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LINGUISTICS

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MENTAL SUBSTRATE OF LINGUAL UNITS IN THE ENGLISH-SPEAKING LIMERICKS

O.N. Gnezdechko

Abstract. A lot of scientists took up engaging in the profound study of the humor discourse. However, less scientists focused their attention on the psycholinguistic nature of the limerick as a small genre of the author's joke. Nevertheless, the problem of their lingvocreative nature of forming and functioning should not be neglected. The analysis of the linguistic corpus was drawn on the basis of the English-speaking limericks written by D. Morin, E. Lir, L. Rid, A. Belkin, E.O. Parrot, N. Jonson, K. Doman, A.P. Kox, I. Asimov, J. Bryant, L. Marsh, M. Dixit and I. Volt. Highlighted here is the key role of the lingvocreative means of secondary formations in Modern English limericks. Of special emphasis is the universal law of least speech effort. Need for linguistic economy provides communicative effectiveness on account of least-effort principle. In the English-speaking limericks compression is realized through the reduction of the letter composition of the words, functional transposition of graphemes and borrowings. *Borrowing* of more oppressed lexical units from one language into the other for the matter of euphemization and formal association with the linguistic economy. As a result, psycholinguistic specificities of the linguistic manipulation of two types - *persuasion* and *hypnotic suggestion* - have been elicited and systematized. The paper provides interesting theoretical and applied implications with regard to the functional asymmetry of the hemispheres (the left hemisphere discrete, the right one - analogous), in the framework of NLP distinguished are three types of "representative" systems with analogues formed in them: visual, auditory and kinesthetic ones. The analogous systems define the individual master way of the human experience representation. In theory of NLP the human background is represented by optical sensation (visual system), sound combinations (auditory) and sensations (kinesthetics). One of the means to reveal the individual's master perception canal turns out to be analysis of the vocabulary used. Majority of learners perceive torrents of information via various canals. To effectively interact between learners they should use the perception canal they share in common. The human proprioceptive sense reveals through the predicates used in the speech. The communicants get to understand each other by means of a particular predicative set. Therefore, as a psychical means of the reality display and the tool of the communicative and volition action, language unit mediates between a person and a community. The socio-mediated function mostly finds itself in the usual interpretation of speech signs.

Keywords: least speech effort; persuasion; suggestion; representative analogous systems.

Introduction

Limerick as a separate genre arose in the XVIII century in Great Britain. The small genre of authoring humorous texts is based on the play upon nonsense in thin humorous verses, on the one hand, and appealing to the hearing and sensory perception, on the other. The popular form of a short humorous five-line stanza belongs to the evaluative small genre of the authoring joke. It is aimed at the communication parties sense of self, their individual deeds, qualities and standardized indicators of the community correlation [1: 83; 2] via satirical manifestation of ordinary referential reality situations.

As an authoring humorous text limerick feature-wise represents a random text [3: 75]. Empirical reality appears to be interpreted from the viewpoint of the author and usual or invariant society events. The speaker breaks through the other's mental space creating herein their own utterance [4: 27]. The meaning generates with the help of the utterance segments meaning and the author's pragmatic intention. The authoring humorous text actualizes contentive conceptual information in a compressed form with regard to the lack of their anecdotalism, plot and the naming unit. Non-typical for them is the chronotope. Limerick appeals to as much hearing as sensory perception. Nonsense, concisely organized words admit of the musicality much more poetical than any other [Ibid.: 112; 5].

As a small genre of an authoring humorous text limericks perform psychotherapeutic and hedonic functions. In accord with Kh.S. Shands [5: 100] *psychotherapy* can be treated as information translating process. With regard to the manipulation and illocutionary effects on the addressee, there are two kinds of them, those of *belief* and *hypnotic suggestion*. The paramount specificity of *psychotherapeutic* techniques lies in the speakers's intention to change the temper, perception or satisfaction with the subject matter, life in general or the addressee's behavior. The difference concerns *psychotherapeutic* techniques the speaker applies for. He / she appeals to the addressee(s) reasoning, beliefs and moral principles system. The speaker's language behavior sounds thoroughly understood, intelligible and able to foresee all possible objections. The reader's (addressee's) responses depend upon the quantity and reasonability of evidence. With the hypnosis the patient's consciousness appears to be ignored, and the communicative macro-intention of discourse leads to the *hypnotic suggestion*. With suggestion the speaker appeals to the right hemisphere using semantically illogical, ambiguous, symbolic structures.

Eriksonian therapy [6: 82] aims at the patients' innate resources, while *trance* is viewed as the leaning process with the prioritizing role on behalf of the patient. Due to *Eriksonian techniques* of sending a patient in a hypnotic trance there appeared various directions of *post-Eriksonian therapy*, the most widely spread being Neuro-Linguistic Programming (further - NLP).

M. Ericson treats *trance* as some altered state of perception giving some insight into the concept of the hemispheres functional asymmetry. With a mainly quantum nature inhered in the left-brain hemisphere and analogous (continuous) - in the right, NLP exposes three types of the representative system, or modality: visual, auditory and kinesthetic. All the three prove to be manifested by particular predicative words further analysed (see Section *Findings and Discussion*).

It's with good reason that Milton Ericson is known as a founder of 'positive psychotherapy', and Eriksonian hypnosis represents the most efficient methods of modern psychology.

Literature review

Spontaneity, fast rate and phatic nature of the humorous discourse affect the textual product represented by the limerick genre. Herein explicitly displays the universal linguistic law of least speech efforts. The issue of linguistic economy has been studied both by the home scientists V.G. Admoni, B.A. Bogorodotskij, A.M. Peshkovsky, P.O. Budagov, N.V. Rekonvald and foreign ones - Einstein, H. Frei, H. Sweet, G. Zipf et al.

Pol' Passi in 1890 claimed the language to be currently intent on disposing of the redundant elements and eliciting necessary ones. The former tendency is referred to as "least-effort principle", the latter - "principle of linguistic economy" [7: 21].

Y.D. Polivanov considers the craving for economy ("human laziness") to be the lingual changes spring. Herein "labour energy economy is likely to discharge till energy decrease is a threat to the labour process that results in the lack of arriving at the goal for whose sake the labour is performed" [4: 40].

A realistic view of the linguistic economy is suggested by P.O. Budagov who disclaims linguistic economy to be "synthesis of efforts applied in the language" [1: 35]. The level of the economy manifestation is predetermined by a certain communicative situation. Hence, craving for economy displays its nature, on the one hand, and it is submitted to the communicative effectiveness achievement, on the other. The **linguistic economy principle** embodies in the language through the *compression* of the speech chain / signal. The English-speaking limericks compression is carried out by means of abbreviation, reduction, technocratic writing, reduction of the letter composition of the word", and silence, or: tabooing. The latter substitutes for shocking four-letter words via borrowing more compressed lexical units from one language into the other.

As a small genre of an authoring humorous text limericks perform psychotherapeutic and hedonic functions. One of the therapy-related techniques is a direct hypnotic suggestion. In terms of modern psychoanalytic therapy *hypnosis* is treated as a suggestion technique, set of consciousness

manipulation and subconsciousness effect tools allowing to change the reasoning and human behavior. Hypnosis falls into: 1) *classical, Pavlovian conditioning* (named after academician I.P. Pavlov [8: 320] who studied conditioned reflexes with dogs), and 2) *nonclassical, hidden*, mentioned below (see Section 4 *Findings and Discussion*). *Classical hypnosis* turns out to be a direct hypnotic suggestion related to various therapeutical techniques. Here belongs *Eriksonian hypnosis* founded by an American psychotherapist Milton Erikson [6: 18]. With regard to the *Eriksonian* therapy [Ibid.] practically no one is immune to hypnotic suggestion provided by effective strategies of work with the patient's resistance.

Hemispheric dichotomy lingual aspects serve a subject matter of numerous research articles and treatises [6, 9, 10]. Therein analyzed were hemisphere specificities of the definite sounds and phonemes [11], ideographic characters, letters and signs [12], form words [13], and metaphors [11, 14].

Methods and Materials

The *purpose of the study* aims to analyze the English-speaking limericks by means of the linguistic consciousness associative structure defined, principles of their composition established, learners' representative system features and typology analyzed.

The *linguistic corpus of the study* encompasses 2,300 texts of the English-speaking limericks drawn by the continuous sampling method from the editions of E. Lir, A. Belkin, D. Morin, E. Lir, E.O. Parrot, L. Rid, N. Jonson, K. Doman, A.P. Kox, I. Asimov, J. Bryant, L. Marsh, M. Dixit, I. Volt et al.

The purpose and tasks of the research determine methods of investigation. Here belong *contextual and interpretive analysis* that allows to describe lingual and stylistic means of creating humorous effect and reveals age peculiarities of perceptual experience and readiness for communicative competence. The *method of pragmalinguistic analysis* is used to reveal the language-specific play functions performed in the English-speaking limericks. The *method of psycholinguistic analysis of the semantics* explicates associative ties among the words and their groups. The results obtained provide defining the level of eccentricity and unconventionality of the respondents' thinking.

Findings and Discussion

We adhere to the linguistic *compression* interpreted as speech efforts economy manifestation. The latter can be treated as dimension of the lingual unit expression plane (word, phrase) [15: 282]. In English-speaking limericks compression [Ibid.: 283] proves to display by means of: 1) the compression of the word combination (abbreviation, reduction) or 2) functional transposition of graphemes (technocratic vocabulary / writing).

Reduction can be treated as “decrease in the linguistic signal duration, incl. number of phonemes, morphemes composing a word or word-combination”. Norman Johnson [15] created not just a limerick where the word *damn* was reduced up to *dum* on the basis of homophony, but a masterpiece of minimalism, unknown before.

- (1) De de de de de de de de,
 De de de de de de de dum,
 De de de de dum,
 De de de de dum,
 De de de de de de de de [16].

Abbreviation could be treated as creating acronyms, words composed by means of initial elements (morphemes) of phrases. Reduction of the letter composition of a word up to the initial letter results in the acronym, e.g., LOL = L(aughing) O(ut) L(oud). Limeric Karly Doman concisely shows reduced sarcasm features:

- (2) There once was a lady name Katy
 who took a vacation to Haiti
 she turned crawfish red
 and then took to bed
 no more sunburns for you, okay, matey? LOL [17: 89].

Acronyms observed in the limerick by A.Kox (3), where **db** = decibel (of laughter) caused by the limerick, **accb** = AIDS Coalition of Cape Breton - Rus. *non-profit charitable organization* situated in Cape-Breton in Canada. The goal of the organisation – to stop HIV spread and provide comprehensive support for infected, including: education, patient advocacy and assertion of rights for Cape-Breton inhabitants. **Inexprb** = inexperienced - Rus. *unskilled, illiterate*:

- (3) These days, the ubiquitous db.
 Reaches corners barely accb;
 They say that it wrecks
 Many aspects of sex,
 With results that are quite inexprb [18].

Reduction of the letter composition of a word (cutoff), occurs due to the omitting the: 1) ending (*apocope*), e.g., fab = fab(ulous); 2) middle of the word (*syncope*), e.g., bday = b(irth)day; 3) initial part of the word (*apheresis*), e.g., bout = (a)bout, them = (th)'em. Possible are combined types of *cutoff*: bf = b(oy)f(riend).

