the ideation speech rating in accordance with the sphere of consciousness

Characteristics	Definition	Sphere of consciousness that experiences influence
Inspiring	exciting, encouraging	emotions & volition
Persuasive	making somebody agree to do or believe something	emotions & volition
Fascinating	extremely interesting	emotions
Jaw-dropping	very surprising	emotions
Beautiful	very pleasant	emotions
Courageous	brave, able to do something without fear	rational reasoning
Informative	giving a lot of information	rational reasoning
Ingenious	involving new ideas	rational reasoning
Funny	making you laugh, strange	rational reasoning & emotions & volition
OK	satisfactory but not extremely good; for showing that you agree with something	rational reasoning
Unconvincing	not seeming true or real; not capable of persuading you	rational reasoning
Confusing	difficult to understand, unclear	rational reasoning
Obnoxious	very unpleasant, offensive	emotions
Longwinded	too long and therefore boring	rational reasoning & emotions

ly successful ideation speeches. For that purpose, the research material (202 ideation speeches) has been selected and sorted out on the basis of these two criteria separately, on general number of views (from 10 million views) and average monthly views (from 350 thousand views per month). On comparing two selections it was found that 8 ideation speeches appeared to be in the both selections, i.e. these speeches have a considerable number of views in total and views per month. Consequently, these 8 ideation speeches are **absolutely communicatively successful ideation speeches**.

Based on the quantitative analysis of the percentage share of votes given to a certain characteristics of the ideation speech and mathematical treatment of the data, the current study has determined the intensity of the communicative influence and divided into irrelevant (to 15%), moderate (from 15% to 32%), strong (from 33% to 50%) and dominant (from 51% to 100%).

The analysis of the absolutely communicatively successful ideation speeches has not revealed any typical set of the ideator`s initial strategies that would ensure communicative success of the ideation speech. However, it was possible to reveal certain tendencies:

1) The most common characteristic for absolutely communicatively successful ideation speeches is *inspiring*, that expresses communicative impact made on emotional-volitional sphere of consciousness. This trend corresponds with the ideator's global socially relevant communicative aim – to put the idea into social practice, because this trend illustrates urging to volitional acts on the basis of emotional contamination. Such an evaluation is common even for those ideation speeches that combine initial strategies aimed at rational reasoning, such as informative and informative-persuasive sub-strategies, with elements of emotional contamination used for creation of a positive or negative emotional background.

For instance, the ideation speech "How great leaders inspire action" by Simon Sinek (Sinek, 2010), that is one of 8 absolutely communicatively successful ideation speeches, is full of rational strategy of explanation expressed in the means of multimodality, particularly drawing charts on the board during the presentation. The same speech is filled with rational-emotional rhetoric questions addressed to the audience. Persuasion happens when the ideator puts well-known facts in a new perspective that creates an effect of a paradox. One of the examples of that is the

Table 2

Delayed responsive actions of the recipients of absolutely communicatively successful ideation speeches

Ideator	Ideation speech title	Inspiring	Fascinating	Persuasive	Informative	Ingenious	Jaw-dropping	Funny	Beautiful	Courageous	OK	Unconvincing	Obnoxious	Confusing	Longwinded
Brown Brené	The power of vulnerability	36	8	6	8	2	3	9	13	14	1	0	0	0	0
Cuddy Amy	Your body language may shape who you are	32	17	9	15	2	5	1	5	10	2	1	0	0	1
Robinson Ken	Do schools kill creativity?	26	11	11	8	6	5	21	5	3	1	0	0	0	0
Sinek Simon	How great leaders inspire action	38	13	16	12	6	5	1	3	2	2	2	0	0	1
Treasure Julian	How to speak so that people want to listen	23	10	15	30	4	1	5	4	2	4	1	0	0	0
Urban Tim	Inside the mind of a master procrastinator	20	8	8	11	9	2	33	3	5	1	0	0	0	0
Veitch James	This is what happens when you reply to spam email	3	8	1	3	14	2	**62**	2	2	1	1	0	0	0
Waldinger Robert	What makes a good life? Lessons from the longest study on happiness	40	12	8	14	1	1	1	18	2	1	1	0	0	1

idea itself: "People don't buy *what* you do; people buy *why* you do it". It is implied that people are more likely to buy an idea that is behind some goods than goods per se:

Here's how Apple actually communicates. "Everything we do, we believe in challenging the status quo. We believe in thinking differently. The way we challenge the status quo is by making our products beautifully designed, simple to use and user friendly. We just happen to make great computers. Want to buy one?" Totally different, right? You're ready to buy a computer from me. I just reversed the order of the information. What it proves to us is that people don't buy what you do; people buy why you do it (Sinek, 2010).

There is a considerable number of explicit and implicit imperative appeals that signifies communicative influence on volitional sphere of consciousness. Successful combination of rational-emotional and volitional influence is suggested by the data: 38% of the recipients picked *inspiring* and 16% chose *persuasive* as the most prominent characteristics of this speech. In total 54% of votes qualified this ideation speech as one that succeeds in emotional-volitional impact on the audience.

2) Ideation speeches are evaluated as *persuasive* (emotional-volitional impact) usually in cases if they are also characterized as *informative* (rational impact) with the bigger percentage share of the latter. It can be explained by the fact that when the ideator succeeds in rational informative influence with providing new useful information, persuasion on emotional level happens at the same time, though it is less noticeable. On watching the ideation speech "How to speak so that people want to listen" by Julian Treasure (Treasure 2013) most of the recipients' votes were given to the characteristic *informative* that complies with the format of the speech, where the ideator lists the mistakes that makes effective communication harder and ways how to keep the listener`s attention. The ideator presents the audience with practical recommendations and even with a set of exercises for voice warming up. As the result, the recipients mark this ideation speech as *informative*.

3) Characteristic *funny* has either indices of dominant (from 51% to 100%) or strong (from 33% to 50%) communicative influence, or index of insignificant influence (to 15%). Only 25 ideation speeches out of all 202 speeches, that are used as the material for this research, have more than 15% of votes given to this characteristic. Among these 25 speeches 8 ideation speeches have got indices of strong (4 speeches) or dominant (4 speeches) influence. This analysis indicates that if the ideator decides to use humour in their speech, serious key of the speech will be changed to humorous key and vice versa throughout the whole ideation speech. It will be reflected the recipients rating this ideation speech as *funny*. In rare cases practically the whole speech can be in humorous key. This is certainly true in the case of James Veitch`s "This is what happens when you reply to spam email" (Veitch 2015) that is one of the absolutely communicatively successful ideation speeches. This speech consists of 2 humorous narratives that are interrupted with serious key when the ideator explains the motives for his idea, explicates it and methods of its implementation. Only 40 seconds out of total 9 minutes 20 seconds are in serious key, the rest is humour. Therefore, it is no surprise that 62% of the recipients have decided that this ideation speech is *funny*.

4. Conclusion

This study opens perspectives for the further investigation of other discourses that come to existence due to the development of the Internet technologies; consideration of the communicants' charisma as an important factor influencing communicative success of the speaker; detailing the role of the communicants' non-verbal actions (facial expressions, gestures, prosody) in exercising communicative influence.

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Анотація

Стаття присвячена визначенню та опису респонсивних стратегій, реалізованих суб'єктами англомовного дискурсу ідеації. Англомовний дискурс ідеації є процесом і результатом взаємодії комунікантів у соціально-культурному контексті публічної промови. Суб'єктами цього дискурсу є ідеатор та реципієнт(-и), які здійснюють когнітивно-комунікативну діяльність, змістом якої є прийняття та втілення ідеї, яка є об'єктом цієї взаємодії. Ідея є ментальною структурою, яка втілюється вербальними та невербальними засобами комунікації. Глобальний соціально значущий комунікативний намір ідеатора полягає у здійсненні комунікативного впливу на реципієнтів з метою втілення у соціальну практику ідеї промови. Ця мета досягається через ініціальні комунікативні стратегії інформування, переконування та спонукання, яким підпорядковуються субстратегії: інформативні, інформативно-персуазивні, персуазивні, персуазивно-спонукальні і спонукальні. Субстратегії спрямовуються на різні сфери свідомості реципієнтів – раціональне мислення (інформативні, інформативно-персуазивні), емоції (персуазивні), волевиявлення (спонукальні) – або на підсвідомість (персуазивно-спонукальні). Респонсивні комунікативні дії реципієнтів поділяються на миттєві (вербальні: вигуки, короткі відповіді; невербальні: сміх, оплески, жести) і відстрочені (вербальні: кваліфікація ідеаційної промови за допомогою трьох з чотирнадцяти запропонованих прикметників позитивної / негативної оцінки; невербальні: загальна та середньомісячна кількість переглядів відео ідеаційної промови). Наукова цінність дослідження полягає у з'ясуванні конститутивних рис нового об'єкта лінгвістичного аналізу – англомовного дискурсу ідеації й з'ясуванні його конститутивних рис із застосуванням інференційного аналізу, який дозволяє виявити стратегії раціонального, емотивного, орієнтованого на волевиявлення комунікативного впливу та відповідних цьому впливу респонсивні стратегії, втілювані у вербальних і невербальних діях суб'єктів дискурсу.

Ключові слова

Англомовний дискурс ідеації, волевиявлення, емоції, ініціальна стратегія, комунікативний вплив, раціональне мислення, респонсивна стратегія.

PLURIZENTRITITÄT DER DEUTSCHSPRACHIGEN TERMINOLOGIE IM AMTS- UND VERWALTUNGSBEREICH

Olena Kashchy[1]

Abstract

The article is devoted to the revealing and analysis of the lexical features of the Austrian version of the German language as a pluriscentric language in the field of management and administration. The lexical differences between the German and Austrian versions of the German language are so significant that they can hinder free orientation in the German-speaking space and correct language use. The existing lexical differences are partly caused by the social and public system peculiarities of the country, the specifics of the administrative structure and state broadcasting. The sources of the research are texts of Austrian media publications. Study material is consisted of lexical units obtained by continuous selection of Austrian print media "Standard" and "Österreich Spiegel". In the course of the study, in the texts of the printed publications were revealed lexical items, which are codified standard norms of the Austrian version of the German language. The analysis of available data allows us to classify several types of parallel forms in the Austrian and German variants of the German language: synonymous forms, denoting the same reality, but using different lexical items; synonymous lexical items to denote the same objects and phenomena, the distinction between which is purely formal; lexical items denoting realities, that are typical for only one country of the German-speaking space, or objects and phenomena whose similarities are limited; and lexical items that do not differ formally and are used in both versions of the pluricentric language, but have different meanings or synonyms only in one of the possible values.

1. Einführung. Jeder Wandel in der Gesellschaft, sei es der technische Fortschritt, eine Wirtschaftskrise oder politische Entwicklungen, spiegelt sich in der Sprache und nämlich in der Lexik wieder. Das ist der Bereich, der sich am schnellsten und am auffälligsten verändert und aus diesem Grund immer das Interesse der Forscher weckt. Der Bereich der Lexik des modernen Deutsch ist trotz seiner Vielfalt am besten erforscht und in mehreren Wörterbüchern und Nachschlagewerken kodifiziert, was das Erlernen der Sprache und den praktischen Sprachgebrauch wesentlich erleichtern sollte. Als eine plurizentrische Sprache mit mehreren nationalen Zentren weist das Deutsche jedoch teils starke Unterschiede innerhalb dieser Varietäten auf. Dies gilt sowohl für die Bereiche der Grammatik, Pragmatik und Phonologie als auch für den Bereich der Lexik, wo diese Differenzen am deutlichsten gekennzeichnet sind. Die Existenz verschiedener standardsprachlicher Varietäten ist für die deutsche Sprache aus linguistischer Sicht unbestritten. Aus didaktischer Sicht hingegen aktuell ist die Frage, welches plurizentriche Wissen benötigen die Deutschlernenden, um im deutschsprachigen Raum zurechtzukommen, und ob und wie die aufgewiesenen Unterschiede im DaF-Unterrichtkonzept berücksichtigt werden müssen. In den Studien von Ulrich Ammon 2 und Rudolf Muhr 7 wurde der Begriff „polyzentrisch" oder „plurizentisch" definiert, sowie auch die Merkmale einer plurizentrischen Sprache bezeichnet.

Die Plurizentrizität bedeutet, dass die Sprache mehrere nationale Zentren besitzt, jedes von denen eigene divergierende standartsprachliche Normen entwickelt, die in Wörterbüchern und Grammatiken kodifiziert sind. Diese kodifizierten Standardvarietäten weisen jedoch mehr Gemeinsamkeiten als Unterschiede innerhalb des gemeinsamen Sprachraums auf.

Laut Rudolf Muhr 9 zählt das Deutsche zu den plurizetrischen Sprachen: es ist eine offizielle Staatssprache bzw. Co- Staatssprache in drei souveränen Ländern, wo es uneingeschränkt gültig ist, d.h. die deutsche Sprache ist von drei nationalen Standardvarietäten vertreten, die über eigene kodifizierte sprachliche und kommunikative Normen verfügen.

Dieser Beitrag gibt den Überblick über lexikalische Merkmale der österreichischen Standardsprache innerhalb des Phänomens der Plurizentrik und ist das Ergebnis einer vergleichenden Analyse von zwei nationalen Standardvarietäten: der deutschen und der österreichischen.

Das **Objekt** der vorliegenden Untersuchung bilden die Texte von österreichischen Printmedien im Bereich der Staatsverwaltung. **Der Gegenstand** der Untersuchung sind lexikalische Einheiten, die für Standardvarietäten des Deutschen als geltende standardsprachliche Norm kodifiziert sind, aus kontrastiver Sicht. Die Untersuchung setzt sich zum **Ziel**, lexikalische Unterschiede zwischen der deutschen und der österreichischen Varietät des Deutschen als einer plurizentrischen Sprache im Bereich der Amts- und Verwaltungssprache festzustellen. Zu diesem Zweck werden folgende Aufgaben gelöst:

(1) Merkmale des Deutschen als einer plurizentrischen Sprache festgestellt;

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(2) die neuesten Studien der standardsprachlichen Varietäten des Deutschen analysiert;

(3) die lexikalischen Mittel, die in der Amts- und Verwaltungssprache als standardsprachliche Norm zweier Varietäten kodifiziert sind, verglichen;

(4) die im Bereich der Lexik aufgewiesenen Unterschiede zwischen der deutschen und der österreichischen Varietät der deutschen Sprache beschrieben und klassifiziert.

Die **Hypothese** der Untersuchung liegt darin, dass die standardsprachlichen Varietäten des Deutschen (in diesem Fall das „österreichische" und das „deutsche" Deutsch) wesentliche Unterschiede aufweisen, die aber nicht dialektal, sondern als eine geltende Norm betrachtet werden müssen. Trotz der überwiegenden Gemeinsamkeiten der Sprachvarietäten sind diese Unterschiede in der Amts- und Verwaltungssprache so beträchtlich, dass ihre Nichtberücksichtigung das Verständnis und das Zurechtfinden im deutschsprachigen Raum verhindern kann.

2. Methoden

2.1. Stichprobe. Die Forschungsmethoden richten sich nach dem Ziel, den Aufgaben und der Spezifika des Forschungsgegenstands. Für die Untersuchung werden die Methoden der linguistischen und der komparativen Analyse verwendet. Die Methode der linguistischen Analyse impliziert die wissenschaftliche und theoretische Analyse der Literatur sowie auch linguistische Interpretation der Ergebnisse. Die komparative Methode lässt sprachliche Elemente mehrerer Sprachen bzw. Sprachvarietäten vergleichen, in diesem Fall „österreichisches" und „deutsches" Deutsch.

2.2. Material. Die Forschung basiert auf der Analyse von größten Printmedien Österreichs auf standardsprachliche Formen der nationalen Varietäten des Deutschen und ihre Verwendung bzw. Häufigkeit. Bei der Untersuchung stand der Vergleich der deutschen und der österreicheschenen Varietät im Vordergrund. Der lexikalische Bestand von Printmedien wurde genau gelesen und die darin verwendeten Austriazismen aufgelistet. Damit die Belege identifiziert und in die Bestandliste aufgenommen werden können, hat man parallel in den Nachschlagewerken – dem Österreichischen Wörterbuch und dem Duden - überprüft, ob die gefundenen Belege als Austriazismen ausgewiesen sind. Die bekanntesten und am besten erforschten lexikalischen Unterschiede sind in den Bereichen Küche, Gastronomie, Haushalstgegenstände und Möbelstücke 5 also in den Bereichen, die unmittelbar mit dem Alltagsleben der Sprecher zusammenhängen. Um festzustellen, wie beträchtlich die Unterschiede in anderen Lebensbereichen sind und wie oft sie in den Zeitungstexten vorkommen, wurden die österreichische Tageszeitung „Standard" und die Zeitung „Österreich Spiegel" zur Untersuchung herangezogen. Alle lexikalischen Einheiten, die für die österreichische Varietät des Deutschen als Standard angesehen werden können, wurden nach Rubriken klassifiziert und in die Tabelle aufgenommen.

Gleichzeitig werden die Bedeutung dieser Wörter und ihre parallele Form im deutschen Deutsch sowie auch das Vorkommen dieser lexikalischen Einheiten in beiden Nachschlagewerken angeführt.

3. Resultate und Diskussion. In diesem Beitrag geht man von der Plurizentritität der deutschen Sprache aus. Aus diesem Grund sind zuerst der Begriff und die Merkmale einer plurizentrischen Sprache zu definieren. Allen plurizenrischen Sprachen ist es gemein, dass sie über mehrere Standardvarianten verfügen und dass die sprachlichen Merkmale jeder Variante kodifiziert sind. Jede plurizentrische Sprache muss folgenden Kriterien entsprechen:

– sie kommt in mehreren souveränen Staaten vor

– sie ist in diesen Staaten offiziell anerkannt und erfüllt die Funktion der Staats- und Amtsprache bzw. einer der Staatsprachen oder Minderheitssprache.

– die Sprecher einer Varietät der Gesamtsprache halten diese Sprache nicht für eigenständig, sondern für einen Teil der Gesamtsprache 1.

Sprachliche Normen der Standardvarietäten einer plurizentrischen Sprache sind in Wörterbüchern, Nachschlagewerken und Grammatiken kodifiziert. Jede staatliche Varietät ist geltende Norm nicht nur in Behörden, Verwaltung und Gesetzgebung, sondern auch in den Bildungseinrichtungen. Die aufgewiesenen Unterschiede sind durch unterschiedliche Lebensbedingungen, Besonderheiten der sozialen Verhältnisse, sowie auch durch die Identifizierung der Muttersprachler verschiedener nationaler Standardvarietäten bedingt, die sich in der Sprache wiederspiegelt.

Zu betonen ist, dass trotz der Varietät der Sprachnormen und linguistischen Unterschiede auf der morphologischen, semantischen, pragmatischen und phonologischen Ebene, ist jede plurizentrische Sprache eine Gesamtsprache, und seinen nationale Variante weist mehr Gemeinsamkeiten auf. Für jede plurizentrische Sprache ist eine gewisse Asymmetrie kennzeichnend: eine der nationalen Varietäten ist meist dominant und wird als solche von Sprechern anderer nationaler Varietäten wahrgenommen; die sprachlichen Formen der dominanten Variante werden von ihnen als bessere und schönere bewertet. Die Sprecher der dominanten Varietät hingegen tendieren dazu, andere Sprachformen mit den regionalen Dialekten ihres Landes gleichzusetzen.

Was die deutsche Sprache betrifft, ist solche dominante Varietät definitiv das „deutsche" Deutsch, was durch die große Sprecheranzahl, wirtschaftliche Stärke und politische Bedeutung Deutschlands zu erklären ist. Dies führt dazu, dass sich die Sprecher anderer nationaler Varietäten an den Normen der dominierenden Sprache orientieren, während sie über die Normen der Standardsprache ihres Staates, sei es das österreichische oder das schweizerische Deutsch, sowie auch über ihre sprachliche Relevanz in bestimmten kommunikativen Situationen unsicher sind. Die Dominanz von sprachlichen Formen des

„deutschen" Deutsch im Vergleich zu dem „österreichischen" oder dem „schweizerischen" zeigt sich in erster Linie in Schrift, wo die meisten Entlehnungen aus dem lexikalischen Bestand des „deutschen" Deutsch auftreten und wo man sich an den grammatischen Normen gerade dieser Varietät hält. Gleichzeitig sind das österreichische und das schweizerische Deutsch kodifizierte Standardsprachen und sollen nicht als ein Dialekt, als eine Abweichung von der allgemein geltenden Norm wahrgenommen werden, sie sind gleichzustellen.

Laut der Definition von Rudolf Muhr 9 ist das „österreichische" Deutsch:

– eine nationale Varietät des Deutschen;

– die Gesamtheit aller sprachlichen und kommunikativen Formen des Deutschen in der österreichischen Republik;

– alle regionalen und dialektalen Formen des Deutschen in Österreich;

– der für die Sprecher charakteristische Umgang mit der Sprache und ihren Varianten.

Das österreichische Deutsch als eine Standardvarietät der plurizentrischen Sprache besitzt seine eigenen linguistischen Normen. Diesen Normen kann man im DaF-Unterricht nur bedingt gerecht werden. Es stellt sich die Frage, inwieweit das plurizentrische Prinzip sowie auch die Berücksichtigung von phonetischen, morphologischen, grammatischen und pragmatischen Normen der Standardvarietäten des Deutschen für den DaF- Unterricht und somit für die Deutschlernenden relevant sind. In modernen Lehrbüchern und Lehrwerken wird die plurizentrische Sprachrealität nur bedingt berücksichtigt und die auftretenden lexikalischen Einheiten und grammatischen Formen werden nicht als geltende Norm, sondern eher als eine Abweichung von der Standardsprache, als dialektal oder umgangssprachlich betrachtet, was der Sprache zusätzliche emotionale Konnotation verleiht. 8. Dass sich die DaF-Lehrwerke der sprachlichen Realität nicht annähern und die wichtigsten Merkmale der nationalen Varietäten nicht vermitteln ist die Folge der Asymmetrie. Gleichzeitig sind die Unterschiede beträchtlich hoch und decken alle Sprachebenen ab. Die meisten zeigen sich im phonetischen und lexikalischen Bereich, sowohl in der mündlichen als auch in der schriftlichen Sprache. Oft wird angenommen, dass die meisten Unterschiede in den Bereichen Gastronomie und Haushaltsgegenstände auftreten und können auf solche Weise die Kommunikation im Beruf, in der Bildung oder in der Verwaltung kaum verhindern. Aus der Untersuchung der Printmediatexte ergibt sich aber, dass die lexikalischen Einheiten im Bereich der Staatsverwaltung wesentliche Unterschiede aufweisen und die Häufigkeit ihres Gebrauchs und die Kodifizierung in den Wörterbüchern und Machschlagewerken lässt sie als geltende Norm der Sprachvarietäten bewerten. Die Ergebnisse der durchgeführten Analyse sind in der Tabelle angeführt (Anhang A).

Aus der Tabelle ergibt sich, dass das Vorkommen von lexikalischen Einheiten, die gerade für die öster-reichische Varietät des Deutschen als Standard angesehen werden, die Häufigkeiten ihrer Verwendung sowie auch ihre Präferenz gegenüber den Formen der "deutschen" Varietät in Printmedientexten, gerade sie als kodifizierte Standardnormen bezeichnen lassen. Die aufgewiesenen lexikalischen Unterschiede im Bereich der Lexik sind beträchtlich, obwohl die Sprecher beliebiger Standardvarietät über die passive Sprachkompetenz verfügen, die sie die Bedeutung der Wörter verstehen lässt. Die Übersetzung solcher lexikalischen Einheiten von einem Nicht-Muttersprachler sowie auch ihr Verständnis beim Spracherlernen können hingegen wesentliche Schwierigkeiten bereiten. Wenn es um lexikalische Einheiten geht, ist es relevant, auf die Klassifikation von Rudolf Muhr einzugehen. Laut Rudolf Muhr 5 lassen sich in der Lexik drei Grundkategorien unterscheiden: Parallelformen, Teilsynonyme und Polysynonyme sowie auch Präferenzunterschiede innerhalb eines lexikalischen Sprachfeldes. Die Analyse der aufgelisteten Belege lässt die Parallelformen in drei Typen einteilen. Im ersten Fall handelt es sich um synonyme Wörter, die dieselbe Sache oder denselben Begriff bezeichnen, d.h. die Sache existiert in beiden Staaten, kommt aber durch formal unterschiedliche lexikalische Einheiten zum Ausdruck. Zum Beispiel:

Tabelle 2

Echte binationale Parallelformen

Österreichisches Deutsch	Deutsches Deutsch
Familienbeihilfe	Familiengeld
Bundesheer	Bundeswehr
Landeshauptmann	Ministerpräsident
Pickerl	TÜV-Plakete
Hackler	Arbeiter
Erlag	Beitrag
deppert	dämlich

Solche Parallelformen können konnotative oder stilistische Unterschiede aufweisen.

In manchen Fällen sind formale Unterschiede zwischen den lexikalischen Einheiten, die denselben Begriff bezeichnen, nur geringfügig und die Ausdrücke sehr ähnlich sind. Gerade solche Parallelformen werden oft als unkorrekte, fehlerhafte angesehen.

Tabelle 3

Geringfügig verscheidende Parallelformen

Österreichisches Deutsch	Deutsches Deutsch
Anbot	Angebot
anbandeln	anbändeln
Dienstgeber	Arbeitgeber
Meldezettel	Anmeldezettel
Pensionkassa	Pensionkasse
Werber	Bewerber
marod	marode
Jus	Jura

In Printmedien kommen lexikalische Einheiten vor, die die Begriffe bezeichnen, die nur für ein Land typisch sind, sowie auch Gegenstände und Erscheinungen, deren Ähnlichkeit bedingt ist. In diesem Fall ist es schwierig eine echte Parallelform zu finden, weil es um die Gegenstände und Einrichtungen geht, die es nur in einem Land gibt oder die nur bedingt ähnlich sind. In diesem Fall ist es schwierig die genaue Entsprechung zu finden, weil der Inhalt damit zu ungenau bezeichnet wird.

Tabelle 4

Unechte Parallelformen-Sachspezifika.

Österreichisches Deutsch	Значение	Deutsches Deutsch
Trafik	eine Verkaufsstelle, wo in ersten Linie Tabakwaren aber auch Printmedien verkauft werden	Kiosk/ Tabakladen
perlustrieren	jemanden aufhalten, überprüfen und durchsuchen	aufhalten/ befragen/ durchsuchen
Hacklerregelung		-

In diesem Fall vermitteln die lexikalischen Einheiten der „deutschen" Varietät nur teilweise die Bedeutung des Wortes der „österreichischen" oder es gibt gar keine Entsprechung in dem „deutschen" Deutsch. Dies ist auf unterschiedliche Lebens- und soziale Bedingungen in Deutschland und Österreich zurückzuführen.

Anhand der Analyse der gefundenen Belege lässt sich eine weitere Gruppe unterscheiden: lexikalische Einheiten, die sich formal nicht oder kaum unterscheiden und in beiden Sprachvarietäten im Gebrauch sind, jedoch unterschiedliche Bedeutungen haben.

Tabelle 5

Teil-und Polysynonyme

Österreichisches Deutsch	Bedeutung	Deutsches Deutsch	Bedeutung
(sich) ausgehen	ausreichen, genügen	ausgehen	mit einer bestimmten Absicht das Haus verlassen, zum Vergnügen ein Lokal o.Ä. aufsuchen
ausforschen	1. jemanden polizeilich ausfindig machen 2. etwas sorgfältig erforschen und jemanden eingehend befragen	ausforschen	nur in der Bedeutung jemanden befragen oder auch etwas erforschen

Perspektiven: Aus der Analyse ergibt sich, dass formal identische lexikalische Einheiten einer polyzentrischen Sprache in ihren Standardvarietäten unterschiedliche Bedeutungen haben können oder nur in einer der möglichen Bedeutungen synonym sind.

Außerdem weisen nationale Varietäten einer polyzentrischen Sprache lexikalische Unterschiede auf, die mit den Präferenzen der Sprecher beim Gebrauch bestimmter lexikalischer Einheiten zusammenhängen; dass heißt, wenn es in beiden Sprachvarietäten mehrere synonyme Formen wird, wird eine davon bevorzugt. Zum Beispiel von zwei synonymen Varianten: „sehen" oder „schauen" wird von einem Österreicher die zweite Variante bevorzugt, dasselbe gilt für die Wörter Geldbörse und Geldbeutel / Geldtasche, wobei der Begriff Geldbörse typisch für "österreichisches" Deutsch ist, wenn auch beide anderen Varianten kodifizierte Normen der Standardsprache sind.

Aus der Analyse von österreichischen Printmediatexten und der sprachlichen Situationen, in denen die lexikalischen Unterschiede zwischen der österreichischen und der deutschen Varietät der deutschen Sprache am häufigsten vorkommen, ergibt sich, dass gerade die Printmediasprache, die Amts- und Verwaltungssprache einen der Bereiche bilden, in denen die Plurizentrizität des Deutschen am deutlichsten zum Ausdruck kommt. Der plurizentrische Sprachgebrauch zeigt sich also in allen Bereichen, die mit den Besonderheiten des gesellschaftlichen und sozialen Lebens sowie auch mit der Verwaltungsstruktur Österreichs zusammenhängen.

Das Deutsche ist also eine plurizentrische Sprache mit drei gleichwertigen Varietäten. Lexikalische Unterschiede, die die sprachlichen Varietäten (in diesem Fall die deutsche und die österreichische) aufweisen, sind so beträchtlich, dass ihr Unkenntnis verhindern kann, sich im deutschsprachigen Raum zurechtzukommen. Die Muttersprachler verfügen in der Regel über passive Sprachkompetenz, die die Rezeption einer anderen Varietät erleichtert. Den Deutschlernenden hingegen kann die Plurizentrizität der Sprache Schwierigkeit bereiten. Ebenso sind die lexikalischen Unterschiede einzelner Sprachvarietäten beim Übersetzen zu berücksichtigen, wo es sich nicht nur um den korrekten, sondern auch um den bewussten und sozial relevanten Sprachgebrauch handelt. Der plurizentrische Ansatz ist auch für den DaF Unterricht von großer Bedeutung. Der DaF-Unterricht soll durch die Nähe an der sprachlichen und kommunikativen Realität des Deutschen gekennzeichnet sein, das heißt die kommunikativen und linguistischen Spezifika von deutschsprachigen Ländern berücksichtigen.