In the limerick by Isaak Azimov (4) *apocope* ironically makes fun of the expert's best practices in kisses and flirtation because of the character's definite fault. Lexeme *osmic* (4) (Greek *osme* - “smell”) means *stench* (osmic hydroxide) and is compared to the scallion:

- (4) An expert at kissin' and dallyin'
 Had a prick quite like that of a stallion.

His success would be cosmic
 But for shortcomings osmic,
 For he reeked very strongly of scallion [19].

The other type of English-speaking limericks compression is represented by the functional transposition of graphemes: figure, symbol, letter can be used instead of the letter combination (word, part of it) based on the homophony. Thus, number 2 operates in the speech chain as the graphical representation of the three letter word *too* [tu:]. In the limerick (5) the numbers are substituted for a part of the word, figures being placed on the keyboard parallelly to the letters indicated (00 - LL, x - s). As a result, obscene words (b0ll0x - balls, ar53 - arse) are veiled appealing to the sound plane stored in the reader's memory. The humorous effect is being exalted for the vividness of narration. The compression type given is referred to as **technocratic writing**.

(5) There once was a welshman from Rhyl
 who swallowed a Dynamite pill.
 His heart expired, his ar53 backfired
 and his b0ll0x shot over the hill [20].

Silence, or: tabooing, i.e. suppression of shocking four-letter words. In the limerick by Norman Johns (6) its "dirty" parts are replaced by "Da DAA":

(6) Da DAA Da Da DAA Da Da DAA [Da],
 Da DAA Da Da DAA Da Da DAA [Da].
 Da DAA Da Da DAA,
 Da DAA Da Da DAA,
 Da DAA Da Da DAA Da Da FUCK! [21].

Borrowing of more oppressed lexical units from one language into the other for the matter of euphemization and formal association with the linguistic economy. Borrowings are widely spread in neo-classic limericks. As euphemisms mostly used are Italian and French words allowing to veil pejorativeness and express the referential meaning in a single word, whereas English would admit of two or more words. In particular, the limerick by J. Amer (7) shows French borrowings: *faux pas* = "a wrong move", "marital infidelity"; *décolleté* = "high slit", *je ne sais quoi* = "smth. indefinite, elusive, unable to say enough good things about smth". French elements provide speech efforts economy supplying sarcasm to Alice the Protestant's deeds:

(7) Evangeline Alice Du Bois
 Committed a dreadful faux pas.
 She loosened a stay
 In her décolleté,
 Exposing her je ne sais quoi [Ibid.].

In the limerick drawn from "Book of Limerick" by Linda Marsh (9) the French word *maitre d'hotel* = "hotelkeeper" is applied to save the composition

and rhyme of the limerick. The content gives some insight into the eternal problem of married life:

(8) There once was a *maitre d'hotel*
Who said, "They can all go to Hell!
They make love to my wife
"And it ruins my life,
"For the worst is, they do it so well!" [22].

In the limerick of an anonymous author (9) applied is the French word *soirée* denoting "evening", "guest night", increasing the author's intention to manifest the funny side of the situation:

(9) "I do love a lay every day,
So whenever you're coming this way,
And I'll jerk off my pants,
And we're set for a sexy *soirée*" [20].

Ivo Volt (10) holding a doctorate in philology, academician in Tartu and Estonia, represents limericks explaining mathematical calculations in accord with the formula that follows for students to remember:

(10) The integral of z squared, dz
From 1 to the square root of 3
Times the cosine
Of 3 PI over nine
Is the log of the cube root of e [23].

Emphasized here is integral formula. The forthcoming mathematical limerick elaborated by Leig Merseur (11) is apt to the algebraic expression. The latter spoken out, it would be congruent with the limerick:

$$\frac{12 + 144 + 20 + 3\sqrt{4}}{7} + (5 \times 11) = 9^2 + 0$$

(11) A dozen, a gross, and a score
Plus three times the square root of four
Divided by seven
Plus five times eleven
Is nine squared and not a bit more [24].

Therefore, in speaking activity communicants crave for more effective linguistic economy and *least-effort principle performance*. Both strivings show language development features manifold converged into the universal linguistic economy principle. The latter carried out through the phenomenon of linguistic compression. In English limericks *least-effort principle* is realized by means of reduction, abbreviation, cutoff, technocratic writing and borrowings of lexical units from one language into the other.

Specific *stylistic means* applied result in the habitual psychological models. Proper compatibility and combination of those models, namely: lingual structures defying analysis and those ignoring formal logic laws, allow for the illocutionary purpose achievement. To lingual means appealing to the

right-brain hemisphere belong semantically inconsequent, ambiguous, symbolic, rhythmically organized structures.

Thus, direct appealing to the counselee's subconsciousness is considered to be performed by metaphors. In particular, an anonymous author of the limerick (12) applies to the metaphor for the character representation through his / her introspection. Once upon a time it occurred to a young man that he moved around in everyday routine neither by bus nor on a plane, by a tram entirely:

(12) There was a young man who said, "Damn!

"It occurs to me that I am

"A creature that moves

"In predestinate grooves:

"Not a bus, nor a plane, but a tram" [21].

Paradoxes show two mutually exclusive utterances that is exemplified by the following limeric. Alfred Lord Tenison has passed away, Shelly was drowned. The paradox is that poets don't die, they just pass away in the eternity:

(13) Alfred Lord Tennyson, I would suppose,

Must be resting today in eternal repose,

Shelley was drowned,

But this I have found,

Old poets don't die - they just decompose [16].

Chiasmus – interlaced figure of two parts whose elements are placed in the inverse order:

(14) There was a young lad name of Durcan

Who was always jerkin' his gherkin.

His father said, "Durcan!

Stop jerkin' your gherkin!

Your gherkin's for ferkin', not jerkin' [25: 98].

The chiasmus in the limeric reinforces the absurdity of the situation. Below chiasmus (15) represents a riotous life of the old king Cole:

(15) Old King Cole was a merry old soul,

A merry old soul was he,

He called for his pipe and he called for his drums,

And he fiddled with his call girls three [16].

Stylistic devices of proposition rhythmical organization include lexical repetitions, indirect speech acts and hypnotic suggestion.

Lexical repetitions reinforce the limeric (16) plot and emphasize close coexistence of a young lady Hilda and a builder who nearly killed the girl being assured of his authority.

(16) There was a young lady named Hilda,

Who went for a walk with a builder,

He knew that he could, and he should, and he would,

And he did – and he goddam near killed her [Ibid.].

Lexical repetitions prove to demonstrate all the new and unknown neglect on behalf of Miss Vera:

(17) Miss Vera De Peyster Depew

Disdained anything that was new.

She said, "I do not

"Know exactly What's What,

"But I know without question Who's Who" [26: 51].

To penetrate into the sphere of subconsciousness the speaker applies to indirect speech acts and *presupposition*. **Indirect speech acts** allow for a smaller consciousness resistance on behalf of rational aspects of the psyche, experience, knowledge, logical reasoning that is not exclusive of the irrational beliefs with regard to emotions and sensory ability [27: 465].

Hypnotic suggestion - the process of mental effect on the individuum or a group of people with a battered conscious control, uncritical appreciation of the contentive plane of the message received; programmed effect aimed at the personality logic, their ability to reason and analyse instead of readiness to receive instructions, orders, directions. In the scope of social linguistics suggestion is viewed as a specifically organized kind of a communicative effect. One of the suggestion prerequisites is the preliminary attitude to the effective authority source. Suggestion response appears to be predetermined by the confidence / non-confidence in the speaker having an effect on the perception. Suggestion in its essence seems to be identical to absolute confidence in the proposition of the message. The concept of 'countersuggestion' relates to the opposed non-confidence in the message received [Ibid.: 114].

With the *classical hypnosis* [13: 320] a patient is put into a *trance* that can be defined as some emotional security, subsumed by inner experiences. *Hidden hypnosis* operates in such a way that an individuum or a group of people do not even suspect about it. The word "*hypnosis*" herein isn't mentioned, it is impossible even for experts to notice. Both hypnotic suggestion and concentrated self-suggestion cause some altered state of perception arising spontaneously. Milton Erikson) [6: 82], an American psychotherapist, offers new forms how to send a patient into a hypnotic trance. *Trance* is thought to be an indispensable element of the human nervous system, crucial to the human psyche to wind mental strain down. Reasoning activity and pressure (calculations, thinking over of what has been heard, etc.) we consider to be related to the left-brain hemisphere activity. Whereas emotional activity (playing experience, carefreeness) - to the right-brain hemisphere. Neurophysiological investigations [28] evidence that every 1.5 hour mental tension of the left-brain hemisphere should relate to 20 minutes of the right-brain hemisphere activity.

Eriksonian therapists apply for stories and metaphors with the encoded message that can be perceived subconsciously in a hypnotic trance. With stories one could create trance-like attention, reveal and actualize human resources having kept inactive.

A most effective technique lies in a story interruption and sudden deviation that motivates a patient to contemplate what has been said. The story in the middle of narration is hard to remember. An Eriksonian technique may transfer a direct suggestion into an indirected one aimed at solving specifically performed tasks.

The doctor orients by verbal and non-verbal signals emanating from the counselee, stays in tune with them, and leads towards his / her objective.

In this respect M. Ericson treats the concept of *trance* in a wide sense, identifying *trance* and *mind alteration*. The latter understood as any person state but for a usual one - any changes of individuum self-consciousness. From M. Ericson's viewpoint [6: 84], *trance* is meant providing:

- an individual is deflected from their own traumatic experience, memory therapy respectively, with the extrinsic stimulæ switched off;
- an person shows a fixed-action pattern;
- an individual is at the moment of stereotyped response (all of a dither, bemused and discouraged);
- an individual is relaxed and calm, refusing to work;
- an individual associative network is being initiated;
- an individual is in his / her creative evolution preceding active learning.

With regard to the functional asymmetry of the hemispheres, two subpersons are sure to co-exist in an individual, their nature predetermined inter alia morpho-physiologically. Such an asymmetry arose as a result of *commissurotomy* – the operation of cutting through a band of muscle, namely: separation of the flaps of the mitral valves connecting both hemispheres. The patient's consciousness turned out to fall into two separate aspects. The functional asymmetry may be illustrated by the following table (see Table).

Functional asymmetry of the hemispheres

| Left hemisphere | Right hemisphere |
|---------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| 1. Consciuousness. | 1. Sub-consciousness. |
| 2. Complex abstract lingual constructions. | 2. Simple concrete lingual constructions. |
| 3. Emphasized here is the verbal meaning constituent. | 3. Emphasized here is the context, expression - via para- and lingual components. |
| 4. Essential is the total content of the message, or: the basic idea, with details omitted. | 4. Understood are embedded propositions selected in a particular way. |
| 5. Unambiguity. | 5. Semantic polyphony. |
| 6. Precise spatial-temporal orientation. | 6. Existential orientation, lack of definition. |
| 7. Cognition as a particular attractor | 7. Subconscious as an infinite sum of various attractors |

Ericson treats trance to be an ordinary phenomenon comes up with everyone a number of times a day [6: 85]. "In everyday life consciousness fluctuates between ongoing orientation in reality and the moment of trance microdynamics action. Trance experience and hypnotherapy contribute to and recover

normal psychodynamic processes. Consciousness changes occur mainly circuit-wise, with various stages of the consciousness change emphasized.”

Semiotic interpretation of lingual enantiomorphic nature didn't result in any lingual laterality, confirming by implication the eligibility of a sign pattern. The interpretation reminds us of necessity for psychological symptoms and reaction to interact with other indicators [6: 95].

Having arrived at the conclusion about hemispheric dichotomy (see Fig. 1), one could suppose lingual signals and denotata formation to process with the left hemisphere on behalf of the right-handers. With regard to significate components relevance, the right hemisphere aims at the generation and perception of the comprehensive gestalts (denotations) and associative meanings. The left-brain hemisphere, otherwise, allows for designator processing (see Fig. 1).

The distribution pattern of the inherent right-handers' left-brain and right-brain hemispheres lingual functions haven't been thoroughly explored yet. Actual processing of any sign, however, providing that hemispheres closely interact constitutes various lingual indicators summarized. Those being confirmed by the evidence prove an isolated lingual sign to process some other way compared to its speech counterpart contextually represented to respondents [10: 14].

With regard to the functional asymmetry of the hemispheres (a mainly quantum nature inhered in the left-brain one, analogous (continuous) - in the right-brain), NLP exposes three types of modality. Wherein formed are the analogues: *visual* (represented by optical sensation), *auditory* (manifested as sound combinations) and *kinesthetic* (sensations, incl. taste sense modality, tactile sense, sense of smell) ones. Here also belongs *digital modality*. Emphasized here have been modality indicators as follows [6: 120]: 1) verbal predicates; 2) visual signals; 3) following up sound features and gestures (para- and extralingual parameters).

Any analogous system manifests itself via particular predicative words [6: 120]. **Visual** ones: *to see, seem, dimly, blurry, fadedly, focused*; **auditory** - *to hear, sound, be heard; ringing, harmoniously, loudly, quietly, still, obscurely, lonely*; **kinesthetic** - *feel, sense, touch, firm, hardy, soft, tasty, delicious, easy, warm*; **digital** - *to perceive, understand, think, discover, know, change, realize, be conscious of, etc.*

Any modality type possesses its **features**: 1) raising voice tone, fluent speech tempo, hand signs on the face level (for **visual modality** modality); even-toned speech, level tempo, hand signs - above waist (for **auditory** and **visual** modality); falling voice tone, slow speech tempo, hand signs - below waist (for **kinesthetic** modality) [Ibid.: 120-121].

V.P. Belianin [29] on his part set forth his theory relating to neurophysiological perception inherent in every human being represented by their perception and storage information canal, their “representative system”. The

master canal is considered to transfer the paramount information flow into the human brain.

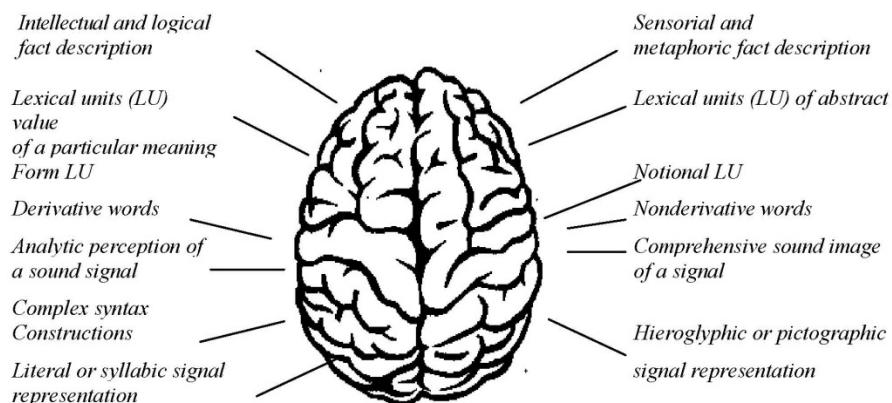


Fig. 1. Lingual hemispheric dichotomy

Representation defines human background and perception of the surrounding community. In the framework of the NLP it is going on through images (*a visual system*), *звук* (an *auditory one*) and sensory evidence (*kinesthetics*). One of the tools to define the master perception canal in terms of NLP proves to be the review of respondents' vocabulary used as various modality indicators:

Visual canal: to gaze, to stare, to admire, the horizon, red, black, to darken, the point of view, to sparkle, to glitter, to shimmer, ray, dimly, shape; **auditory one:** to murmur, hear, call; the voice, speech, melody, sound; quiet, loud, aloud, silently; **kinesthetic** - to sigh, feel, sense, press, kick; pain, ache, hunger, taste, weight, heat, power; sharp, slippery, soft, sharply; **rational canal:** to think, suspect, resemble, know, forget, ponder; a point of view, opinion, conviction, belief, memory; clever, etc.

There exist word combinations related the word classes given. **Visual canal:** to have point of view, see through smth., to stand at gaze. **Auditory one:** to hear a course of lectures, to call to mind, to call to one another. **Kinesthetic canal:** to feel tired, soft to the touch, to give a light press.

A particular modality prevails in the constructions given: *It is needed to see what follows then...; Let's look the other point of this problem...* (the way **visual learners** would speak). **Auditory learner** is likely to apply to structures like: *it is essential now to hear what others will tell*. **Tactile learners** appear to go in for: *to solve this problem we need to collect all points and to solve it in no time, as we are pressed with time*.

Literacy as an auditory skill in foremost of NLP proves to rely on a visual system: educated learners first and foremost "see" the word misspelt. They keep in their memory the correct words spelling patterns.

Majority of learners perceive torrents of information via various canals. Being aware of the individuum's master perception canal, one could apply to the "verbal keys" of the particular group. Thereby we influence that individuum. Providing that the textual proposition doesn't heavily relies on the dominant perception canal, learners are unlikely to comprehend the propositional content. The latter will turn out to make it more challenging to square the propositional basis with their own experience.

To effectively interact between learners they should use the perception canal they share in common. The human proprioceptive sense reveals through the predicates used in the speech. The communicants get to understand each other by means of a particular predicative set (one could utter: *I see what's going on* or: *I feel how everything is going on*). Emotionally more significant for the other person's information, however, would be described in specific for them predicates. Similar mode of the proprioceptive sense allows for their harmonic interaction with less speech effort made.

With that, predicative words serve to be formal signals of the dominant mode the proprioceptive sense is carried out. Uttering the words related to the visual representative system, the speakers merge with the visual context. The latter admits of distancing from the interlocutor to examine them and receive the information required [6: 124].

The lingual sign entered into the speech context leads to the transposition of the lingual meaning with the transpersonal mediated nature into an individual language-specific implication. The transposition arises through actualization respective of the meaning selection between the total of primary (designator and denotative one) and secondary (connotative) meanings. The meaning selected relates to the specific extralingual environment predetermined by the speech context (implication) [10: 15]. The implication may overlap with the lingual meaning or acquire metaphoric nature as a result of the secondary semiosis. Let's consider the noun *beast* performance in the limerick (18) by J. Briant:

(18) There was a young lady of Devon
Who was screwed in the garden by seven
High Anglican priests.
The lascivious beasts!
Of such is the Kingdom of Heaven [30].

The noun analyzed possesses an ambiguous implication inherent in two components, including the one chosen out of primary and secondary meanings of the sign "beast" - *an animal, especially a large or wild one*, the other (*an unpleasant, annoying or cruel person*) [31] being apt to a particular poetic metaphor.

With regard to the transposition of the language meaning into the speech implication, the process may cause different results pertaining to the speaker and addressee [10: 74].

The authoring propositional meaning arises as a result of the individual speech sign implication overlapping with those motivational and target relations formed in the consciousness with regard to the particular speech situations. The authoring message implication appears to be determined by the speaker's motive and the purpose they are aimed at. Relating to the addressee, the meaning of perception elicited from the message relies on the personal motivational and target attitudes [10: 17]. The latter may not overlap with those developed in the speakers' consciousness.

Providing any message, moreover, any sign charged with content-differing authoring and addressee's implication, the human mental activity would lose its social function [Ibid.]. Hence, messages and speech sign components commonly contain communicants' individual intention-independent usual implications general for the whole English-speaking community. Ideally, all the three implications (authoring, addressee's and usual) should coincide.

Conclusion

As a final point, there will be offered a conclusion involving the guided imagery and the tool of communicative and volitional effects, speech sign being mediator between the person and surrounding environment, an individual and the English-speaking community. The social-mediated function is mostly revealed through speech signs usual interpretation that explicitly or implicitly exists in the communicants' consciousness with a particular author's interpretation and perception implication.

Consciousness alongside with subconsciousness might be described in terms of associative networks and complexes: subconscious - as an infinite summation of associative networks and transitions, whereas consciousness - as discursive complex "smooth" associative ties developed in the speaker's signaling process.

Finally, the paper provides interesting theoretical and applied implications relating to the individual associative field differing as to the number of elements and interconnections among them. Need for linguistic economy provides communicative effectiveness on account of least-effort principle. In the English-speaking limericks compression is realized through the reduction of the letter composition of the words and / or functional transposition of graphemes.

There are two kinds of speech effects: persuasion and hypnotic suggestion widely recognized in the English limericks. With suggestion the speaker appeals to the right hemisphere using semantically illogical, ambiguous, symbolic, rhythmically organized structures. With regard to the functional asymmetry of the hemispheres (the left hemisphere discrete, the right one - analogous), in the framework of NLP distinguished are three types of "representative" systems with analogues formed in them: visual,

auditory and kinesthetic ones. The analogous systems define the individual master way of the human experience representation. In theory of NLP the human background is represented by optical sensation (visual system), sound combinations (auditory) and sensations (kinesthetics). One of the means to reveal the individuum's master perception canal turns out to be analysis of their vocabulary used.

The above allows for the development of the rules how to create the English-speaking limericks whose purpose is the mass influence on the addressee language-specific consciousness. The above, however, insufficiently characterizes the findings obtained. The paper, thus, concludes with a suggestion for further investigation.

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LINGUO-COGNITIVE NATURE OF IRONIC UTTERANCES IN THE GERMAN NEWS MEDIA

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Abstract. The study is devoted to the linguo-cognitive nature of ironic utterances. The use of the linguistic cognitive approach to ironic utterances makes it possible to interpret such examples of ironic communication that formerly remained inaccessible to explanation from the standpoint of structural linguistics. *The purpose* of this work is to study the linguo-cognitive mechanisms underlying the ironic utterances in the texts of German newspapers and magazines. By analyzing more than 1,000 examples of ironic utterances taken in contemporary German journalism, the study defined, firstly, the type of information necessary for the ironic meaning actualization, and second, the scheme of cognitive calculations, leading to the interpretation of utterance as ironic. As a result, 4 main types of information frames (frame-concepts, language frames, frame-scenarios and frame-settings), a general linguo-cognitive model of the ironic utterance and 8 models of its implementation in a journalistic text were described. The obtained data reveals that language can perform a dual role in the formation of ironic meaning. On the one hand, language meanings serve as a verbal transmission of irony-based frames. On the other hand, language frames can be a direct material for the creation of linguistic irony.

Keywords: irony; cognitive approach; linguistic cognitive model; German journalism.

Introduction

This linguistic cognitive study is devoted to the phenomenon of irony which arises in communication as an intentional meaning of the utterance and has various forms of representation in speech.