Vorkommen von Parallelformen in Standardvarietäten des Deutschen

	Austriazismus	Bedeutung	Parallelform	ÖW	D
Titelblatt	Heer /Bundesheer	österreichische Armee	Bundeswehr	+	_
	Pensionist	eine Person im Ruhestand	Rentner	+	+ markiert: süddeutsch
	anbandeln	ein Versuch, mit jemandem eine nicht ernsthafte Liebesbeziehung anzufangen	anbändeln	+	+ markiert: salopp
	Werber	eine Person, die sich um etwas bewirbt	Bewerber	+	+ «Personalvermittler», «Bräutigam» markiert: veraltet
	Familienbeihilfe	finanzielle Unterstützung bei der Geburt eines Kindes	Kindergeld, Kinderbeihilfe	+	+ Familiengeld markiert: selten verwendet
Chronik	Asylwerber	Eine Person, die das Asylrecht beantragt		+	-
	ausforschen	1.jemanden polizeilich ausfindig machen 2. etwas sorgfältig erforschen und jemanden eingehend befragen	ausforschen in der Bedeutung jemanden befragen oder auch etwas erforschen	+	+ nur in der Bedeutung «etwas sorgfältig erforschen», «j-n befragen»
	heuer	in diesem, im laufenden Jahr	heute	+	+ markiert: süddeutsch
	Nationalrat sowie auch Nationalratspräsidentin	die erste Kammer des Parlaments, gesetzgebende Volksvertretung	Bundestag	+	-
	deppert	dumm, blöd, ungeschickt	dämlich, blöd	+	_ markiert: abwertend Grenzform des Standards
	Landeshauptmann	Regierungschef eines Bundeslandes	Ministerpräsident erster Bürgermeister	+	-
	Pension	Altersruhegeld	Rente	+	+ in der Bedeutung «Rente» markeiert: süddeutsch «Verpflegung, Unterhalt» markiert: allgemeindeutsch
	sich ausgehen	ausreichen, genügen	ausreichen, reichen	+	+ ausgehen: „mit einer bestimmten Absicht das Haus verlassen, zum Vergnügen ein Lokal o.Ä. aufsuchen»,
	Trafikant (in)	ein(e) Verkäufer(in) oder Besitzerin einer Verkaufsstelle, wo in ersten Linie Tabakwaren aber auch Printmedien verkauft werden		+	+ Markiert: österreichisch «Besitzer der Verkaufsstelle von Tabakwaren»
	Hacklerregelung	besondere Personenbeschreibung für langzeitversicherte bzw. schwer Arbeitende		+	-
	hackeln	arbeiten	arbeiten	+	-
	Hackler	Arbeiter	Arbeiter	+	-
	Spital	eine medizinische Anstalt, wo Kranke behandelt werden	Krankenhaus, Klinikum	+	+ markiert: selten verwendet
	Gendarmerie	Polizei Österreichs	Polizei	+	_
	Landeshauptmann	Regierungschef eines Bundeslandes	Ministerpräsident erster Bürgermeister	+	+ mit der Erläuterung: Regierungschef der österreichischen Republik
	Meldezettel	Wohnsitznachweis in Österreich	Anmeldezettel	+	+
	Ordination	1.Arztpraxis 2. Sprechstunden eines Arztes	Arztpraxis	+	+ markiert: österreichisch в «Ambulanz, Arztpraxis»
	Bundesheer	Armee Österreichs	Bundeswehr	+	-
	hackeln	arbeiten	arbeiten	+	-
	Standl sowie auch Standler	eine kleine Verkaufsstelle	Bude	+	-
	Stiege	Treppe	Treppe	+	+ markiert: süddeutsch markiert: süddeutsch

Ende der Tabelle 1

	Austriazismus	Bedeutung	Parallelform	ÖW	D
Österreich	Amtstag	Sprechstunden bei einer Behörde	Sprechtag	+	-
	Börsl	Verkleinerung von Geldbörse	Geldbeutel Geldtasche Pormonnaie	+	-
	heuer	in diesem, im laufenden Jahr	heuer	+	+ markiert: süddeutsch
	Justizanstalt	Justizvollzugsanstalt, Gefangenenhaus, Polizeianhaltezentrum	Justizvollzugsanstalt	+	-
	Spital	medizinische Anstalt, wo Kranke behandelt werden	Krankenhaus, Klinikum	+	+
	Unterstand	eine Stelle, wo man sich zum Beispiel zum Schutz von Regen; Schnee oder Gefahr unterstellen kann	Unterkunft	+	+ markiert:militär «Unterstand, Bunker »
	perlustrieren	jemanden aufhalten, überprüfen und durchsuchen		+	+ markiert: österreichisch jemanden aufhalten, um die Dokumenten zu überprüfen
	marod	sich nicht wohl fühlen, auf dem Weg zum Verfallen sein (nicht nur in Bezug auf eine Person)	marode	+	+ markiert: österreichisch .
	juridisch	rechtlich	juristisch	+	-
	Jus	Rechtswissenschaft	Recht, Jura		
Netbusin	Zivildiener	eine Person, die den Zivildienst leistet		+	-
	anpatzen	besudeln, bekleckern	bekleckern	+	-
	Dienstgeber	eine Person, die den Leuten Arbeitsplätze anbietet, die sie fest anstellen kann	Arbeitgeber	+	+
	Erlag		Zahlung, Beitrag	+	+ markiert: österreichisch
	Pfusch	Schwarzarbeit	Schwarzarbeit	+	+ markiert: umgangssprachlich
Wirtschaft					
	Hacklerregelung	besondere Personenbeschreibung für langzeitversicherte bzw. schwer Arbeitende		+	-
	Arbeiterkammer	Kammer für Arbeiter und Angestellte, gesetzliche Vertretung der Arbeitnehmer		+	+ markiert: österreichisch
	heuer	in diesem, im laufenden Jahr	heute	+	+ markiert: süddeutsch
	Landeshauptmann	Regierungschef eines Bundeslandes	Ministerpräsident erster Bürgermeister	+	+ mit der Erläuterung: Regierungschef der österreichischen Republik
	Spital	medizinische Anstalt, wo Kranke behandelt werden	Krankenhaus, Klinikum	+	+
	Pensionkassa		Pensionkasse	+	-
	abhausen	Pleite machen	bankrott gehen	+	-
	Anbot		Angebot	+	-
	befürsorgen	aufpassen, pflegen, sich sorgen	betreuen	+	+
	Freunderlwirtschaft	Dienstversäumnis zugunsten von Verwandten und Bekannten	Vetternwirtschaft	+	-
	Körbergeld		Provision	+	-
	grauslich	ekelhaft, hässlich, unangenehm	gräuslich	+	+ markiert: süddeutsch
	Pickerl	Begutachtungplakette, Vignette	TÜV-Plakette	+	-

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Анотація

Стаття присвячена виявленню та аналізу лексичних особливостей австрійського варіанту німецької мови як мови плюрицентричної в галузі управління та адміністрування. Лексичні відмінності німецького та австрійського варіанту німецької мови є настільки істотними, що можуть перешкоджати вільній орієнтації у німецькомовному просторі та корректному використанню мови. Наявні лексичні відмінності частково обумовлені особливостями соціального та суспільного устрою країни, специфікою її адміністративної структури та державного мовлення. Джерелом дослідження є тексти австрійських

друкованих видань засобів масової інформації. Матеріал дослідження склали лексичні одиниці, отримані шляхом суцільного добору з австрійських друкованих медіа *Standard* та *Österreich Spiegel*. В ході дослідження в текстах друкованих видань виявлені лексичні одиниці, що є кодифікованими стандартними нормами австрійського варіанту німецької мови. Аналіз наявних даних дозволяє класифікувати декілька видів паралельних форм у австрійському та німецькому варіантах німецької мови: синонімічні форми, що позначають одну й ту саму реалію, але за допомогою різних лексичних одиниць; синонімічні лексичні одиниці для позначення однакових предметів та явищ, відмінність між якими є суто формальною; лексичні одиниці, що позначають реалії, типові тільки для однієї країни німецькомовного простору, або предмети та явища, схожість між якими є обмеженою; та лексичні одиниці, що не відрізняються формально та використовуються в обох варіантах плюрицентричної мови, але мають різні значення або синонімічні лише у одному з можливих значень.

Ключові слова
Плюрицентричність, варіативність, домінантний варіант, кодифікована норма, паралельна форма, офіційна та адміністративна мова.

DREAM AND REALITY IN THE POETRY OF DAVID GASCOIGNE
(LINGUISTIC ANALYSIS OF THE POEM
AND THE SEVENTH DREAM IS THE DREAM OF ISIS)

Liudmyla Pradivlianna[1]

Abstract

Surrealism, the XX century literature and art movement, inspired an impressive number of scientific research regarding different aspects of the phenomenon. This paper studies surrealism as a type of artistic thinking which raised the role of the unconscious in poetry. It focuses on the core of surrealist aesthetics – an automatic image, which allowed the poets to study human irrational states, such as dreams. Focusing on the themes of dreams and dream-like narrations, surrealists created poetry which was formed by specific images. An automatic image coming directly from one's unconscious mind was expected to reveal new knowledge about the world and people. But as the poet 'functions' only as a conductor of the unconscious images, it is the reader who has to create meanings in this kind of poetry. The paper regards surrealism in terms of a lingvo-poetic experiment and analyzes the linguistic characteristics of the automatic texts in the early poetic collection of David Gascoyne (1916–2001). It outlines the peculiarities of the British poet's techniques which are built upon French surrealist concepts and theories and examines phonetic, semantic and syntactic aspects of his poetry. David Gascoyne's lyrics demonstrates the poet's commitment to the French version of surrealism, his interest in the unconscious and dream-like narration. The streams of arbitrary visual images, deep emotionality, the artistic use of the word, semantic increments of meaning make Gascoigne's texts open to interpretation. And though the poet actually prefers visual effects (we rather *see* dreams), specific dream-like patterns are created not only by lexical, but also by phonetic repetitions, via intonation in which lexemes acquire a new semantic load.

Keywords
Surrealism, André Breton, automatic writing, dream-like narration, David Gascoyne, surrealist image.

1. Introduction. Surrealist poetry has always been quite difficult to read. Today, however, the difficulties which one experiences when dealing with the phenomenon of surrealism as a whole, in our opinion, are the result of the overuse of the term *surrealism* and its derivatives *surrealist, surreality*, which are widely exploited to denote everything unusual and not explicable. That's the price surrealism pays for "its pop-cultural popularity"[2].

People at large associate surreality with the bizarre and the hallucinatory. In 2016, the word *surreal* was announced Merriam-Webster's *Word of the Year* and defined as "marked by the intense irrational reality of a dream" and synonymic to *unbelievable* and *fantastic*. Over years since Andre Breton and his group launched the new movement in 1924, discoveries and techniques of surrealist poets and artists began to be used toward the commercial ends leaving behind much of surrealism's initial rebellion against rationalism/logic and its focus on releasing the creative potential of a liberated mind. The gap between the original surrealism and its modern perception continues to grow.

In our research, we offer to return to surrealism as an avant-garde, primarily poetic school. As Professor Michael D.C. Drout[3] once said, "poetry is the supreme linguistic achievement of the human species", it gives insight into spiritual development of the human race. The study of surrealism as a lingvo-poetic experiment will contribute to better understanding of the poetry that seeks access to the unconscious. Thus, the **object** of our work is the surrealist methods of automatic writing and dream-like poetry and the **subject** – their linguistic characteristics. **The purpose** of this paper is to outline the peculiarities of surrealist techniques in the early poetry of David Gascoyne (British poet) and to identify and analyze linguistic features of his texts, namely phonetic, semantic and syntactic aspects, which are built upon French surrealist concepts and theories.

Background and motivation. Analysis of scientific literature on surrealism reveals an impressive number of theoretical studies conducted on various aspects of surrealist activities (political, artistic, poetic, etc). Shortage of direct textual research of the poetry though is usually justified by its complexity which seldom makes surrealist poems "the objects of fond perusals"[4].

Despite quite fair remarks of those researchers who refuse to study surrealism outside France and Andre Breton's group so as not to "expand the boundaries of surrealism as an organized movement"[5], and also point to significant differences in the perception of innovative ideas by different national schools (e.g. "In England, the political aspect of surrealism <...> never had the power or attraction that it enjoyed

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2 Jałocha 2016, 75

3 Drout 2008, 6

4 Quinn 1985, 6

5 Ster'jopulu 2008, 30

in France" and "<...> was restricted in practice almost exclusively of the visual and literary arts")[6], we rather agree with the researchers who, like Shelley Quinn, say: "The comparison of images from 'surreal' writers from different countries further facilitates the identification of surreal elements in imagery, and help to isolate these from other modernist characteristics"[7].

David Gascoigne's early work may serve as a worthy example of surrealist writing. Unfortunately, the poet is not well-known in Ukraine. In our research we refer to British sources (Peter Stockwell, R. L. Scott, J.H. Matthews and others)[8].

There is no reason not to trust Gascoyne as a surrealist poet: at the age of 17 he became the member of Breton group, lived in Paris for a long time, translated into English P. Eluard, B. Pere, A. Breton's theoretical articles. He is the author of the *First English Manifesto of Surrealism* and *Short Survey of Surrealism.* His poem *And the Seventh Dream is the Dream of Isis*, written when the author was just seventeen, represents, according to Michel Remy, "the first surrealist work written in English"[9], and is "Gascoyne's first attempt at 'a purely automatic' surrealist poem"[10].

It's worth reminding that at the beginning of the group's activities, surrealism and automatism were practically synonymous terms. A. Breton, in his First Manifesto, defined the new movement as "psychic automatism in its pure state" and tried to give it a philosophical justification as an expression of "the actual functioning of thought" which "tends to ruin once and for all all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life"[11]. The automatic writing, in its turn, was defined as "a monologue spoken as rapidly as possible without any intervention on the part of the critical faculties, a monologue consequently unencumbered by the slightest inhibition"[12]. Based on Sigmund Freud's ideas of the dreams and the unconscious and believing that "the depths of our mind contain within it strange forces capable of augmenting those on the surface, or of waging a victorious battle against them"[13], the surrealists began working on new ideas connected mainly with the poetic understanding of dreams and their scientific interpretation.

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[6] Jackaman 1975, 72

[7] Quinn 1985, 11

[8] Stockwell 2017, Scott 2002, Matthews 1964

[9] Remy1999, 32

[10] Scott 2002, 45

[11] Breton 1969, 26

[12] Ibid., 23

[13] Ibid., 10

[14] Lotman 1992, 221–222

[15] Ibid., 224–225

[16] Breton 1969, 151

[17] Ster'jopulu 2008, 48

2. Methodology.

2.1. The material of the research. In our study we regard the surrealists' works as a manifestation of a certain type of 'surrealist' thinking which got reflected in the language (in case of poetry) and in specific imagery (in the works of visual arts) and examine poetic language as a semiotic system (following the ideas of Yu. Lotman, Yu. Stepanov, R. Barthes). We are especially interested in the works written by the poets who adjoined to the movement from other countries and wrote in different languages (Ukrainian, Russian, English). This, in the long run, might give an insight into how different languages reflect the idea of subconscious so dear to the surrealists. As the material for this article we use the poetic texts the British author David Gascoyne (1916-2001) from the collection *Man's Life is This Meat.*

2.2. Methods. Our research methods are determined by the specifics of the language material, the subject and the purpose of the study: descriptive method is used to present the main ideas and information about the movement; the methods of linguistic analysis – to examine phonetic and lexical features of the poetic texts. We use the immanent approach to the study of surrealist text which supposes deep analysis of the inner structure of poetry, study of its formal characteristics before making any conclusions regarding its connections with the extra-linguistic phenomena (in our case – the unconscious). Specifics of the surrealist poetry and, especially, the new role of a reader, calls for the use of elements of phenomenology and interpretative semantics in the research.

3. Results and Discussion.

3.1. Dream as a topic for philosophic and artistic discussion. Dream had been an artistic motive for centuries long before surrealism, which excited and captivated both poets (W. Shakespeare, S. Coleridge, W. Blake, S. Baudelaire), and artists (series of paintings by F. Goya). Yu.M. Lotman explains that the properties of sleep as a "pure sign", or as a sign in "a pure form" allow it to be "space ready to be filled": "sleep is a semiotic mirror, and everyone sees in it a reflection of their language"[14]. Obviously, it was this idea of "hidden in the mysterious depths, but potent power that controls a person", and the belief in the "mysterious meaning of dreams"[15] that directed the surrealist search towards "the problem of human expression in all its forms"[16].

It is on the verge of sleep and reality that *surreal,* Breton so much relies on, is born. Poets turn to automatic writing and flow of free associations to "extract" true images from the unconscious. Therefore, one of the characteristic features of the surrealist text is "the fusion of the fantastic and the real in the dream-like unity of the world"[17]. The poet in this world serves as a conductor to the unconscious by constantly honing in on its voice. In his resulting poem he does not explain anything, does not impose meanings, does not encode anything for the reader to,

as tradition demands, unravel and interpret. "A reader becomes the author"[18]. The writer is as objective as possible, he only renders an associative flow of words to the paper. Which is in complete agreement with what psychoanalysts think: "Dreams, witticisms <...> are organized by language. Man is not a talking creature, but a spoken one"[19]. And Louis Aragon adds: "Meaning is formed outside of us." Hence the increased significance of a WORD.

Many researchers dwell on the role of a word in the surrealist text. L. Andreev: "<...> words are freed from thought; words live their own lives <...> Words are ahead of thought, words formulate thought"[20]. A.Je. Ster'jopulu: "automatic writing <...> is a return to the origins of the language, to its primal matter, to its raw form, <...> where the signifier is born and it's not yet permanently connected to its signified, and where words live their own lives"[21]. Andre Breton himself, in his usual metaphorical manner, wrote: "we say "word-play" when it is our surest raison d'être that is at stake. Besides, words have stopped playing. Words are making love"[22].

It should be noted that the idea of overcoming the "undividedly terrorist nature of language" (R. Barthes)[23] – the language as a code, as an established sign system – was dear to other avant-garde poets of the early twentieth century. Suffice to recall V. Khlebnikov and his: "A word controls the brain, the brain – hands, the hands – kingdoms" (Khlebnikov) or linguistic experiments of other Russian zaum-poets. In classical poetry a word serves to express a thought, in avant-garde "there are transformations of language at all levels of semiosis. A word as such becomes a self-sufficient unity worthy of itself"[24].

The role of surrealism and the revolution it initiated, modern scholars see in the destruction of the old bonds between a word and a thought. "The new system of linguistic relations, built on the basis of the spirit, enabled these poets to create a universe of beauty, the existence of which nobody had previously suspected"[25]. Andre Breton and his followers, delving into the study of dreams and undermining "the old mental processes through the destruction of logic", found "a whole

magical world"[26]. The perception of time, space, causal connections, as they appear in dreams, was transferred to artistic practice through automatic writing. But these were not just "dreams translated into language or literature" but "language clothed as dreams"[27].

3.2. Analysis of David Gascoyne's poetry: phonetic features. The poem *And the Seventh Dream is the Dream of Isis* was written by David Gascoigne in 1933 and it was his first attempt at automatic writing in the spirit of French surrealism. The poet himself described this period of his life: "I tried to make my mind a blank – and wrote down whatever came into my head. It's like a session of psychoanalysis <...> people have clusters of images in their minds and they come out this way <…> a unique combination of new words and images. Surrealist writing is the cultivation of spontaneity"[28].

The poem *And the Seventh Dream…* really produces an impression of being spontaneous. We offer our observations over this work and its language with the idea in mind that the author of surrealist poetry is the reader her/himself, and therefore its readings or perceptions might be different.

So, the title refers to the mythology and to one of the most beloved goddesses of Ancient Egypt – Isis, whose husband Osiris was killed and his body dismembered by his brother Set. Grieving Isis gathered the remains of her husband scattered around the world, restored breath and life to his body and miraculously conceived their son. Thereafter she has been revered as the mother of all Egyptian pharaohs[29].

The seventh dream, however, refers to the Christian prayer of grieving Virgin Mary, who had a prophetic dream of the crucifixion and death of her son.

Neither Christianity nor the Egyptian gods are depicted in the poem. It seems that surreal spontaneity starts right from the title. Yet the mythical and Christian echoes, just like the general tonality of the poem, can 'bind' together what at first glance seems to be an incoherent flow of absurd images:

white curtains of infinite fatigue
dominating the starborn heritage of the colonies
of St Francis
white curtains of tortured destinies
inheriting the calamities of the plagues
of the desert encourage the waistlines of women to
expand
and the eyes of men to enlarge like pocket-cameras
teach children to sin at the age of five
to cut out the eyes of their sisters with nail-scissors
to run into the streets and offer themselves to
unfrocked priests
teach insects to invade the deathbeds of rich spinsters
and to engrave the foreheads of their footmen with
purple signs
for the year is open the year is complete
the year is full of unforeseen happenings
and the time of earthquakes is at hand[30]
     (*We preserve the original punctuation – LP*)

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[18] Stepanov 2006, 38

[19] Mazin 2004, p. 29

[20] Andreev 2004, 101

[21] Ster'jopulu 2008, 60

[22] Aspley 2010, 20

[23] Barthes 1989, 296

[24] Stepanov 2006, 87

[25] Ibid., 726

[26] Ibid.

[27] Cabañas 1997, 47

[28] Scott 2002, 67

[29] Shvec 2008, 60–68

[30] Gascoyne 2019

This is the first stanza of a rather long free-verse poem. In its form it is somewhat arbitrarily divided into stanzas of different lengths – 14 and 9 of not rhyming lines in the first part, 2, 9 and 4 lines in the second, and 46 full lines in the third.

In the above-given passage and further in the poem, all words are written with a small letter (depriving some geographic names like – *yorkshire, spain* – of their "geographical" status), with the exception of St Francis, which, however, is too common a name for cities and Catholic saints to signify anything and therefore it acquirs the characteristics of 'pure sign'.

From the point of view of the syllabo-tonic system, the poem cannot be called metric, and the number of feet in almost every line is different with a tendency to longer lines (5-7 feet) in the middle and shorter (4 feet) at the beginning and end of the stanza. Thus, a certain 'rhythmic pattern' is created which will be repeated in the second stanza of the first part. The number of feet in the entire poem varies from 3 to 7, while the number of unstressed syllables between the stressed ones is not regulated.

These issues acquire greater significance if we look at them from the point of sound-sense connection, for it's obvious that frequent spondees (two or three stressed syllables in a row) 'cut into' and break a rather tragic-sounding melody of very long lines and thus draw special attention to the stressed lexemes: *starborn heritage* (reading with the stress on the first syllable only will make it sound like a homonymous *stubborn*), *nail-scissors, deathbeds, rich spinsters, unfrocked priests*, and likewise further in the poem – *bloodred lilies, white birds fly, ill-fame*. The accentuated via the intonation lexemes (contextually used mostly with negative connotations) acquire an additional semantic load, a symbolic character (in this case, perhaps, they speak of the senseless cruelty of the world), becoming a kind of 'signaling' points of the dream-like narrative.

The same phenomenon of 'singling out' phonetically or via intonation of specific concepts which acquire additional semantic features can be observed in another poem – *Purified Disgust*. The first stanza reads:

An impure sky
A heartless and impure breathing
The fevered breath of logic
And a great bird broke loose
Flapping into the silence with strident cries
A great bird with cruel claws[31]

The sound 'fabric' of the stanza is additionally enhanced due to the peculiar intonation pattern. The only line in which the meter can be identified is the third: *The fevered breath of logic*, written in an iambic tetrameter, which is quite traditional for the English language, becomes the background against which the spondees stand out clearly: two stressed feet in a row – *impure sky, impure breathing*, and even four *a great bird broke loose*, as well as a clear division by caesura of the last line into two parts with two spondees in each - *A great bird // with cruel claws*.

Lexical and phonetic repetitions attract particular attention: *impure sky – impure breathing*, and then kind of a phonetic enjambment of *impure breathing* (long [i:] in *breathing*) into the next line *fevered breath* (long [i:] in *fevered* and short [e] in *breath*).

Similar 'phonetic enjambment' of consonant sounds [br] in the word *breath* into similar sounding lexemes in the next line: *And a great bird broke loose*: [grt], [bd], [brk] and then of [ls] *loose* into the line *Flapping into the silence with strident cries*: [fl], [sls], [str], [krz]. The last line sounds like the final chord: *A great bird with cruel claws*, combining all the repetitions [grt], [bd] - [krl], [klz]. Similar-sounding words do not only create a melody of a verse. According to R. Jacobson, such words acquire paronomastic characteristics and are perceived as one organic whole[32]

Another 'signaling' technique is felt in Gascoyne's dealing with vowel sounds. Most vowels – are the front-row sounds [i:], [e], [ei] (*breathing, fevered, breath, great, bird*). Now it's quite stunning how on their background 'play' two 'dark' words with the stress on the low back-row vowels *heartless* ['hɑːtləs] and *claws* [klɔːz]. They stand out and complement the image of a bird soaring against the background of an alarmingly *impure* sky with additional connotative characteristics.

But it's not only with the help of phonetic means that Gascoyne creates his dream-like narratives.

3.2. Analysis of David Gascoyne's poetry: lexical and semantic peculiarities. Examining the poet's word stock in *The Seventh Dream...* let's note first the abundance of words of concrete meanings. They can be divided into several semantic fields: civilization (*curtains, colonies, pocket-cameras, nail-scissors, streets, deathbed*), nature (*desert, star, insects, earthquake*), person (*waistlines of women, the eyes of men, children, the eyes of their sisters the eyes of their sisters, priests, spinsters, foreheads, footmen*). Such a great number of concrete images create the impression of layering of the material as in the picture.

Abstract images are also presented through the real, objective ones: *white curtains of endless fatigue ... white curtains of tortured destinies*. This exceptionally suggestive image is created by the collision of incomparable concepts – of concrete semantics *white curtains*, which twice describe abstract but understandable to all people images of *endless fatigue* and *tortured destinies*. The lexeme *white* loses its color semantics and brings forth a long associative line – pure, untainted, innocent, and, possibly, meaningless.

[31] Gascoyne 1965, 8
[32] Jakobson 1975, 222

On the background of this all-consuming objectivity, the last three 'abstract' lines of the stanza read in a certain discord:

for the year is open the year is complete
the year is full of unforeseen happenings
and the time of earthquakes is at hand

However, the first line of the next stanza brings us back to the material, visible world:

today is the day when the streets are full of hearses
<…>

And although in this poem the number of syntactically conflicting images, combinations of semantically incompatible lexemes and metaphors are not significant, yet the real, objective world transforms into illogical dreams and hallucinations, in the sense that ordinary objects and people fall into strange and unusual situations, the poet's fantasy forces them to do things that are contrary to common sense (for example, *to cut out the eyes of their sisters with nail-scissors*). Images of physical pain and destruction, as well as an almost apocalyptic image *and the time of earthquakes is at hand*, on the one hand, 'synchronize' with the title of the poem and our knowledge of Virgin Mary and Goddess Isis. On the other hand, there is also a surrealistic denial of all traditional values (Breton: "every means must be worth trying, in order to lay waste to the ideas of *family, country, religion* (italics – A. Breton)"[33] and S. Freud's observation that the most common emotion in a dream is that of anxiety: "... a dream depicts discontent more often than satisfaction"[34]. Dreams, according to Freud, are signals of our desires, often disguised in opposite emotions. So, according to Gascoyne, what do we want to see or not to see behind the *white curtains*?

Unfortunately, for the limited article-space we cannot make a detailed analysis of this quite long poem but would like to note some important poetic techniques which are used throughout the entire text. First, traditionally surrealistic illogical comparisons which combine the lexemes of different semantics: *the hearts of troubadours unfold like soaked mattresses, the arms are like pieces of sandpaper, the gums of queens like glass marbles,* etc.

Secondly, frequent use of repetitions, especially commonly met in anaphoric parallel structures. Thus, for example, the second stanza ends with a quatrain:

she was standing at the window clothed only
in a ribbon
she was burning the eyes of snails in a candle
she was eating the excrement of dogs and horses
she was writing a letter to the president of franc

Repetition *she was* connects together unrelated segments of the text, forcing the reader to develop parallels between descriptions that have nothing in common. On the other hand, such repetitions create a certain rhythmic pattern and also enhance the visual effect of layering the images on top of each other.

In the poem there are also many simple, scattered all over the text repetitions – the *queen*, *shoeleather*, *white*, a connective word *when*, resembling a dream-like obsession, a constant return to certain realities. An interesting repetition of words in the last two lines:

and the drums of the hospitals were broken like glass
and glass were the faces in the last looking-glass.

If we assume that the three times repeated word *glass* can acquire a symbolic meaning, then, perhaps, one can discern a desire to look into the unconscious and in its state of being *broken like glass* again catch the echoes of the myth about Osiris, and in the "glassy" *faces in the last looking-glass* – predictions about the end of things.

4. Conclusions. Such are, in general, the peculiarities of Gascoyne's surrealist text. It certainly requires constant attention from the reader, who "may obtain pleasure, or displeasure, not from the story itself and what it tells, but by the manner in which it is told"[35]. We would like to agree with the researchers who note the rejection of melody in a surrealist verse because of the frequent use of voiceless consonants and short vowel sounds. Poets actually prefer to focus on the visual effect (we rather *see* dreams) which is created with the use of special vocabulary. Specific dream-like patterns are created not only by lexical, but also by phonetic repetitions, via intonation in which lexemes acquire a special semantic load and 'signal' additional meanings.

David Gascoyne's lyrics demonstrates British poet's commitment to the French version of surrealism, his interest in the unconscious and dream-like narration. The streams of arbitrary visual images, deep emotionality, the artistic use of the word, semantic increments of meaning make Gascoigne's texts open to interpretation. Deepening into the philosophy and technique of surrealistic verse is undoubtedly an interesting aspect for further linguistic research.

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[33] Breton 1969,128

[34] Freud 2010, 132

[35] Cabañas 1997, 206

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Анотація

Сюрреалізм, літературний та мистецький рух початку ХХ століття, став об'єктом значної кількості наукових досліджень. Ця стаття вивчає сюрреалізм як тип художнього мислення, який підняв роль несвідомого в поезії, та зосереджується на центральному понятті сюрреалістичної естетики – автоматичному образі, який дозволив поетам вивчати ірраціональні стани. Орієнтуючись на дослідження сновидіння, сюрреалісти створили поезію, що наповнена специфічними образами, які, надходячи безпосередньо з несвідомого, несуть нові знання про світ та людей. Поет – лише провідник, тому саме читач повинен відшукати сенс цієї поезії.

У статті розглядається сюрреалізм з точки зору лінгво-поетичного експерименту та аналізуються лінгвістичні характеристики автоматичних текстів у ранній поетичній збірці Девіда Гаскойна (1916-2001). Висвітлено особливості прийомів творчості британського поета, які побудовані на французьких сюрреалістичних концепціях і теоріях, а також розглянуто фонетичні, семантичні та синтаксичні аспекти його поезії.

Тексти Девіда Гаскойна демонструють прихильність поета до французької версії сюрреалізму, його зацікавленість у несвідомому і сновидіннях. Потоки довільних візуальних образів, глибока емоційність, художнє використання слова, смислові прирости сенсу роблять тексти Гаскойна відкритими для інтерпретації. Поет надає перевагу створенню насамперед візуальних образів, використовуючи спеціальну лексику (ми *бачимо* сновидіння), але неповторна канва його лірики створюється не тільки лексичними, але й фонетичними повторами, через інтонацію, в якій лексеми набувають нове смислове навантаження.

Ключові слова
Сюрреалізм, Андре Бретон, сновидіння, автоматичне письмо, сюрреалістичний образ.

STRUCTURE AND DYNAMICS OF VERBAL CONFLICT SITUATION (BASED ON THE ENGLISH LANGUAGE DISCOURSE)

Larysa Chayka[1]

Abstract

The article provides the results of the verbal conflict analysis based on the English language dialogical discourse highlighting the problems related to its definition, structure and dynamics. The paper discusses a series of issues concerning the verbal conflict which is characterized by linguistic manipulation, *i.e.*, by using language features and principles of its application on the purpose of hidden influence on the addressee in the right direction for the addresser. The article offers definitions of concepts of the verbal conflict situation, its phases and components, identifies actual and potential kinds of the verbal conflict, depicts individual images of the verbal conflict situation. The article considers the ideas of communicators of themselves and their partners on conflicting speech communication about the goals, opportunities, social characteristics and mental state; on the environment in which the verbal conflict occurs; on the code of communicative act; on the communication channel through which communicative interaction is carried out. The work characterises two types of actions that are part of a system of counter-actions in the context of emotional states, the purpose of which is to block the intentions of another communicator directly or indirectly and to achieve the ultimate purpose. Direct or indirect going out of the verbal conflict situation is characterised. Among the various manipulative communicative steps there are the tactics which are known to psychologists and specialists in the theory of communication, such as: masking one's own intentions; outright misinformation of the enemy; false consent; enticement; expectation; demonstration of false and true goals (distraction of attention); bluff, etc. Escalation of the verbal conflict is treated as clashing on the subject-activity basis or on the personal basis. Several variants of the actual course of the conflict speech interaction are distinguished. Finally, we offer some concluding remarks and suggestions for further investigations.

Keywords
Verbal Conflict, Structure, Dynamics, Manipulation, Addresser, Addressee, Communicative Act, Communication Channel, Escalation.

1. Introduction. The modern neoliberal multipolar world, the world of risks and dynamics, the world of the so-called "controlled chaos" generates a variety of conflicting interests and their influence on the linguistic environment, which can lead to various conflicts. Among the latter ones, verbal conflicts gain specific importance.

The object of the article are the utterances actualizing conflict senses in the modern English-language discourse. **The subject** of the paper is verbal conflicts as a peripheral side of human communicative activity. "The verbal conflict" term is treated widely: as such a violation of the process of human communication through the natural human language, in which one of the communicants does not understand the other one partially or completely, negatively relates to his/her manner of speech behavior, verbal-cognitive base, or to the signs used in the act of communication. This formulation of the problem is based on the belief that the social, cultural and ethnic belonging of the communicant, his/her psychic state requires certain forms of expressing intentions; linguistic units and con-structions manifestate this affiliation (or, at least, are potentially capable of such a manifestation), which, in some contexts of any level, leads to violating the process of social communication. **The purpose** of the work is to describe and analyze verbal conflicts from the speech activity theory's point of view. In order to study this phenomenon comprehensively one needs to find the answer to the question: how and to what extent is the internal system of the language capable of manifesting extralinguistic aspects of communicative human activity, leading to violations of the communication process?

2. Background and motivations. Prof. Zirka V. V. points out that among the stimuli that cause a person's emotional reaction, the word occupies the most important place and it has an impact on man many times more than any other factors. The semantic content of the word, its meaning causing certain associations acquires here a particular significance. The word makes quite a strong and specific impact on a person. The purpose of communication during a conflict is to influence consumers, to convince them of the correctness of what is said with the help of the words, which can cause the necessary thoughts and feelings[2].

The fact is that people always program each other; a psychologically strong person suppresses the will of the psychologically weaker one. On the example of advertising, Feofanov O. A. stresses that manip-

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[2] Zirka 2005, 209

ulation is not a new phenomenon, however, initially advertising informed about goods and services, and now it has become a sophisticated system of psychoprogramming the masses and manipulating their needs. "Psychoprogramming" should not be interpreted as a straightforward, explicit impact, but as a hidden, gradual and systematic influence on the psyche of people, primarily on the emotional and unconscious spheres[3].

In our opinion, it is appropriate to quote Yu. Tynyanov's thoughts about the power of the word, who wrote that the printed documents should not be treated with piety, because they lie as people do. Words (and not just printed ones) have a magical authority over people. Sometimes they have an unlimited credit. Propaganda and agitation are primarily hypnosis of the words, based on the instincts of the masses. The masses follow the words[4].

Treating the language as "the loaded weapon" D. Bollinger emphasises that the language is not only a means of communication, but it is also a means of separation, it is not only a means of self-expression, but it is a means of manipulation as well, it is not only a means of liberation, but it is also a means of enslavement by language stereotypes. Communication and transfer of information among people take place not for the sake of themselves, but for the achievement of certain goals[5].

3. Methodology.

3.1. The material of the research. The research material consists of 1750 utterances realizing the verbal conflict situation selected from 14 modern British and American prose works of the whole amount of 3 294 pages. In addition to this main corps of selection, artistic works of the other time periods, journalistic texts, etc., as well as lexicographical and reference sources were used at certain stages of the study.