The background of the term 'irony' from ancient times to modern linguistic theories is very diverse. Over more than two thousand years of research development, its notion changed and was replenished significantly, with not only philologists and philosophers but also literary scholars, cultural specialists, psychologists, psychoanalysts among its researchers. Different points of view on irony are represented, in particular, by H. Weinrich, M. Clyne, H. Löffler, W.-D. Stempel, U. Gießmann, U. Oomen, D.J. Amante, H. Havekate, N. Groeben, I. Rosengren, D. Sperber and D. Wilson, R.J. Kreuz and S. Glücksberg, R.W. Gibbs and J. O'Brien, M. Hartung and others (see for more detail [1]).

Speaking of irony from the linguistic points of view, one must take into account that this term is treated ambiguously. In the Dictionary of Linguistic Terms by O.S. Akhmanova, we can find the following definition:

"irony is a path consisting of the use of a word in the sense of literal reverse aimed to a subtle or concealed mockery; a mockery which is deliberately expressed in the form of a positive characteristic or praise. For example: "Just look at that Samson!" (about a weak, frail person)" [2: 185]. In many respects, this definition is contradicted by the point of view on the ironic utterance, supported in the Linguistic Dictionary by T. Lewandowski: "a form of indirect evaluative statement, wherein there is tension between the literal meaning of the utterance and its intentional meaning" [3: 497].

Thus, irony is considered, on the one hand, as a figure of speech based on the opposite of explicit and implied meanings, and, on the other hand, more broadly, as an expression of the modal relation in which various means of verbal and semantic levels participate.

If we treat irony as an indirect expression of mockingly critical attitude, then the potential infinity of the ways for its realization, and not the relation to one or several specific figures of speech, becomes obvious. The relationship can be realized both with the special rhetorical figures and neutral language structures, but conditioned contextually or situationally. This is because irony is based on a certain cognitive model, a mechanism of consciousness that allows, one, on the one hand, to convey and, on the other hand, to understand the mocking-critical attitude of the speaker, and this model can be described. This corresponds to the basic idea of the modern cognitive approach to the language, which consists in the purposeful reconstruction of cognitive structures, according to the external language form and language behavior (A.E. Kibrik) [4: 126-139].

Cognitive linguistics had a strong influence on the study of all the aspects of communication, expanding the possibilities of linguistics in interpreting utterances; this fully applies to the phenomenon of irony expressed through language. The use of the linguistic cognitive approach to ironic utterances makes it possible to interpret such examples of ironic communication that formerly remained inaccessible to explanation from the standpoint of structural linguistics. In this sense, the study of irony in the linguo-cognitive aspect turns out to be relevant and promising. In addition, the relevance of the study is in the fact that it 'tests' the theory of cognitive linguistics with reference to the study of ironic meanings.

Theoretical background includes the works on the cognitive nature of communication by A.E. Kibrik, V.Z. Demyankova, E.S. Kubryakova, O. Yokoyamy, and T.A. van Dijk, the theory of conceptual (cognitive) metaphor by J. Lakoff and M. Johnson, pragmalinguistic studies of the ironic meaning by E. Lapp and M. Hartung, and psycholinguistic studies of the irony by S. Freud, N. Gröben, and R.V. Gibbs.

The postulate on initial cognitive motivation allows advancing the thesis about the presence of fairly rigid logic in the ironic utterance. Identification and description of this logic, which establishes the actual relations

between linguistic forms and cognitive structures of the ironic speech, is the purpose of this study.

Materials

The material for the study was examples of ironic statements collected from more than two thousand political articles in modern German newspapers and magazines. The body of the study was composed of more than 1,000 examples of ironic utterances from articles of the newspapers *Tageszeitung*, *Die Welt*, *Schwäbisches Tagblatt*, *Jungle World*, *Frankfurter Allgemeine Zeitung* and *Der Spiegel* magazine for the period 2004-2018.

Methods

In 1921, the thought of the cognitive motivation of linguistic form was first formulated by Edward Sapir: "From the point of view of the language, thinking can be defined as the highest latent or potential content of speech; as such content that can be achieved by interpreting each element of the speech stream as maximally endowed conceptual significance" [36: 193]. This idea forms the **methodological basis** of the study.

Thus, linguo-cognitive analysis was chosen as the main method for the study of ironic utterances. Since the key idea of cognitive linguistics is that language is a reflection of consciousness, we start from the language form of each specific example of irony in order to draw conclusions about what is happening in the cognitive structures of consciousness. The linguistic cognitive approach assumes the analysis of verbal ironic utterance and on its basis the hypothesis about what is happening in the person's consciousness when the ironic utterance is perceived, what cognitive structures turn out to be activated, and how their excitation occurs.

The scheme of the study was as follows. First, a body of examples of ironic utterances was collected by continuous sampling from political articles in modern German newspapers and magazines. Then, in order to achieve the above-described goal, the examples were subjected to the following analysis and generalization:

1. Language structure was defined that focused on the ironic meaning, and the cognitive structure behind it.

2. Type of context necessary to implement the ironic meaning of the utterance was determined.

3. The role of language in the ironic utterance as of a pointer to certain frames for constructing the ironic meaning and as of an immediate material to create linguistic irony was differentiated.

4. There was a discord between the literal meaning and the significant background, which is the basis of the general linguistic cognitive model of irony.

5. Display of an indication to the appropriate background knowledge at the linguistic level was determined.

6. Based on the analysis and the corresponding grouping, the thematic classification of linguo-cognitive structures found in German political-oriented journalistic articles was further compiled.

7. General linguistic cognitive model of neutral and ironic utterance (the procedures that make it possible to recognize the meaning of the neutral and ironic utterance) was described.

8. Relying on the linguistic expression of ironic meaning in the studied examples, the options for implementing a general cognitive model of ironic utterance in the German newspaper text were revealed and described.

9. Finally, a classification of linguo-cognitive mechanisms which are the basis of ironic utterances in the texts of German political newspapers and magazines was given.

Results

In the course of the study, two key questions were answered:

1) *what cognitive structures find their linguistic expression in ironic utterances of German articles on political topics and 2) what linguo-cognitive mechanisms are at the heart of ironic utterances.*

Speaking of cognitive structures that find their expression in the language, the term “frame” is used.

Despite the diversity of the ‘frame’ description in the scientific literature, most linguists treat it as “a data structure for representing stereotyped situations, a unit of knowledge organized around a concept” [6: 187].

C. Fillmore calls the frames “a special organization of knowledge that constitutes the necessary precondition for our ability to understand closely related words” [7: 54]. The scientist compares the frame with modular furniture, where individual frames can be combined into larger designs.

T.A. van Dijk defines the frame as ‘a unit of knowledge organized around a certain concept, containing the basic, typical and potentially possible information that is associated with a particular concept’ [8: 16].

Common thing in all interpretations is the frame purpose: the organization of knowledge in order to maintain and activate it in the appropriate context. Thus, speaking about frames, it should be understood they are not just conceptual knowledge but a data **structure**, the **organization** of this knowledge.

This is what determines the difference between “frame” and “concept”. The frame structures the conceptual knowledge, filling out its scheme in accordance with the current situation. In addition, it organizes not only the concepts but also scripts and other types of knowledge which will be discussed below.

The features of one or another phenomenon are represented in the frame by a hierarchical structure, where the main (i.e. typical) and potentially possible information about this phenomenon is located at different levels (a detailed hierarchical structure is described, for example, in the work of M. Minsky 'Frames for the representation of knowledge' [9: 189]). The top of the frame is its name; the upper levels are fixed and correspond to things that are always fair in relation to the object or situation. For example, the 'cube' frame in vertex nodes will contain the following information: a regular polyhedron, each facet a square; these features are inherent to any cube. The components of the frame structure below the vertex nodes are usually called terminals, or slots. Slots contain the specific knowledge about the frame attributes. These may be features optional but typical for a given object or situation, as well as atypical but potentially possible, information about them being obtained as a result of some subjective experience. The lower slots of the 'cube' frame can contain information about the color, size, visible facets, etc., being filled in according to the situation.

Hierarchy is of great importance for the success of ironic utterance. The fact on which nodes of the frame structure (vertex or lower level) the irony is focused is a very important point.

So, for example, in an ironic article about the dismissal of TV presenter Eva Herman and her replacement with Reinhold Beckmann, the well-known columnist Hans Zippert writes: *Die Verantwortlichen glauben möglicherweise, es fällt vielen Zuschauern gar nicht auf, Beckmann klingt ja zunächst so ähnlich wie Herman. / Herman-Ersatz Beckmann vor großer Prüfung // welt-online vom 13.09.2007* (Eva Herman was hosting the news programme on the ARD channel for 17 years. In 2006, she was dismissed due to the publication of her book 'Das Eva-Prinzip' in which she expressed her political views on family issues and the distribution of the social roles between men and women in the family. The book caused a wave of disputes in the media).

The journalist expresses his critical attitude towards those who are behind this replacement (die Verantwortlichen), attributing to them the assumption that the audience will not notice the substitution of TV presenter because of the similar sounding of their surnames - Hermann and Beckman. The irony is in the assertion of the absurd opinion: you can confuse the TV presenters of different genders (that is, their visual image) because of the similar sounding of their surnames. The ironic meaning arises from the apparent contradiction in the framing of causal relationship of the frames 'to confuse the visual image' and 'to have a similar sound', and the obviousness of such contradiction is explained by the collision of vertex slots of the given frames: 'sight' and 'hearing', respectively.

When vertex nodes come into conflict, as in this example, one can rely on the communicative success of the utterance, that is, be sure that all read-

ers will recognize the ironic meaning. If for the understanding of irony the activation of lower level slots is necessary, the irony turns out to be less obvious. The lower the level of the activated slots (at the lower level, the slots are potentially free and filled subjectively), the more difficult the decoding process of the implied ironic sense and the less likely the success.

This can be seen in the example of the scandal that erupted in the German press after the publication of the article '*Onkels Obama Hütte*'. It was accompanied by a big photo of the White House, which was one of the sides of the ironic juxtaposition: *Hütte* in the title of the article contrasts with the 'palace' in the photograph. The media and readers got the allusion to the famous novel by American writer Harriet Beecher Stowe 'Uncle Tom's Cabin' and accused the journalists of *taz* newspaper of racism, actualizing only the comparison of the frames 'Uncle Tom' and 'Barack Obama' by the black complexion. (It should be explained that 'black skin' is the vertex slot not only in the frame 'Uncle Tom' but also in the frame 'Barack Obama', since the main accent of the pre-election struggle of Barack Obama, although not officially announced, was connected with his African American roots. The color of Barack Obama's skin was a constant and very important topic of discussion both in private conversations and in the media. In particular, all the local and foreign media discussed that a black president can come to power in the US, which indicates the high development of democracy in the country.) Indirect indication of the complexion itself is perceived as a manifestation of racist attitudes. In addition, the readers regarded the article as an insult to Barack Obama, since comparing him with a well-known literary character means transferring to him another frame slot 'Uncle Tom', typical for the picture of the world of Americans - a slave, a traitor.

Being forced to prove their loyalty to the black population of America, journalists argued that no sane person of the 21st century could come up with the idea of comparing the situation of black people in the 19th century and today. Journalists also referred to a large photo of the White House under the heading *Onkels Obama Hütte*, which was supposed to emphasize the contrast and, as a consequence, the irony of the title.

Thus, the readers actualized the association of 'black' and 'slave', and the journalists counted on comparing the frames 'hut' - 'palace'; the ironic joke was unsuccessful. This example clearly demonstrates one of the potential causes of communicative failure - focusing ironic contrast on the lower, rather than the vertex, slot in a newspaper text with a large number of addressees of the utterance. Thus, frames serve the organization of knowledge for storing and activating it in an appropriate context.

Scientific literature is abundant in different typologies of frames. Marvin Minsky, the founder of the frame theory, divided them into different types, pointing to the presence in the human mind of frames for realizing

visual images (frames of visual images), understanding words (semantic frames), reasoning, actions (frame-scenarios), and narrative [10: 189].

Charles Fillmore, who first used the term 'frame' in a linguistic description, spoke of *grammatical frames* containing lexical, grammatical, syntactic and semantic information (See <http://www.krugosvet.ru/articles/90/1009010/1009010a1.htm>).

In the current practice of computer linguistics, frames are divided into two types according to the kind of knowledge contained in them: declarative (to which a person has an informed access and which can be expressed by the language) and procedural (containing knowledge sequence of action for some procedure, for example, riding a bicycle). This division of declarative and procedural knowledge corresponds to the different types of knowledge available to a person - the so-called knowledge THAT (declarative, such as knowing the postal address of a certain X), on the one hand, and knowledge HOW (procedural, such as knowledge which allows finding the apartment of this X, even without knowing their formal address) on the other (<http://www.krugosvet.ru/articles/92/1009220/1009220a1.htm>). In cognition, frames are likewise divided into static (actual frames) and dynamic (frame-scenarios).

All these typologies turned out to be insufficient for the analysis of frames activated in ironic utterances in modern journalism, since they ignore the social factor, very important in journalism - the connection with the life and activity of the native speaker within the society and with the continuity of the rules and attitudes of the society in which they live. It should be noted that V.V. Krasnykh, speaking of linguistic and phenomenological cognitive structures that form the cognitive basis of a particular linguistic personality, pays attention to the importance of social (public and individual) attitudes but does not consider them as cognitive structures of a particular type [11: 43].

In this paper, the base for describing the frames upon which the ironic meaning is built is the four key types of knowledge identified by T.A. Van Dijk [12]. He names the following types of knowledge stored in the memory of a person: 1) representations of objects and personalities; 2) scenarios of individual episodes; 3) knowledge of the units, categories and rules of the language, discourse and communication, and 4) evaluative notions of social phenomena, structures or problems for which the author uses the classical term 'settings'.

With the support of this typology of knowledge, the work divides the frames into the following basic types:

1. Frames-concepts are data structures storing static extralinguistic knowledge about living and inanimate nature, real and imaginary worlds. Frames-concepts are very diverse and can be typed thematically. In the body of examples of ironic utterances taken from political articles, such frames are classified according to the following main types of extralinguistic knowledge:

- existential and common frames - representations of knowledge concerning everyday life (*Der städtische Bauamtsleiter Joachim Russ ließ den kleinen Funken Hoffnung auf einen Standortwechsel der Lichtsäule am Dienstagabend im Technischen Ausschuss des Gemeinderats sogleich wieder verglühen.*);

- existential-political frames - representations of knowledge about the structure of the world of politics and its structures (*Ist die SPD nicht schon 2005 der CDU beigetreten?*);

- frames-personalities - representations of knowledge about personalities (*Die Menschheit hat Schlimmeres überstanden als die Blockflöte, <...>, zum Beispiel diesen grinsenden Geiger, der mit seinem süßlichen Gefiedel eine Schleimspur durch die Fernsehshows zieht - richtig, André Rieu heißt er.*);

- culturological frames - representations of knowledge about the material and spiritual culture of a certain people and of all mankind (*Was sie dabei auf dem Bergfriedhof wollten, wird man wohl nie erfahren - vielleicht sollte ja zu später Stunde am Grab Max Webers ein besonders charismatisches, pardon, legendäres [Pokémon-] Exemplar erscheinen.*);

- 'financial' frames - representations of knowledge generally associated with financial management both at the global level and at the level of the family budget (*Die Probleme sind allgegenwärtig: Fluglärm, AKWs, Schweiz- ... - Pardon: Schwarzgeld.*);

- 'medical' frames - representations of knowledge associated with diseases and all possible ways of treating them (*Na gut, heute gibt es auch für jedes bizarre Produkt der Pharmaindustrie einen Arzt, der sich die passende Krankheit dazu ausdenkt.*).

2. Language frames are data structures about the language code, i.e. vocabulary, grammar, stylistics, and phonetics of a particular language. In the group of language frames, the following types of frames can be selected, respectively:

- lexical (*Dass der Weg der musikalischen Früherziehung steinig ist und voller Schlaglöcher, davon können Generationen von Eltern sozusagen ein Lied singen.*);

- morphological (*Jetzt kommt es darauf an, mit einer klaren Machtalternativen anzutreten. Die 'Steine', -meier und -brück, wurden für Agenda und auch das ungenaue GroKo-Angebot abgestraft.*);

- stylistic (*Am Anfang wollte Brandt 'mehr Demokratie wagen', am Ende Schmidt mehr Volkswagen*);

- syntactic (*Für William und Kate bleibt kein Altstadt-Pflasterstein unpoliert, kein Gully unversiegelt, kein Neckar ungesperrt.*);

- phonetic (*Jetzt trommelt er [Jean-Marc Puisseuseau] mit den Fingern auf die Platte seines leeren Schreibtisches und sagt auf Deutsch, es sei 'sähr traurik'.*).

3. **Frame-scenarios** are complex structures that contain knowledge of the standard course of events in a typical situation (for example, the purchase of goods via the Internet, elections in Germany, going to the cinema with friends, etc.), as well as knowledge about the development of unique events - for example, the tragedy of 11.09.2001, the 'diesel' scandal of Volkswagen, a sensational breakthrough in the Bundestag of the 'Alternative for Germany' party in the 2017 elections, etc.). Accordingly, the following types of frames are distinguished:

- frame-scenarios of typical situations (*Was man nicht alles für seine Gäste tut. Die Bude sieht aus wie Sodom und Gomorrha, aber sobald die Schwiegereltern sich ankündigen, werden geschwind der seit zwei Monaten tote Zimmerefeu gegossen und die Pestoreste von den Tellern gemeißelt.*).

- frame-scenarios of unique situations (*Ein ganz neues Geschäftsfeld tut sich auf: Wer in Steueroasen Zugang zu geheimen Bankinformationen hat, kann damit Millionen verdienen. Ein Anruf beim BND genügt. Das ist die eigentliche Lehre aus der Liechtenstein-Affäre.*)

4. **Frame-installations** are cognitive structures that hold estimates of social phenomena, structures or problems (such as the state system of education, nuclear energy or abortion) shared by society (*Man wirft der Kirche keine Münzen in den Klingelbeutel, damit sie davon Panzer kauft.*).

As a percentage, the four frame groups identified were distributed as follows:

- frame-concepts - 63%;
- frame-scenarios - 18%;
- language frames - 16%;
- frame-installations - 3%.

The type of concept frames is the most numerous. In this case, the percentage distribution of thematic groups of frames within the type is as follows:

- Existential-common frames - 36%;
- existential-political frames - 27%;
- frame-personalities - 22%;
- culturological frames - 7%;
- financial frames - 6%;
- medical frames - 2%.

The next key question is which procedures should be used to create / identify the ironic meaning with these frames.

T.A. Znamenskaya, exploring the cognitive aspect of the comic, says that the basis for the appearance of a humorous effect is "a violation of logic between referential links. The loss of traditional logic is achieved by combining incompatible cognitive schemes in one context" [13]. Interruption in the logical integrity of the thinking process occurs in the work memory section. When received, the information is judged by the quality of the referent

as familiar and already having a suitable concept in long-term memory. There is an almost automatic request of the necessary concept for a particular referent, and when the reference is found and returned for further processing into working memory, the concept collides with the subsequent 'foreign' referent [14].

In other words, we are talking about cognitive contradiction, the collision of information quanta - available in the archive of memory and offered by the addressee for perception. It is obvious that irony has the same model in the base. It is the violation of reference links that is the basis for the ironic meaning.

It is necessary to clarify that the addressee should be aware of the intentionality of this imbalance, and the addresser must be sure that the addressee recognizes this intentionality. Only the fulfillment of both these conditions allows interpreting the disproportion at the cognitive level as the intention of the addresser to convey an ironic attitude to the reported. The prerequisite for fulfilling all these conditions and, as a result, successful ironic communication is the appeal to those frames and their slots that recipients are guaranteed to have, and the confidence of the recipients that the activated information frames are common both for the recipients and for the sender of the ironic message.

To describe the cognitive model of irony, the model of neutral discourse proposed by O. Yokoyama is applied to the ironic discourse.

1. At the heart of the transactional model of discourse, which is a universal mechanism for explaining the communicative process, lie four sets of knowledge that can move and intersect with the interlocutors (Fig. 1):

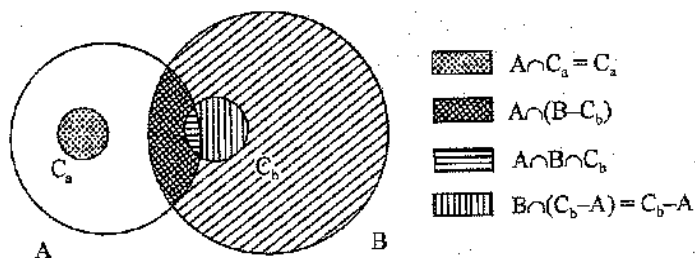


Fig. 1:

- A - all the cognitive set of A; B - all the cognitive set of B;
 C_a - active knowledge of A, that is, what A is thinking about at the moment;
 C_b - active knowledge of B, that is, what B is thinking about at the moment

In the situation reflected in Figure 1, the subject of actual attention of A is the set C_a , lying entirely outside B cognitive set. Actualized knowledge of B (set of C_b) for the most part is unknown to A, although some of this knowledge is available to both people.

With standard neutral communication, the general model of knowledge transfer looks like this: Speaker A determines the focus of attention, activating the common subset of A and B (i.e. puts some knowledge of the field $A \cap B$ into $C_a \cap C_b$), and then sends it to C_b knowledge, available in their AB (i.e., which, by the assumption of Speaker A, did not exist in the set B before the statement).

What happens at the cognitive level in the case of ironic utterance? Here is the simplest example.