3.2. Methods. The general scientific methodological foundation of the work is an integrative activity approach based on the postulates of synergetics and the theory of dynamic chaos[6]. Within the limits of a discursive paradigm, the mentioned methodological foundation appears as a set of principles of anthropocentrism, functionalism, explanativity and expansionism[7]. In addition, the methodology of the research integrates principles of communication and discourse analysis according to which cognitive, communicative, pragmatic and discursive vectors of studying verbal objects are combined[8, 9], the methods of investigation also include elements of linguopersonology[10, 11] accentuating inseparable ties of collective and individual principles in the discursive interaction.

The general methodological guides of synergetics and the theory of dynamic chaos enabled us to analyze the discourse entities as indistinct categories[12], whose borders are blurred; as phenomena that integrate the virtual (mental) and material (verbal) plans, demonstrating the interaction of the system and the environment. The principles of complementarity[13] and uncertainty[14] are formed on the basis of these methodological guides. This fact allows us to study the linguocognitive and speech component of the regulatory potential of the verbal conflict in a certain way, as well as to identify the characteristics that the utterances implementing this strategy acquire in the context of the dialogue, the text, the speech act, *etc.*

Anthropocentrism of the research is oriented to consider the verbal conflict as a psycho-mental and speech activity of man, aimed at regulating relationships with the interlocutor.

Expansionism and explanativity are interrelated in the research, since involving the data of various linguistic theories and taking into account the achievements of conflictological experience can provide argumentation and explanatory power to analyse the verbal conflict speech interaction.

Functionalism is a priority principle of this work, because it is the regulatory function, in particular the interpersonal one, that acts as a "parameter of order", which allows us to arrange the completely chaotic set of conflictogenic verbal manifestations.

The methodology of the study led to the expediency of using a comprehensive number of methods, in particular methods of linguistic semantics and linguistic pragmatics, cognitive and communicative linguistics, and discourse analysis, applied in the light of the tasks set. The method of *decomposition* of existing theories and the *synthesis* of their certain utterances was used to clarify a number of discourse concepts, to define the concept of the verbal conflict and to find out the correlation between concepts of conflict and confrontation. The method of preferential selection was applied when choosing sources of illustrative material; methods of contextual analysis and cognitive-discourse interpretation were implemented to identify utterances as actualizers of the verbal conflict. The continuous sampling method was employed to form a research frame; some elements of cognitive-semantic analysis were proved necessary to reveal the scope and content of knowledge about the verbal conflict by representatives of the English

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[3] Feofanov 2000, 134

[4] cited by: Borisov 2001, 38–39

[5] Bollinger 1980, 123

[6] G. Nikolis, O. M. Knyazeva; Chaos and Order, From Simplicity to Complexity *et al*.

[7] O. S. Kubryakova

[8] Frolova 2009

[9] Shevchenko 2017

[10] Petlyuchenko 2009

[11] Slavova 2012

[12] K. M. Laurindsen, E. E. Sweetser

[13] N. Bohr

[14] V. Heisenberg

language linguistic culture. On the same purpose, as well as for the schematic presentation of the verbal conflict situation in the discrete and process aspects, the method of frame modeling was applied. Methods of conversion analysis, text interpretation, pragmatic and semantic speech act analysis became essential when researching the actualized knowledge about the verbal conflict embodied in the English language dialogical discourse; elements of quantitative analysis allowed to find out the specific role of speech strategies and tactics of the verbal conflict in different types of the English-language dialogical discourse.

4. Results and Discussion. Not claiming to be original, we affirm the transparent truth that the verbal conflict is also characterized by linguistic manipulation, that is, by using language features and principles of its application on the purpose of hidden influencing the addressee in the right direction for the addresser. "Hidden" here means unconscious impact on the addressee, when the speaker uses the hidden language features in order to impose a certain idea of reality that does not coincide with the picture that the addressee could form on his/her own. In such cases, language is used as "a means of social power"[15].

The problem of interpreting the phenomenon of "conflict" still remains unsolved. For example, scholars A. Ya. Antsupov and A. I. Shipilov analyzed more than 50 of its definitions and tried to summarize them in accordance with the methods of interpretation by different researchers. However, the scientists were compelled to summarize that the overwhelming number of definitions reveals either the narrowness or the vulnerability and therefore does not correspond to the description of all kinds of conflict[16].

Other investigators reached similar results, *e.g.* L. M. Gerasin, M. I. Panov and N. P. Osipova agree with this conclusion, emphasizing that the basis of any conflict is a contradiction that has a system-forming value both for certain types of conflict and for different levels of their study. Therefore, this understanding causes problems in their interpretation[17].

Consequently, we will agree to treat the verbal conflict as such a violation of the process of human communication with the help of natural language, in which one of the communicants does not understand the other partially or completely, negatively relates to his/her manner of speech behavior, the verbal-cognitive basis or to the signs used in the act of communication.

The originating of the verbal conflict situation involves two phases. During the first of these, the speaker (for the most part) uses a linguistic unit or a structure, which, for one reason or another, can be considered as conflictogenic by the addressee. During the second phase, the addressee interpreting the addresser's speech pays attention to the inconformity of the language unit or the structure used by the speaker and his/her own ideas about the course of speech communication. Then we can state that there is a verbal-conflict situation in a communicative act, with its structure, which is treated as "a list of necessary and sufficient elements that characterize the conflict at a one-time static cross section"[18].

In our opinion, the structure of the verbal conflict situation includes the following components:

– presence of at least two contrary parties of a communicative act, which perform a speech contact aimed at achieving communicative intention by one of the communicants at the expense of destroying the goals of another communicator and combined with paralinguistic and extra-linguistic confirmation of the addressee and the addresser[19];

– availability of the prerequisites for the emergence of a dynamic situation in the verbal conflict in the form of a conflictogenic factor, which is a special catalyst for misunderstanding or negative evaluation of speech by at least one of the communicants, *i.e.* for the emergence of socio-psychological situation of the conflict type of speech interaction (presence or absence of other speakers and listeners, the place and time of the communicative act, *etc.*);

– possibility of using tactical communicative moves by one (or by all) communicators with the aim of making the speech impact on the contrary party in the desired direction[20].

Since the conflictogenity of the speech interaction may not be realised by the communicants during a certain period (from one to several communicative steps), the situation from the introduction of the conflictogenic factor to its perception as the conflict-related, can be called a *potential* verbal conflict. In contrast to the potential conflict, an *actual* conflict of a verbal nature can be generated when the partners of the communicative act realize the situation to be conflictogenic. "Probably the state when both (or several) participants of the conflict situation are fully aware of it and represent the objective role of each one in the conflict, is ideal and, generally speaking, abstract, – psychologists say. In fact, awareness of the conflict always carries elements of subjectivity and is therefore, to some extent, distorted, and this can not but influence upon the course of the conflict and its overcoming"[21]. Since verbal conflicts are a kind of socio-psychological conflicts in general, we can rely on this statement as the methodological one, extrapolating it to linguistics.

[15] Блакар 1979, 131–169; 131–169

[16] Antsupov&Shipilov 2008, 31–35

[17] Herasina, Panov&Osipova 2002, 137

[18] Dontsov&Polozova 1980, 124

[19] Borisevich 2003, 13

[20] Borisevich 2002, 186

[21] Aksyonenko 1985, 9

Inadequacy of depicting the verbal conflict situation allows to assert that in its course a communicant (or communicants) creates individual images of the verbal conflict situation[22], which determine the conflicting behavior of the addresser and the addressee. On creating the image of the verbal conflict situation, the reality is distorted. Therefore, the "gap" between the ideal picture of the verbal conflict situation and its reality stimulates the conflicting speech behavior of the communication participants both towards the removal of the conflictogenic factor and the verbal conflict escalation, up to stopping the act of communication or up to moving it to non-verbal rails. Both in the first and in the second case, certain manipulative dialogue tactics can be used stimulating or suppressing the verbal-conflict interaction.

Awareness of the verbal conflict situation consists of ideas "I – non-I", "conflict environment", "code of communication", "channel of communication"[23]. Thus, these ideas are "the internal pictures of the situation"[24]. They include the idea of communicators about themselves and their partners of conflicting speech communication on the goals, opportunities, social characteristics and mental state; on the environment in which the verbal conflict occurs; on the code of communicative act; on the communication channel through which communicative interaction is carried out. In the case of the verbal conflict, all the proposed four types of ideas arise during the verbalization of the intentional utterance, creating a pole of conflict pressure in the form of the communicator, since the actual lack of understanding a speech unit or its negative estimation take place mainly when the addressee percepts this verbalized intentional speech unit[25]. It is worth adding that in order to treat the situation as a verbal conflict, one should remember that emotional support is practically always inherent here, and the communicators' emotional states occuring at this moment are included in the conflict genesis and in this way, they influence its course and solution.

After the conflict factor is introduced and the situation is consciously perceived as conflictogenic by at least one of the communicants (*i.e.*, the situation is recognized to be significant, and the positions of the communicators look incompatible at this stage), the actual development of the conflict begins. In this case, there are two possible types of actions that are part of the counter-actions' system in the context of emotional states. Their purpose is to block the intentions of another communicator directly or indirectly and to achieve the ultimate purpose:

1. *Direct or indirect going out of the verbal conflict situation.* The direct going out of the verbal con-

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[22] Borisevich 2003, 187

[23] Chayka 2011, 170–174

[24] Petrovskaya 1977, 130

[25] Borisevich 2003, 188

flict should be treated as the refusal of one of the communicants from any of the forms of conflict speech interaction ("reconciliation", "escalation"), *i.e.* ceasing the conflict type of speech communication after introducing the conflictogenic factor and realising the conflict situation. The factors of this phenomenon may be various. Let us consider the following text as an example:

"One hot day, we traveled around the north of Scotland and stopped the car to give our old collie a chance to get some air. Breathing heavily and sticking his tongue out, he lay down on a grassy knoll, and my husband laid out a map over the hood of the car and, leaning his head on his hands, went into studying it. A car drove up.

– Is he feeling bad? – asked the driver carefully. – How can I help you?

"Oh, no," I replied. – Just getting old. At one time, he was pulling me out of the car by force, just to tumble in the grass.

The stranger carefully looked at me and hurried away. He did not notice our dog" ("Reader's Digest").

The kind of the verbal conflict depicted in this simple story was well known to ancient Romanian comedians as *a quid pro quo* technique. Another striking example of this method is the dialogue between Lyconides and Euclio of Plautus' comedy "The Pot of Gold". In this case, the essence of the verbal conflict is contained in the fact that the communicants thinking they are talking about the same thing actually mean quite different things. Therefore, the first communicant asks how the woman's husband feels, and she answers him having her dog in mind. Then the first communicant interprets her reactive replica as the answer concerning her husband (*i.e.*, concerning a completely different utterance's referent), which may insult his English sense of Victorian restraint in sexual matters. He stops communicating and leaves. The second communicant introduces the conflictogenic factor ("depravity"?); the first one treats the situation as conflicting. Meanwhile, the first communicator does not continue the dialogue. Otherwise it would be possible to predict the use of sequences to explain the meaning of the second communicant's speech unit in order to further clarify the situation and eliminate the conflictogenic factor, or by using the statement "Shame on you!", which would initially lead to the verbal conflict escalation and he ceases communication going out of the conflict situation. The reason for this is psychologically simple: the further communication is inappropriate, the conflictogenic factor is insignificant (the second communicator is a stranger, his communicative intention contradicts the communicative intention of the first communicator, mainly at the verbal level), the degree of conflictogenicity is rather low. There is no need to maintain communication. Such varieties of the verbal conflict

are rather common, but they are quite simple and not interesting, because the very subject of controversy and the volume of doubtful "victory" may not justify the spending of speech actions.

Another variant of ending the verbal conflict is connected to the fact that one of the communicants realises that the "means" are not sufficient for either escalating or overcoming the verbal conflict:

– insufficient information;

– impossibility of convincing arguments at the moment (*e.g.* it can be linked with subordinate relations such as "boss – subordinate");

– lack of one of the communicants' own speech means to develop and resolve the situation of the verbal conflict (*e.g.*, poor knowledge of the language by a foreigner).

Signal replicas in such cases will be reactive statements of the kind *"I did not know", "I will check", "I will clarify this issue with specialists," etc.*

The third way out of the verbal conflict is a manipulative speech act, a trick for the purpose of radical change in the situation in favor of the manipulator: in this case, the addresser verbally informing about a certain fact seeks to achieve quite a different purpose. The manipulative speech act is different from the literal (direct) speech act[26] and from non-literal speech act[27;28], since Maxim of Quality *("Do not say what you believe to be false. Do not say that for which you lack adequate evidence.")* and Maxim of Relation ("*When engaged in conversation, the Maxim of Relation requires you to be relevant"*) are violated during speech generation[29]. Thus, if in the non-literal speech act, the addressee can deduce those side-related content nuances, which the addresser inserts into these statements, based on socio-legal canons of the given language and cultural community from the addresser's message, then the content of the manipulative speech utterance remains hidden for the addressee. In this case, the verbal conflict associated with the listener is generated, the verbal conflict situation of misunderstanding arises, and the speaker reaches his/her communicative purpose and goes out of the conflict at the expense of the fact that the addressee is not able to understand the true intentions of the addresser. Here is an example of the manipulative speech interaction: *"Are you going fishing in the morning? – Wanna go with me? – No, leave the keys to your room, please, I need it."*

Among the various manipulative communicative moves allowing indirectly to escape the verbal con-

flict without its escalation, one can mention the tactics which are known to psychologists and specialists in the theory of communication for a long time: masking one's own intentions; outright misinformation of the enemy; false consent; enticement; expectation; demonstration of false and true goals (distraction of attention); bluff, *etc*.[30]. Their specificity is explained by the fact that manipulations do not involve a struggle and an open conflict, *i.e.* they do not lead to a peak of the conflict.

2. *Escalation of the verbal conflict*. We will agree to treat the escalation of the verbal conflict as clashing on the subject-activity basis or on the personal basis. This clashing is expressed in growing losses of speech devices against the background of emotional states, with increasing conflict level and corresponding decrease in the level of connection between the speaker and the listener, up to the transition of the conflict to non-verbal rails.

The peak of the verbal conflict is the state of the communicative act that is realised by all the communicants, when the crisis of the verbal conflict comes to an end with its further breaking-up – intercession, cessation of communication, and its development into the non-verbal conflict.

The complexity to describe an escalative verbal conflict lies in the fact that, as T. Schelling states, "in addition to their direct function, *e.g.* contributing to the achievement of their goals ..., the actions also include the moments of communication between the parties and play an important information role in this regard... The words are often cheap; the participants prefer to judge the intentions, values, the possibilities of the contrary parties, primarily not by their words, but by their actions. Similarly, they often resort to actions to convey their own intentions, assessments, and demonstrate their own capabilities to the contrary party"[31].

We can distinguish several variants of an actual course of conflict speech interaction during the verbal conflict escalation:

a) reaching the the conflict peak and its gradual decline (*i.e.* further complete or incomplete going out of the conflict). This way out of the verbal conflict could also be called the way of "bargaining" or "negotiating". On realizing the situation to be a conflict one after its escalation, the communicants carry out its analysis and determine a set of conditions that should help to resolve the situation of the verbal conflict. At the same time, the main principle is the principle of differentiation, the separation of communicators from each other, the desire to defend their initial convictions and communicative goals. Then, differentiation is changing for integration, correction of one's own intentions and searching mutually acceptable common problem solving. In the process of integration, there is also a modification of emotional settings relative to each other; consequently, the

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[26] Searle 1975, 59–82

[27] Vanderveken 1991, 381

[28] Searle 1975, 73

[29] Grice 1975, 180–181

[30] Krogius 1979, 219

[31] Schelling 1980, 217

mutual subject-activity settings change: awareness of the problem's significance and the level of awareness about the goals and actions of the contrary party[32]. As a result, the verbal conflict gets its full or partial solution after discussing the problem;

b) reaching the conflict peak and ceasing the act of communication by one or by all of its participants. In this case, the communication settings of the addresser and the addressee are interpreted as incompatible, and spending the means for their modification is treated as inappropriate. This type of going out of the verbal conflict is different from the previous one, exactly, by the phase of ceasing communication, not on realising the situation as a conflict, but after a certain amount of mutual speech actions (often invective) leading to the conflict peak and to another recognition of the incompatibility of the addresser's and the addressee's communicative intentions and the incompatibility of using the "bargaining – negotiating" strategy;

c) reaching the the conflict peak and moving it to non-verbal rails. The cessation of communication after the awareness of the conflict peak is the way out of the verbal conflict characterized by the cessation of interpersonal interaction. In contrast, there is the third, rather painful type of escalative verbal conflict, which is inherent in the continuation of interaction, but with the help of non-verbal means. These include using fists or returning to the conflict situation, but this time as if at a distance. It can be further (after the act of communication) defaming, bullying of the opponent and other methods by the principle of "dirty edging". In our opinion, there is no need to give examples that have been well described in researches on practical psychology. According to the list of bullying methods (consisting of 90 ordinary and 95 special ones), we refer to the paper by P. S. Taranov[33].

5. Conclusion. In this article, we have presented a comprehensive survey of the existing theories and approaches to verbal conflict research and outlined its future perspectives. Our critical overview leads us to suppose that the state of the art of verbal conflict study is a mosaic of theories and ideas that successfully complement each other. Many contemporary investigations are devoted to verbal conflict and its linguistic manifestation. It should be emphasised that verbal conflict identification and processing procedures are likely to gain even greater interest in the future.

Thus, the conflict type of speech interaction has a great number of varieties that we have tried to accumulate in a dynamic scheme. The analysis of the material shows that the peak of the conflict is just a dynamic phenomenon, a process with a certain quantity and quality of components. At the same time, in an instant version, the structure of the verbal conflict that is available at all stages of its dynamics is distinguished. The dynamics and stability of the verbal conflict also determine the functionality that the verbal conflict acquires in the act of communication.

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[32] Dontsov&Polozova 1980, 128

[33] Taranov 1995, 132–143

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Анотація

У статті наведені результати аналізу вербальних конфліктів на матеріалі англомовного діалогічного дискурсу, висвітлені проблеми, пов'язані з їх визначенням, структурою та динамікою. У роботі розглянуто ряд питань, що стосуються вербальних конфліктів, яким властиве мовне маніпулювання, тобто використання особливостей мови і принципів її вживання з метою прихованого впливу на адресата в потрібному для мовця напрямку. У статті сформульовано поняття ситуації вербального конфлікту, схарактеризовані її фази, складники, визначено фактичні та потенційні типи вербального конфлікту, а також окремі **о**брази вербально- конфліктних ситуацій. У статті розглядаються уявлення комунікантів про себе й про партнерів із конфліктної мовленнєвої взаємодії з боку цілей, можливостей, соціальних характеристик та психічного стану; про середовище, у якому перебігає вербальний конфлікт; про код комунікативного акту; про канал зв'язку, за допомогою якого здійснюється комунікативна взаємодія. У роботі характеризуються два типи дій, що входять до системи протиспрямованих акцій на тлі емоційних станів, метою яких є пряме чи непряме блокування інтенцій іншого комуніканта та досягнення поставленої перед собою позамовної мети. Охарактеризовані прямий та непрямий способи виходу з ситуації вербального конфлікту. Серед різних маніпулятивних комунікативних ходів, що дозволяють непрямо вийти з вербального конфлікту без його ескалації, згадуються такі давно відомі психологам та фахівцям з теорії комунікації тактики: маскування власних намірів; відверта дезінформація супротивника; удавана згода; заманювання; вичікування; демонстрація хибних та справжніх цілей (відволікання уваги); блеф тощо. Ескалація вербального конфлікту розглядається як зіткнення на суб'єктно-діяльнісній або на особистій основі. Виділено декілька варіантів перебігу конфліктної мовленнєвої взаємодії. Наприкінці, ми пропонуємо деякі заключні зауваження та пропозиції щодо подальших досліджень.

Ключові слова

Вербальний конфлікт, структура, динаміка, маніпуляція, адресант, адресат, комунікативний акт, канал комунікації, ескалація.

STATISTICS OF LOW-FREQUENCY KERNEL (SUBORDINATING) MODELS OF THE VERBAL WORD-GROUPS IN THE TEXT CORPUS "RADIO ELECTRONICS"

Ludmila Shapa[1], Maria Nevreva[2], Marina Tsinovaya[3]

Abstract

The paper deals with one of the most widely used types of verbal word combinations, namely kernel (subordinating) models of the verbal word-groups functioning in the "Radio electronics" text corpus, which refers to the technical and scientific discourse. The text corpus was compiled on the basis of scientific and technical journals "Radio electronics" published in the USA by the method of a continuous sampling. In order to select this kind of models a theoretical approach describing the problems of combinatorics and valance is considered. This permits to take into account both contact and distance elements, which are necessarily connected with the verb by grammatical (subordinating) bond and form a word-group with it. For compilation of the inventory of kernel models of the subordinating verbal word-groups 10698 sentences are subjected to the distributive analysis. The models occurring with the low frequency (below 180) are exclusively chosen. The total amount of low frequency model is 41 units. Except the distributive methods the statistical ones are applied in the research. The quantitative analysis of kernel models used in the text corpus with a low frequency has shown that the number of different models is much bigger as compared to the same units with a high frequency of usage – 77, 4% and 22, 6%, respectively. But the total frequencies comparison goes in the favour of high frequency models – 0, 4% to 99, 6%. Besides quantitative characteristics the simplicity/complexity parameter of the model structures are analysed. In studying the high frequency kernel models the direct dependence of frequency of usage on the model structure was observed – the simpler the structure is the higher the frequency is. But the low frequency kernel models demonstrate more complex and contradictory functioning as regard to this parameter. In most cases the tendency to indirect dependence is seen quite distinctly, i.e. the simpler the structure is the lower the frequency is, and the chaotic distribution of frequencies occurs in the frequently highest among low-frequency models.

Keywords

Close and distant components, correlation, low frequency models, model structure, quantitative characteristics, simplicity/complexity parameter, subordinating bonds, statistical methods.

1. Introduction

In statistical linguistics the analysis of low-frequency units is considered to be not less important and interesting task than the study of the units included in the high-frequency list[4]. This point can be explained by the fact that, firstly, the units with a low frequency exceed in quantity the high-frequency ones in the terms of the same statistical parameter; secondly, dialectics of changes occurring in systems and objects (including linguistic ones) operates in such way that a phenomenon which reveals a low frequency of usage yesterday or at the moment can become extremely widely used, and on the contrary the characteristics and concepts that were considered to be preferable for use go to the periphery of public consciousness and life. Therefore, the results of the analysis of low-frequency units can provide a basis for their further study and use by theorists and practitioners specializing in the following humanitarian fields: linguistics of texts of any type of discourse; method of foreign language teaching, which provides presentation of not only the most frequent text units, but less frequent ones as well; statistical linguistics and general statistics.

This paper aims to describe the results of the analysis of low-frequency units operating in specialized technical texts, namely, in texts on Radio electronics. The sublanguage of this field of knowledge was chosen based on the fact that Radio electronics is one of the most promising and rapidly developing industries and sciences, huge volume of information about its achievements presented in the English language.

If to try to make an excursion into the history of studies that are devoted to the analysis of this type of units (low-frequency one), it can be noted that their development is based on material of a different nature. Thus, statistical data on different parts of speech[5], units, functioning in several areas of legal discourse[6], word-formation components of nouns[7] and others are considered in detail,.

However, data on the analysis of low-frequency word-combinations used in text corpora were

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[4] Alekseev 1975; Shubik 1980; Tuldava 2007; Bogdanova 2012; Комарова 2012; Piotrovsky 2005; Summers 2005; Захаров 2005; Krishnamurthy 2006

[5] Shapa 1991; Borisenko 1989; Dyachenko 1984

[6] Trofimova 1988

[7] Nevreva 1986

not found in the available literature. Therefore, the undoubted novelty of this article is that its subject is verbal phrases, and specifically kernel (subordinating) models of verbal word-groups whose elements are attached to the verb with the help of the subordinate link. The goal of this article is to study the statistical characteristics of the subordinating models of verbal word-groups functioning with low frequency in text corpora of scientific discourse.

2. Methodology

To present a list of kernel (subordinating) models of the verbal word-groups where the verb is connected to the elements around it with the help of subordinating bond, it is necessary to describe the principle of selection of this kind of models. In this case, the problem of combinatorics and valence is touched, i.e. the connection of language elements in speech should be considered from theoretical positions.

The verb, like any other language unit, has the property of valency, i.e. selectivity in relation to its dependent elements, and in accordance with this property it is not combined with any member of the sentence. Thus, the most important problem in constructing the models of verbal word-groups of such kind is the question of the volume of the verbal environment in terms of the nature of the verbal valence, because it is necessary to know which words should and can be included in the model, and which ones should be excluded.

The description of the valence of any word is carried out by modelling its potential combinatorial properties. Consequently, a unit representing a certain valence property of a word is a pattern which reflects a certain type of bonds between classes of words and the structure of a real-life combination of words.

In this article we consider the notion of combinatorics, when grammatical valence of the verb, which denotes its ability to make these or those bonds and form combinations with other classes of words, is described with the help of model sets.

The next important issue that requires consideration when describing kernel models of verbal word-groups is the nature of the bonds within the models themselves. The linguistic literature describes in detail the approach that determines the nature of the bonds in a sentence between related words: interdependence, one-sided dependence, and constellation, on the basis of which subordinating, coordinative, and predicative relationships are established respectively.

Our description of kernel model of verbal word-groups will be limited to the analysis of exclusively subordinating links (which is implied in the article). In this case, it is necessary to give a more detailed presentation about them. Subordinating links are characterized by unevenness of their units, i.e. dependence of one of the components on the other and are divided into kernel and adjunct depending on the status of the analyzed word – active or dependent. This thesis can be illustrated by the following sentence as an example: *Every computer contains the output/input unit.* Here you can see the kernel connection for the verb *contains*, controlling the noun *unit*, which governs the words *output/input*. And adjunct connection is for the word *every*, which depends on the noun *computer; unit,* which is governed by the word *contains*; as well as for the words *output/input*, which depend on the word *unit*. Thus, within the framework of the subordinating verbal word-groups, each verb is in a subordinating relations with the components of a word-group dependent on it (verb) and has a certain number of grammatical connections of the subordinating nature.

And finally, a remark that concerns the different nature of relationships in the models. By the words "different nature" we mean the separation of connections into grammatical and lexical-grammatical. The first one is concentrated on the presence of a grammatical connection between the elements of a combination, without taking into account the possibility/impossibility of being a communicative or nominative unit of a language. The second one involves the formation of a model of a complete phrase, which can be considered as a unit of communication. In this paper we have identified such verb connections that have formed exclusively complete word-groups.

The text corpus "Radio electronics", which is a part of scientific discourse, served as the material for the analysis of kernel models of verbal word-groups. It was formed by the method of a continuous sampling. The basis for the text corpora are scientific and technical journals "Radio electronics" published in the USA.

In the process of forming the "Radio electronics" text corpus the texts of the articles, their titles and annotations to them, written and compiled by different authors, were plunged into quantitative processing. In addition, the captions under the drawings, charts and graphs were examined. Advertising messages were not subjected to the survey, the equations and formulas were not taken into account when calculating. All main verbs in any form and syntactic functions were recorded (except *to be* and *to have* and verbs with postpositions like "put up").

For the formation of the frequency list of verbs, which in the future study should form the basis of the kernel verbal models, 25,788 verb usages were singled out of the "Radio electronics" text corpus. There were 1,558 different verbs, whose percentage in the text corpus made 12.9%. Arranging different verbs in the order of decreasing frequency we have compiled a frequency list (dictionary) of the verbs of "Radio electronics" sublanguage. From this frequency list of verbal lexemes the ones with frequency 100 or higher were taken for studying the combinatorial properties of verbs. This list includes 52 units: *use*

(F= 1291), *make* F(=518), *show* (F=500), *see* (F=339), *check* (F=324), *connect* (F=303), *get* (F=303), *operate* F=283), *work* (F=269), *find* (F=262), *go* (F=254), *do* (F= 231), *provide* (F= 205), *apply* (F=205), *need* (F=205), *give* (F=198), *take* (F=195), *require* (F=189), *set* (F=183), *record* (F=182), *read* (F=176), *cause* (F=165), *produce* (F=160), *know* (F=158), *look* (F=157), *mount* (F=156), *increase* (F=145), *reduce* (F=143), *determine* (F=138), *start* (F=137), *tune* (F=133), *add* (F=131), *change* (129), *develop* (F=128), *measure* (F=127), *adjust* (F=123), *replace* (F=122), *want* (F=122), *build* (F=121), *control* (F=121), *flow* (F=121), *include* (F=120), *note* (F=120), *design* (F=113), *say* (F=112), *come* (F=109), *test* (F=108), *call* (F=107), *try* (F=196), *short* (F=104), *switch* (F=104).

3. Results and discussion

The theoretical substantiations, as well as the frequency list of verbs presented in the "Methodology" section, made it possible to form a corpus of low-frequency kernel (subordinating) models of verbal word-groups that function in the text corpus "Radio electronics". For the formation of the inventory of compatibility models a distributive analysis of 10698 sentences was carried out, which took into account both contact and distance elements, but necessarily connected with the verb by grammatical (subordinating) bond and forming a word-group with it.

Although 53 kernel verbal models are included in the general inventory list, only the ones with frequency below 180 are selected for this study. They are assigned to low-frequency units and comprised 41 kernel verbal word-groups (models).

Below is a list of models with the corresponding examples recorded in a text corpus, in which the verb models are arranged according to the increasing of their complexity degree. The grammatical connections of the verbs with its surrounding elements were expressed in terms of classes of words, denoted by common markers. We will clarify only those that may cause a reader's misunderstanding: D – adverb, adverbial phrases, V = – infinitive, S – verb-dependent subordinate clause, which in our study was also equated to the class of words. Models of the type Vlike / as / cnj / N inform about the possibility of choosing between allied words like / as / cnj, which is demonstrated in the examples.

1. VA – *get worse; operate satisfactory*.
2. VV= – *want to build*.
3. VVing – *work standing; start operating*.
4. VVen – *get lost*.
5. VNVing – *get the set working again; increasing the size ... it will reduce the ripple*.
6. VNVen – *find it listed*.
7. VAD – *probably get hot*.
8. VAS – *get smaller until they disappear*.
9. VDV= – *go together to make this really accurate ... thermometer*.

10. VprpVing – *start by moving; insist on receiving*.
11. Vlike/as/cnj/N – *look like Fig. 9*.
12. Vlike/as/cnj/A – *replace if necessary*.
13. Vlike/as/cnj/Ving – *challenges come when considering system design*.
14. Vlike/as/cnj/Ven – *work when plugged in*.
15. AsVenD – *as shown here*.
16. VNND – *usually give you the others*.
17. VNNV= – *give us anything to go on*.
18. VNNVing – *one of ... devices once showed the engineer one of the parameters demonstrating the necessity ...*
19. VNNS – *... and how can an independent technician stop a consumer from giving his company a bad name when the firm is not in the wrong?*
20. VNAD – *often find levels as high as 1000 mV per channel*.
21. VNAV= – *... where you'll find the more usual switch easier to use.*
22. VNAVing – *make tests easier, saving a lot of time*.
23. VNAS – *control is set low when output drops to about 35 mV ...*
24. VNasV – *adjust the unit as follows*.
25. VNlike /as/cnj /N – *use the temperature as Y axis*.
26. VN like/as/cnj/A – *increase the value if necessary*.
27. VN like/as/cnj/D – *mount Q as before*.
28. VN like/as/cnj/Ving – *short them when soldering*.
29. VN like/as/cnj/Ven – *increase periods if required*.
30. VAprpN – *come loose during the tests*.
31. VDprpN – *differs greatly from the communications system in other countries*.
32. VS prp N – *the viewer, for a price, could see what he wanted*.
33. VprpNV= – *get inside the chip to do anything*.
34. VprpNVen – *work with lead dropped*.
35. asVenprpN – *as shown in Fig.1*.
36. VNNprpN – *give us this data in time*.
37. VNDprpN – *frequently take you into automatic areas ...*
38. VNVasprpN – *power bandwidth be determined as per JHF-A-201*.
39. VprpNprpN – *check from case to ground*.
40. VprpNasN – *look at a tone burst as a carrier*.
41. VprpNprpNVing – *read from 5 mV value to 15 mV value depending on the head*.

Furthermore we present a table with low-frequency kernel (subordinating) models of verbal word-groups, which are arranged in descending order of frequency of occurrence in the text corpus "Radio electronics". As noted earlier, this article analyzes models starting with frequencies below 180.

The presence of this table allows us to consider such statistical characteristic as the total frequency of using low-frequency kernel verbal models. It contains

Table 1

The frequency list of the kernel models of subordinating verbal word-groups functioning with low frequencies

№№	Types of Models	Frequency	№№	Types of Models	Frequency
1.	VV=	160	22.	VprpNV=	4
2.	VNlike/as/cnj/N	135	23.	VprpNasN	3
3.	VA	107	24.	VNDprpN	3
4.	AsVenprpN	58	25.	V/like/as/cnj/A	3
5.	VNVing	55	26.	VNNS	2
6.	VprpNprpN	48	27.	VNAV=	2
7.	VNlike/as/cnj/Vig	33	28.	VSprpN	2
8.	Vlike/as/cnj/N	32	29.	VprpNVen	2
9.	VVing	29	30.	VAD	1
10.	VNVen	24	31.	Vlike/as/cnj/Ving	1
11.	VNlike/as/cnj/Ven	23	32.	VNNVing	1
12.	VprpVing	17	33.	VNAD	1
13.	VDV=	16	34.	VNAVing	1
14.	VVen	13	35.	VNAS	1
15.	VAS	10	36.	VNlike/as/cnj/D	1
16.	VNNV=	9	37.	VAprpN	1
17.	AsVenD	7	38.	VDprpN	1
18.	Vlike/as/cnj/Ven	6	39.	VNNprpN	1
19.	VNlike/as/cnj/A	6	40.	VNasprpN	1
20.	VNND	4	41.	VprpNprpNVing	1
21.	VNlike/as/cnj/V	4			

F* = 829

829 units. This value is several times smaller than the same parameter in 12 high-frequency verbal models – 267702 units, which was calculated earlier in the process of analyzing the statistical characteristics of high-frequency models[8] (article of V. Dragomanov). Their correlation is, respectively, 0, 4% against 99, 6%.