Consider the situation when B drops a valuable vase and breaks it. In this case, the field of actualized knowledge $C_a \cap C_b$ is determined by the situation itself - in particular, by the sound attracting the attention of both communicants. The situation after the vase falls down can be schematically shown as follows (Fig. 2):

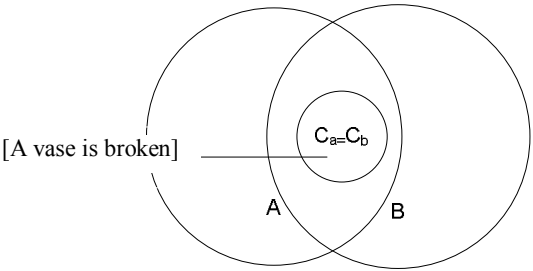


Fig. 2

In this case, A and B have a common cognitive subset of $A \cap B$ knowledge that causing damage (such as breaking a vase) is a bad event. Accordingly, the initiator of this event misbehaves. Schematically, it is as follows (Fig. 3):

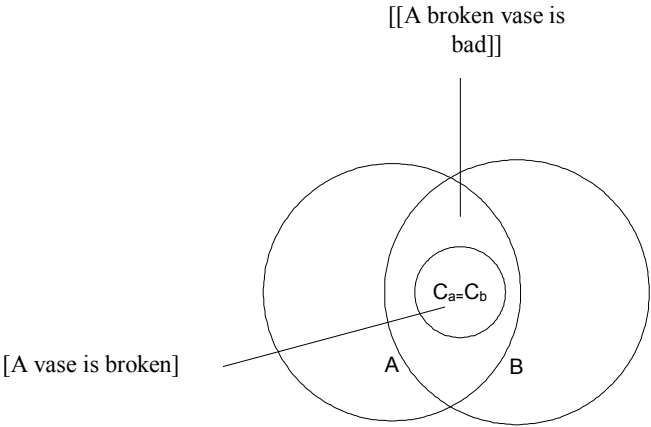


Fig. 3

After determining the $C_a \cap C_b$ area, Speaker A intends to express criticism, which, in the case of a neutral utterance, they would simply transfer from subset A-B to a subset C_b (Fig. 4):

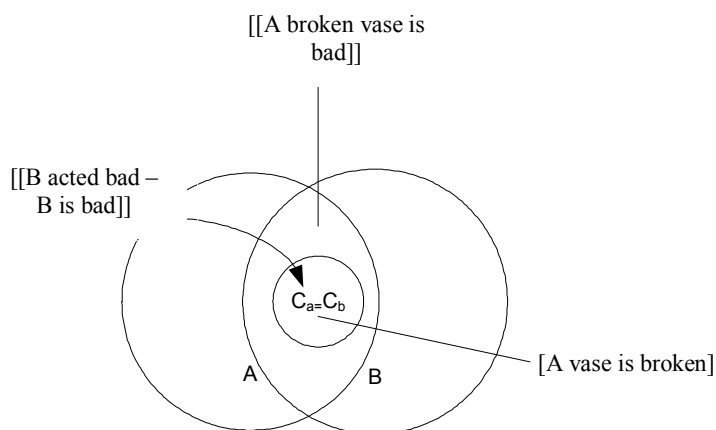


Fig. 4

Now, suppose that A exclaims ironically: “Well, good job!” When using irony, A embodies the concept of criticism as a “praise” frame, expressing it in words “Well, good job!” Similar to the neutral utterance, it transfers this frame from a subset A-B to a subset C_b , but, at the same time, the frame activated by A shouting, “Well, good job!” is superimposed on the existing in $A \cap B$ frame “A broken vase is bad”. At the same time, there is a dissonance which does not allow the frame to be freely received in the area $C_a \cap C_b$. The unacceptable combination of frames interprets such utterance as ironic (Fig. 5).

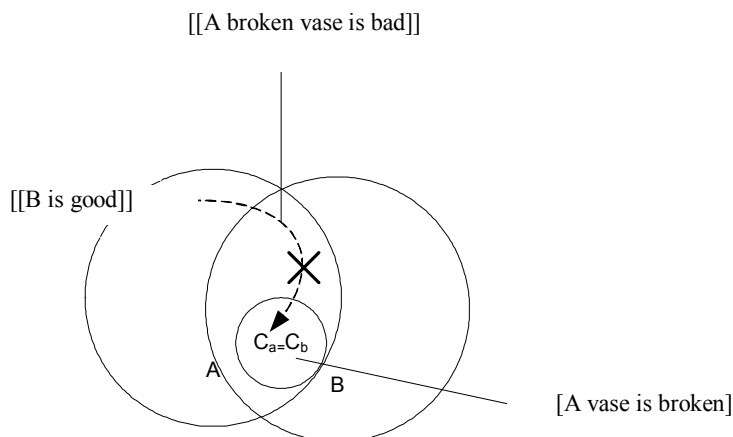


Fig. 5

So, the frame of A-B area activated by the ironic utterance, according to the transactional model of discourse, will move to $C_a \cap C_b$ area, but an unacceptable combination of the 'proposed' activated frame and some of the frames of $C_a \cap C_b$ area makes us interpret the utterance as ironic.

Thus, the general model of ironic utterance includes the following stages:

1. Activation of general knowledge (emphasis on cognitive attention to a common object for communicants).

2. Conscious deformation of the true knowledge of the addresser in A-B area (modeling a contradictory cognitive structure, wherein for successful communication the addresser should use the common communicants' frames of $A \cap B$ area).

3. Transfer of deformed knowledge from A-B area to $C_a \cap C_b$ area.

4. Appearance of a barrier for the transferred frame in $A \cap B$ area due to incompatibility with the information frames of $A \cap B$ area.

5. Interpretation of the utterance as ironic by the addressee.

The concept of deformation is the key in this model. By deformation of knowledge, a partial violation of the frame that is obvious for all communication participants and ensures the success of the ironic utterance is meant. For instance, a remark "Ramaphosa war Gewerkschaftskämpfer und Minenboss, was die *Süddeutsche* fragen lässt: Wer ist er? Und wie viele?" only partially violates the model of neutral discourse, deforming the language frame typical for the norm of using the singular and plural in relation to the same person (M.K. Ramafose is the South African government, political, trade unionists and entrepreneurs).

The peculiarity of the cognitive model of irony in the newspaper is that in the written communication there is not a two-way exchange of frames from the conceptual spheres of speech partners but one-sided replenishment of $C_a \cap C_b$ area. Modeling a contradictory cognitive structure, the addresser should use the information from their cognitive map which is for sure available in the cognitive map of the interlocutor. The journalist does not have the opportunity to learn from the preliminary communication whether there is some knowledge in the $A \cap B$ area, relying on which they can make the ironic utterances. Therefore, most often they preliminarily mention, in one way or another, the knowledge necessary for them, actualizing it for those who already have it, and transfers it into the sphere of concepts of those who did not have it. In newspapers and magazines, this function is often performed by a subtitle.

So, the key place in the model of the ironic utterance is the conscious deformation of the transferred information. The study of the corpus of examples of irony in the political articles of German-language newspapers and magazines revealed eight basic ways of such deformation, in other words, 8 key linguo-cognitive types of the general model of ironic utterance.

1. **Contradictory characteristic of the frame in the text.** In ironic utterances, the deformation of the frame occurs due to attribution to the frame-concept, frame-script or frame-installation of a certain characteristic that contradicts the traditionally established signs of the frame in the minds of communicants (*Eine Ukrainerin und ein Franzose werden qua Eistanz Lieblingsdeutsche.*).

2. **Contradictory comparison of frames.** The utterance takes on an ironic color if the logic of the unifying framework of two compared frames is violated (*Die Formate "Dschungelcamp" und "SPD-Parteitag" sind beim Thema "Ekelprüfung" kaum noch zu unterscheiden.*).

3. **Violation of the cause-effect relationship.** In the ironic model, there is a conscious deformation of the cause-effect relations between the objects of the surrounding reality, easily restored on a logical basis (*Wenn die eigenen Blagen schlechte Noten bekommen, ist es auch eine Idee, die besseren Schüler aus der Klasse zu schmeißen.*).

4. **Violation of the language norm (code change).** This cognitive model concerns only language frames. A code change may be a change in the stylistic register, violation of the internal norm of the text, distortion of the phonetic appearance of words, violation of the laws of word formation, use of foreign words as components of other code, literal interpretation of phraseological unit, etc. (*WählerInnen müssen nicht mehr leidermerkeln, sondern können durchnahmen [derived from the names of Angela Merkel and Andrea Nahles].*).

5. **The assertion of the opposite meaning (antiphrasis).** This is one of the antiphrasis types where behind a seemingly strong statement or consent there is an implicit denial or disagreement. Cognitive alogism occurs when, instead of the expected affirmative or positive evaluation, language representatives of a frame rejecting something or containing a negative evaluation of an object, event or fact appear in the sentence. The same alogism is also observed with firm disagreement (verbal or non-verbal), when there is every reason to assume a positive evaluation from the speaker (*Es geht uns glänzend, und der Glanz wird ungerecht verteilt.*).

6. **The illogical contrast between linguistic units expressing the same or similar frames.** One way to deform knowledge that has an ironic effect is the illogical contrast between two or more language expressions of the same frame (*Merkel dagegen klingt nicht fachmännisch, sie klingt nicht mal fachfrauisch.*).

7. **Exaggeration of the degree of quality (hyperbole).** Increasing the degree of quality to absurd is another way of deforming the transmitted knowledge in order to create an ironic meaning. The greater the increase, the stronger is the effect of using hyperbole (*Aprupos Neckarufer: Die Stadthalle würde sehr viel mehr Charme versprühen, wenn man sie um 30 Etagen aufstockt und mit einer gläsernen Welle als Dach versieht*

[about Mr. Heidelberg's preparation for the arrival of Prince William and his wife]).

8. **Hypertrophic understatement.** The way of deformation is the opposite of the previous description: the speaker/writer significantly understates a quality in order to emphasize its insufficiency; the more significant the understatement, the stronger the effect of litotes (*Vorher glaubten viele, neben Waffen und Autos verstünden wir auch was von Musik.*).

These eight basic linguo-cognitive types of the model of ironic utterances are presented unevenly in German political journalism. Their percentage is shown in the table below:

| The linguistic cognitive model of realization of the ironic meaning | The share of examples of ironic utterances in German journalism implementing this model, % |
|-----------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| Contradictory characteristic of the frame in the text | 39 |
| Contradictory comparison of frames | 18 |
| Violation of the language norm (code change) | 18 |
| Violation of the cause-effect relationship | 17 |
| Exaggeration of the degree of quality (hyperbole) | 3 |
| Illogical contrast between linguistic units expressing the same or similar frames | 2 |
| Hypertrophic understatement (litotes) | 2 |
| Assertion of the opposite meaning (antiphrasis) | 1 |

Discussion

The collected material showed that both linguistic explanations of varying lengths (from one word to a paragraph) and paralinguistic factors (e.g., relevance and increased attention to the situation, fact or person at a specific time) can serve as the context in which the irony of the utterance is realized.

It is important to note that for understanding the irony not one but several types of frames are often relevant. A structural hierarchy of frames is of great importance for the success of an ironic saying. The ease of interpretation of the ironic meaning depends on which nodes of the frame structure - vertex or lower level - are verbalized in the utterance.

Another significant feature of the frames is that they can easily be re-structured and become part of another frame or be combined with other frames into complex modules. The intersection of frames becomes possible due to the common slot which has the same content for different frames. At the verbal level, the intersection of frames is explicated due to the common linguistic expression of such slot, for example, the *Regen* lexeme, expressing the common slot 'rain' in the scenario of a major flood in Germany and *Im Regen stehen lassen* phraseology.

The linguo-cognitive analysis of examples revealed a certain dependence in the combination of information frames and the type of linguo-cognitive model.

Thus, in the linguo-cognitive mechanism based on the code change, the language frame is necessarily used as the main one, although the use of other types of information frames in combination with the language type here is also not excluded.

Implementing the type 'contradictory features of a frame in a text', information frames of all types can be involved.

The ironic utterance model containing a violation of the logic of cause-effect relationship requires the activation of at least one frame - scenario, since such violation a priori presupposes some dynamics of events, and this, as noted above, is characteristic only of frame scenarios. In the transformation of the cause-effect relationship in the original frame-scenario, dissonance arises because of the contrast of the real and traditional frames being compared. If the purpose of this unexpected dissonance is to express a critical attitude, then we are talking about an ironic meaning.

It should be noted that this classification of linguo-cognitive types of the model of ironic utterance, as well as classification of information frames, refers exclusively to the material selected from the political articles in German newspapers and magazines. Comparison of the individual results of this work with the study results of the irony in oral colloquial speech showed some differences in the use of individual cognitive schemes. For example, cognitive illogic caused by the replacement of the expected denial of approval and implemented mainly due to the change of the narrator's perspective is the least productive way to develop the ironic utterances in the German news media, while oral communication has large numbers of such examples, as indicated in the study of irony in colloquial speech by M. Hartung [15: 196]. Probably, in other languages and other functional styles of the German language, the list of types for the cognitive model of ironic utterances, as well as their quantitative correlation, may be different.

The linguo-cognitive analysis of ironic utterances in all the eight types allows drawing an important conclusion about the dual role of language in such utterances.

In the vast majority of examples, language frames serve as an explication of frame-concepts, -scripts and -installations on which irony is focused. Language in these cases is necessary for verbal transmission to the reader of the violation of the logic of referential links between or within frames of a non-linguistic type.

Such an indirect way of participating in ironic communication is different from the direct role of language frames in creating an ironic meaning [16-42]. As a direct source of ironic meaning, language frames appear when the use of a word in the newspaper language that contradicts its semantic,

stylistic and connotative marking, and deviation from the norms of lexical and syntactic compatibility results in a language game consisting in a conscious change in the code, in violation of the linguistic norms, in 'deviation from stereotypes'.

In this role, the language appears only in one of the identified linguo-cognitive model types for the ironic utterance, namely in the 'Violation of the language norm (code change)' type.

Sometimes, there is a combination of both functions of language frames, that is, the violation of the language norm is in itself a triggering mechanism of ironic meaning, and the concept, script or installation explicated using this language frame also carries a violation of the logic of referential connections between or within frames of a non-linguistic type, which creates an additional ironic meaning. *Der kostenlose Nahverkehr sei unbezahlbar, schimpfen die Kommunen. Auch sonst wird an der Idee kaum ein gutes Haar gelassen. Ist sie wirklich so schlecht? - Für gutes Haar sehe ich mich als Experten.* The irony of the answer of the well-known columnist Friedrich Küppersbusch in this example has two sources, which makes the ironic effect particularly strong. Firstly, the reference to the literal meaning of the word gutes Haar instead of the associated value of the expression 'kein gutes Haar an etw. Lassen' is perceived as a conscious deformation of the language frame and is interpreted as ironic. Second, at the language level expressed by the proposal of *Für gutes Haar sehe ich mich als Experten*, the common frame-concept 'expert in good hair' is violated due to a photo of the author of the column, which shows that Mr. Küppersbusch is practically bald. Thus, the duality of the function of the language frame generates a double ironic meaning in this example.

Conclusion

The result of this study was the compilation of the paradigm of information frames and linguo-cognitive models of irony based on the German political journalism. In terms of further study prospects, several areas can be identified.

Quite interesting is the linguocognitive study of irony in the German tabloid texts and the identification of the paradigm of the linguocognitive types of the model of ironic utterances, characteristic of this genre, with a subsequent comparison of the conclusions with the results of the present study.

In addition, it is certainly promising to study the linguo-cognitive side of ironic utterances in the texts of other styles and genres: in colloquial speech, in literary texts, etc.

In conclusion, it should be noted that all the classifications and models presented in the study, like any attempt to more or less hierarchize the phe-

nomena of language and speech, are ‘artificial’ to a certain extent, because one has to break a single, integral, living organism into its constituent parts. Nevertheless, the results obtained make it possible to say that even such ‘human’ manifestations as, in particular, irony, are subject to systematization and description, which in the future can be used in the artificial intelligence technologies.

According to A. Kibrik’s fair remarks, the mechanisms of the brain, thinking, consciousness and language become the most important center of interest in the science of the coming century. The present study is a small step in creating a portrait of the ‘most complex scientific object that exists in the universe’ – a person.

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LACE PRODUCTS WITH A COMPONENT-TOPONYM (ON THE BASIS OF ENGLISH LANGUAGE)

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Abstract. This study is devoted to the lexical and etymological analysis of toponyms in the names of lace products on the material of English language. The relevance of this study is determined by the fact that toponyms in the names of lace products are not sufficiently studied in both domestic and foreign linguistics. The article provides definitions of such concepts as: toponym, geographical name, choronym, komonym and astynonym. The paper carried out lexical and etymological analysis and compiled a thematic classification of toponyms in the names of lace products on the material of English language. The author draws attention to the fact that the names of lace products include: needle lace, guipure lace, bobbin lace, embroidery, slotted embroidery, ribbon lace and machine lace. As a result of the lexical and etymological analysis, the author concludes that most of the lace products (needle, guipure and bobbin) of toponymic origin in English got their names in honor of the cities (astynonyms) where they were first produced. The results of the study can be used in the preparation of single and bilingual onomastic dictionaries, in the compilation of courses and special courses in onomastics, toponymy.

Keywords: toponym; geographical name; choronym; komonym; astynonym; lace; etymology.

Introduction

This study is devoted to the lexical and etymological analysis of toponyms in the names of lace products on the material of English language.

Proper names correspond with the objects of the objective world, which they denote. Only those objects which are of particular interest to a person receive a proper name.

The proper names include several groups of names: toponyms, anthroponyms, mythonyms, zoonyms, chrematonyms, names of vehicles, varietal and company names.

The relevance of the study is due to toponyms in the names of lace products are insufficiently studied both in native and in foreign linguistics.

The most important features of the lexical meaning of a proper name is its formation in the course of the historical development of the language, its objectivity and general understanding.

The novelty of this study is defined by the fact that the comprehensive study of toponyms in the names of lace products in English language is carried out for the first time.

The names of lace products give an idea of the history and place of their occurrence.

The names of lace products include: needle lace, guipure lace, bobbin lace, embroidery, slotted embroidery, ribbon lace and machine lace.

The paper considers toponyms (geographical names) in the names of lace products on the material of English language.

Geographical names - proper names of oceans, continents, seas, rivers, lakes, swamps, reaches, springs, wells, mountains, hills, forests, cities, villages, farms, lands, tracts and other geographical objects are always multilingual and always of different age formations that are combined into a toponymic system in any region of the globe [1: 53].

Toponyms include: choronyms (names of large areas, geographical, economic, historical), komonyms (names of rural settlements, astyonyms (names of cities), etc.

The main purpose of this work is to identify characteristics of toponyms in the names of lace products in English language through lexical and etymological analysis.

The practical significance of the study is that the results can be used in the preparation of the English-Russian onomastic dictionaries, in the preparation of courses, special courses and textbooks on lexicology.

Seventy-two English lexical units (toponyms in the names of lace products) served as the material for the research and were selected by continuous sampling from English lexicographical sources.

Methodology

While analyzing toponyms in the names of lace products in English language we resorted to a number of methodological techniques, namely:

- continuous sampling;
- lexical analysis;
- etymological and semantic analysis.

The works of foreign and native authors serve the theoretical framework of the study:

- on onomastics: A.V. Superanskaya [2], A. Gardiner [3].

Classification

Toponyms (choronyms, komonyms and astyonyms) in the names of lace products in English language, such as needle lace, guipure lace, bobbin lace, embroidery, slotted embroidery, ribbon lace and machine lace are considered in the paper [4-9]. They reflect historical and cultural information, have peculiar cognitive classification.

1. Needle lace.

Choronyms.

eng. **Irish lace** - one of the most beautiful laces in Europe. The first lace was sewn by Irish sailors during their trip. The most popular art was in

the XIV century. The value of Irish lace lies in its originality and exclusivity. A feature of the technique of Irish lace are leaves and flowers (Fig. 1);

eng. **Flemish lace** - a type of lace produced in the Flemish part of modern Belgium. The first lace appeared in Italy in the XV-XVI centuries. A feature of Flemish lace is the unusual subtlety of products;

eng. **Point de France** - needle lace, appeared at the end of the XVII century. The lace is luxurious and symmetrical, it was popularized by the clergy, which used it to decorate the mantles. Many samples of lace of the XVI and XVII centuries are in the museum.



Fig. 1. Irish lace

Astonyms.

eng. **Antwerp lace** - this lace features floral vases with a background of small six-pointed stars (named after the city of Antwerpen);

eng. **Bruges lace** - the basis of the lace is a continuously knitted braid that combines into a bizarre pattern (named after the city of Bruges);

eng. **Point de Venise** - needlework of the XVII century, which is characterized by intricate floral patterns (named after the city of Venice) (Fig. 2);

eng. **Alençon lace** - needle lace. Sometimes called the Queen of Lace. Its production began in the 16th century during the reign of Louis XIV (named after the city of Alencon).

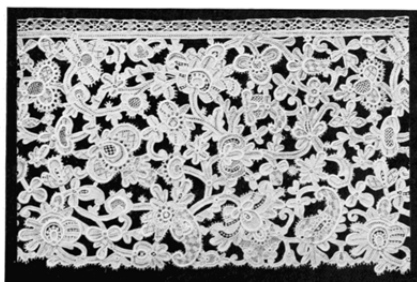


Fig. 2. Point de Venise

Komonynms.

eng. **Kadom veniz** - a type of Russian needle embroidery in white on white, combined with lace (named after the urban-type village of Kadom in the Ryazan Region) (Fig. 3).



Fig. 3. Kadom veniz

2. Guipure lace.**Astyonyms.**

eng. **Genoese lace** - guipure lace. It appeared in Italy in the XVI century. A feature of the lace is the image of the heater, small closely connected dash in the form of a leaf, forming parts of geometric shapes (named after the city of Genoa) (Fig. 4).



Fig. 4. Genoese lace

Choronynms.

eng. **Bedfordshire lace** - guipure lace, appeared in the 19th century. It is characterized by continuous width on the pads (as Bedfordshire, county in the east of central England);

eng. **Maltese lace** - guipure lace. Lace is characterized by continuous width on a high, thin, vertical lace pillow. Large pieces are made of two or more pieces sewn together (named after Malta, an island nation in the Mediterranean) (Fig. 5).