However, if to refer to the values that show the quantitative usage of different models, we can see that in the low-frequency verbal word-groups (models) they are much higher than in the ones used with high frequency – 77, 4% and 22, 6%, respectively .

The next feature of the low-frequency kernel models that the authors would like to explore is simplicity/complexity of model structure, and then perform the analysis of dependence of this feature on the frequency of its usage. When describing high-frequency models it was revealed that such dependence actually exists, and the higher the frequency of usage of the model is, the simpler its structure is.

For low-frequency models we do not completely observe the direct dependence. Nevertheless, it is possible to trace some statistical regularities in the distribution of models of verbal word-groups that function in a text corpus with a low frequency.

As we see, there are two-, three-, four-, five- and six-component models in the table. Let us form a list of models in accordance with the number of compo-

nents included in them, and indicate the frequency of their usage in the texts.

1) four two-component models – VV = (F = 160), VA (F = 107), VVing (F = 29), VVen (F = 13), (F * = 309);

2) eleven three-component models – VNVing (F = 55), Vlike / as / cnj / N (F = 32), VNVen (F = 24), VprpVing (F = 17), VDV = (F = 16), VAS (F = 10), AsVenD (F = 7), Vlike / as / cnj / Ven (F = 6), V / like / as / cnj / A (F = 3), VAD (F = 1), Vlike / as / cnj / Ving (F = 1), (F * = 172);

3) twenty four-component models – VNlike / as / cnj / N (F = 135), asVenprpN (F = 58), VNlike / as / cnj / Ving (F = 33), VNlike / as / cnj / Ven (F = 23), VNNV = (F = 9), VNlike / as / cnj / A (F = 6), VNND (F = 4), VNlike / as / cnj / V (F = 4), VprpNV = (F = 4) , VNNS (F = 2), VNAV = (F = 2), VSprpN (F = 2), VprpNVen (F = 2), VNNVing (F = 1), VNAD (F = 1), VNAVing (F = 1) VNAS (F = 1), VNlike / as / cnj / D (F = 1), VAprpN (F = 1), VDprpN (F = 1), (F * = 291);

4) five five-component models – VprpNprpN (F = 48), VprpNasN (F = 3), VNDprpN (F = 3), VNNprpN (F = 1), VNasprpN (F = 1), (F * = 56);

5) one six-component model – VprpNprpNVing (F = 1), (F * = 1).

The data describing groups of models containing different numbers of components show that:

– firstly, if to create the plot of dependence of the number of models on quantity of components in them

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[8] Shapa, Kudinova 2017

we get an almost perfect curved line with a peak in "four-component models";

– secondly, the total frequencies (F*) of usage in the texts of various groups of models have an almost exact inversely proportional dependence on the number of components, i.e. the more components, the lower the frequency of usage of models. The exception is the group with four-component models. However, it can be assumed that since this is the largest group, quantitative values have played a role here.

The next stage of the statistical study will be the conditional division of the entire list (the table) with the low-frequency models into frequency zones:

– an upper zone, which includes the most frequent models – from 160 to 50;

– a middle frequency zone – from 49 to 10;

– a low frequency zone – from 9 to 1.

Five models function in the upper (the most frequent) zone, 10 models – in the middle frequency one, and 26 models are in the low frequency zone. As we can see, there is also a strict dependence of the number of models on the frequency of their usage, i.e. the lower the frequency of the usage is, the higher number of models is included in a particular area of the list.

Now let us see how various groups of models (with different numbers of components in them) are distributed over conditional frequency zones of the list:

upper frequency zone – models VV = (F = 160), VNlike / as / cnj / N (F = 135), VA (F = 107), asVenprpN (F = 58), VNVing (F = 55);

middle frequency zone – models VprpNprpN (F = 48), VNlike / as / cnj / Ving (F = 33), Vlike / as / cnj / N (F = 32), VVing (F = 29), VNVen (F = 24), VNlike / as / cnj / Ven (F = 23), VprpVing (F = 17), VDV = (F = 16), VVen (F = 13), VAS (F = 10);

the low frequency zone – models VNNV = (F = 9), asVenD (F = 7), Vlike / as / cnj / Ven (F = 6), VNlike / as / cnj / A (F = 6), VNND (F = 4), VNlike / as / cnj / V (F = 4rpNV = (F = 4), VprpNasN (F = 3), VNDprpN (F = 3), V / like / as / cnj / A (F = 3 VNNS (F = 2), VNAV = (F = 2), VSprpN (F = 2), VprpNVen (F = 2), VAD (F = 1), Vlike / as / cnj / Ving (F = 1), VNNVing (F = 1), NAD (F = 1), VNAVing (F = 1), VNAS (F = 1), VNlike / as / cnj / D (F = 1), VAprpN (F = 1), VDprpN (F = 1), VNNprpN (F = 1), VNasprpN (F = 1), VprpNprpNVing (F = 1).

The description of distribution of the kernel models of verbal word-groups in accordance with conditional frequency zones will be as follows.

In the upper zone, where the models functioning with a high frequency of usage are concentrated:

two models with two components are presented, which are not complicated by prepositions or conjunctions – VV = (F = 160), VA (F = 107);

one three-component model, which is without prepositions or conjunctions either – VNVing (F = 55);

and two models with a complex structure – VNlike / as / cnj / N (F = 135) and as / VenprpN (F = 58).

No definite structural or frequency dependence can be revealed here, because, despite the high frequency of usage, this distribution is rather chaotic. It is obvious here that both simple and complex models can function with a sufficiently high frequency. The same can be said about the models that are located on the border of the selected high-frequency zone – simple VNVing (F = 55) and as/VenprpN model (F = 58) complicated by a preposition.

In the conditional middle frequency zone:

two two-component models are observed – VVing (F = 29), VVen (F = 13);

five three-component models – Vlike / as / cnj / N (F = 32), VNVen (F = 24), VprpVing (F = 17), VDV = (F = 16), VAS (F = 10), two of them – VprpVing and Vlike / as / cnj / N are complicated by prepositions and conjunctions;

two models with four components with prepositions and conjunctions – VNlike / as / cnj / Ving (F = 33), VNlike / as / cnj / Ven (F = 23);

one complex five-component model – VprpNprpN (F = 48).

In the middle frequency zone (from 49 to 10) there is some correlation between such parameters as simplicity/complexity of the model and the frequency of its usage.

We should stress that in the description devoted to the analysis of high-frequency kernel (subordinate) models of verbal word-groups (an article of V. Dragomanov) it was proved that the simpler the kernel model as regard to its structure is, the more often it is used in the text corpus. But when we deal with the low-frequency ones this dependence is violated.

To be precise in this case, it cannot be said that the more complex the structure of the model is, the more often it is used. But the opposite statement would be incorrect either, since it is impossible not to take into account the fact that the majority of simpler two- and three-component models have rather modest frequency values, and the more complex ones (with prepositions and conjunctions) have much higher values. Four-component complex models also have high values of usage in the text corpus, and, finally, the most complex – the five-component model – has the highest frequency of usage.

The low-frequency zone of the list is the most numerous and contains, as it has already been noted, 26 models. According to the degree of simplicity/complexity of the structure they are distributed as follows:

first of all, the list of these low-frequency models of verbal word-groups does not contain simple two-component models;

three-component models are represented by the following six units – AsVenD (F = 7), Vlike / as / cnj / Ven (F = 6), V / like / as / cnj / A (F = 3), VAD (F = 1), Vlike / as / cnj / Ving (F = 1), NAD (F = 1). The major-

ity – 4 units – is structurally complicated, they have a higher frequency of occurrence than models with a simple structure. The only exception is Vlike / as / cnj / Ving model, which has the lowest frequency of usage;

fifteen four-component both structurally simple and complex models – VNNV = (F = 9), VNlike / as / cnj / A (F = 6), VNND (F = 4), VNlike / as / cnj / V (F = 4), VprpNV = (F = 4), VNNS (F = 2), VNAV = (F = 2), VSprpN (F = 2), VprpNVen (F = 2), VNNVing (F = 1), VNAVing (F = 1), VNAS (F = 1), VNlike / as / cnj / D (F = 1), VAprpN (F = 1), VDprpN (F = 1).

Let us consider the list of four-component models in more details. It should be noted that it is here, in this most distant reserve of future possible high-frequency speech units, there is an almost equal number of simple (without prepositions and conjunctions) and complicated (with prepositions or conjunctions) models of verbal word-groups:

the most frequent pair is VNNV = –– VNlike / as / cnj / A;

in the line of models with F = 4 the balance is slightly disturbed – only one simple model and two complicated VNND, VNlike / as / cnj / V, VprpNV =;

in the line of models with F = 2 there is the same quantity of both simple and complicated units VNNS, VNAV =, VSprpN, VprpNVen;

and finally, the low-frequency four-component models with F = 1 also have an equal number of structurally simple and complicated units – VNNVing, VNAVing, VNAS, VNlike / as / cnj / D (F = 1), VAprpN, VDprpN.

Four five-component models of the lowest sector of the low-frequency zone – VprpNasN (F = 3), VNDprpN (F = 3), VNNprpN (F = 1), VNasprpN (F = 1) – have an extremely complicated structure, and function with F = 3 and F = 1.

The only six-component model of the verbal word-groups – VprpNprpNVing (F = 1) is both complicated and frequently lowest.

4. Conclusions

So, the results of the statistical research of low-frequency kernel (subordinating) models of verbal word-groups described in this article allowed us to come to the following general conclusions.

1. The quantitative analysis of kernel (subordinating) models of verbal word-groups found in the text corpus "Radio electronics" with a low frequency has shown that the value of occurrence of different models is much higher as compared to the same units with a high frequency of usage – 77, 4% and 22, 6%, respectively.

2. Although the correlation of quantitative characteristics goes in favor of low-frequency speech units (models of verbal word-groups) when compared with the same units with a high frequency (the results of a statistical study were obtained earlier), the analysis

showed that the correlation of their total frequencies in the text corpus makes 0, 4% to 99, 6%.

3. A comparative analysis of low-frequency and high-frequency kernel (subordinating) models of verbal word-groups by the simplicity/complexity parameter of the model structure showed the following. As mentioned in the article, the models with a high frequency of usage, that were considered earlier, showed direct dependence of this parameter on the frequency of usage, i.e. the simpler the model is with regard to its structure, the more often it is found in the text corpus.

In verbal word-groups with a low frequency of occurrence there is no such direct dependence, and another statistical phenomenon can be noted. When the entire list of low-frequency models is divided into conditional frequency zones, the units with a frequency from 160 to 50, i.e. which have, as we see, a fairly high frequency of usage in the texts, do not show any statistical dependence of their frequencies on the simplicity/complexity of the model structures. The distribution of simple models and the ones complicated by prepositions or conjunctions in the area from 160 to 50 is simply chaotic.

But going further, as the values of the statistical parameter of frequency decrease, a completely distinct dependence of the frequency of usage on the simplicity/complexity of the model structure begins to appear, with an advantage both in frequency and quantitative indicators in favor of sophisticated multi-component models. This dependence begins to manifest itself quite clearly in the frequency area from 49 to 10, although with some reservations. It is enough to say that here the complex five-component model VprpNprpN (F = 48) turned out to be the most frequent.

In the lowest frequency conditional zone with a frequency range from 9 to 1, in which most models are located (26 out of 41 units), the crowding out of simple models by structurally complicated units, which have not only a quantitative advantage but also a higher frequency of usage in this zone, occurs. Simultaneously one can observe the reduction of frequencies to the minimum, and a gradual balance of the functioning of simple and complicated models, their equal representation in this zone.

Thus, based on the described results of statistical analysis of low-frequency kernel (subordinating) models of verbal word-groups, it can be assumed that the same structural and frequency dependence may be characteristic not only for them, but also for low-frequency word-groups of other types.

This assumption requires further statistical study of text units in order to carry out an appropriate comparative analysis with the results already obtained.

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Анотація

Робота присвячена одному з найбільш широко використовуваних типів дієслівних словосполучень, а саме ядерних моделей підрядних дієслівних словосполучень, які функціонують в текстовому корпусі «Радіоелектроніка», що відноситься до технічно-наукового дискурсу. Текстовий корпус був скомпільований на основі американських науково-технічних журналів «Радіоелектроніка» методом суцільної вибірки. Для відбору цього типу моделей був розглянутий теоретичний підхід, якій описує проблеми комбінаторики та валентності. Це дозволило включити як безпосередньо так й дистанційно розташовані елементи, які обов'язково повинні з'єднуватися з дієсловом граматичним (підрядним) зв'язком та формувати з ним словосполучення. З ціллю скомпілювати інвентар ядерних моделей підрядних дієслівних словосполучень були підвергнути дистрибутивному аналізу 10698 речень. Відбирались тільки моделі, які з'являються у текстовому корпусі з низькою (нижче ніж 180) частотою. Загальна кількість моделей з низькою частотою досягала 41 одиниць. Крім дистрибутивних методів використовуються також статистичні. Кількісний аналіз ядерних моделей, використаних у текстовому корпусі з низькою частотою, показує, що кількість різних моделей є набагато більше у зрівнянні з такими ж одиницями, які мають високу частото використовування – 77, 4% та 22, 6 %, відповідно. Але ж порівняння сумарних частот говорить на користь моделей з високою частотою – 0, 4 % до 99, 6 %. Крім кількісних характеристик аналізується параметр простоти/складності структур моделей. При вивченні високочастотних ядерних моделей спостерігається пряма залежність частоти використання від структури моделі – чим простіша структура, тім вище частота використовування. Але низькочастотні ядерні моделі демонструють більш складне та суперечливе функціонування по відношенню до цього параметру. У більшості випадків досить чітко видна тенденція до зворотної залежності, тобто чим простіша структура моделі, тім нижче її частота; у найчастотніших серед низькочастотних моделей відбувається хаотичний розподіл по частотах.

Ключові слова

Безпосередньо і дистанційно розташовані елементи, кореляція, низькочастотні моделі, структура моделі, кількісні характеристики, параметр простоти/складності, підрядні зв'язки, статистичні методи.

SECTION II
SLAVIC LANGUAGES

THE INTERPRETATION OF MYTHOLOGEMES
IN A. PUSHKIN'S WORKS: PSYCHOLINGUISTIC ASPECT

Olga Iakovlieva[1], Viktoriia Hryhorash[2]

Abstract

The article highlights the fact that at the present stage of the development of linguistics, linguistic and cultural studies are held at an interdisciplinary level that involves the synthesis of data of ethnolinguistics, cultural linguistics and psycholinguistics as well. Within the framework of the last discipline, the problem of interpreting the text is relevant, in the process of which the highest measure of understanding is realized.

It is worth noticing that the problem, related to the theory of the picture of the world, remains relevant in the works of the linguists of recent years. In Ukraine, such studies are conducted taking into account not only the peculiarities of the ethnic consciousness of both Ukrainian-speaking and Russian-speaking population, but also traditions, rituals, beliefs and mythology.

The aim of the article is to describe at an interdisciplinary level, taking into account the knowledge of folk mythology, as well as the beliefs of the Russians and the Ukrainians, polysemantics of the mythologemes of the Cat and the Mermaid in Pushkin's works. The attention is paid to the author's interpretation of knowledge about mermaids, which is preserved in the memory of the Eastern Slavs. The national peculiarity in the mythological picture of the world of the Russians and the Ukrainians is partially identified. The presented information will contribute to the formation of the most complete 'contents image of the Pushkin's text'.

The authors have used the method of contextual-interpretation analysis and the method of reconstruction of ethnic stereotypes in describing the national features of the mythological picture of the world of the Russians and the Ukrainians.

The results of the research might be useful for linguists when interpreting A. Pushkin's works and researching the national peculiarities of the linguistic picture of the world of different peoples.

Keywords
Psycholinguistics, Cognitive Picture of the World, Linguistic Picture of the World, Mythologeme, Ideologeme, Prologue, Mermaid, Cat.

1. Introduction. Modern Ukrainian and Russian linguistics, as well as the West European ones, solve the common global problem – the modelling of the picture of the world, in other words, the modelling of the picture of knowledge about the world that is peculiar to one or another ethnos[3]. The process of understanding the texts of classical Russian and Ukrainian literature plays an important role in the solution of this problem (in particular, the texts by A. Pushkin that are based on the mythological concepts of the Slavic peoples).

Such concepts as the *cognitive picture of the world* and the *linguistic picture of the world* are clearly distinguished in linguistics; they are not equal to each other, since the first, cognitive, is immeasurably broader. The study of the conceptual sphere of the nation and their knowledge of the world is possible only through the prism of the linguistic picture of the world, which is represented 'in the form of the meanings of linguistic signs that form the cumulative semantic space of the language'[4].

Within this framework, the texts of A. Pushkin are an inexhaustible source for studying the linguistic picture of the world of not only the Eastern Slavs, but other Slavs as well. However, without an interpretation of individual lexemes (mythologemes) in the psycho- and ethnolinguistic aspect, understanding the texts of the classic of Russian literature is hardly possible.

Taking into account the fact that the understanding of the term 'ethnolinguistics' is ambiguous[5], and this discipline studies the language through the prism of mythological representations, which are the part of the semantic space of a language or a common part of the semantics of related languages (in our case – Ukrainian and Russian), the **purpose of the paper** is an analysis of the importance of individual mythologemes in the poetic picture of the world of A. Pushkin.

It is noteworthy that the legacy of Pushkinists is enormous all over the world. American and European

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[3] Chornopyskyj 2008, 116

[4] Gridina 2004, 6

[5] Selivanova 2010, 163-168

[6] Bethea 1998; Briggs 1998; Gershenzon 1996; Greenleaf 1994

scholars have paid much attention to the research of A. Pushkin's texts[6].

Philologists, whose attention is attracted to the study of texts of the oral tradition and who encounter such concepts as '*myth*', '*mythologeme*', '*archetype*', '*ideologeme*', '*concept*', '*symbol*', etc., understand the need for their specification. In such a situation, the objective associated with the choice and definition of terms will be of paramount importance. N. Lysiuk noted that in the scientific studies the concept of '*archetype*' has lost its connection with psychology, and the term '*mythologeme*', which is common among folklorists and mythologists, is often used in a vague sense[7]. The term, which is given preference to, has a transparent internal form: *mythologeme* (from Greek *Mythos*) is 'a legend, a tradition that appeared in the high antiquity and conveys the notion of the world in a personified form'[8] and (Greek *Logos*) – 'knowledge, concept, thought'[9]. Thus, the object of our research in this article is the knowledge of the *Mermaid* and the *Cat* as the creatures of the underworld, and this knowledge is preserved in myths, folk representations of the Russians and the Ukrainians.

2. Methodology.

The method of contextual interpretation analysis and the method of reconstruction of ethnic stereotypes are used when describing the national features of the mythological picture of the world of the Russians and the Ukrainians.

3. Results and Discussion.

D. Medrish stated that A. Pushkin as a great poet described the folklore of many peoples more than once. The 'alien' folklore was translated into the literary series through the prism of the native, Russian, and due to this fact, not decreasing its originality, it ceased to be an 'alien' one. In this regard, Pushkin's experience is invaluable: he discovered in the folk art such deposits of beauty, which in the subsequent epochs began to be developed by the efforts of the most diverse artists of the word[10].

The mythologeme *mermaid* occurs in the prologue to the poem "Ruslan and Lyudmila". A. Pushkin is known to have created a romantic poem in the southern period of his work (1820–1824), which became a popular genre of Russian literature in the 1820 – 1830s. According to T. Zueva, it was the romantic poems that were transformed into the famous tales by Alexander Pushkin[11].

In the prologue to the poem "Ruslan and Lyudmila" the Pushkin's understanding of a folk fairy tale is reflected. T. Zueva pays the reader's attention to the mosaic structure of the prologue and the fact that the prologue ideologically and thematically is much broader than the poem itself. It is this extraordinary, 'oxymoronic' construction that makes it possible to treat the prologue as an independent work[12]. However, the author notes that the composition of the prologue is not an arbitrary collection of fantastic 'shatters', but an artistically organized unity. The movement of pictures is developing successively and only in the sequence that corresponds to the author's logic[13].

In the Pushkin text of the prologue to the poem "Ruslan and Lyudmila", the mythologeme *mermaid* occurs in one line: '*... Midst branches shines the mermaids' tail...*'[14].

This image is associated with an ancient pagan holiday, which was called *Rusalii* (Ukrainian: *Rusalnyi tyzhden, Rusalna nedilia, Rusalni sviatky, Rusalnyi Velykden, Rusalni rozghry, Rusalia, Rusavni, Kostrub*) among the Slavs. *Rusalii* ceased with the holiday of Ivan Kupala Day, and were known to all Slavic peoples as a holiday of transition from spring to summer. This celebration was closely connected with the Greco-Roman holiday of roses (*Rosalia*), which symbolized the beginning of the summer and was also a memorial day.

The *mermaid* is an ambiguous image. In Russian mythology, she was most often portrayed as a young beautiful girl with long hair and fish tail. Mermaids are lovers of music and singing, who attract young men. According to some researchers, such a characteristic was influenced by literary sources, in particular, romantic works of the beginning of the nineteenth century by V. Zhukovskii, A. Pushkin, N. Gogol, M. Lermontov, T. Shevchenko, L. Ukrainka, A. Mitskevich and et al.

In folk representations, recorded in the middle of the nineteenth century, in particular among the inhabitants of Saratov Governorate, mermaids were shaggy, hunchbacked creatures, with a big belly and sharp claws, with a long mane and a large iron hook, which they used in order to catch passers-by. In Vitebsk Governorate, mermaids were dirty, evil and sullen old women with a stick in their hands[15]. They were called in different ways: *shutovki* (from Russian 'shut' – devil); *chertovki; mertvushki*; in Belorussia – *vodianitsy, kupalki*; in Ukraine – *rusavky, kupalky, vodianytsi, loskotukhy; mavky, navky* (from Ukrainian *nav, navi* – the souls of the dead, the dead).

In Ukrainian mythology, mermaids could also be male representatives. In the times of paganism, they were associated with lush vegetation, a field and a crop. This is illustrated by the folk beliefs of the Ukrainians of the Dnieper region, where the names of the mermaids' sisters are preserved: *Ovsianytsia, Zhytnytsia, Pshenytsia, Travnytsia, Berezytsia, Verbytsia,*

[7] Lysiuk 2001, 265

[8] Petrov 1987, 420

[9] Gridina 2004, 283

[10] Medrish 1987, 71

[11] Zueva 1989, 119

[12] Zueva 1989, 18

[13] Zueva 1989, 20

[14] Pushkin 2012, 224

[15] Madlevska 2006, 343–345

Vyshnytsia, Slyvytsia, Yablunytsia, Hrushenytsia, etc. Each of these sisters had responsibilities. For instance, Rosianytsia took care of watering the grass, which was the main food for cows. Our distant ancestors were sure that the power of plants was passed into milk and ensured the health of children. The Ukrainian proverb said: *Rosianytsia feeds with milk* [16].

The peasants believed that on the territory where mermaids ran and had fun, the grass grew thicker and greener, and wheat was more abundant. Mermaids are the keepers of crops. At the same time, they could damage crops by sending storms, torrential rains and hail[17].

Much later, mermaids were associated with those who died unnatural deaths (deadborn or unbaptized children, drowned girls, i.e. with 'wrong' and therefore dangerous dead, who were associated with evil forces – 'the greatest devil'). Christianity could not irrevocably get rid of folk beliefs about this character, so people still celebrate the seventh week after Easter, the *Mermaid week*, which precedes the holiday of the Holy Trinity. The most dangerous day of this week was Thursday, which was called the Mermaid Easter or Dry Thursday, when the mermaids came out of the water ponds, combed their hair, swung on the branches of trees and lured young girls and boys. To protect themselves from the evil creatures, young people had herbs, which possessed a protective force in the folk beliefs. Most frequently those herbs were lovage and wormwood. A special rite of seeing a mermaid off or the funeral of a mermaid was arranged on the last day of the *Mermaid week*. Tearing, burning or abandonment of a stuffed mermaid in the rye fields were widespread during this ritual. According to folk beliefs, these actions contributed to better growth of cereal plants. Sometimes a scarecrow was burned, and the participants of the rite jumped over the fire, poured each other with water to clean themselves of diseases, evil spirits and sorcerers[18].

In the *Mermaid week,* it was forbidden to swim in the water, rinse clothes there, work in the field and go to the forest. The following women's duties, such as spinning, sewing, washing, sweeping the floor, coating the oven, etc., were forbidden as well. People sacrificed bread, honey, pancakes in order to cajole mermaids. In return, mermaids could generously reward with a good harvest of flax, linen or a spinning. In Perm Governorate, it was believed that if you saw how a mermaid combed hair from which sil-

ver was poured out, you could make a fortune. Sharp iron objects, a prayer, a magic circle were protective charms[19].

The rite of the mermaid's seeing off was accompanied by special ritual songs in which it was sung about mermaids sitting on a white birch, catching girls, asking women for linen or clothes and making riddles. Girls often chose their mermaid. Each region had its own peculiarities of this holiday.

Pushkin has a poem "Rusalka" ("The Mermaid") and a homonymous dramatic work. In the poem, the poet conveys folk ideas about mermaids very accurately:

And sudden, light as night-ghost wanders,
A female thence her form uprais'd,
Pale as the snow which winter squanders,
And on the bank herself she plac'd[20].

Leaving the water, a mermaid usually combed her long wet hair, nodded to the one who looked at her and beckoned into the water. Only few could avoid such a look. The monk also succumbed to the charms, despite the fact that he prayed diligently. The next night the apparition repeated:

The moon midst clouds is seen to sail,
And once more on the margin resteth
The maiden beautiful and pale.
With head she bow'd, with look she courted,
And kiss'd her hand repeatedly,
Splashed with the water, gaily sported,
And wept and laugh'd like infancy –
She names the monk, with tones heart-urging
Exclaims «O Monk, come, come to me!»
Then sudden midst the waters merging
All, all is in tranquillity[21].

The poem ends with the death of the hermit:

On the third night the hermit fated
Beside those shores of sorcery,
Sat and the damsel fair awaited,
And dark the woods began to be –
The beams of morn the night mists scatter,
No Monk is seen then, well a day!
And only, only in the water
The lasses view'd his beard of grey[22].

In the folk beliefs of the Russians and the Ukrainians, there is some information on how to protect themselves from mermaids on those days of the Mermaid Week, when they came out of the water and hunted, first of all, for beautiful young men, fascinating them with their songs. Having caught someone, mermaids started tickling, often to death, and then dragged him into the water. Sometimes it was said that the field mermaids tickled while the water ones drowned[23].

As it has been mentioned above, mermaids played a positive role in the mythology of not only the Russians and the Ukrainians, but also other Slavs. They came out on the ground so that the peasants' crops bloomed faster. Furthermore, the grain crop was much better at the place where they danced.

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[16] Voitovych 2005, 449

[17] Madlevska 2006, 349

[18] Madlevska 2006, 357–358

[19] Madlevska 2006, 355

[20] Pushkin 2012, 45

[21] Pushkin 2012, 46

[22] Pushkin 2012, 46

[23] Voitovych 2005, 449–450

However, in the unfinished Pushkin's drama "Rusalka (the Water-Nymph)" this image is associated with negative connotations. Pushkin's "The Songs of the Western Slavs" are based on a similar plot. The prime example is Pushkin's "Ianysh Korolevich". Here, a beautiful maiden, deceived by the prince, rushed to Morava and became a water queen. She gave a birth to her daughter Vodianitsa, who, when meeting her father, spoke of her mother: 'My mother is a queen of water; she rules over all the rivers, over the rivers and over the lakes; she does not only rule the blue sea ...'[24].

The action of the Pushkin's dramatic work "Rusalka (the Water-Nymph)" is set on the banks of the Dnieper, in the mill, where the Miller and his beautiful daughter live. The Prince often comes to them and the girl loves him sincerely. Her father does not forbid his only daughter to be a mistress of the Prince, hoping that she will be happy with him. However, the Prince offers the girl to split up because he decides to marry another woman. The Miller's daughter rushes into the river, drowns and turns into a mermaid. At the wedding of the Prince, in the midst of merriment, a voice is heard to be singing about a beautiful maiden: 'Just yesterday a maiden drowned, / And, drowning, cursed her charming lad'[25].

One day the Prince does not return to his young wife after hunting. He stayed alone in the forest on the banks of the Dnieper. At night, mermaids come out to the bank in the moonlight. The moon is the sun for the mermaids:

Late at night we sisters gladly
Quit the deep in which we lie,
Rising from the river madly,
Bursting forth to reach the sky;
We can hear each other crying,
Voices ringing through the air,
As we shake our long and drying
Strands of green and dripping hair[26].

The Prince recognizes the place where the mill is. Having met an old man who speaks about his 'prophet-daughter'[27] and saying that he is not a Miller, but a raven, the Prince thinks that the old man has gone mad.

According to folk beliefs, Pushkin describes the bottom of the Dnieper, where the mermaid's house is located. Like ordinary girls on the ground, they spin near their queen. She orders her mermaids to leave the yarn, since the sun has set:

Have done. Swim up and dance beneath the stars;
Go play, but don't molest a soul tonight –
Don't dare to tickle any passerby,
Or tangle up the nets of fishermen
With weeds and mud, or lure a little child
With tales of fishes to the murky deep[28].

Recalling her death, the drowned girl in the likeness of a mermaid conveys the people's notions of herself as a representative of the underworld, which people are afraid on the ground:

It's seven years
Since, mad with grief, I leapt into the stream.
Oh, what a desperate, foolish girl I was!
And deep within the Dnieper I became –
A cold and terrifying water-nymph.
Full seven years have I, each day, made plans
And brooded on the vengeance that I crave[29].

As it has been pointed above, Pushkin did not finish this dramatic work, and we do not know what happened to the Prince who reminisced on the river bank, how he was happy here once with the Miller's daughter, who he loved sincerely. His daughter, a little mermaid, went ashore, and the Prince was stunned by her beauty.

In the myths of different peoples of the world, the image of the cat that a man tamed in the Neolithic age was preserved. In ancient Egypt, the cat was elevated to the rank of goddess, who was portrayed as a woman with a cat's head. Later, cats came into prominence in ancient Greece and Rome as attributes of the goddess Diana. The Scandinavians consider cats to be sacred animals of the Goddess of Love. They pull her cart. Cats symbolize the feminine, since they can hunt at night, change the colour of the eyes, i.e. they behave like women. Moreover, they are associated with the dark power of sorcery. The negative attitude towards a black cat is explained by an aggressive attitude toward the female essence (in English the lexeme *cattish* means malicious, sarcastic, tricky, and insidious; it is applied towards women).

In Japan, there is a temple of cats and the Japanese put cat figures at the gate of houses as a symbol of home and cosiness.

The Russians and the Ukrainians have a tradition of letting a cat into a new dwelling firstly[30].

In the Russian folklore, *Bayun-Cat*, who lives on a golden pillar, symbolizes the world tree. The world tree is connected with the three-tiered division of the world. When the cat goes down, he sings songs, when he rises up, he tells fairy tales. Connecting the worlds, the cat conveys knowledge of them. He lulls listeners with songs and fairy tales, sometimes even to death. For this reason, it is not easy to cope with such a cat. To overcome this cat, you need to go to the end of the world, taking three caps, pliers and three rods with you. Three miles from the "thirtieth kingdom" the traveller begins to fall sleep, and then he should put on three caps to cope with a nap. The pliers will help

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[24] Pushkin 1985, 554

[25] Falen 2007,189

[26] Falen 2007,194

[27] Falen 2007,195

[28] Falen 2007,199

[29] Falen 2007, 200

[30] Istomina 2003, 411–414

to pull the cat off the pillar, and the rods, made from iron, copper and tin, will help to subdue it. Therefore, the cat was associated with the underworld and with evil forces. He served the witch as well[31].

In the prologue to the Pushkin's poem "Ruslan and Lyudmila", it is the Bayun-Cat who tells tales to the poet:

All breathes of Russ, the Russ of old
There once was I, friends, and the cat
As near him 'neath the oak I sat
And drank of sweet mead at my leisure,
Recounted tales to me.... With pleasure
One that I liked do I recall
And here and now will share with all...[32].

In children's folklore (lullabies, riddles, games), a cat is an amazingly gentle and calm animal. In sixty percent of Russian and Ukrainian lullabies, cats are central images. In folk texts they are called: (*Russian) kot, kotik, kotok, kotia, kotenka-kotok, kot-kotovich, koshka, kotenok, kiska, kisonka; (Ukrainian) kit, kit siryi, kit bilyi, kotyk siryi, dva kotyky, kotochok, kotychok* [33].

In the lullaby songs, certain mythological features of a cat are preserved. In particular, the cat comes to children from a magical land, the overseas, and brings a dream or drowsiness. In folk representations, the cat is a symbol and personification of sleep, which was associated with death. The cat can grab a child by the side of the body and drag it into the forest (into the other world). The magic clew is more frequent in fairy tales. However, it is also common in the Russian and the Ukrainian lullabies. The threads of the clew connect the hero of fairy tales with the other world, where ancestors live. Such ideas are laid down in the mythologeme of the cat, which is present in the Pushkin's text.

4. Conclusions.

The analysis of the semantic space, associated with the mythologemes of the *mermaid* and the *cat* in the context of the picture of the world created by A. Pushkin, has taken into consideration the folk beliefs and myths about these creatures in the Slavonic mythology. Based on the results of this analysis, it can be summarized that: 1. When reading classical literature, the interpretation of the mythologemes in the psycho- and ethnolinguistic aspect helps to comprehend partially the features of the national cognitive picture of the world of the Eastern Slavs and approach one of the most interesting fragments of the linguistic picture of the world, which is connected with mythology. 2. Each mythologeme is polysemantic. In the diversity of the presented semantics, the dualism of meanings stands out clearly: a mermaid with a pejorative connotation is a mythological creature of the underworld, which poses a threat to the life of every person if protection measures are not taken. Positive connotations in the meaning of the mermaid are associated with moisture, which is necessary for a good crop and which remains in the fields these creatures have visited. A cat in mythology is a narrator who can lull or even kill a listener. On the other hand, in popular beliefs, he is a nanny for a child, who can lull, calm and bring sweet dreams to children.

The psycholinguistic aspect, as well as the data of ethnolinguistics, linguistic and cultural studies, are also important for interpreting national symbols, which abound not only in texts of oral folk art, but also in the works of classical Russian and Ukrainian literature. Thus, further research work is supposed to be aimed at the description of symbolic meanings at the interdisciplinary level.

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[31] Korolev 2005, 261

[32] Pushkin 2012, 225–226

[33] Gridina 2004; Tsekhmistruk, 2006

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Анотація

Актуальність статті зумовлена, в першу чергу, тим, що сучасні лінгвістичні дослідження проводяться на міждисциплінарному рівні, який передбачає, зокрема, синтез даних етнолінгвістики, лінгвокультурології, психолінгвістики тощо. В рамках останньої дисципліни актуальною є проблема інтерпретації тексту, в процесі якої і здійснюється найвища міра розуміння. По-друге, актуальною в сучасних лінгвістичних дослідженнях залишається проблема, що пов'язана з теорією загальної картини світу. В Україні такі дослідження проводяться з урахуванням етнічної свідомості як україномовного, так і російськомовного населення. Особлива увага при цьому приділяється традиційним віруванням, обрядам та міфології. Враховуючи вищезазначене, метою даної статті є описання на міждисциплінарному рівні з урахуванням народної міфології, вірувань українців та росіян полісемантики міфологем русалка (мавка) і кіт у поетичних творах О. Пушкіна. Увага звертається на авторські інтерпретації традиційних народних поглядів на русалок, які зберігаються в пам'яті східних слов'ян. Виділяється національна специфіка в міфологічній картині світу російських та українців. Подана інформація буде сприяти формуванню найбільш повного «образу змісту пушкінського тексту». У процесі написання статті автори користувалися методом контекстуально-інтерпретаційного аналізу та методом реконструкції етнічних стереотипів, аналізуючи національні особливості міфологічної картини світу українців і росіян. Результати дослідження можуть бути корисними лінгвістам у процесі інтерпретації текстів А. Пушкіна та при вивченні національної специфіки мовної картини світу слов'янських народів.

Ключові слова

Психолінгвістика, когнітивна картина світу, мовна картина світу, міфологема, ідеологема, пролог, мавка, кіт.

SECTION III
CONTRASTIVE LINGUISTICS AND TRANSLATION

LATIN BORROWINGS DENOTING AN INHABITED PLACE
IN ENGLISH AND GERMAN: HISTORICAL ASPECT

Oksana Kodubovska[1]

Abstract

The article deals with Latin borrowings denoting an inhabited place and the ways they enter the West Germanic languages, namely English and German. The notion of *an inhabited place* reflects the realia, which is connected with the compact living of a group of individuals on a certain territory. The research is based on the principles of anthropocentrism, lexical semantics, etymology and historical linguistics. The paper argues that etymological aspect is one of the most important in understanding the development and evolution of the lexeme. The paper aims at singling out and classifying Latin borrowings with the seme 'inhabited place' in the West Germanic Languages. Etymological analysis used in the research helped to characterize borrowed appellatives. Contrasting method singled out common and divergent features in the development of Latin borrowings in English and German. It is stated that English and German are prominent for the enriching their vocabulary due to borrowings from Latin. A great deal of Latin elements entered the languages at different historical stages. Several groups of Latin borrowings were singled out in the research according to their evolution in the analyzed languages and the period they were borrowed. These groups combined borrowings with the following features: Common Germanic lexemes which show both the modification of form and meaning saving the seme 'inhabited place' in one of the languages at present; early Latin borrowings which lose the meaning of an inhabited place in both languages; words which demonstrate the different evolution of their semantic structure and develop the meaning of an inhabited place in one of the languages; borrowings which save the seme 'inhabited place' with certain modifications of meaning in both English and German; lexemes which have the seme at the time of borrowing but lose it later in one of the languages; appellatives which enter German directly and English via French; English appellatives that do not have correspondences in German and enter the language via Old and Middle French.

Keywords

Appellative, inhabited place, native vocabulary, borrowing, lexeme, etymology, vocabulary evolution.

1. Introduction.

The history of separate words and their groups provides understanding universal laws of vocabulary development. Etymology as one of the most important branches of historical linguistics deals with the initial word-building structure[2], elements of its meaning, its origin and genetic ties with the corresponding words of the same and related languages which help to understand the evolution of the lexeme[3]. Etymological analysis of lexical units starts with solving the question whether the word belongs to a native of borrowed layer of the vocabulary. If the word is defined as a borrowed one, the source language is necessarily defined. Since the 18th cent. language borrowings have been of interest to scholars who study the problem in different linguistic fields, e.g., W. D. Whitney[4] used a scale of adaptability along which linguistic features were distributed; E. Sapir[5] restated the importance of language contact and influence, E. Haugen[6] defined the terminology used in linguistic analysis of borrowings more precisely and set up certain hypotheses concerning the process of borrowing; R. Anttila[7] set borrowing within the context of language in general and both language acquisition and analogical change/development in particular, suggested that syntax can be borrowed as easily as other parts of grammar; U. Weinreich[8] studied the impact of source language on the recipient one in the process of borrowing; I. Ogienko[9] analyzed borrowings according to the historical period when they enter the language.

The **aim** of the paper is to find out and classify Latin borrowings denoting an inhabited place in the West Germanic Languages. The **object** of the research is lexical units denoting an inhabited place in English and German. The **subject** of the paper is evolutional, structural and semantic characteristics of Latin borrowings in question.

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[2] Del Bello 2007

[3] Liberman 2009

[4] Whitney 1875, 190

[5] Sapir 1921, 205

[6] Haugen 1950, 210

[7] Anttila 1989, 154

[8] Weinreich 1953

[9] Ogienko 1915, 11

2. Methodology of the research is based on the principles of anthropocentrism[10], lexical semantics[11], etymology[12] and historical linguistics[13]. In the article borrowing is viewed as the process of migration of different elements, phonemes, morphemes and lexemes, from one language to another[14]. It is believed that there is no language that can exist without borrowings[15] which enrich the vocabulary and solve the problem of nomination in the cases when the language does not have a word for a fragment of reality. Nevertheless, the process can be equally harmful when a borrowed word ousts a native one because of political or economic reasons.

2.1. Research Program comprises the following steps:

– to specify the theoretical grounds of the research;

– to single out groups of Latin borrowings denoting an inhabited place;

– to compare changes in the form and the meaning of Latin borrowings.

2.2. Research materials. The general scope of the research material consists of lexicographic sources – English and German etymological, historical and explanatory dictionaries.

2.3. Methods of analysis. In the process of the research general scientific (observation, comparison, generalization) and special linguistic methods are used. Among the latter are: analysis of the vocabulary definitions aiming at interpretation of vocabulary entries, etymological analysis helping to characterize borrowed appellatives, contrasting method used to single out common and divergent features in the development of Latin borrowings in English and German.

3. Results and Discussion. The phenomenon of importing linguistic items from one linguistic system into another usually occurs when two cultures have contact with each other. The West Germanic languages are prominent for their borrowings from Latin due to which their vocabularies have enriched over the cen-

turies[16]. Latin has influenced greatly both English and German at the various stages of their development. The words entered the Germanic languages through direct contact with the Roman Empire when Latin brought with it a new writing system, monotheistic religion, and many cultural differences that were largely assimilated by the Anglo-Saxon and Germanic tribes in their conversion to Roman Christianity[17]. In the Middle Ages the role of Latin as the language of religion, science and education was crucial in the European society which led to new borrowings that entered English and German. The Renaissance is still another epoch characterized by the revival of the interest to the Ancient world and marked by the Latin borrowings in English and German. The late modern period is not that productive when it comes to Latin borrowings.

The research deals with borrowed lexemes denoting an inhabited place that entered English and German at different stages of their development. The notion of *an inhabited place* reflects the realia of the objective world, which is connected with the compact living of a group of individuals on the urban or non-urban territory, which is determined by size, historical, national and inhabitants type, the presence of institutions. Vocabulary with the seme 'inhabited place' in English and German is considered to be a structural unity of appellatives reflecting the notion mentioned above. Etymological analysis of the vocabulary in question makes it possible to identify the words borrowed from Latin and reveal their evolution in English and German[18].

In the research several groups of Latin borrowings are singled out according to the period when the process of borrowing takes place and evolution of the lexemes in the recipient languages. The first group combines Common Germanic borrowings which demonstrate the modification of form and meaning in both analyzed languages preserving the seme 'inhabited place' in one of the languages at present.

For example, Old English (OE) *wîc – dwelling place, lodging, habitation, house, mansion, CP: village, town: in pl. entrenchments, camp, castle, fortress: street, lane: bay, creek[19]* and Old High German (OHG) *wih* 'village, a fortified place'[20]. The general Germanic borrowing comes from Latin *vicus* 'group of dwellings, village; a block of houses, a street, a group of streets forming an administrative unit'[21]. It descends from Proto-Indo-European (PIE) root **weik-* 'clan'. Etymological equivalents are Dutch *wijk* 'quarter, district', Old Frisian *wik*, Old Saxon *wic* 'village'[22].

The evolution of the meaning in English looks like this: 'dwelling place, lodging, house, mansion, abode' > 'village, hamlet, town' > 'dairy farm' (in this sense from the 13th–14th cent.)[23]. In Modern English lexeme *wick* exists as a dialectal one in East England and Essex in the meaning of 'dairy farm' and as archaism 'village', 'small village'[24]. Moreover, the

[10] Golubovska 2008, 25

[11] Selivanova 2008, 79

[12] Beletskiy 1950

[13] Melnichuk 1966

[14] Krysin 1968

[15] Reformatorskiy 2004, 139

[16] Hoffer 2005, 54

[17] Waterman, 1991

[18] Kodubovska 2017, 30

[19] A Concise Anglo–Saxon Dictionary 1916, 351

[20] Graff E. G. 1834, 721

[21] Online Etymology Dictionary

[22] Online Etymology Dictionary

[23] Online Etymology Dictionary

[24] Collins Free Online Dictionary

appellative is present as an affix *–wick* or *–wich* in the place names. A borrowed form *vicus – a medieval European township*[25] has also survived.

In OHG *wih* exists in the meaning of 'village'[26] and also correlates with Latin *vicus*. Later the word undergoes the change of the meaning and form: *wih > wick / wiek > Weich*. In Modern German it is preserved as a part of the composite *Weichbild* 'part of the town'[27].

The second group comprises early Latin borrowings which in the process of their evolution lose the meaning of an inhabited place in both languages. Thus, *castellum* 'a castle, fort, citadel, stronghold; fortified village' which is a diminutive of *castrum* can be traced in OE and OHG. Late OE *castel* receives the meaning 'town, village'[28], which descends from Old French (OF) meaning 'large building or series of connected buildings fortified for defense, fortress, stronghold' and later the change of the form *castle – a fortified house*[29] and loss of the meaning of an inhabited place takes place.

In OHG period variants *kastel / kastella* with the seme 'castle, fortified place' are registered already in the 9th cent. In Modern German the lexeme has the form *Kastell (Burg, Schloss (besonders in Südeuropa)*[30], but loses the meaning of an inhabited place.

The third group of borrowings from Latin develops the meaning of an inhabited place only in one of the languages under analysis. OE *port* originates from Latin *portus* 'harbor, haven' and receive the meaning *town with a harbour*[31]. At the same time in OE there exist native words denoting towns with a sea port, such as *sēæburg – seaport town*[32] and *sēæceaster – seaport town*[33]. However, native lexemes disappear in Middle English (ME) period. In the 14th cent. the appellative *port* 'port' was borrowed from OF again[34]. In the modern language *port* has the meaning *a town or city with a harbour or access to navigable water where ships load or unload*[35]. In German an archaic lexeme *port* retains the meaning 'harbor, haven' and does not develop the meaning of *seaport town* which is found with the native appellative *Hafenstadt*[36].

The fourth group of Latin borrowings is formed by words which preserve the seme 'inhabited place' with certain modifications of meaning in both languages in question. For example, lexeme *metropolis* is borrowed to ME via Latin. It appears as the result of compounding of two Old Greek roots: *mētēr* 'mother' + *polis* 'city'. In Late ME period *metropolis* has the meaning of *the see of a metropolitan bishop*[37], in modern language the meaning is slightly modified: *metropolis* is defined as *a very large city, often the most important city in a large area or country*[38]. Appellative *Metropole* 'centre, capital city' is borrowed to German in the 16th cent., in the 19th cent. the new meaning 'very big and important town' appears[39]. In modern language it means *Großstadt, besonders Millionenstadt, mit internationalem Flair*[40] or *eine Großstadt, die sehr bedeutend und wichtig ist*[41], *Großstadt, meist Millionenstadt, mit internationalem Erscheinungsbild und internationaler Bedeutung*[42]. Thus, in both languages the initial meaning 'capital' is modified into 'important city'.

The fifth group consists of late Latin borrowings which preserve the meaning of an inhabited place only in one language. For example, German *Kolonie* was borrowed in the 16th cent. from Latin *Colonia* 'settled land, farm'. In modern language it has the meaning *Siedlung*[43]. In Modern English *colony* does not preserve the meaning of an inhabited place, despite the fact that in the 14th cent. it meant 'ancient Roman settlement outside Italy'[44].

Latin lexemes that enter German directly and English via French form the sixth group. For example, English *village* and German *Weiler* are borrowed from Latin *vīlla* 'country house'. Late ME *village* 'town' was borrowed via OF *village* 'houses and other buildings in a group' from Latin *vīlla* 'country house' from PIE root *weik-, *wik-, *woik-[45]. The evolution of the meaning: 'houses and other buildings in a group' > '(large) village, small town'. In Modern English it has the meaning 'a settlement usually larger than a hamlet and smaller than a town'[46]. At the same time, it is defined as *a very small town in the countryside*[47]. The form *vill* is found in Modern English as archaic and retains the meaning 'village or a small town'[48]. It also serves as an affix in toponyms like *Colville*.

[25] English Oxford Living Dictionaries

[26] Graff E. G. 1834, 721

[27] Duden Online Wörterbuch

[28] A Concise Anglo–Saxon Dictionary 1916, 57

[29] Skeat W. W. 1888, 97

[30] Duden Online Wörterbuch

[31] A Concise Anglo–Saxon Dictionary 1916, 236

[32] A Concise Anglo–Saxon Dictionary 1916, 246

[33] A Concise Anglo–Saxon Dictionary 1916, 246

[34] John Ayto 2005, 388

[35] English Oxford Living Dictionaries

[36] Grosses Wörterbuch der Deutschen Sprache

[37] John Ayto 2005, 332

[38] Cambridge Dictionary

[39] Wahrig Deutsches Wörterbuch 2002, 1005

[40] Duden Online Wörterbuch

[41] PONS Online Dictionary

[42] Wörterbuch der Deutschen Gegenwartssprache

[43] Duden Online Wörterbuch

[44] Online Etymology Dictionary

[45] John Ayto 2005, 534

[46] Merriam-Webster

[47] Longman Dictionary of Contemporary English

[48] Collins Free Online Dictionary

In German appellative *Weiler* appears in the 12th cent. having the form *wīlāri* 'village'. It comes from Latin *villare* 'farmstead', from Latin *vīllāris* 'belonging to the farmstead'; від lat. *vīlla* 'farmstead'. In Middle High German has the form *wīler* 'small village'. In Modern German it is defined as *kleine eigene Gemeinde bildendes, nur aus einigen Gehöften bestehendes Dorf[49]*.

The seventh group is comprised by English appellatives borrowed from Latin that do not have correspondences in German. In particular, Old English lexeme *ceaster – castle, fort, town[50]* or 'Roman town' arises from Latin *castrum* 'fortified village'. In the 17th cent. *megapolis* composed of *mega* 'great' and Greek *polis* 'city' *megapolis – a very large city, or an urban area that consists of several towns and cities[51]* was borrowed from Neo-Latin. The word *megalopolis* from Greek *megas* (genitive of *megalou*) 'great' and *polis* 'city' enters English from Neo-Latin in the 19th cent. In the modern language *megalopolis* means *very large, heavily populated city or urban complex[52]*.

The last eighth group consists of indirect Latin borrowings that entered ME via OF and Middle French. Appellative *city* originates from Latin *cīvitās* which is a derivative of *cīvis* 'citizen' with the seme 'citizenship' that later develops the meaning 'town' as a synonym of Latin *urbs*. The noun demonstrates the following evolution of meaning. When the word was borrowed from OF *cite* it meant 'any settlement or inhabited place' and was used as a synonym of a native lexeme *burg / burh*. Starting with the 14th cent. it denoted 'town where bishop's residence is found'[53],[54]. In the 18th cent. *city* meant *a large collection of houses and inhabitants, a town corporate, that hath a bishop[55]*.

Another appellative that was integrated into English via French is *hamlet*. It came from OF *hamelet* 'small village', diminutive of *hamel* 'village', which, in its turn, is a diminutive of *ham* 'village'. The latter was borrowed from the German languages and has a Common Germanic ori-

gin which is proved by the presence of etymological equivalents in OE *hamm* 'plot of pasture', Low German *hamm* 'enclosed land', related to OE *hām* 'house', 'village', which serves as an affix in toponyms (*Nottingham*), Old Norse *heimr*, Gothic *haims*, OHG *heim*, Greek. *kōmi* 'village'[56]. *Hamlet* is a double diminutive with the meaning 'very-very small village'[57]. In Modern English it preserves the meaning 'small / very small village': *a small village[58]*, *a very small village[59]*.

4. Conclusions. Borrowing is an inherent and complex process which is the result of languages contact. A great deal of foreign elements in English and German are of Latin origin that entered them at the different historical stages.

The research has singled out several groups of Latin borrowings which underwent similar or different evolution in English and German. These groups can be divided into Common Germanic borrowings which demonstrate the modification of form and meaning in both languages preserving the seme 'inhabited place' in one of the two languages; words that enter OE and OHG parallelly and lose the meaning of an inhabited place in both languages; appellatives which show the different evolution of lexemes, acquiring the meaning of an inhabited place in only one of the languages; Latin borrowings which save the seme 'inhabited place' with certain modifications of meaning in English and German; appellatives which have the seme at the time of borrowing but lose it later in one of the languages; lexemes which get into the language in different ways.

A distinguishing feature of the English language is an existence of lexemes denoting an inhabited place which do not have the equivalents in the German language. At the same time, English is enriched by Latin borrowings via Old French and Middle French. Further perspective of the research lies in comparing the evolution of Latin borrowings in the East Slavic and the West Germanic languages.

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[49] Wahrig Deutsches Wörterbuch 2002, 1420

[50] A Concise Anglo–Saxon Dictionary 1916, 58

[51] Collins Free Online Dictionary

[52] English Oxford Living Dictionaries

[53] English Oxford Living Dictionaries

[54] John Ayto 2005, 111

[55] Samuel Johnson

[56] Collins Free Online Dictionary

[57] John Ayto 2005, 261

[58] Merriam-Webster

[59] Longman Dictionary of Contemporary English

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Анотація

Стаття присвячена вивченню латинських запозичень на позначення населеного пункту та шляхів, якими вони потрапляють до західногерманських мов, а саме англійської та німецької. Поняття *населений пункт* відображає реалію, пов'язану із компактним проживанням групи осіб на певній території. Дослідження ґрунтується на принципах антропоцентризму, лексичної семантики, етимології та історичної лінгвістики. Стаття доводить, що етимологічний аспект є одним з найважливіших у розумінні розвитку та еволюції лексем. Метою статті є визначення та класифікація латинських запозичень з семою 'населений пункт' в західногерманських мовах. Етимологічний аналіз, використаний у дослідженні, допоміг схарактеризувати запозичені апелятиви. Зіставний метод дозволив виділив спільні та відмінні ознаки у дослідженні латинських запозичень в західногерманських мовах. Стверджується, що англійська та німецька мови суттєво збагатили свій лексичний запас завдяки латинським запозиченням. Велика кількість латинських елементів увійшла цих мов на різних історичних етапах. У статті виокремлено декілька груп латинських запозичень відповідно до їхньої еволюції в аналізованих мовах та часових проміжків, коли вони потрапили до мов. Зазначені групи охоплюють запозичення з наступними ознаками: спільно германські лексеми, які демонструють модифікацію форми та значення в обох аналізованих мовах, зберігаючи сему 'населений пункт' в одній мові; ранні латинські запозичення, які втрачають значення населений пункт в обох мовах; слова, які демонструють різну еволюцію семного складу та розвивають значення лише в одній мові; запозичення, які зберігають сему 'населений пункт' з певними модифікаціями значення в західногерманських мовах; лексеми, які мали сему в часи запозичення, але втратили її пізніше в одній із мов; апелятиви, які потрапляють до німецької мови напряму, а до англійської – за посередництва французької; англійські апелятиви, що не мають відповідників у німецькій мові та увійшли до англійської за посередництва давньофранцузької та середньофранцузької.

Ключові слова

Апелятив, населений пункт, запозичення, лексема, етимологія, еволюція лексики.

FIGURATIVE CONSTITUENTS OF THE CONCEPT *COLOR* IN SPANISH AND UKRAINIAN (BASED ON FICTION TEXTS)

Ekaterina Lesnevskaya[1]

Abstract

The article features the results of a contrastive analysis of the figurative characteristics of color terms as elements of the conceptual worldview of Spaniards and Ukrainians. In this regard we consider the following topics: concept COLOR as a cross-object of conceptology, linguistic culture and discourse; color terms as an element of the conceptual worldview of Spaniards and Ukrainians; ethno-specific contrasts of the figurative constituents of the color terms *black, white, red, blue, yellow, green* in Spanish and Ukrainian in fiction. This study explores the linguocultural concept of COLOR from the cognitive, ethno-cultural and discursive perspectives, and therefore the concept can be considered as the subject matter of such disciplines as anthropology, linguocultural science and discourse theory. The corpus of the study was formed using the continuous sampling method from multi-genre prose written by contemporary Spanish (Carlos Ruiz Zafón, Camilo José Cela, Gabriel García Márquez) and Ukrainian (Yurii Andrukhovych, Lyubko Deresh, Oksana Zabuzhko) writers. A common feature of the color term *black* in Spanish and Ukrainian fiction is its use in the description of human blood and its altered states. The color terms *black* and *white* characterizing such concepts as NIGHT, DEATH, EYES can be observed in the individual authors' worldview of Spanish-speaking and Ukrainian writers despite the non-contiguous nature of the two languages and cultures. In the Spanish linguistic culture, the color term *blue* is used as an image of DEATH and LONELINESS, whereas in Ukrainian – as an image of RAGE, TENSION and ILLNESS.

Keywords
Contrastive analysis, color terms, conceptual worldview, Spanish, Ukrainian.

1. Introduction.

This paper provides a contrastive analysis of the figurative characteristics of color terms (*rus. цветообозначение*, *ger. Farbbezeichnung, sp. términos de color*) as elements of the conceptual worldview of Spaniards and Ukrainians. In this regard we consider the following topics: (1) the concept COLOR as a cross-object of conceptology, linguistic culture and discourse; (2) color terms as an element of the conceptual worldview of Spaniards and Ukrainians; (3) ethno-specific contrasts of the figurative constituents of the color subconcepts NEGRO/ЧОРНИЙ, BLANCO/БІЛИЙ, ROJO/.ЧЕРВОНИЙ, AZUL/СИНІЙ, VERDE/ЗЕЛЕНИЙ, AMARILLO/ЖОВТИЙ in Spanish and Ukrainian fiction texts.

2. Background and motivations.

2.1. The concept COLOR as a cross-object of conceptology, linguistic culture and discourse.

This study explores the linguo-cultural concept of COLOR from the cognitive, ethno-cultural and discursive perspectives, and therefore the concept can be considered as a cross-object of such disciplines as anthropology[2], linguo-cultural science[3] and discourse theory[4].

The study of linguo-cultural concepts should take into account certain differences in the understanding of this concept in cognitive linguistics. For instance, from a cognitive point of view, the concept is «an operational unit of memory, mental lexicon, conceptual system and brain language (*lingua mentalis*), the whole worldview reflected in the human psyche»[5]. At the same time, the thesis on the preservation and structuring information about the world and oneself in the individual consciousness in the form of certain structures, notions, knowledge and judgments is rather important as well as the thesis on processing information from sensory signals at the input to mental representations of different types (images, propositions, frames, scripts, scenarios, etc.) in the human consciousness. Concepts and ideas are independent of language and only part of them receives language objectification, but the most important concepts are encoded in language[6].

From the linguo-cultural viewpoint, researchers are interested in concepts that characterize the specific features of a culture as an aggregate of human achievements in all spheres of life as opposed to nature. When it comes to ethnic and social varieties of culture, cultural concepts, which represent collective meaningful mental formations recording the distinctiveness of the relevant culture become the units of the system of specific forms of behavior and activity – the value-saturated patterns of the worldview. Thus, in studies conducted from the standpoint of cognitive linguistics there is a movement from man to culture (linguistic and cognitive aspect), from the standpoint of linguo-cultural studies – from culture to man (linguocultural aspect)[7].

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[2] MacLaury 2007

[3] Berlin 2000

[4] Chamizo& Postigo 2008

[5] Forceville 2006

[6] Bishop 2007

An important role in achieving a complete understanding of the character of verbalization of any linguo-cultural concept in any language is played by information on the semantics and etymology of the words nominating concept names, semantics of the figurative, associative meanings of the words representing concepts, context(s) in which words and phrases denoting and expressing the concept are used, cultural background of associations related to the concept, and set of value-labeled statements (proverbs, aphorisms, quotations) expressing certain concepts.

The main linguistic characteristic of the concept is that it is assigned to a certain way of language implementation. As it follows from the recognition of the concept as the content plan of the language sign, in addition to the subject (*conceptual*) and psychological (*figurative* and *axiological*) reference it includes all communicatively significant information: intra-systemic, pragmatic and etymological.

A distinctive feature of the concept as a unit of lexical semantics is its linguo-cultural significance. Singling out the linguo-cultural concept is a natural step in the formation of the anthropocentric paradigm of humanitarian knowledge. Essentially, the impersonal and objectivist understanding of the concept is authorized with respect to the ethnosemantic personality as the basic national and cultural prototype of the native speakers of this language recorded in the semantic system of the natural language, in the same way as impersonal modal judgments (*probably*) upon authorization relate to their subject (*I suppose*).

In the broadest sense, concepts include lexemes, the meanings of which constitute the content of the national language consciousness and form the "naive worldview" of native speakers of the language. The totality of such concepts forms the conceptosphere of the language[8] in which the culture of the nation is concentrated. The determining factor in this approach is the way the world is conceptualized in lexical semantics, and the main research tool is the conceptual model used to single out the basic components of the concept semantics and reveal stable links between them.

In a narrower sense, concepts include semantic formations marked by their linguistic and cultural specifics and in one way or another characterizing the bearers of a certain culture – social, ethnic, professional, confessional, etc. The totality of such concepts does not form the conceptosphere as a certain integral

and structured semantic space, but rather occupies a certain part of it – the conceptual area. Concepts can include only a limited number of semantic formations, which are essential for understanding the national mentality as a specific attitude to the world of its bearers. Metaphysical concepts (SOUL, TRUTH, LIBERTY, HONOR, LOVE)[9] are mental essences of high or extreme abstractness; they refer to the *invisible world* of spiritual values, the meaning of which can be revealed only through a symbol – a sign that implies the use of its figurative subject matter content to express abstract content. Therefore, concepts of the latter type are *synonymized* with relative ease forming a *conceptualized area* where semantic associations are established between metaphysical meanings and the phenomena of the object world reflected in words, where spiritual and material cultures meet[10].

Conceptual, figurative and axiological components can be singled out in the semantics of a concept as a *multidimensional idealized form building*. The *figurative component* objectifying cognitive metaphors through which abstract essences are comprehended in the linguistic consciousness is the most important for concepts denoting spiritual values of certain nations or ethnoses. The *axiological component* is not specific of metaphysical concepts; it is inherent in any mental formation referring to the spiritual life of man, as meaning is inherent in any cultural phenomena, with the loss of which, while maintaining their physical existence, they lose their cultural status. A direct consequence of the axiological nature of these mental units is their *experiencedness* – they are not only thought, but also emotionally experienced and are able to intensify the spiritual life of a person when they fall into the focus of thoughts or emotions[11].

2.2. Color terms as an element of the conceptual worldview of Spaniards and Ukrainians.

In our study, we consider the content of the concept COLOR as a component of the color conceptosphere in the Spanish and Ukrainian linguistic cultures. It is important that the study of color terms in their basic, denotative meaning does not allow expressing the wealth of their stylistic and symbolic connotations[12] At the same time, speaking of color as a concept, we consider not only its basic, *primitive* meaning, but also the whole system of additional connotations, concepts, associations, variations, which form a kind of semantic field reflecting the entire palette of shades of one neutral color, which, in fact, is a concept of a certain color[13].

An important role in the study of color terms as an element of the conceptual worldview of different peoples is played by the symbolic function of color terms[14] and their correct recognition by the bearers of these linguistic cultures, in our case – Spaniards and Ukrainians. Knowledge of color represents awareness of images canonized by world culture. Color marking and color symbol systems in different languages and cultures prove the influence of the

[7] Karasik 2009

[8] Pivtorak 2004

[9] Wierzbicka 2007

[10] Kulinskaja 2013

[11] Dedrick 1998

[12] Pichigina 2009

[13] Kapnina 2016, 22

[14] Kerttula 2002

mother tongue on the nature of the color-marking classification[15]. Analysis of color terms is necessary to identify the role of color in the formation of a person's visual space[16] and the determinism of functioning in language given the cultural and historical traditions of different mentalities[17].

The aesthetics of color originate in a person's imaginative perception of the surrounding reality. The transmission of information by means of color is based on emerging associations consisting of several layers: common natural layers and further layers – the influence of peoples' cultural traditions, e.g., Slavic traditions, to which a person belongs[18], and color associations of personal experiences and impressions[19]. The color terms in Spanish and Ukrainian correlate with the semiotic, axiological and philosophical worldview. Considering the symbolism of color in the Spanish linguistic culture, we discover not only the phenomenon of color as a peculiar concept of a worldview that is different from Ukrainian, but also the *system of color images* embedded in the Spanish lexical base[20].

Several factors influence the formation of the concept of a separately analyzed color: the frequency of the color term's use in speech, the sum of the main meanings intended by native speakers for a particular color term; and the presence/absence of a figurative connotation. The concept of color plays a special role in fiction. Here we are talking not so much about characteristics that are common for a certain ethnos, but about the *individual author's perception of reality*, which is embodied in his own artistic and imaginative worldview – the writer's individual style. Using certain color terms, a fiction author can more deeply convey the mood of the main characters, their emotions and feelings, indicate a conflict, etc.

3. Methodology, corpus.

Conceptual analysis in this study is carried out on various language corpora. As a rule, the analysis of different concepts in different languages is carried out using explanatory dictionaries, word formation dictionaries, phraseological units, epithets dictionaries,

proverbs and sayings dictionaries, etc. Proper account should be taken of the fact that when analyzing only lexicographical resources[21], the understanding of the concept structure will not be complete and will be limited to the selection and description of its motivating and conceptual features. Figurative, axiological, symbolic and archaic features of a concept can be determined only based on observations of the text material.

With a view to conduct a contrastive analysis of the figurative constituents of the concept COLOR in the conceptual worldview of native Spanish and Ukrainian speakers and consider all the methods of its objectification in the language worldview, the corpus of the study was formed using the continuous sampling method from multi-genre prose written by contemporary **Spanish** (Carlos Ruiz Zafón («La sombra del viento»)[22], Camilo José Cela («La familia de Pascual Duarte»)[23], Gabriel García Márquez («Cien años de soledad»)[24]) and **Ukrainian** (Yurii Andrukhovych («Lovers of Justice»[25], «The Moscoviad»[26]), Lyubko Deresh («Intention!»[27]), Oksana Zabuzhko («Sister, Sister»[28], «Girls»[29])) writers.

With a view to perform a contrastive analysis of the figurative and axiological components of the concept COLOR/КОЛІР in the two languages, a sample of *contexts* was formed from the above corpus, in which words and phrases denoting and expressing color subconcepts are used. The sample consisted of 727 contexts, which were then distributed by language group and color subconcept as follows: (1) **Spanish**: (458/100%): «negro» (130/28.4%), «blanco» (100/ 21.8%), «azul» (74/16.2%), «rojo» (55/12%), «amarillo» (48/10.5%), «verde» (29/6.3%), «rosa, Rosado» (9/2%), «anaranjado» (5/1.1%), «marron, moreno» (6/1.3%), «violeto» (2/0.4%); (2) **Ukrainian**; (269/100%): «чорний» (70/26%), «білий» (55/20.4%), «червоний» (40/14.9%), «синій» (33/12.3%), «зелений» (33/12.3%), «жовтий» (31/11.5%), «коричневий» (3/1.1%), «рожевий» (2/0.7%), «фіолетовий» (2/0.7%) (Fig. 1).

The *conceptual*, *figurative* and *axiological* components, the first of which is the determinative, are primarily singled out in the semantics of a concept as multi-dimensional idealized form building. The second most important component for the spiritual value concept is the *figurative* component, which objectifies cognitive metaphors in the language consciousness, through which abstract essences are comprehended. The *axiological* component is not specific of metaphysical concepts; it is inherent in any mental formation referring to the spiritual life of man, as meaning is inherent in any cultural phenomena, with the loss of which, while maintaining their physical existence, they lose their cultural status. A direct consequence of the axiological character of these mental units is their *experiencedness* – they are not only thought, but also emotionally experienced and are able to intensify the spiritual life of a person

[15] Bawej 2018

[16] Hardin 1997

[17] Rello 2007

[18] Gadányi 2000

[19] Ibáñez& Zhu 2016

[20] Grossmann 1988

[21] Charčenko 2014

[22] Ruiz Zafón 2004

[23] Cela 1991

[24] García Márquez 2007

[25] Andruhovich 2018

[26] Andruhovich 2000

[27] Deresh 2010

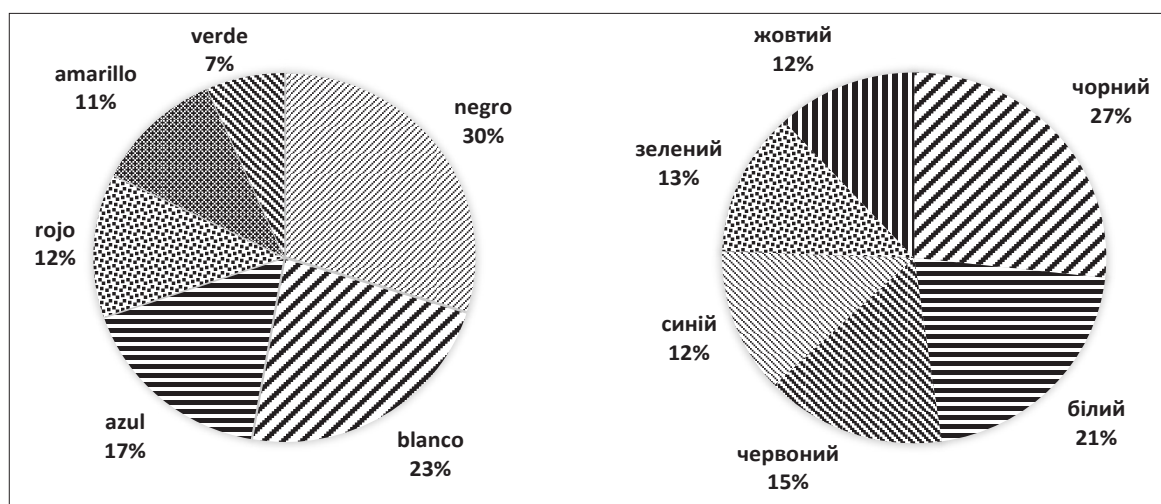[28] Zabuzhko 2003

[29] Zabuzhko 2014

Fig. 1. Distribution diagrams of color subconcepts in Spanish and Ukrainian

when they fall into the focus of thought or emotion.

Conceptual analysis of color terms included information on the etymology of color designation (*motivating constitution*), basic and additional meanings (*conceptual constitution*), figurative, associative meanings, metaphors (*figurative constitution*), as well as cultural background and value-marked statements (proverbs, aphorisms, quotations (*axiological constitution*).

4. Results and discussion.

Color term NEGRO/ЧОРНИЙ, which is most frequent in the works of Spanish and Ukrainian authors (*Sp*. 28.4% / *Ukr*. 26%); it has a large number of similarities in the image systems of the two non-contiguous linguistic cultures. Common for the two linguistic cultures are the concepts of EYES, BLOOD, which are semantically based in the color term *black*.

For instance, in Spanish, the color term *negro* is used to describe (1) a person: hair («*cabellera* negra»), eyes («dos *ojos* negros y sin fondo», «sus *ojos* negrillos», «Tenía los *ojos* negros y sin expresión»), mustache («*bigote* negro») of a person; (2) things and objects: («*chaqueta* negra», «*abrigo* negro», «Como *vestía* siempre de negro», «*pluma* negra», «*traje* negro», «*mantos* de negrura impenetrable», «un *sombrero* grande y negro»), (3) tobacco products («*tabaco* negro»), (4) vehicles («*automóvil* negro», «*coche* negro»); (5) natural phenomena: shadows («la negra *sombra*»), streams of water («Un riachuelo de *agua* negra»), darkness («la escena *fundió* a negro»), nights («vi estrellas en la *noche* más negra de mi vida»).

In Spanish fiction texts, the color *negro* generally has negative semantics and is used in the following meanings: (1) «black = difficult, hard, heavy»: («vi estrellas en la *noche más negra* de mi vida/I saw stars in *the darkest night* of my life»); (2) »black = hot, smoky»: («cómo el alma maldita se le derramaba en

vapor y *aliento negro* que caía en lágrimas heladas sobre el espejo/as the cursed soul spilled out steam and *black breath*, which dropped in ice tears on the mirror»); (3) «black = gloomy»: («*negras imaginaciones*/*black fantasies*»).

Rhetorical figures of tautology («la negrura del apagón/blackness of obnubilation», «las mulatas vestidas de negro/mulattoes dressed in black», etc.) also increase the dominance of black, and numerous personifications («Cuando salí a la calle me pareció que *la negrura se arrastraba* por el empedrado/*blackness plummeted* along the pavement») and metonymic transfers («Se rumoreaba que Fumero liquidaba a notorios personajes por dinero, que despachaba figuras políticas por encargo de diversas *manos negras* (by order of various *black hands*) y que era la muerte personificada») kind of *enliven* it and emphasize the negative semantics of color.

The color term *black* is also the central element of the image of the Black Angel Zachariah («Zacarías – el ángel ya no vestía de negro») in the novel «La sombra del viento» by Carlos Ruiz Zafón[30], and in this case the semantics of black color loses its negative connotation: «Zacarías – a quien tomaba por emisario de los cielos, *pues de negro o no, era un ángel luminoso* – y el hombre más guapo que había visto/ Zacharias, who was taken by the emissary from heaven because *whether black or not, he was a bright angel* – and the best man he had ever seen».

Often the color term *black* is in contrast with other colors, such as white, using the color antithesis *black* vs. *white* («La vi alejarse a través de las *baldosas blancas y negras*/saw her walk through *black and white tiles*»; «*fotografías en blanco y negro*/*black-and-white photos*», «un *carruaje negro*, de cortinajes velados, lo arrolló sin detenerse en *plena luz del día*/a *black coach* with curtains drawn passed without stopping in broad *daylight*»; «El *mármol blanco* estaba surcado por lágrimas *negras de humeda*d/*White marble* was digested with damp *black tears*») comple-

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30 Ruiz Zafon 2004

ments the contrast between feelings and the surrounding world emphasizing their colorlessness.

In the individual worldview of contemporary Ukrainian writers, the color term *black* is also used extensively to describe *hair* («*чорнява* Римочка Браверман з величезними просинцево-білими бантами в лиснючих косах»/*black-haired* Rimochka Braverman with huge white shiny bows in shiny braids; «чорне волосся / black hair»), *eyes* («не зводячи з Дарки отих загіпнотизованих очисьок, майже *чорних* од розширеної на всю райдужку зіниці /without taking those hypnotized eyes almost *black* from full iris pupils off Darka), *things*/*objects*: («*чорні з позліткою* бинди на вінках/*black and gold* bows on the wreath»), « піп у *чорних ризах*»/ priest in a *black vestments*» «з чорним прокопченим чайником»/with a *black smoky* teapot), *drinks* («був справжній *чорний чай* / it was real black tea»), *vehicles* («яку батьків шофер підвозив до школи службовою, так само *лиснючою чорною Волгою*/ who was brought to school by her father's chauffeur in an official *shiny black Volga limousine*); *natural phenomena* («наткнувся на *чорну хмару*/came across a *black cloud*», «*чорна поверхня води/ black surface of the water*», «невидиме *чорне небо*/invisible *black sky*»), etc.

A common feature of the color term *black* in Spanish and Ukrainian fiction is its use in the description of *human blood* and its altered states (*Sp*. «Alcé la vista y vi el temporal derramarse como manchas de *sangre negra* entre las nubes /I looked up and saw the storm spill like spots of *black blood* among the clouds»); (*Ukr*.»кров охолола і перетворилася на густу *чорну воду* талої ріки/the blood cooled down and turned into thick *black water* of a melted river», «в *чорних, масних* згустках крови/in *black, massive* clusters of blood», «в чорно-кров'яних змивинах/in black-blooded rinses»).

A vivid example of the use of the color term *black* in the creation of images with negative semantics can be found, for example, in the novel by Yuri Andrukhovich «Moskoviada. A horror novel»[31], where the author compares the power of female charm with the power of a Black Orchid: «Тоді вона, так і не озирнувшись жодного разу, повільна, але слухняна, похиляється вперед. І це запрошення. Або виклик. *Чорна орхідея* впускає теб*е*/ Then she never looking back, slowly but obediently, leans forward. And this is an invitation. Or a challenge. *The Black Orchid* is letting you in»). The figurative component of black color is realized, on the one hand, through the concepts of CHARM, MAGNETISM, because black color always fascinates and attracts our attention, and on the other hand, the image of the Black Orchid refers to us with the concepts

of MYSTERY, ENIGMA, because the legend of the black orchid is widespread in different cultures. However, black pigment does not actually exist in pure form, and there are no absolutely black flowers in nature, so like the black tulip, the black orchid exists only in people's imagination. Thus, we can conclude about the creation of an additional conceptual antithesis MYTH VS. REALITY.

The second in terms of frequency of use in Spanish and Ukrainian fiction is the color term BLANCO/WHITE ((*Sp*. 21.8 %, *Ukr*. 20.4 %). In Spanish and Ukrainian fiction, white color has both positive and negative semantics and is used in the description of *clothing objects* («*vestido* de alpaca blanca / white alpaca *dress*»; «la *dama* de blanco/*lady* in white», «las *manos* en el pecho blanco que todavía temblaban/ *hands* on the white chest that were still shaking»), *eyes* («Sus *ojos* blancos se alzaban hacia el techo/ His white *eyes* rose to the ceiling»), *states of anxiety* («Me *quedé* blanco/ I *went* white»), etc.

The color term *white* in Spanish is used in the following meanings: 1) «white = empty»: («Los *ojos, blancos* como cáscaras de huevo rotas / The *eyes, white* as broken egg shells»; «dos pilas de cuartillas, *una en blanco* y la otra escrita por ambas caras / two piles of pages, one in *white (blank)* and the other written on both sides); (2) «white = pure»: «Tomé un folio en *blanco* / I took a *white (blank)* sheet of paper); (3) «white = light»: («la gran esperanza *blanca* / great *white* hope»); (4) «white = dead»: («vi a mi mujer, *blanca* como una muerte» / I saw my wife, *white* as death) (5) «white=cold»; («La víctima recibió seis heridas de arma *blanca* en el vientre»/ The victim sustained six wounds in his mother's womb, caused by *cold* weapons)

In the individual authors' worldview of Ukrainian writers, the color term *white* is used together with the color term *black* creating bright contrasting images, for example, in the novel «Girls»[32] by Oksana Zabuzhko: «От тільки личка Наталя так і не розгледіла – його заступала місячно-бліда, колихка, мов розмита слізьми, пляма; взагалі, цілий сон був *чорно-білий*: чи то в *нічному*, чи в *люмінесцентному освітленні*» / But Natalia did not see the face – it was replaced by a moon-pale, colic, tear-blurred spot, the whole dream was *black* and *white*: whether in the *night* or in the *luminescent light*». Here we can trace the figurative antithesis in the form of contrasting colors, which creates the image of a black-and-white movie or a dream as a black-and-white movie. The emotional tension is also increased by the contrastive *black night* vs. *white nightie* («вона бачила його зі спини, кругом знову була *ніч*, і от з тої ночі виступила йому назустріч маленька дівчинка в *білій льолі* і взяла його за руку / she saw him from behind, it was night again, and that night a little girl in *a white nightie*

[31] Andrukhovich 2000

[32] Zabuzhko 2014

came forward and took his hand»³³) and *(2) white snow vs. black water* («Вийшов із приміщення під сніг – біла ковдра тала у чорну воду/He went outside into the snow, the white blanket melting into black water»³⁴).

The color term *white* is used in the individual author's worldview of Oksana Zabuzhko to convey *human excitement* («на пальцях, що стискали край лавочки, проступали *білі плями суглобів/ white spots of joints* were showing on the fingers that squeezed the *edge of the bench*»), *purity and integrity of a woman* («до тих найперших ревнощів і перших паскудств, стати стерильною, чистою й незворушною, як цей *білий кахель*, що ріже очі в електричному світлі / until the very first jealousy and first nasty things, to be sterile, clean and serene, like this *white tile* cutting the eye in electric light), *color of the skin* («у клубному піджаку видно буде опік од праски вище зап'ястя, на жовту суконку треба хоч трохи присмаглих плечей, а я ж тепер *біла як сир* / the club jacket will show iron burn above the wrist, to wear a yellow dress you need at least a little bit of tanned shoulders, and now I am *white as cheese*»)³⁵.

The color term ROJO/ЧЕРВОНИЙ denoting and expressing red rates third in the Ukrainian sample (14.9%), whereas in Spanish this color is fourth in terms of frequency of use (12%) and follows the blue color, which does not comply with the traditional notion of red being genuinely Spanish.

In the Spanish language, the core of the color conceptosphere is represented by the color term *rojo*, which means *red*. A synonymous variant of the lexeme *rojo* is the color term *colorado*, which means *red* and/or its *reddish* shade. The *torero* (bullfighter) uses a red cloth (*muleta roja*) during a bullfight (*rojo* as the symbol of blood). *Reddish* is also used in clothing and accessories (*falda roja, flor roja en el pelo*), dancers' outfits (*bata de cola roja*) (*rojo* as a symbol of passion, love, temperament). The color term *rojo* is quite common in Gabriel Garcia Marquez's novel «One Hundred Years of Solitude», especially to describe *various bands* («José Arcadio se amarró un *trapo rojo* en la cabeza/ José Arcadio tied *a red band* on his head», «impuso a los hombres mayores de edad la obligación de usar un *brazal rojo/*imposed an obligation on men of legal age to wear a *red arm-band*», «suspendió el uso de los *brazales rojos/*suspended the use of the *red arm-bands*»), *handkerchiefs* («la cara tapada con un *pañuelo rojo/* face covered with a *red handkerchief*»), *sweaters* («la muchacha de *suéter rojo/*girl in

a *red sweater*»), and torture instruments («la sometían a vergonzosos tormentos con *hierros al rojo* vivo/ subjected her to shameful torments with *red-hot irons*»), sorcery («Creyendo que *las rojas llantitas de caucho* eran objetos de hechicería/Believing that the *red rubber rims* were objects of sorcery.), lights («con algunos *focos rojos* todavía encendidos/ with some *red lights* still on»)

In the works of both Spanish and Ukrainian authors, the color term *red* is used to denote emotional states: «коли ти влетіла в кухню, по очах тобі з розгону, навідлі (крупний план!) вдарило мамине мокре, *червоне лице* / when you rushed into the kitchen at full speed you ran into mom's wet *red face* in the foreground»³⁶, «*rojo de rabia*, subió al dormitorio/ *red with rabies, she went up to the bedroom*»³⁷.

It is not uncommon for Spanish and Ukrainian authors to use the color term AZUL/СИНІЙ (*Sp.* 16.2%, *Ukr.* 12.3%) to create images of death and loneliness («cadáver que poco a poco se iba llenado de *burbujas azules/*corpse that little by little was filled with *blue bubbles*», «la calle desolada, bañada de luz azul y de frío/ the desolate street, bathed in blue light and cold») and descriptions of feelings such as tension, anger or illness («Обличчя вилискувало *синюватою блідістю/*His face flushed with a *bluish pallor*», «з синявою під очима/ with blue shadows under his eyes»).

A highly imaginative and symbolic function in Spanish and Ukrainian fiction is also performed by the color term AMARILLO/ЖОВТИЙ (Sp. 10.5%, *Ukr.* 11.5%), which is associated with the concepts SUN and WARMTH that are common for the two linguistic cultures. This color, along with the color *red*, is the color of the Spanish flag, the symbolic meaning of which goes back to the legend about one of the kings of Aragon who, wishing to have his own flag, decided on a flag with a smooth gold field (*yellow* – gold), on which he ran two fingers, dropping them into a cup with fresh animal blood (*red* as the symbol of blood). The color term *yellow* is very eloquently represented in the works of Gabriel Garcia Marquez as a symbol of decay, old age, disease («*caballitos amarillos del insomnio/ yellow horses of insomnia*», «una anciana de una hermosura sobrenatural, con una *amarillenta capa de armiño/* an old woman of supernatural beauty, with a *yellowish coat of ermine*»)³⁸.

In turn, in the Ukrainian worldview, the main color terms are *yellow* and *blue*, which are the colors of the Ukrainian flag and symbols of wheat and the sky above. At the same time, Ukrainian fiction authors use *yellow* to create images of anger and hatred («злий жовтий колір/ angry yellow color», «Перед заплющеними очима Горича виникали жовті кола ненависті/ Before the closed eyes of Gorich there were yellow circles of hatred»).

The color term VERDE/ЗЕЛЕНИЙ is also quite frequent in the works of Ukrainian and Spanish authors (*Sp.* 6.3%, *Ukr.* 12.3%). It is used on the

³³ Zabuzhko 2003

³⁴ Deresh 2010

³⁵ Zabuzhko 2003, 2014

³⁶ Zabuzhko 2014

³⁷ Ruiz Zafón 2004

³⁸ García Márquez 2007, 30

one hand as an image of such positive concepts as *spring* («Отак от вони цілу зиму просодомили та прогоморили, а *навесні дивимося: наше поле не зеленіє*/ *«So they sodomed and homorraed the whole winter and in the spring we look out: our field is not green»*, «Минули й *Зелені Свята*, а поле чорне, наче на ньому нічого й не сіяно/ *Green holidays have passed, and the field is black, as if nothing has been sown on it»*; «Добре, що можна так лежати у цій *зеленій весняній воді*/ *It's good to lie in this green spring water»*), *youth* («Ще мій *сміх молодий* і *душа ще зелена*/*My laughter is still young and the soul is still green»*, *«había niños verdes/ there were green children»*); and on the other hand as an image of negative concepts such as *illness* («Su *piel verde* revelaba una *mala salud*/ His *green skin* revealed *bad health*»[39]), *weakness* («Tenía las manos pálidas, con *nervaduras verdes* y dedos parasitarios/ His hands were pale, with *green veins* and parasitic fingers»)[40].

5. Conclusions.

The comparative analysis performed allows making important conclusions that the sequence of language representations of color symbols in the Spanish and Ukrainian linguistic cultures consists not only in the frequency of color terms *black* and *white* in the Spanish and Ukrainian linguistic cultures. The color terms *black* and *white* used to characterize such concepts as NIGHT, DEATH, and EYES can be observed in the individual authors' worldview of Spanish-speaking and Ukrainian writers despite the non-contiguous nature of the two languages and cultures. A common feature of the color term *black* in Spanish and Ukrainian fiction is its use in the description of human blood and its altered states. In the Spanish linguistic culture, the color term *blue* is used as an image of DEATH and LONELINESS, while in the Ukrainian – as an image of RAGE, TENSION and ILLNESS. A certain range of figurative parallels relates to the use of the color term *yellow* to denote such concepts as SUN and WARMTH.

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[39] García Márquez 2007, 28

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Анотація

У статті наведені результати порівняльного аналізу образних характеристик колоронімів як елементів концептуального світогляду іспанців та українців. У зв'язку з цим розглянуто наступні теми: (1) концепт КОЛІР як крос-об'єкт концептології, мовної культури та дискурсу; (2) колороніми як елементи концептуального світогляду іспанців і українців; (3) етноспецифічні образні складові кольорових субконцептів negro/чорний, blanco/білий, rojo/.червоний, azul/синій, verde/зелений, amarillo/жовтий іспанською та українською мовами в художньому тексті. Корпус дослідження сформовано з використанням методу суцільної вибірки з багатожанрової прози сучасних іспаномовних (Карлос Руїс Сафон, Каміло Хосе Села, Габрієль Гарсія Маркес) та україномовними (Юрій Андрухович, Любко Дереш, Оксана Забужко) письменниками. Спільним для двох лінгвокультур є використання колороніму negro/чорний в індивідуально-авторських картинах світу для опису людської крові та її змінених станів. Кольорові контрастні пари negro/чорний vs. blanco/білий, що характеризують образний чинник таких концептів, як НОЧЬ, СМЕРТЬ та ОЧІ, є також спільними для іспаномовних та українських письменників, незважаючи на неблизько споріднеість двох мов і культур, тоді як символіка колороніму azul/синій є контрастним в досліджуваних художніх дискурсах: в іспаномовних текстах колоронім синій використується письменниками у формі метафоричних образів-концептів СМЕРТЬ і САМОТНІСТЬ, а в українській лінгвокультурі – концептів ГНІВ, НАПРУГА, ХВОРОБА.

Ключові слова

Контрастивний аналіз, колороніми, концептуальна картина світу, іспанська, українська.

CHARISMA-KORRELATE IN SPRACHE UND DISKURS: KANN EIN IDEALTYP EIN OBJEKT DER EXPERIMENTAL-PHONETISCHEN FORSCHUNG SEIN?

Natalja Petljutschenko[1]

Abstract

The paper presents an analysis of charisma-correlates in the language of political leaders in modern German and Ukrainian political discourse and answers the question of whether an ideal type can be an object of multimodal phonetical research. The discursive description of charismatic leaders in German and Ukrainian political discourse and the discovery of their contrastive features relies on biological, social, psychological and linguistic parameters forming their charismatic discourse portraits. Of decisive importance in this context, is the rhetoric of public appearance, expressive combative position, hortatority, timbral, prosodic and gesture-mimic characteristics further perceived and attributed to its carriers as charisma. Charismatic politicians have always been characterised by sharp statements, categorical views and mobilising speech. Inspirited or pep rhetoric is inherent in politicians whose position is contrary to the majority of the public, the opinion of their political allies, members of Parliament, etc. We can observe its manifestations in moments of acute crisis in political life. The prosodic specifics of charismatical discourse are characterised by intensification of all its dynamic, tonal, and temporal components. In phonetical studies, this acoustic effect is referred to as *prosodic intensity* understanding it as abrupt changes in pitch, loudness, tempo variations, and pauses in important utterances containing addresses, appeals and concepts with positive semantics. Charismatic rhetoric is also formed by the kinetic (gesture and mimic) component that is functionally related the prosodic representation of speech making communication more effective. A gesture is the action or movement of the body through which one individual signals another individual about his presence, his intentions regarding objects. Charismatic political communications are characterised primarily by accentuating or co-speech gestures that represent movements of the body, especially the arms/hands, by which the speaker explains, complements his words, highlights the key points, emphasises or amplifies a verbal utterance. A gesture is perceived by the addressee as a *kinematic* form of verbal charisma-appeal through which he exercises his influence on his followers and/or opponents encouraging them to commit actions aimed at achieving a particular goal.
Charismatic rhetoric originates in political communication in times of crisis and is characteristic of politicians whose stand is not consistent with the majority position. Charismatic enthusiasm and inspiration are ethnically coloured (German rapsodicity, Ukrainian monotony) and are reflected in prosodic and gesture emphasis accompanying both independent and dependent parts of speech indicating the autonomy of charismatic rhetoric as a model. The results of this study can be applied in discourse studies, applied phonetics, comparative linguistics, and political communication.

Keywords

1. Einführung. Im deutschen und ukrainischen politischen Diskurs zeigt sich momentan ein steigendes Interesse an dem Charisma-Konzept des berühmten deutschen Soziologen Max Weber[2] und im Ergebnis – werden die Sehnsuchtsrufe nach neuen politischen Persönlichkeiten mit Funkenflug, die sich von großen Ideen und Werten inspirieren lassen und damit auch andere Menschen «anstecken», laut. Die Besonderheit der Situation mit den Charismatikern im modernen Deutschland besteht jedoch darin, dass sich aktuell in der Heimat des Konzepts ein «Charisma-Vakuum» gebildet hat, das nicht nur auf die langanhaltende rationale Herrschaft von Angela Merkel zurückzuführen ist[3], sondern auch auf den Mangel an charismatischen Krisenmanagern in der heutigen schwierigen Situation mit den Flüchtlingen, die zusammen mit den für sie und gegen sie kämpfenden Links- und Rechtsradikalen die Landschaft der deutschen Straßen und die deutsche Politiklandschaft stark verändert haben.

Gleichzeitig stellt sich häufig aber die Frage, ob deutsche Politiker überhaupt ein Charisma brauchen[4], welches vor dem historischen Hintergrund der Deutschen bereits negative Konnotationen besitzt und sich primär auf Nationalsozialismus und vor allem auf das «dunkle» Charisma Hitlers bezieht[5]. Eben aus diesem Grund war das Charisma-Konzept lange Zeit aus dem positiven Arsenal rhetorischer und argumentativer Strategien eines deutschen Politikers und vor allem des Kanzlers/der Kanzlerin strikt ausgeschlossen[6]. Beim besten Willen der Deutschen, einen «frischen», leidenschaftlichen Charismatiker wie Emmanuel Macron (Frankreich) oder Barack Obama (USA) zu ergattern[7], und sogar trotz der Vielzahl von schillernden Persönlichkeiten mit Charisma wie Sarah Wagenknecht, Christian Lindner, Gregor Gysi, Robert Habeck, Annalena Baerbok u.a.m., gibt es einen solchen Influencer im heutigen Deutschland nicht. Die Bereitschaft zu dessen Projektion ist

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[2] Weber 2006, Schwinn 2016

[3] Dempsey 2013

[4] Encke 2014, Haese 2017

[5] Schmölders 2000, Herbst 2011

[6] Langguth 2009

[7] Gössler 2009

jedoch aber groß, besonders nach dem überraschenden Erfolg der rechtpopulistischen «Alternative für Deutschland» (AfD) bei den Landtagswahlen in Bayern und Hessen.

In der Ukraine, die sich derzeit in einem nicht deklarierten Kriegszustand befindet und zugleich am Vorabend der neuen Präsidentschafts- und Parlamentswahlen steht, ist der Bedarf nach einem neuen charismatischen Führer ebenfalls ziemlich groß. In diesem Kontext muss betont werden, dass der charismatische Führungstyp, der sich in der Ukraine erstmals in einer konkreten/klaren Form im Ersten Maidan («Orangene Revolution») bemerkbar machte und im Westen mit den Namen von W. Juschtschenko und J. Timoschenko verbunden war, in der Zeit nach dem Zweiten Maidan/Euromaidan («Revolution der Würde») eine Wandlung erfahren hat und sich durch «Decharismatisierung» des politischen ukrainischen Establishments gekennzeichnet[8]. Die Nachfrage nach einem mobilisierenden Charisma ist gesunken: denn Leidenschaft und Inspiration werden überwiegend während Revolutionen benötigt, für den Aufbau der Wirtschaft und die Einstellung der militärischen Handlungen im Osten der Ukraine wären jedoch rationale Argumente und Stabilität von großer Bedeutung.

Im vorliegenden Beitrag möchte ich mich auf vier wichtige Themen konzentrieren, und zwar 1) Charisma als Idealtyp& Konzept, 2) Charismas als ein psychoemotioneller Zustand der Begeisterung, 3) kontrastive sprachliche und parasprachliche Charisma-Korrelate in den Auftritten von mobilisierenden Charisma-Trägern – Joschka Fischer und Julia Timoschenko (Deutsch/Ukrainisch).

2. Zum Forschungsproblem. Die bisherigen Untersuchungen des Charisma-Phänomens gehörten zu den Forschungsgebieten solcher Wissenschaften wie Theologie, Soziologie, Philosophie, Psychologie, Politologie, Anthropologie und PR-Technologien, die ein breites Spektrum an Charisma-Definitionen – von der Gottesgnade (von griech. χάρισμα – Gabe, Geschenk) bis zu der Ausstrahlung, Anziehungskraft (vom franz. Charme, Flair flɛʁ), Fluidität, Aura usw. aufweisen. Bisher wurde allerdings eine offene Tatsache außer Acht gelassen, dass jeder Politiker – auch ein charismatischer – *homo loquens* ist, der seinen Einfluss auf Nachfolger und Gegner erstmal mithilfe von Worten (auch von Gesten) ausübt und deswegen in die Forschungszonen der Linguistik, Linguopragmatik, Linguokulturologie und interkulturellen Kommunikation eingeschlossen werden kann.

Heutzutage kann man in den Recherchen bis zu den 60 Definitionen von Charisma finden, die meisten von denen sich auf Max Weber beziehen, der den Begriff «Charisma» in der Soziologie nutzte, um eine

der drei von ihm unterschiedenen Formen der Herrschaft zu bezeichnen – neben «traditionaler» und «rationaler» Herrschaft – eine charismatische Herrschaft. 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 Hingabe.

Die durchgeführte Untersuchung hatte das Ziel, einen Beitrag zu einer linguistischen Interpretation des Weberschen Charisma–Idealtyps zu leisten und darüber hinaus ein experimentelles Sensorium zu entwickeln, «um ein Charisma nach äußeren Indizien empirisch nachzuweisen». In der Monographie «Charyzmatyka : movna osobystistʹ i dyskurs»[9] wird zum ersten Mal folgende linguistische Interpretation des Charisma-Phänomens am Beispiel des politischen Diskurses vorgeschlagen: zunächst wird Charisma als ein interdisziplinäres Phänomen betrachtet, danach wird sein diskursiver Status im Rahmen der sprachlichen charismatischen Persönlichkeit des politischen Führers – also *homo charismaticus* beschrieben, und dann werden Besonderheiten der charismatischen Appellativität des politischen Führers in der deutschen und ukrainischen Sprachkulturen mithilfe einer kontrastiven Analyse ermittelt**.**

Ausgehend von und im Hinblick auf M. 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 emotionellen verbalen Einfluss ausübt, dessen Grundlage der psychoemotionelle Zustand *der starken Begeisterung***,** des inneren Triebs ausmacht.

Der Maßstab, die Bedeutung der historischen Situation, an der der Charismatiker selbst teilnimmt, die großen Ideen wie Freiheit, Unabhängigkeit, Zukunft, Einheit usw. bewegen ihn. In diesem Zustand passiert mit ihm das, wovon Max Weber geschrieben hat und was er selber einmal erlebt hat – das so genannte «Aus-sich-Heraustreten», die Ekstase. Der Politiker wird von großen Ideen begeistert, wird davon mitgerissen und reißt durch diese Ideen die anderen mit. Und wenn sie mich fragen, was ist in Ihrem Verständnis Charisma, welcher Politiker als charismatisch zu bewerten wäre, so antworte ich: Charisma ist die Fähigkeit, sich selbst von großen Ideen begeistern zu können und dann die anderen dadurch mitzureißen! In der Krise steigt die Zahl der in den politischen Auftritten von den Politikern verwendeten Appelle. Die «Krisen-Auftritte» charakterisieren sich durch einen hohen Anteil der kommunikativen Sprechakte

[8] Petljutschenko 2014
[9] Petliuchenko 2009

«Aufforderung». So kommen wir zu einer Annahme, also zu einer Hypothese über der appellativen Dominante im Diskurs des charismatischen politischen Führers. Die Graduierung der Appellativität – stark, mäßig und schwach bestimmt dementsprechend den Typ des Charismatikers – einen genuinen, situativen und schwachen bis zu einem inszenierten. Die vorgeschlagene Vorgehensweise erlaubt es uns, bei der Untersuchung des Phänomens des politischen Charismas einerseits von der Ebene der immateriellen, unverständlichen, übernatürlichen Eigenschaft eines Menschen (ob angeboren oder angeeignet) in die Ebene des messbaren emotionalen Zustandes zu wechseln, anderseits ein linguistisches Äquivalent – Appellativität in seinem Diskurs zu finden.

3. Ergebnisse und Diskussion.

3.1. Diskursive Kontraste. Diskursive Kontraste bei der Zuschreibung der charismatischen Eigenschaften den Politikern in den deutschen und ukrainischen Sprachkulturen zeigen sich vor allem in der verschiedenen Gestalt-Wahrnehmung/Erwartung des Führers von jedem Volk. So orientieren sich die Zuschreibungscharakteristika (rus. *mifologemy*) deutscher Charismatiker vor allem an der Größe einer konkreten historischen Situation und an jener Rolle, die der jeweilige Politiker darin spielte.

Durch solche Erwartungen werden folgende Zuschreibungen bestimmt wie «Verkörperung der Nation, des nationalen Gedankens selbst», «Identität mit Deutschland», «der nobelste Kerl des Erdkreises» – für Heinrich von Gagern, «eiserner Kanzler», «der Baumeister des Reiches» – für Otto von Bismarck, «Beruhigungsfaktor für Deutsche in den Nachkriegsjahren», «Ein Denkmal seiner Zeit»– für Konrad Adenauer, «deutscher Kennedy» – für Willi Brandt, «Kanzler der Einheit» – für Helmut Kohl. Bei den modernen Politikern sind die Zuschreibungsklischees anders: «Medienkanzler» – für Gerhard Schröder, «Turnschuh-Minister», «Chamäleon» – für Joschka Fischer, «Mutti», «Mutter der Nation» – für Angela Merkel[10].

Die Zuschreibungsklischees für ukrainische Charismatiker spiegeln die Erwartungen eines legendären Helden, eines Kämpfers für die nationale ukrainische Idee wider. Durch solche Erwartungen werden folgende Zuschreibungen bestimmt wie «Held der ukrainischen Nation», «der Grosse Hetman», «Verräter des ukrainischen Volkes» – für Bohdan Hmelnyzkyj, «Held der Nation», «Verräter des ukrainischen Volkes» – für Ivan Mazepa, (Sie sehen, die Zuschreibungen für Bohdan Hmelnyzkyj und Ivan Mazepa widersprüchlich sind, sie wurden aus verschiedenen Perspektiven gemacht) «legendäre Persönlichkeit», «Revolutionär-Rebell» – für Nestor Machno, «tap-

ferer Kämpfer für eine unabhängige Republik» – für Simon Petljura, «angeborener Führer», «Verkörperung der ukrainischen Nationalidee» – für Vjacheslav Chernovil. Bei den modernen finden wir solche wie «Symbol der Orangenen Revolution» – für Wiktor Juschtschenko, «Jila», «Engel der Ukraine», «Königin des Maidans», «Evita von Kiew» – für Julia Timoschenko[11].

3.2. Verbale Kontraste. Sprachliche Kontraste in den charismatischen Diskursen ukrainischer und deutscher Politiker zeigen sich vor allem in verschieden pragmatischen Einstellungen (Motivationen) bei den kommunikativen Taktiken des Appellierens.

Kontrastive Merkmale der Appellativität des *deutschen* charismatischen Diskurses sind die Aufforderungen, die pragmatisch, rational gefärbt sind 1) das gemeinsame Ziel zu finden, das den Führer und seine Nachfolger vereinigt, 2) Zukunftsperspektiven zu bestimmen sowie 4) so schnell wie möglich Fragen der Zeit zu lösen.

Kontrastive Merkmale der Appellativität des *ukrainischen* charismatischen Diskurses explizieren die Appelle, die sich auf Irrationelles der Nachfolger orientieren, und zwar 1) an die besondere Mission der ukrainischen Nation, 2) an den orthodoxen Glauben der Ukrainer, und 3) an Gott, zum B.: (Wiktor Juschtschenko: Wie ihr auch, *bete ich* diese Tage *zu Gott* um die Ukraine. *Ich bitte ihn, uns alle mit Weisheit und Stärke zu beschenken, damit wir dem Unrecht, das die jetzige regierung verbreitet, widerstehen können.Sie unterstehen einem (einzigen, gemeinsamen) Gebot: Gott bewahre dich, dass du dich mit deinen Nachbarn streitest!*Як і ви, у ці дні я *молю Бога* за Україну. Я прошу Його послати нам усім мудрість і силу, щоб протистояти неправді, яку сіє між нас нинішня влада; Ви підкоряєтесь одній заповіді: *боронь Боже*, щоб ти з сусідами лаявся!). Es wird vermutet, dass der Charismatiker direkt an den Gott appellieren und von Ihm die Gabe der Prophezeiung bekommen kann. So ist die Appellation der ukrainischen Führungspersonen durch zahlreiche Prophezeiungen, Weissagungen gefärbt, z.B.: *ich prophezeie, ich sehe vorher, ich sage vorher, ich sehe und verkünde die Zukunft* я пророкую, я завбачаю, я провіщаю, я бачу й оголошую наперед майбутнє usw.

Der deutsche Politiker gebraucht stattdessen solche Performative wie *ich weiss, ich glaube, ich verstehe, ich sehe, ich bin in der Lage* usw. Zudem fehlt im deutschen charismatischen Diskurs die Tonalität der Prophezeiung der besonderen Mission Deutschlands auch deswegen, weil sie negative Assoziationen in der Geschichte zum besonderen Deutschen Weg hervorrufen kann und deutsche Politiker berücksichtigen diesen Faktor in ihren appellativen Taktiken. Sie formulieren Ihre Zukunftsvisionen, was Deutschland angeht, eher in Form der Aussichten als Prophezeiungen.

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[10] Petliuchenko 2009, pp. 435-447

[11] ibid, pp. 448-454

3.3. Parasprachliche Kontraste. Die Realisierung von prosodischen und kinetischen Mitteln der Gestaltung von appellativen Einheiten in der begeisterten Rede von charismatischen politischen Anführern wird im Rahmen der so genannten *appellativen Welle* betrachtet, unter welcher eine bestimmte Verteilung von Aufforderungen, also Appellen im Laufe eines gesamten Auftritts verstanden wird. Diese begeisterten Aufforderungen gestalten den charismatischen Spielraum des Sprechers und kennzeichnen sich durch Höhepunkte und Absenkungen von akustischen Parametern wie Dauer, Tonhöhe und Intensität, was den akustischen Effekt einer wellenartigen *prosodischen Intensivierung* von dem Beginn bis zum Ende des Auftritts bewirkt.

Die Prosodie, die sich eine große Amplitude aller akustischen Parameter des Sprachsignals vom Beginn der Welle bis zu ihrem Finale (d.h. vom Beginn des Auftritts bis zu seinem Finale) aufweist, heißt *rhapsodisch (engl. rhapsodical – exaltiert, rhapsodical speech – begeisterte Rede)*, charakterisiert sich durch einen langsamen und stillen (leisen) Einstieg in die Rede mit einem abrupten Wechsel von Tempo und Lautstärke, die an den Höhepunkten der Rede einen maximalen Grad erreichen). Eben diese Art und Weise der prosodischen Gestaltung der Rede gibt den begeisterten Zustand wieder. Wenn die Amplitude der akustischen Parameter minimal ist oder fehlt, so heißt eine solche Prosodie nach *monoton*[12].

Kinetische charismatische Spezifik zeichnet sich *durch gestische Intensivierung* an den Höhepunkten der Welle, und zwar durch akzentuierende *Co-Speech*-Gesten meistens der rechten Hand (bekannt wie «Römischer Gruß»), welche nach Kendon als redebegleitende Gesten des charismatischen politischen Führers bezeichnet werden. In der Kinematik haben wir gemeinsame Merkmale für Politiker von beiden Sprachkulturen festgestellt wie z.B. Lage der Hand an den Kulminationsstellen des Appells über der Schulterlinie, die Form der Hand – Faust, offene Handfläche oder Faust mit gestrecktem Zeigefinger, Richtung der Bewegung der Hand – zum Publikum und nach oben, Charakter der Bewegung – impulsiv.

Als Analyse-Beispiel des rhapsodischen Aufbaus der Prosodie möchte ich einen Ausschnitt aus der Rede von Joschka Fischer bei der Parteikonferenz zum Nato-Einsatz im Kosovo (13 Mai 1999, Bielefeld[13]) anführen, wo sein Auftritt als einer der stärksten in Bezug auf politische Rhetorik anerkannt wurde und wo Fischer seine charismatische Kraft am stärksten zum Ausdruck gebracht hat. Auf seiner Suche nach einer ehrlichen und offenen Diskussion mit dem Publikum und in seinem Streben, bei den scharfen Fragen an eine Verständigung zu gelangen, benutzt Fischer die Taktik des allgemeinen impliziten Appells in Form von Fragesätzen und wendet dabei die *Technik der Fragenkaskade* an: *[1] Was ich mich frage ist [Pfeifen]...[2] was ich mich frage ist [Pfeifen] [3] warum ihr diese Diskussion verweigert? [Pfeifen] [4]. Warum verweigert ihr mit Trillerpfeifen diese Diskussion, [5] wenn ihr euch als Linke oder gar Linksradikale bezeichnet? [6]Ihr mögt ja **alles** falsch finden, was diese Bundesregierung gemacht hat und die Nato macht [7] das mögt ihr **alles** falsch finden!* [Pfeifen, stürmischer Beifall].

Wie aus dem angeführten Beispiel ersichtlich ist (Syntagmen 1–3), stellt er Fragen quasi an sich selber (*was ich mich frage ist, warum ihr diese Diskussion verweigert?*). Er macht das in einer heruntergesetzten Grundfrequenz- und Intensitätslage, unter Verwendung der Methode des so genannten langsamen, also verzögerten Starts. Danach wendet sich Fischer mit derselben Frage (*Warum verweigert ihr mit Trillerpfeifen diese Diskussion, wenn ihr euch als Linke oder gar Linksradikale bezeichnet?*) direkt an die Zuhörer, wobei er die Grundfrequenz- und Intensitätslage verändert und auf den Effekt der temporalen Zeitraffung (rus.*temporalnoe sshatie*), also Kompression zurückgreift.

So verringert sich die Dauer von Pausen vom Anfang einer Welle bis zu ihrem Höhepunkt im Vergleich praktisch um das fünffache: von 3500 мс – die erste Pause, 1500 мс – die zweite Pause, 1200 мс – die dritte, 720 мс – die vierte, 600 мс – die fünfte, danach verschmilzt alles in einem ununterbrochenen pausenlosen Redestrom, welcher in einer 520 мс langen Pause vor der Wiederholung von *das mögt ihr alles falsch finden* endet. Eine besondere Intensität des Ausrufs im Schlussteil seiner appellativen Welle wird durch die Steigerung der Anzahl von Kernteilen der Grundfrequenz erreicht, welche auf der Frequenz von 250-300 Hz konzentriert sind, während beim langsamen Start ihre Lokalisierung sich auf der 120-150 Hz Höhe befand. Außerdem wird die besondere Intensität durch die erhöhte Klangintensität erreicht; sie kennzeichnet sich durch die Amplitudenspanne von 60 dB beim Start bis 88 dB im Schlussteil der kleinen appellativen Welle an hauptbetonten Wörtern *alles*, welche durch ein aktives Kopfnicken verstärkt werden. Auf diese Weise erreicht J. Fischer in diesem Abschnitt des Appells vom Beginn bis zum Ende eine Frequenzspanne von 150 Hz und Lautstärkespanne von 30 dB, was von dem Hörer als ein starker «Energieausbruch», oder «Charisma-Ausbruch» wahrgenommen wird.

Die prominenteste Vertreterin des politischen Diskurses der ukrainischen Frauen, Julia Timoschenko, verfügt über umfangreiche rhetorische Erfahrung in öffentlichen Auftritten und verwendet alle Mittel politischer Rhetorik, einschließlich Methoden der stimmlich-gestischen Beeinflussung. Die Prosodik von Julia Timoschenko charakterisiert sich durch

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12 Petlyuchenko & Artiukhova 2015
13 Fischer 1999

hohe Schallstärke, Klangfülle und weist im Gegenteil zu Joschka Fischer keine abrupten Veränderungen im temporalen, tonalen und dynamischen Struktur im Laufe ihres ganzen Auftrittes auf. Obwohl die Amplitudenwerte von J. Timoschenko auch wie bei Fischer im höheren Lautstärkebereich zwischen 80 und 90 dB liegen, wird beim Abhören ihrer Reden ein *monotoner Eindruck* geschaffen: die Amplitudenspanne sehr gering und beträgt kurz einmal ein Dezibel, also zwischen 82 (Aufruf: Ich will euch fragen, meine Mitbrüder: ob wir ohne eine solche Widerstand durchhalten konnten?/ *Я хочу запитати у вас, мої побратими: а чи можна було без такого протистояння*? und 83 dB (Und darum – hebt den Kopf hoch! Nehmt die Haltung an! / *I тому – підніміть голови, розправте плечі!*). Eine solche Monotonität, solch ein Klagelied, ist für alle Auftritte von Julia Timoschenko charakteristisch, was einerseits von einem hohen Grad der Emotionsspannung und anderseits von einem starken Charakter und einem kämpferischen Willen zeugt.

Das kinetische Werkzeugset, das an der Gestaltung und Stärkung der wichtigsten Orte in öffentlichen Reden von Julia Timoschenko beteiligt ist, steht im Zusammenhang mit dem aktiven Gebrauch von Co-Speech-Gesten wie (1) synchrones Kopfnicken, (2) redebegleitende Gesten von beiden Händen mit einer faustartigen Handfläche, (3) eine offene Handfläche mit Zeigefinger, der auf das Publikum gerichtet ist, sowie eine bestimmte Geste (4), wenn sich die Spitzen aller fünf Finger zu einer Prise zusammenfalten und die Hand in dieser Konfiguration des Pinsels sich in der Richtung des Publikums bewegt.

So kommen wir zur Notwendigkeit, ein integratives Modell des inspirierenden Diskurses eines charismatischen Politikers in beiden Sprachen aufzubauen, in dem sich die Begeisterung an den prominenten Stellen durch entsprechende verbale – kurze Imperativsätze, prosodische – Amplitude- und Tonhöhensprünge und kinetische Mittel – redebegleitende Bewegung der rechten oder linken Hand isomorph zum Ausdruck gebracht werden kann. Es ist wichtig dabei zu berücksichtigen, dass sich paraverbale Kontraste in den charismatischen Diskursen der ukrainischen und deutschen Politiker vor allem im rhapsodischen Aufbau der Prosodie für deutsche Politiker, und im monotonen – für ukrainische zeigen.

Was die weiteren **Perspektiven** der Charisma-Idealtyps angeht, ist sowohl in Deutschland als auch in der Ukraine die Suche nach zukünftigen Charismatikern ausgehend von der Initiative der Massen, bzw. der spontanen Bewegung «von unten»[14], den sogenannten «Graswurzeln» (engl. *grassroots*) von entscheidender Bedeutung. Das «Grassroots-Charisma» der potenziellen Hoffnungsträger befindet sich erst im Anfangsstadium, also im Keim. Es wird ihnen noch nicht zugeschrieben und wird nicht in den Medien manifestiert aber seine Merkmale sind bei Nachwuchspolitikern zu finden, wenn sie bei Kundgebungen, Streikposten, Unterschriftensammeln und anderen sozialen und politischen Aktionen direkt beobachtet werden. Wichtig ist hier der Moment der ersten öffentlichen Zuschreibung von Charisma in den Medien und sozialen Netzwerken von Anhängern und Gegnern zugleich sowie ihre aktive Kampfstellung und Opposition zu den alten Parteistrukturen und insbesondere zu ihren nicht charismatischen und nicht leidenschaftlichen Parteichefs (vgl. Rede von Kevin Kühnert, Bundesvorsitzender Jusos, beim SPD-Bundesparteitag zur Aufnahme von Koalitionsgesprächen in Bonn, 21.01.2018[15]).

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[14] Petliuchenko 2018

[15] Kühnert 2018

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Анотація

У статті представлено аналіз мовленнєвих корелятів харизми політичних лідерів у сучасному німецькому та українському політичному дискурсі і робиться спроба надати відповідь на питання, чи може ідеальний тип бути об'єктом мультимодальних фонетичних досліджень. Дискурсивний опис харизматичних лідерів у німецькому та українському політичному дискурсах та визначення їх контрастних ознак спирається на біологічні, соціальні, психологічні та лінгвістичні параметри, що формують їх харизматичні портрети. Вирішальне значення в цьому контексті має риторика публічного виступу, виразна бійцівська позиція, ентузіазм, наснага політика, які відбиваються у просодичних та кінетико-мімічних характеристиках мовця та сприймаються і приписуються йому/її як харизма.

Просодична специфіка харизматичного дискурсу характеризується посиленням усіх його динамічних, тональних і темпоральних компонентів. У фонетичних дослідженнях такий акустичний ефект називається *просодичним виділенням* або *просодичною емфазою*. У даній роботі використовується термін *просодична інтенсивність*, під якою розуміється різка зміна висоти, гучності, темпу і пауз на змістовно навантажених ділянках мовлення, де містяться звернення, заклики, концепти із ціннісною семантикою. Харизматична риторика формується також кінетичною (кінетико-мімічною) складовою, яка функціонально пов'язана з просодичним оформленням мови і робить вплив більш ефективним. Харизматичні політичні меседжі супроводжуються акцентуючими *co-speech*-жестами однієї або двох рук, кивками голови та рухами усього тіла, які підкреслюють ключові моменти всього виступу, тім самим підсилюючи загальний вплив усього виступу. Жест сприймається адресатом як «кінематична» форма вербальної харизматичної апеляції, через яку політик здійснює свій вплив на своїх послідовників та/або опонентів, заохочуючи їх до вчинення сумісних дій, спрямованих на досягнення певної мети. Харизматична риторика зароджується в політичній комунікації в умовах кризи або передвиборчій боротьбі і притаманна тим політикам, чия позиція не відповідає позиції більшості. Харизматичний ентузіазм і натхнення мають свою етноспецифіку (німецька рапсодичність, українська монотонність) і відображені в просодичному і жестовому виділенні, яке супроводжує як самостійні, так і службові або окремі частини мови і має автономність як модель харизматичної риторики. Результати цього дослідження можуть бути застосовані в дискурсивних студіях, прикладній фонетиці, порівняльній лінгвістиці та політичній комунікації.

Ключові слова

Ідеальний тип, харизма, просодична інтенсивність, ентузіазм, натхнення, рапсодичність, монотонність, co-speech-жести, міміка.

MANIPULATING CATEGORIES IN PUBLIC SPEECHES AND THEIR TRANSLATIONS: COGNITIVE RHETORICAL APPLICATION OF VANTAGE THEORY

Serhiy Potapenko[1]

Abstract

The article applies Vantage Theory, which studies the ways of categorization with respect to human orientation in space-time, to revealing three types of manipulating categories structuring the addressee's worldview: overcategorization, decategorization and new category construction. It is found that overcategorization, aimed at intensifying the parameters constituting the categorical focus, is reflected in the use of words denoting the utmost intensification of the focal categorical parameters, while partial categorization is expressed by the lexical units intensifying focal parameters to a certain degree. Decategorization is shown to reflect five ways of diminishing focal parameters. Similarly to overcategorization, the absolute and partial decategorizations reflect the utmost and fractional loss of focal features respectively; the situational decategorization concerns the reduction of the focal parameters denoted by the inclusive deictic unit *we*; the generalizing variant is rendered by the units extending the limits of a particular category; the universal type refers to the superordinate categorization level. New category construction consists in representing novel entities by word formation in the Russian original and by construction formation in the English translation with the sender being more daring in these passages than the translator who in the majority of other cases follows the vantage construction suggested by the speaker.

Keywords

Category, manipulation, public speech, translation, cognitive rhetoric, vantage theory, overcategorization, decategorization, new category construction.

1. Introduction. One of the promising contemporary linguistic trends is cognitive rhetoric proposed by Mark Turner in his book *Reading Minds. The Study of English in the Age of Cognitive Science*[2] and further distinguished from cognitive poetics at the 2010 *Texts and Minds* conference[3].

At present the definition of cognitive rhetoric depends on the researchers' focus either on the linguistic signs or communication participants. The sign definition interprets cognitive rhetoric as a study of linguistic devices and strategies employed to affect the recipient's viewpoint[4] while the participant-related approach sees it as a study of fundamental cognitive processes at both giving and receiving ends[5]. The latter trend seems to follow the traditions of ancient rhetoric: its canons of invention, disposition, elocution, memory and pronunciation[6] focus on the speaker's activity while ways of persuasion – ethos, pathos and logos[7] – concentrate on the addressee relating him to the speaker's activity, too.

So far cognitive rhetoric has been studying the persuasive potential of texts drawing on communication participant' conceptual structures which construe reality at different levels of generalization: image schemas, i.e. recurring dynamic patterns of our perceptual interactions and motor programs[8] which are derived from the perceptual reality; force dynamics, regarded as a fundamental semantic category in the realm of physical force[9] generalized into the domains of internal psychological relationships and social interactions[10]; conceptual metaphor providing understanding for a more abstract concept (target domain) through a more concrete one (source domain)[11]. However, cognitive rhetoric lacks techniques capturing inter- and intracategorical semantic shifts though speakers often resort to manipulating categories. This niche is filled in by the Vantage Theory suggested by the American anthropologist and linguist Robert MacLaury: it explains both color categorization in Mesoamerica[12] and categorization at large drawing on human orientation in space-time[13].

The target of this paper is to reveal cognitive rhetorical application of vantage theory to the analysis of public speeches and their translations. The object is the verbal categorization of extralinguistic phenomena in public speeches and their translations, the subject is vantage-theoretic procedures of categorization.

2. Methodology. As has been noted, this paper applies the vantage theoretic approach to the cognitive rhetorical analysis of categorical shifts in public speeches and their translations.

2.1. Vantage Theory (VT) claims that color differentiation is based on principles governing catego-

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[2] Turner 1991, 247

[3] Kwiatkowska 2012, 8

[4] Kwiatkowska 2012, 9

[5] Tabakowska 2012, 275

[6] Burke 2016, 2

[7] Burke 2016, 3

[8] Johnson 1987, xiv; Potapenko 2016; Turner 1991

[9] Talmy 2000, 409

[10] Oakley 2005, 451

[11] Hamilton 2012, 201

[12] MacLaury 1997

[13] MacLaury 2013, 76

rization at large[14] which in its turn rests on human orientation in space-time[15]. The method links the immobility of space, or slow speed[16], to the formation of the dominant vantage with a strong similarity to the categorical focus while the mobility of time is related to the recessive vantage nearing the category margin[17] with a further shift to adjacent categories.

The simplest example of category formation cited by the VT proponents is represented by the RED category which rests on three coordinates. The focus is represented by pure red (R) distinguished in VT according to the Munsell chart, i.e. a standard by which color categorization is measured relative to the purest examples of basic colors (white, black, red, green, yellow and blue)[18]. The dominant vantage is based on the similarity (S) to the focus while the recessive vantage rests on the difference from the focus (D).

According to VT, the RED category is constructed at two levels. At the first one, the focus R is treated as a ground, i.e. a less prominent coordinate, and the dominant vantage S is regarded as a figure, a more conspicuous coordinate. S determines the color shades other than the pure R, i.e. encompasses a certain range of color. At the second level, the recessive vantage D stops the range from extending indefinitely, marking the boundaries of the category.

Levels	Fixated Coordinates	Mobile Coordinates	Entailments
1	R	S	focus, range
2	S	D	breadth, margin

Consequently, we can distinguish three types of vantage construction differing in degree of similarity to the focus or difference from it. They are dominant, recessive, and substitutional. The dominant vantage encompasses the main focal parameters which due to slow speed can be intensified within a category range without any outside shifts. The recessive vantage presupposes the deintensification of focal parameters with a gradual shift to neighboring categories. The substitutional type consists in the replacement of one category by another.

2.2. Material. This article discusses the three types of vantage construction outlined above drawing on the «Address of President of Russian Federation» of 18 March 2014. The paper compares the original address published in Russian (http://kremlin.ru/events/

president/news/20603) and its English translation (http://en.kremlin.ru/events/president/news/20603). According to one view, the address falls into eight sections: Crimea as an unquestionable part of Russia; demonizing Ukrainian authorities; nostalgia over Soviet times; Crimean people's right to self-determination; defining rivalry with the West; presenting the Russian way as diplomatic and non-military; struggle over Russian status in global affairs; annexation is legitimized by the Russian public[19]. However, in accordance with rhetorical disposition those eight parts can be pinned down to five sections making the structure of the address more symmetrical. They are: *introduction* claiming that Crimea has always been an unquestionable part of Russia; *semantic sections* addressing three sets of problems: those of Ukraine by demonizing its authorities and being nostalgic over Soviet times; those of Crimea, claiming its right to self-determination; those of international community covering rivalry with the West, presenting the Russian way as diplomatic and non-military, depicting struggle over Russian status in global affairs; *conclusion* returning to the annexation legitimization by Russian public.

3. Results and Discussion. The application of VT to the analysis of the address under discussion reveals that linguistic units distinguish three types of vantage construction: overcategorization, based on the dominant vantage; decategorization linked to the recessive vantage; new category formation presupposing category substitution.

3.1. Overcategorization based on the dominant vantage construction consists in the intensification of focal parameters due to slow speed[20]. Intensification can either be absolute, i.e. covering the whole category, or partial, concerning separate parameters.

3.1.1. Absolute overcategorization rests on the utmost intensification of the focal parameters, emphasizing the highest degree of their revelation, mainly in the introduction to the address. This way of vantage construction is rendered by the pronoun *все* in the Russian original and its equivalent *all* in the English translation as well as by a number of adjectives and their English variants: *полный «full»; подавляющее «overwhelming»; абсолютный «absolute»*.

The pronoun *все «all»* emphasizes the extent of the audience at the beginning of the address under discussion, e.g.

Сегодня мы собрались по вопросу, который имеет жизненно важное значение, историческое значение <u>для всех нас.</u>

We have gathered here today in connection with an issue that is of vital, historic significance <u>to all of us.</u>

The adjective *полный «full»* underscores the legal status of the referendum relative to the DEMOCRATIC PROCEDURES category, e.g.

Он прошел <u>в полном</u> соответствии с демократическими процедурами и международно-правовыми нормами.

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[14] ibid

[15] MacLaury 2013, 76

[16] MacLaury 2002, 495

[17] ibid

[18] Głaz 2012, 20-22; MacLaury 2002, 498

[19] Remizov 2015, 49

[20] MacLaury 2002, 495

A referendum was held <u>in full</u> compliance with democratic procedures and international norms.

The Russian adjectives *подавляющее* «overwhelming» and *абсолютное* «absolute» as well as their English equivalents indicate the numbers of the voters and Russian citizens who were in favor of the «reunification» though the latter group did not express their attitude by any legal means, e.g.

Таким образом, и <u>подавляющее</u> большинство жителей Крыма, и <u>абсолютное</u> большинство граждан Российской Федерации поддерживают воссоединение [...].

Thus we see that the <u>overwhelming</u> majority of people in Crimea and the <u>absolute</u> majority of the Russian Federation's people support the reunification [...].

In the conclusion of the original address the adjective *абсолютное* «absolute» is repeated twice while in the translation it occurs only once, e.g.

Здесь, как и в любом демократическом обществе, есть разные точки зрения, но позиция <u>абсолютного</u> – я хочу это подчеркнуть, <u>абсолютного</u> большинства граждан также очевидна.

Here like any other democratic country, people have different points of view, but I want to make the point that the <u>absolute majority</u> of our people clearly do support what is happening.

The lack of repetition of the adjective *absolute* in the translation is made up for by additional linguistic means contributing to the dominant vantage construction: the units *clearly* and *do* as well as the subordinate clause *what is happening*. In terms of dominant vantage construction *clearly* indicates the absence of hindrances, *do* intensifies the *SUPPORT*-category akin to the POSITION-category denoted in the original by the noun *позиция* while the subordinate clause *what is happening* indicates the process of category construction.

3.1.2. Partial overcategorization rests on the dominant vantage construction concerning separate focal parameters. It is indicated by the pronoun *более «more»*, the adverb *преимущественно* «predominantly» and their English equivalents.

The partial overcategorization substantiates the speaker's views on various issues in different sections of the address.

In the *introduction* the adverb *более «more»* underscores the number of the referendum participants and the quantity of those who voted in favor of the «reunification», e.g.

В голосовании приняло участие <u>более 82 процентов</u> избирателей. <u>Более 96 процентов</u> высказались за воссоединение с Россией.

<u>More than</u> 82% of the electorate took part in the vote. <u>Over 96%</u> of them spoke out in favor of reuniting with Russia.

In the text body the partial overcategorization is meant to substantiate the speaker's thesis about Ukrainians' dependence on their earnings in Russia:

По некоторым оценкам, объем их заработка в 2015 году в России составил <u>более 20 миллиардов долларов, порядка 12 процентов ВВП Украины.</u>

According to some sources, in 2013 their earnings in Russia totaled <u>over $20bn</u>, which is <u>about 12%</u> of Ukraine's GDP.

However, it is evident that the fuzzy reference to the sources of those arguments by the indefinite quantifier *некоторые «some»* reduces the force of that categorical intensification in the cited example.

The adverb *преимущественно* «predominantly» intensifies the number of Crimean Ukrainians speaking Russian, e.g.

350 тысяч украинцев, которые <u>преимущественно</u> считают русский язык своим родным языком.

350,000 are Ukrainians who <u>predominantly</u> consider Russian their native language.

The absolute and partial overcategorizations are quite important since they are constructed within existing categories. However, they are less frequent than decategorization reconstructing the existing categories and creating novel ones.

3.2. Decategorization rests on the reduction of focal parameters resulting in the shift to the adjacent categories which is exemplified by situational, generalizing, partial and absolute decategorization types.

3.2.1. Situational decategorization is rendered by the inclusive deictic unit *мы «we»* or its derivatives in combination with different words. The situational dominant vantage as the starting point of categorization is indicated by the combination of the inclusive deictic *мы «we»* with the verbs denoting sensori-motor activity, i.e. related to a particular situation, cf. *сегодня <u>мы собрались</u> – <u>we have gathered here today</u>*.

The situational decategorization is based on two recessive vantages bordering on the NATION category indicated by the combination of the inclusive *we* or its derivatives with the units extending the number of participants and widening the situation by forming multi-national and transnational vantages.

The multi-national recessive vantage extends the meaning of the deictic unit *нашей* used in the word combination *нашей общей историей «our shared history»* at the beginning of the second paragraph to refer to the unity of Russians, Ukrainians and Byelorussians indicated at the end of that paragraph by the phrase *народы России, Украины и Белоруссии «peoples of Russia, Ukraine and Belarus»*:

В Крыму буквально все пронизано <u>нашей общей историей</u> и гордостью. Здесь древний Херсонес, где принял крещение святой князь Владимир. Его духовный подвиг – обращение к православию – предопределил общую культурную, ценностную, цивилизационную основу, которая объединяет <u>народы России, Украины и Белоруссии.</u>

Everything in Crimea speaks of <u>our shared history and pride</u>. This is the location of ancient Khersones, where Price Vladimir was baptized. His spiritual feat of adopting Orthodoxy predetermined the overall basis of the culture, civilization and human values that unite <u>the peoples of Russia, Ukraine and Belarus</u>.

The opposite shift from the multi-national recessive vantage indicated by the construction *<u>наше</u> общее достояние «<u>our</u> common historical legacy»* to the mononational recessive vantage denoted by the ethnic nomination *российский «Russian»* occurs in the following passage:

«Крым это <u>наше</u> общее достояние и важнейший фактор стабильности в регионе. И эта стратегическая территория должна находиться под сильным, устойчивым суверенитетом, который может быть только <u>российским</u>».

Crimea is <u>our</u> common historical legacy and a very important factor in regional stability. And this strategic territory should be part of a strong and stable sovereignty, which today can only be <u>Russian</u>.

The transnational recessive vantage is denoted by nouns extending the unity of the three nations to a bigger entity nearing the EMPIRE category named by the word combination *Российская держава* in the original and the construction *Russian Empire* in the translation. The latter phrase encompasses not only the three Slavic nations mentioned before but also other ethnic groups which used to be under Russian rule. This difference in vantage construction in the original and in the translation is demonstrated by the following example:

В Крыму могилы русских солдат, мужеством которых Крым был взят под <u>Российскую державу.</u> […] Каждое из этих мест свято для нас, это символ русской воинской славы и невиданной доблести.

The graves of Russian soldiers whose bravery brought Crimea into <u>the Russian empire</u> are also in Crimea. […] Each one of these places is dear to our hearts, symbolizing Russian military glory and outstanding valor.

3.2.2. Partial decategorization. The two recessive – deintensified – vantages indicating the loss of the integrity by the NATION category include territorial and linguistic.

The *territorial* recessive vantage is indicated by the noun *территории «territories»* in the word combination *наши исторические территории «our historical territories»*, e.g.

Мы против того, чтобы военная организация хозяйничала возле нашего забора, рядом с нашим домом или на <u>наших исторических территориях</u>.

We are against having a military alliance making itself at home right in our backyard <u>or in our historic territories</u>.

A more general territorial vantage is offered by the noun *земля «land»* to categorize the territory as historically Russian, cf. *Крым – это исконно <u>русская земля.</u> – Crimea is historically <u>Russian land</u>.*

The territorial recessive vantage is frequent in the international section of the address. Its construction is performed according to the pattern «people of a particular country», i.e. begins with the PEOPLE category and ends up with the territory a nation occupies, e.g. *народ Китая «people of China»; народ Соединенных Штатов «people of the United States»; народ Украины «the people of Ukraine».*

Against this background the dominant vantage is evoked by the ethnic nominations of Europeans and Germans, cf.

Верю, что меня поймут и <u>европейцы</u> и, прежде всего, <u>немцы</u>. – I believe that <u>the Europeans</u>, first and foremost, the Germans, will also understand me.

The dominant vantage representing Germans is employed in the context of «reunification»:

А наша страна, напротив, однозначно поддержала искренне, неудержимое стремление <u>немцев</u> к национальному единству.

Our nation, however, unequivocally supported the sincere, unstoppable desire of <u>the Germans</u> for national unity.

However, the final appeal is made by construction *the citizens of Germany* which is supposed to be more impressive due to the iconicity rule claiming that more form presupposes more meaning[21], cf.

Уверен, что вы этого не забыли, и рассчитываю, что <u>граждане Германии</u> также поддержат стремление русского мира, исторической России к восстановлению единства.

I am confident that you have not forgotten this, and I expect that <u>the citizens of Germany</u> will also support the aspiration of the Russians, of historical Russia, to restore unity.

The *linguistic* recessive vantage distinguishing people with respect to the language they speak is constructed by the adjective *русскоязычные* drastically expanding the number of people representing the Russians, e.g.

При этом конечно рассчитывали, что Украина будет добрым соседом, что <u>русские и русскоязычные граждане</u> на Украине, особенно на ее юго-востоке и в Крыму, будут жить в условиях дружественного, демократического, цивилизованного государства.

However we expected Ukraine to remain our good neighbour, we hoped that <u>Russian citizens and Russian speakers</u> in Ukraine, especially its south-east and Crimea, would live in a friendly, democratic and civilized state.

3.2.3. Generalizing decategorization concerns extending the mononational dominant vantage denoted by the unit *русские «Russians»* occurring in neutral – entrenched – contexts:

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[21] Van Langendonk 2007, 400

Русские и украинцы, крымские татары и представители других народов жили и трудились рядом на крымской земле.

Russians and Ukrainians, Crimean Tatars and people of other ethnic groups have lived side by side in Crimea.

The intensified dominant vantage rendered by the phrase *русский народ* and its English equivalent *the Russian nation* underline a bigger importance of the unity parameter which is proved by the use of that phrase in the context of a divided nation:

Миллионы русских легли спать в одной стране, а проснулись за границей, в одночасье оказались национальными меньшинствами в бывших союзных республиках, а русский народ стал одним из самых больших, если не сказать, самым большим разделенным народом в мире.

Millions of people went to bed in one country and awoke in different ones, overnight becoming ethnic minorities in former Union republics, while the Russian nation became one of the biggest, if not the biggest ethnic group in the world to be divided by borders.

In the cited passages the ethnic name *русские* from the original is replaced in the translation by the general term *people* referring to a more universal category while the construction *русский народ* underscores the unity of the denoted ethnic group against the background of its division indicated by the word combination *самым большим разделенным народом в мире* «*if not the biggest ethnic group in the world to be divided by borders*».

The recessive vantage concerning the loss of historical memory is further emphasized by the predicate *лишить* «*deprive*»:

Раз за разом предпринимались попытки лишить русских исторической памяти.

Time and again attempts were made to deprive Russians of their historical memory.

3.2.4. Universal decategorization rests on the deintensified vantage rendered by the nouns *люди, жители* «people» or *граждане* «citizens» referring to the people at large, i.e. the most general terms removing the idea of national belongingness.

Universal decategorization refers to the masses of people poised as an authority, i.e. the most general category, cf.

В сердце, в сознании людей Крым всегда был и остается неотъемлемой частью России. – In people's hearts and minds, Crimea has always been an inseparable part of Russia.

У людей, конечно же, и тогда возникали вопросы, с чего это Крым оказался в составе Украины. – People, of course, wondered why all of a sudden Crimea became part of Ukraine.

The use of the noun *люди* «*people*» in the example above without indication of their territorial affiliation expands the PEOPLE category so far that it is not clear what nationalities are meant: Russians, Ukrainians, Crimeans or the international community.

Reference to the national belongingness is avoided when the noun *people* combines with the names of territories which allows to encompass the biggest possible number of people while mitigating the national parameter:

Понимаю, почему люди на Украине хотели перемен […]. При этом властей предержащих мало интересовало, чем и как и живут простые люди, в том числе, почему миллионы граждан Украины не видят для себя перспектив на родине.

I understand why Ukrainian people wanted change […]. They milked the country, fought among themselves for power, assets and cash flows and did not care much about the ordinary people. They did not wonder why it was that millions of Ukrainian citizens saw no prospects at home.

The translation of the original phrase *люди на Украине* as *Ukrainian people* into English does not seem quite accurate because of the different direction of vantage construction. In the Russian original (*люди на Украине*) the more general PEOPLE category is transformed into that of STATEHOOD while in the translation the NATION category is widened into a more general PEOPLE category.

A similar direction of vantage construction is aimed at reducing the representation of Crimean tartars' suffering due to their inclusion into the more general PEOPLE category, e.g.

От репрессий тогда пострадали многие миллионы людей разных национальностей и прежде всего, конечно, русских людей. Крымские татары вернулись на свою землю.

There is only one thing I can say here: millions of people of various ethnicities suffered during those repressions, and primarily Russians. Crimean Tatars returned to their homeland.

Both in the original and in the translation of the cited passage the speaker moves from the general PEOPLE category (*millions of people*) to the category of RUSSIANS (*русских людей*) expanded by the noun *люди* «*people*» ending up with CRIMEAN TATARS category (*крымские татары*).

However, the PEOPLE category is somewhat narrowed by the noun *граждане* in combination with the place name *Украина* «Ukraine» in the following passage and its translation, e.g.

Русские, как и другие граждане Украины, страдали от постоянного политического и государственного перманентного кризиса.

Russians, just as other citizens of Ukraine are suffering from the constant political and state crisis.

3.2.5. Absolute decategorization is symmetrical to the same type of overcategorization based on the recessive deintensified vantage. It is rendered by demonstrative pronouns underscoring the absence of any parameters except that of pointing. Therefore this

type of decategorization is applied to refer to large numbers of people with category belongingness indicated by subordinate clauses, cf.

Хорошо понимаю *тех*, *кто с мирными лозунгами вышел на майдан, выступая против коррупции.*

I would like to reiterate that I understand *those* *who came out on Maidan with peaceful slogans against corruption, inefficient state management and poverty.*

Similar vantage construction is evoked to refer to the so-called organizers of the Ukrainian events, cf.

Но *те*, *кто стоял за последними событиями на Украине, преследовали другие цели.*

Those *who stood behind the latest events in Ukraine had a different agenda.*

The absolute decategorization to refer to the Ukrainian authorities' opponents is aimed at indicating their large numbers with specific parameters spelled out by the subordinate clause, e.g.

Тем, *кто сопротивлялся путчу, сразу начали грозить репрессиями и карательными операциями, а также выражать презрение.*

Those *who opposed the coup were immediately threatened with repression.*

The comparison of over- and decategorization shows that the latter goes over more steps revealing varying degrees of deintensification of the focal parameters denoted by particular linguistic units: situational, partial, generalizing, universal, absolute.

3.3. New category construction concerns the representation of the Crimean population as a brand novel nation.

The dominant vantage connecting the denoted group of people with the periods prior to the referendum is rendered by the construction *жители Крыма* «*residents of Crimea*».

Firstly, the construction *жители Крыма* «*residents of Crimea*» refers to the Soviet period, e.g.

Естественно, что в условиях тоталитарного государства у *жителей Крыма* *и Севастополя ни о чем не спрашивали.*

Naturally, in a totalitarian state nobody bothered to ask *the citizens of Crimea* *and Sevastopol.*

Secondly, the construction *жители Крыма* «*residents of Crimea*» characterizes the inhabitants in the pre-referendum peninsula, e.g.

В связи с этим *жители Крыма* *и Севастополя обратились к России с призывом защитить их права.*

In view of this, *the residents of Crimea* *and Sevastopol turned to Russia for help in defending their rights.*

The territorial recessive vantage denoted in the next example by the construction *Крым и его жителей* «*Crimea and its residents*» characterizes Russian response to the address of Crimean parliament. This construction reveals the main target of «reunifica-tion» focusing first on the territory and then on its contents, i.e. inhabitants, e.g.

Разумеется, мы не могли не откликнуться на эту просьбу, не могли оставить *Крым* *и его жителей в беде.*

Naturally we could not leave this plea unheeded; we could not abandon *Crimea* *and its residents in distress.*

The recessive intensified vantage meant to live up to the latest events of «reunification» borders on the NATION category named by the Russian unit *крымчане* «Crimeans». In the translation of the paragraphs discussed above the new category is rendered by the word combination *residents of Crimea*. Its use shows that in their word formation procedures the translators are not so daring as the speaker.

During the first use the Russian unit *крымчане* «*residents of Crimea*» refers to the opinion of the population:

Сегодня, спустя уже много лет, я слышал, как *крымчане* *совсем недавно говорят, что тогда, в 1991 году, их передали из рук в руки просто как мешок картошки.*

Now, many years later, I heard *residents of Crimea* *say that back in 1991 they were handed over like a sack of potatoes.*

During the second use the unit *крымчане* «*residents of Crimea*» is involved in the description of the preparation for the referendum:

Прежде всего нужно было помочь создать условия для мирного и свободного волеизъявления, чтобы *крымчане* *могли сами определить свою судьбу.*

First, we had to help create conditions so that *the residents of Crimea* *for the first time in history were able to peacefully express their free will.*

However, further on the unit *крымчане* from the Russian original is rendered in the translation by the construction *Crimean people* referring to a nation which is underscored by the opposition of the newly coined word to the ethnic unit *албанцы* «*Albanians*»:

Ведь действия *крымчан* *четко вписываются в эту, собственно говоря, инструкцию. Почему-то то, что можно* *албанцам* *в Косово запрещается* *русским*, *украинцам* *и* *татарам* *в Крыму*».

The actions of *Crimean people* *completely fit in with these instructions. For some reason, things that Kosovo Albanians were permitted to do, Russians, Ukrainians and Crimean Tatars are not allowed.*

For reasons unknown, only in the last passage cited above the translator raises the status of Crimeans to a nation thus living up to the idea expounded by the speaker. However, the last statement equating *Crimean people* with *Kosovo Albanians* seems to ruin the speaker's argumentation since, strictly speaking, one nation is opposed to representatives of three nationalities residing in Crimea.

The oppositions between the intensified national vantage (*Crimean people*) and the deintensified territorial vantage (*Крым / Crimea; жители Крыма / people in Crimea*) structures the conclusion of the address. The intensified recessive vantage (*крымчане*) opens up and concludes the first paragraph of the final part of the speech implying the existence of a new nation which is named in the translation by the construction *people of Crimea*:

Понимаю крымчан, которые поставили вопрос о референдуме [...]. Крымчане поставили вопрос жестко, бескомпромиссно.

I understand the people of Crimea who put the question in the clearest possible terms in the referendum [...]. The people of Crimea thus decided to put the question in firm and uncompromising form.

The recessive vantage construction beginning with the people and shifting to the territory is evoked in the passages describing the situation around the peninsula and the results of the referendum implying the speaker's substantial interest in the territory:

Таким образом, подавляющее большинство жителей Крыма, и абсолютное большинство граждан Российской Федерации поддерживают воссоединение Республики Крым и города Севастополя с Российской Федерацией.

Thus we see that the overwhelming majority of people in Crimea and the absolute majority of the Russian Federation's people support the reunification of the Republic of Crimea.

To sum up, the choice between new category construction and reference to the territorial aspect of the existing category depends on the aim of the speaker in different sections of the text.

4. Conclusions. The manipulation of categories in public speeches rests on three types of vantage construction aimed at changing the structure of categories forming the audience's worldview: overcategorization intensifying the focal parameters of a particular category; decategorization reducing focal parameters which leads to a new category formation. Overcategorization turns out to be the simplest vantage construction procedure since it is represented by the absolute and partial types. Decategorization appears to be the most complicated vantage construction procedure since it consists of five steps: in addition to absolute and partial variants it has situational, generalizing and universal types reflecting varying degrees of shift from the focus towards the categorical margin and adjoining classes. Against the background of different types of decategorization new category construction is meant to represent novel entities.

The perspectives of further investigation consist in studying category manipulation in other types of discourse, especially in the media which often discuss politicians' speeches.

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Анотація

Застосування у статті теорії побудови перспектив, що пов'язує категоризацію різних явищ з орієнтацією людини у просторі-часі, дозволило окреслити три основні способи маніпулювання категоріями в публічних виступах: надкатегоризація, декатегоризація й побудова нових категорій. Встановлено, що надкатегоризація, спрямована на інтенсифікацію параметрів, які утворюють фокус категорії, передається одиницями, що в оригіналі й перекладі, позначають абсолютну інтенсифікацію внаслідок максимального нагромадження фокальних параметрів, та часткову інтенсифікацію, що посилює фокальні параметри певною мірою. Виявлено, що декатегоризація відображає п'ять способів деінтенсифікації фокальних параметрів. Подібно до надкатегоризації, абсолютна й часткова декатегоризація відбивають максимальне і певне зменшення фокальних параметрів; ситуативна декатегоризація зумовлює розширення значення інклюзивного персонального дейктика we; узагальнювальний варіант передається одиницями, які розширюють межі окремої категорії; універсальний різновид пов'язаний з переходом на суперординатний рівень. Конструювання нових категорій відбивається через словотвір у російському оригіналі й побудові конструкцій в англійському перекладі, передаючи в цьому випадку більшу сміливість мовця порівняно з перекладачем, хоча останній переважно зберігає пропоновану автором послідовність побудови категоріальних перспектив.

Ключові слова

Категорія, маніпуляція, виступ, переклад, когнітивна риторика, теорія побудови перспектив, надкатегоризація, декатегоризація, конструювання нових категорій.

ARBITRARINESS OF SOUND SYMBOLYSM IN ENGLISH AND JAPANESE

Dariia Rzhevska[1]

Abstract

The article determines that the form of a word bears an arbitrary relation to its meaning accounts only partly for the attested relations between form and meaning in the world's languages. A long history of research has considered the role of iconicity in language and the existence and role of non-arbitrary properties in language and the use of language. Recent research in English and Japanese suggests a more textured view of vocabulary structure, in which arbitrariness is complemented by iconicity (aspects of form resemble aspects of meaning) and systematicity (statistical regularities in forms predict function). Sound symbolism is the systematic and non-arbitrary link between word and meaning. Although a number of behavioral studies demonstrate that both children and adults are universally sensitive to sound symbolism in mimetic words, the neural mechanisms underlying this phenomenon have not yet been extensively investigated. Experimental evidence suggests these form to meaning correspondences serve different functions in language processing, development and communication: systematicity facilies category learning by means of phonological cues, iconicity facilitates word learning and communication by means of perceptuomotor analogies, and arbitrariness facilitates meaning individuation through distinctive forms. For one, there can be external reasons why a particular form would go with a given meaning, such as sound symbolism. Also, there are systematicities in English, as well as, in Japanese, where words with similar forms are more likely than chance to have similar meanings. The article also relates to a comparative methods used to test what it is that leads phonæsthemes to be mentally represented, measuring effects of frequency, cue validity, and sound symbolism.

Keywords
Sound symbolism, mimetics, onomatopoeia, arbitrariness, idiophones, iconicity.

1. Introduction. The longstanding view that the form of a word has an essentially arbitrary relation to the word's meaning is giving way to a perspective that recognises roles for both arbitrariness and non-arbitrariness in language. Recent research from across the cognitive sciences is revealing substantial patterns of no arbitrariness in the vocabulary and investigating mechanisms for how it comes about. This review traces two recent developments that are key in enabling a paradigm change: our access to linguistic facts has changed, revealing that forms of non-arbitrariness are more widespread than previously assumed; and our understanding of the mechanisms underlying the distribution of arbitrary and non-arbitrary aspects of language structure is rapidly advancing, spurred on by innovations in methods and theory. These developments are already making an impact in the study of language and mind. As understanding advances, idealised conceptions give way to more refined models of language form and language function, and recent theoretical insights have led to distinctions in the ways in which words are non-arbitrary. Studies on non-arbitrariness in terms of morphological structure, syntactic and discourse structure have highlighted numerous correspondences between meaning and linguistic form.

It is generally acknowledged by linguists that when a word is correlated with an object in the real world, the word is called "sound symbolism". This correlation can be formalized by onomatopoeia or mimetic words. Symbolic words are generally accepted as a phenomenon of language. Some feel that language is mainly arbitrary and that sound symbolism is a mere fringe phenomenon; others aver that language is inherently sound symbolic and always striving to equate sound with sense.

2. Methodology. Many natural languages manifest sound-symbolic phenomena through depictive words of sensory imagery where the speaker's sensory experiences resemble the linguistic signs that denote them (Dingemanse, 2012a; Nuckolls, 1999; Perniss et al., 2010). Although such sound-symbolic words are rare and underdeveloped in Indo-European languages, they are widely attested in human language in general (Diffloth, 1972; Voeltz & Kilian-Hatz, 2001). In the course of research, various terms have been introduced to refer to them in different languages. They include 'expressives' (Diffloth, 1972; Klamer, 2001; Tufvesson, 2011) in South-East Asian languages, 'ideophones' (Childs, 1994; Dingemanse, 2011; Doke, 1935; Nuckolls, 1996) mostly in sub-Saharan African languages and indigenous languages of South America, 'mimetics' (Akita, 2009; Hamano, 1998; Kita, 1997; Mester & Itô, 1989) in Japanese, and phonaesthemic words that contain 'phonaesthemes' (Abelin, 1999; Bergen, 2004; Firth, 1930; Hutchins, 1998) in Indo-European languages. In order to avoid terminological issues detrimentally affecting the cross-linguistic study, Dingemanse (2012b) employs 'ideophones' as a common reference point which serves as a facilitator "for discussion of language-particular solutions to the generic

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problem of depicting sensory imagery in words". In detail, Dingemanse (2011, p. defines the term 'ideophone' as "marked words that depict sensory imagery" and posits that this definition is designed to cover semantic-functional and structural similarities found in the phenomenon across languages. Dingemanse's definition of ideophones captures **cross-linguistically** recurrent properties of sound symbolic words, namely, "their structural markedness, their syntactic aloofness, or their imagistic semantics"[2]. Such a cross-linguistic term is beneficial to avoid possible vagueness in the use of the notions in the linguistic literature and to cross-linguistically investigate the sound-symbolic phenomenon. Notwithstanding the benefits that the cross-linguistic term can bring, it is still important to understand language-internal terms, since they provide a basis for justifying the to be claimed to have cross-linguistically recurrent properties of sound-symbolic words and they also enable us to apply **method of observation and descriptive one** to the specific details of the generally recurrent properties of sound-symbolic words in particular languages.

As an **object** of this study the phenomenon of sound symbolism both in English and Japanese is a highly controversial topic in numerous language studies. An antithesis to sound symbolism, which does exhibit an apparent connection between sound and sense, arbitrariness is one of the characteristics shared between all languages. In linguistics arbitrariness is the absence of any natural or necessary connection between a word's meaning and its sound or form. So, arbitrariness is the **subject** of this study to show either sound symbolic word can be considered to arbitrary. Every language can be assumed to be arbitrary, at least in this linguistic definition of the word, despite occasional iconic characteristics. Instead of universal rules and uniformity, then, language relies on associations of word meanings deriving from cultural conventions. Descriptively, the existence of such "systematic preferences for certain sound-meaning mappings" may be termed 'sound symbolism', if we use 'sound symbolism' in its broad sense[3]. Explanatorily, the question is whether such correlations are primarily based on language-internal arbitrary conventions[4], or

on natural motivation. The latter hypothesis is 'sound symbolism' in the narrow sense, and for the purposes of this thesis will be formulated as the Explanatory Sound-symbolism Hypothesis (ESH). It states that despite the received view that language is fundamentally governed by arbitrariness[5], many languages contain linguistic signs where natural motivation prevails over arbitrariness in their sound-symbolic vocabularies. The alternative hypothesis to the ESH is the Conventional Sound-symbolism Hypothesis (CSH): arbitrary convention prevails over natural motivation in sound-symbolic vocabularies. The ESH does not posit that natural motivation alone determines sound-symbolic phenomena. In fact, there are no totally non-arbitrary signs in spoken language. Thus, while admitting the role of arbitrariness in the sound-symbolic words, the present thesis aims to investigate any possible pervasiveness of natural motivation in cross-linguistic instances of sound symbolism and provide empirical evidence for assessing the validity of the ESH. The languages chosen here for gathering sound-symbolic words are Japanese and English, which are historically and linguistically unrelated.

In studying language, it is often pointed out that the connection between any word and what it signifies is arbitrary; that is, there is no a priori, compelling reason why, for instance, the domesticated four-legged canine animal should be called dog, though it could very well have been pig. It was coincidental that this animal was named dog and it was through centuries of conventional use that dog became the linguistic sign in English to refer to this actual animal. The principle behind the arbitrariness of meaning-symbol connection holds up across languages. Nevertheless, there is a class of words in languages where the sound-meaning relationship shows certain connections. Such is the case with onomatopoeia, which is defined in the American Heritage Dictionary as words that "imitate the sounds associated with the objects or actions they refer to", such as "buzz" or "murmur".

A similar question about whether the English language is growing more or less sound-symbolic or whether it maintains a 'steady state' equally remains unanswerable. Sound symbolism has been found in many languages. High front vowels in English represent soft or small sounds (ping, click), whereas low and back vowels represent larger, louder sounds (bang, boom). Even if there are exceptions to every pattern in human languages, it can be demonstrated that some sound symbolism has a biological basis.

Sound symbolism is often the result of a secondary association. The words *glow, gleam, glimmer, glare, glisten, glitter, glacier,* and *glide* suggest that in English the combination *gl-* conveys the idea of sheen and smoothness. Against this background, *glory, glee* and *glib* emanate brightness by their very form, *glance* and *glimpse* reinforce our conclusion (because eyesight is inseparable from light), and *glib* has no other choice than to denote

[2] Abelin, Å. (1999). Studies in sound symbolism. Ph.D. dissertation, Göteborg University. (2012). Relative frequency and semantic relations as organizing principles for the psychological reality of phonaesthemes. Selected Articles from UK-CLS Meetings, 1, pp.128- 145.

[3] Monaghan, P., Mattock, K., & Walker, P. (2012). The role of sound symbolism in language learning. Journal of Experimental Psychology: Learning, Memory, and Cognition, 38(5), pp. 1152-1164.

[4] Firth, J. (1930), Speech. London: Ernest Benn, London: Oxford University Press, 1964.

[5] Hockett, C. F. (1960). The origin of speech. Scientific American, 203, 89-96.

specious luster, and, indeed, in the sixteenth century, when it became known in English, it meant 'smooth and slippery.

Compatible with this view, iconicity is not exclusive to signed languages. Despite the dominance of arbitrary form-meaning relations, all spoken languages have a repertoire of words for which the relationship between form and meaning is not arbitrary. Consider the English onomatopoetic words *moo, bow-wow*, and *ding-dong* in which the sounds of the words iconically represent the meaning.

All the words having a rhyme

–ump, refer to a rounded, or at least non-pointy, protuberance. For example, the word *bump* means a contact involving something weighty whether it is hips, bottoms, or shoulders, or a slow-moving vehicle or vessel, but not the contact of a point with a surface, such as a pencil tapping a window pane. The word *crump* of an exploding shell fits in here, as does *thump*. You might also consider *rumble*, and possibly *mumble* and *tumble*, though admittedly this is *–umble* rather than *-ump*. One has to allow that there can be words with *-ump* that do not fit the correlation. *Trump* is an example. However, there are enough examples to suggest there is a connection between sound and meaning in one set of words[6].

There are different examples of symbolic words in English which can be:

a. related to use of a voice or intonation to express speaker's emotional or physical status. It includes unconscious symptomatic voices like cough or hiccup.

i) Aaugh!

ii) Achoo!

b. Sound-imitating Symbolic words – Related to onomatopoeia expressing environmental sounds. It includes crying sounds of birds or animals.

i) Onomatopoeia: crow, hiccup, meow, plop

ii) Reduplicative onomatopoeia: chitter-chatter, moo-moo, puff-puff

c. Synesthetic Symbolic words – defined as an acoustic symbolism of non-acoustic phenomenon. These symbolic words show that phonetically natural words are systematically related to the expression of size.

i) small (or soft) sound: high front vowel, voiceless consonant, high tone – ping, click

ii) large (or louder) sound: low back vowel, voiced consonant, low tone – bang, boom

While English has a fairly limited set of onomatopoetic words, some spoken languages such as Japanese and Korean have a much larger inventory (several thousand entries, including both common and very rare examples, are found in one Japanese dictionary of iconic expressions[7]. These words cover not only onomatopoeia but also sound-symbolism related to other sensory experiences, manner, and mental-emotional states.

According to one conservative estimate, Japanese makes use of onomatopoeia three times as often as English. In Japanese, onomatopoeia is used in all kinds of prose and speech, formal or informal, whenever a precise, apt description is demanded.

There are two phenomena surrounding the use of onomatopoeia. First is the question as to what the speakers of Japanese implicitly understand the tacit rules needed to interpret or generate new onomatopoeia. The wide applicability of these rules means that brand new onomatopoeic words made up by someone are be readily understood as conveying a certain sense. The second concerns what sort of activities Japanese onomatopoeia covers. For although true onomatopoeia usually refers to words imitating sounds occurring in nature, many onomatopoeic words in Japanese are capable of describing activities and states that do not involve sound.

3. Results and discussion. By evaluating the range of classifying the examples of symbolic words, we are one step closer to understanding that symbolic words have universality. Since the purpose of language is communication, the criterion for evaluation of the universality of symbolic words is whether one easily-understands naturally or not. In other words, the understanding of symbolic words needs to be natural in order to have universality. If the symbolic words are not easily-understood, then they can be considered to be arbitrary. As shown above, English symbolic words are classified by physical, sound-imitating, synesthetic and conventional ways while Japanese symbolic words are classified in six ways: visual, auditive, tactile, taste, smell and mental. Thus, English and Japanese seem to have a different categorization of symbolic words, respectively four ways to six. These ways are actually similar because Japanese just have more concrete in expressions. However, if there is a clear difference, it is that English is closer to an academic use of the language while Japanese is closer to a pragmatic view of it, in which the language user's feeling is highlighted. Therefore, how natural symbolic words are in the academic and pragmatic views of language is the criteria for evaluating universality.

In pragmatic view, the remaining ways, namely the: physical, sound-imitating, visual, auditive, tactile, taste, smell and mental are reviewed. For example, in English the cat cries 'meow' while in Japanese the cat cries 'nya'. The words 'meow' 'nya' start with the

[6] Itô, J., & Mester, A. (1996). Japanese Phonology. In J. Goldsmith (Ed.), The Handbook of Phonological Theory (pp. 817-838). Massachusetts: Blackwell Publishers. (1999). The Phonological Lexicon. In N. Tsujimura (Ed.), The Handbook of Japanese Linguistics (pp. 62-100). Malden, MA/Oxford: Blackwell Publishers.

[7] Kakehi, Hisao; Tamori, Ikuhiro; Schourup, Lawrence Clifford. (1996). Dictionary of iconic expressions in Japanese, Berlin: Mouton de Gruyter.

Table 1

Sound symbolism types in different languages

	mouse	cat	goat/sheep	dog	pig	horse	cow
Korean	tʃiktʃik	jaɔŋ njaɔŋ	mææ: mæhæ:	mʌŋmʌŋ kɛŋkɛŋ	kulkul	hihi:hiŋ	ɯmæ:
Japanese	tʃiju:	nija: nijaŋ	me:me:	waŋwaŋ	bu:bu:	hihiŋ	mo:
Chinese	tʃitʃitʃi	mimio mijao	mimi: mimie:	wəwəwə	ɬhɬhɬh	ahahaha	ŋa:
Finnish	pyppyp	miau	mæ:æ:	hauhau vuhvuh	røhrøh	ihaha:	am:u:
Estonian	pi:p	miau	møk: mæ:	auxaux	øhøh	ihaha	mu:
Urdu	tʃitʃi	miaow	me: be:	bɔŋbɔŋ	-	-	m:
Persian	-	miau	be:be:	howhow	korokoro	hihihi: daɳtʃo	me:
Kurdish	ðikðikðik	miau	be: me:	wɔwwɔw	-	-	ma: bɔrabɔr
Arabic	-	miau	me: ba:	habhab	-	hεehεe	bu:
Polish	pipi	miau	me:	hauhau	-	hihi	mu:
English	skwi:k i:k	miau	ba:	bauwau wɔfwɔf japjap	ɔiŋkɔiŋk	neigh	mu:
Swedish	pi:p pi:p	miau	bæ: mæ:	vuv:uv vufvuf	nøf:nøf:	gnεg:nεg	mʉ
Spanish	-	miau	be:be.	guau	ɔiŋkɔiŋk	-	mu:
Icelandic	pi:p pi:p	miau	mæ:	vufvuf	-	njihaha	mœ̃
Hungarian	-	miau	bæ:ææ mækmæk	vauvau	røf:røf:	-	mu:

same phonetic properties of [+nasal] as below illustrates, yet they have different writings and are pronounced differently. In other words, some symbolic words have biological traits (e.g. nasal phonetic properties in words communicating the crying of a cat) but they are not universal for every language. According to the listener, the biological traits can be different from country to country, due to different phonological systems. Obviously, people in Japan would find it strange if someone said that a cat cries 'meow'. Likewise, people in the UK would likely correct someone who says that a cat cries 'nya', by telling them that a cat actually cries 'meow'. So, the natural traits of symbolic words are prominent in the academic view but can be quite different according to the phonological system of each language in the pragmatic view. Therefore, symbolic words are not universal.

We know that the research on the arbitrariness of onomatopoeia has a significantly different result depending on if it is the speaker's mother tongue used. Let us say there are a man speaking Japanese as his mother tongue and a man speaking English as his mother tongue as well, provided that don't know any other alternative languages to find common language. If the Japanese expresses the word mune ga dokidokisuru 'pulpit' its onomatopoeia, the man notices the meaning immediately after hearing dokidoki. This is because people use a similar word that defines palpitation as onomatopoeia. However, the Japanese man might not be able to analogize after hearing the word palpitate. In Japanese, the pronunciation of pulpit is very uncom-

mon. Therefore, a common pronunciation is more often used than unfamiliar pronunciation when people explain a phenomenon. Likewise, the English man who does not use Japanese as his first language might not be used to hearing the word dokidoki. For that reason, we can provide two conclusions. Firstly, onomatopoeia has no arbitrariness. As it was showed above, the reason is that people have unconscious or conscious onomatopoeia which has a similar sound to the word when they imitate some action. Some examples are as follows. In Japanese, buta 'a pig' grunts bubu. The animal name buta may originate from the grunting sound bubu. The important thing is not the order of the incident but that the object and the sound of the object have a similar meaning. It is considered to be an effort to closely combine the language and practical life. Secondly, as stated above, differences in onomatopoeia depend on the pronunciation system of each language.

Mimetic words are overlaps with onomatopoeia in a broad category. For example, daradara/taratara continuous dripping of heavy liquid like sweat, blood etc. or dragging on without end or gently sloping' can be both onomatopoeia and mimetic words in Japanese.

Let us refer to the example of da-ra-da-ra (ta-ra-ta-ra). Its meaning is continuous dripping of heavy liquid like sweat, blood, etc. But, a question is instigated: Is the sound really like da-ra-da-ra? No, it is not. Somebody made the onomatopoeia while seeing and hearing the phenomenon and the word perhaps later became a mimetic word. It is a kind of sign or rule in society like the function of each language. Mimetic

words are not the relation among the close word-family that can explain its meaning from the beginning. Mimetic words are admitted as a word after the word and the explanation of the mimetic words is fixed in society. Therefore, we can say mimetic words have arbitrariness.

4. Conclusion. We have shown that sound-symbolism has a role for language learning, but only in terms of learning relationships between categories of speech sounds and categories of meaning, and it does not have an influence on learning individual word meanings. Such sound-symbolism may have an effect on language learning but can only be restricted to aspects of learning where category distinctions are important but precise identification of meaning is not. It is a long established convention that the relationship between sounds and meanings of words is essentially arbitrary typically the sound of a word gives no hint of its meaning. However, there are numerous reported instances of systematic sound–meaning mappings in language, and this systematicity has been claimed to be important for early language development. In a large-scale corpus analysis of English, we show that sound–meaning mappings are more systematic than would be expected by chance. Furthermore, this systematicity is more pronounced for words involved in the early stages of language acquisition and reduces in later vocabulary development. Previous studies on language learning have shown that systematicity in sound meaning correspondences is indeed an impediment for learning individual words. For this reason, sound-symbolism is likely to be non-pervasive in natural language, and, when it does occur, is likely to be restricted to situations where it is sufficient to convey a general meaning rather than a specific identification. Whether there is an early benefit in language acquisition from exposure to these special cases of sound-symbolism, or whether the origins of language satisfied these conditions, remain open and unanswerable questions, respectively.

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Анотація

У статті визначено, що форма слова успадковує довільне відношення до його змісту тільки частково для чітко окреслених відносин між формою та значенням. У процесі дослідження була розглянула роль іконічності в мові, а також існування та роль недовільних властивостей та їхнє використання. Нещодавні дослідження, написані англійською та японською мовами пропонують більш структуровану класифікацію лексики, де довільність доповнюється іконічністю (аспекти форми перетинаються з аспекти змісту слів) та систематичність (статистичні закономірності в формі передбачуваної функції). Звукосимволізми – це систематичний, недовільний зв'язок між словом та змістом. Хоча ряд біхевіористичних досліджень показує, що діти, так само, як і дорослі, дуже чутливі до сприйняття звукосимволізмів, звуконаслідувань, нейронні механізми, що лежать в основі цього явища, ще не були широко досліджені. Експериментальні дані свідчать про те, що ця форма відповідає певним значенням, які виконують різні функції при обробці мови, розробці та комунікації. Системність вивчення класів об'єктів за допомогою фонологічних сигналів та іконічності полегшує вивчення слів і спілкування за допомогою перцептивно-моторних аналогій, а довільність – індивідуальне сприйняття за допомогою визначених форм. Існує ряд зовнішніх причини, чому конкретна форма вживається з певним значенням, однією з яких є звукосимволізми. Також є поняття систематичності використання в англійській та японській мовах, де існує більше вірогідності слів із подібними формами, ніж зі схожими значеннями. У статті використано порівняльний метод, З метою визначити та проаналізувати причини виникнення евфонії, а саме ментального сприйняття лексичних одиниць, а також для виміру частотності вживання таких одиниць, вплив звукосимволізмів та звуконаслідувань на цей процес використано порівняльний метод.

Ключові слова
Звукосимволізми, звуконаслідування, довільність, ономатопеї, ідіофони, іконічність.

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