Fig. 5. Maltese lace

3. Bobbin lace.

Astionyms.

eng. **Vyatka lace** - bobbin lace. Crafts developed in the Kirov region, its business card (named after the city of Vyatka (now Kirov);

eng. **Yelets lace** - bobbin lace. Yelets lace is thin and light. It exists from the beginning of the XIX century (named after the city of Yelets (Lipetsk region);

eng. **Mtsensk lace** - bobbin lace. Lace features geometric motifs. The pattern is not dense and not saturated, which makes it more airy (named after the city of Mtsensk, Oryol region);

eng. **Vologda lace** - bobbin lace, Russian lace. A feature of lace is dense, continuous, uniform in width, smoothly wriggling linen braid in the form of stars and rosettes. The material for Vologda lace is linen. Production began in the XVII century (named after the city of Vologda) (Fig. 6);

eng. **Arras lace** - bobbin lace. Production began in the 17th century. A characteristic feature is the lightness and golden color (named after the city of Arras);

eng. **Bayeux lace** - bobbin lace. Production began in the 19th century. Lace features are white silk petals (named after the city of Bayeux);

eng. **Chantilly lace** - production began in the 17th century. Manual lace. A feature of lace is a thin base, a clear pattern and an abundance of details. The lace is made of silk and mostly black, which makes it suitable for mourning clothes (named after the city of Chantilly);

eng. **Beveren lace** - production began in the 19th century. A feature of lace is solid lace. The main motifs are flowers or feathers, emphasized by frame thread (named after the city of Beveren);

eng. **Lille lace** - light lace, popular in the eighteenth century in both black and white. It was worn by "the most ordinary women" (named after the city of Lille);

eng. **Bincbe lace** - made of stripes 5 cm wide. The pattern is very detailed, with images of animals. Lace is sometimes called "fabulous lace" (named after the city of Bens).



Fig. 6. Vologda lace

Choronyms.

eng. **Bucks point** - bobbin lace. Lace has a thick thread. The pattern depicts the earth. The design is floral and geometric, made of linen or silk (named after Buckinghamshire, county in England) (Fig. 7).



Fig. 7. Bucks point

Conclusion

As a result of the lexical and etymological analysis, we can conclude that most of the lace products (needle, guipure and bobbin) of toponymic origin in English language received their names in honor of the cities (astionyms) where they were first produced.

The formation of the names of lace products with the toponym component is based on the complete transfer of the geographical names of those cities, countries, counties and villages where they first appeared. The names of lace products with a toponym component refer to general cultural vocabulary, as they are used in two or more languages.

As a result of international cooperation and relations, the names of lace products of toponymic origin in English have become common words in different countries, transmit collective experience that allows you to explore the past, culture and are the historical memory of different peoples.

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BUILDING A DICTIONARY OF RUSSIAN LEGAL TERMINOLOGY

N.G. Nechipurenko, L.P. Chumakova, E.V. Grishchenko

Abstract. The work presented in this article aims towards a description of the contemporary lexicon of Russian jurisprudence in the 21st century. Legal concepts and terms in the current Russian legal terminology tend to shift within the discursive field, which makes it difficult to systematize legal vocabulary. The lexicon presented in the current study is selected based on the principle of frequency. It is presented as a polylinguistic thesaurus which displays semantics as well as possible use cases in different spheres within the legal field. The terminological system of contemporary Russian law is based in Latin, and this base is still significant for today's complex world of legal education. The work presented in this article gives educators a tool for quickly correcting terminological errors.

Keywords: Russia legal terminology; legal vocabulary; Latin language; lexicography; legal glossaries.

Introduction

The relationship between language and culture in contemporary life is an often debated subject. In the field of jurisprudence, however, language forms the basis for legal competencies. It is the foundation on which systems of law are built. Language is a tool that allows us to define limits within the legal field, identify objects and phenomena in the world around us, create classifications, and pass legal judgments. Contemporary sciences encounter a set of ontological questions related to the problem of formulating new theoretical vocabularies for new methodologies and modes of inquiry. Changes in the world external to language, such as the hyper-informatization and computerization of human life, the impact of media saturation, and the ubiquity of gadgets, all create changes within the language. This includes changes in specialized vocabularies [1].

In this context, the mechanisms of vocabulary formation become interesting to look at. Today, the role of dictionaries in the creation of linguistic personae is growing [2]. Many law schools in Russia today offer Latin only as an elective course, which can have a serious effect on the quality of training that young lawyers receive. A large proportion of legal terms have been in use within legal systems since antiquity, and many legal terms of Latin origin are actively used today. These terms originated in Roman law, which became the basis for the ways in which modern societies structure their legal systems. The needs of contemporary education call for further work on dictionaries that include etymological analysis of vocabulary [3],

and legal education today needs good resources for describing the structure of legal terminology. The most desired outcome of the process of training specialists in the legal field is to educate people who are able to develop their skills and knowledge independently, creatively overcome professional challenges, and who possess the needed analytical and communication skills [4]. A dictionary of legal terms will allow students to learn and understand vocabulary more quickly and efficiently, which is more and more valuable as information overload increases and available time decreases.

Methods

The dictionary presented here uses a polylinguistic approach and a comparative methodology, which follows the development of contemporary Russian legal terminology. Descriptive work on the terminology was done through interpretation and generalization of scientific literature, as well as discussions and roundtables with invited scholars, legal specialists, and students [5]. The ordering of entries is alphabetical, with a frequency-based selectivity. The sources drawn upon in this dictionary include the Anglo-Russian Legal Dictionary [6], The Large Legal Encyclopedic Dictionary [7], a glossary of Roman law terms [8], Veisman's Graeco-Russian Dictionary [9], Dvoretzkiy's Latin-Russian Dictionary [10], Dydynskiy's Latin-Russian Glossary for the Sources of Roman law [11], the New Dictionary of Foreign Words [13], and a Dictionary of Legal Terms [14].

Results and discussion

Each dictionary entry is made up of five columns. The first column is the Russian term. The second contains the Latin (or, less frequently, transliterated Greek) term, and a literal translation of the Latin term into Russian. The third and fourth columns present the term in French and English, and the fifth column contains the definition in Russian. If the definitions of the term in Latin, French, English and Russian are all the same, then the definition is only given once. For example:

| Russian | Latin | French | English | Definition |
|----------------------------|-----------|------------|------------|------------------------------------------------|
| абьюрация [abjuratsiia] | abjuratio | abjuration | abjuration | Public refutation of faith or of one's beliefs |

Synonyms that exist for the term in any of the languages are given after a comma. For example:

| Russian | Latin | French | English | Definition |
|------------------------|-------------------------------------|----------------------------------|-------------------------|---------------------------------------------------------------|
| алименты [alimenty] | <alimentum— upkeep, patronage | aliments, pension alimentaire | alimony, maintenance | Financial support that one party is obliged to pay to another |

Most of the terms are of Latin origin, but can also be from Greek or another source language. In such cases, the original word is given in the Latin column. For example:

| Russian | Latin | French | English | Definition |
|------------------------|--------------------------------------------------------|---------------------------------------------|-------------|------------------------------------------------------------------------------------------------------------------------------------------------|
| амнистия [amnistia] | <Gr. amnestia - forgetting, forgiveness | amnestie | amnesty | Reduction or cancellation of punishment for a guilty party; suspension of arrest warrant; overturning conviction of someone serving a sentence |
| аренда [arenda] | Pol. аренда <late Latin. arrendare - to rent out | bail, location, fermage (agriculture) | lease, rent | A contract between a property owner and a renter, in which the renter pays a fee for use of the property |

If the definition in French or English is different from the Russian, then it is given directly following the word. In cases where there are several meanings, they are given in a numbered list. For example:

| Russian | Latin | French | English | Definition |
|------------------|------------------------|-----------------------------|-----------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| казус [kazus] | casus - event, fact | cas - case, circumstance | case - 1) event; 2) point of debate in court; 3) a court's decision; legal precedent | 1) event; 2) an accidental action, as opposed to a premeditated or negligent one |

If a term has an elaborate set of meanings in contemporary usage [12], these are given in a numbered list. For example:

| Russian | Latin | French | English | Definition |
|----------------------------|-------------------------------------------------------|------------|-------------------------|-------------------------------------------------------------------------|
| меморандум [memorandum] | memorandum - something that is to be remembered | memorandum | memorandum, memorial | 1) a note for memory 2) a diplomatic document; 3) a legal opinion |

There are examples of terms that are only used in one language and enter into Russian as a borrowing from that language:

| Russian | Latin | French | English | Definition |
|--------------------------|-------|--------|-----------|---------------------------------------------------------------------------------------------------------------------------|
| барристер [barrister] | | | barrister | A lawyer who has the right to speak before the high courts of Britain, the USA, Ireland, Canada, and some other countries |

| | | | | |
|--------------------------|--|--|--------------------------|--------------------------------------------------------------|
| омбудсмен [ombudsmen] | | | ombudsman – омбудсмен | Someone with the authority to investi- gate complaints |
|--------------------------|--|--|--------------------------|--------------------------------------------------------------|

From a theoretical standpoint, the work on this dictionary is interesting in terms of questions about the systematization of lexical material and patterns that emerge as terminological systems coalesce.

Conclusion

This dictionary of legal terms helps tell the story of the ways in which the legacy of Roman law entered the Russian legal discourse. Russia's legal language is based on a significant layer of Latin vocabulary. The major pathways by which the Latin terms that make up the foundation of contemporary jurisprudence entered circulation can be traced by applying the poly-linguistic approach used in the lexical work done on this dictionary. This approach can reveal the base-level legal concepts and terms which form the linguistic core of contemporary Russian jurisprudence. Shifting legal standards in the Russian legal system are linked to the transmission of legal concepts and their changing definitions as they move between center, periphery, and back. This process disrupts the systematization of the terminological system and leads to the incorrect usage of legal terms. A learner's dictionary of legal terms for contemporary students can help raise the overall level of legal culture and law students' terminological literacy. The work done on this project provides an opportunity for quickly correcting terminological mistakes. It also opens up the linguistic playing field for future lawyers and reveals the systemic links that bring together Russian legal terminology with contemporary international legal language.

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THE LINGUISTIC SITUATION IN SUB-SAHARAN AFRICA IN THE POSTCOLONIAL PERIOD AND THE PROBLEMS OF LINGUISTIC DECOLONIZATION

V.M. Smokotin, G.I. Petrova, S.K. Gural

Abstract. The present research into the linguistic situation in the most multilingual region of the world, the Sub-Saharan Africa, pursues the goal to clear up the peculiarities of interrelations between the indigenous and European languages in this region as well as to provide a theoretical substantiation of the linguistic policies directed at ousting the European languages of the former metropolises from the most important spheres of life in the countries that achieved independence in the course of the 20th century. The relevance of the research is determined, first of all, by the fact that there is a growing threat of a loss of linguistic and cultural heritage of the planet in the period of globalization. At the same time, the factors determining the loss of linguistic and cultural diversity of the world remain insufficiently researched. In accordance with the goal of the given work, the authors have sought answers to a number of questions connected with the functioning of multilingualism in the countries to the south of the Sahara. The most important of these questions are the following: 1) what are the main reasons for the failures of the policy of linguistic radicalism directed at ousting European languages from all main spheres of activities?; 2) how important is the role of European languages in the loss of linguistic and cultural diversity in the period of the acceleration of globalization processes?; 3) why is the concept of regarding languages as means of domination and suppression by the former colonial powers erroneous in the conditions of the countries of the Sub-Saharan Africa that became independent comparatively recently?

As the result of the present research it was found out that the radical linguistic policy of refusal from the languages of former metropolises by the governments of some of the African Sub-Saharan countries after achieving independence proved to be fallacious, since it was built without taking into account the instrumental function of languages. The main reasons for the domination of European languages in the countries of the region are explained by the historical development of the African countries in the colonial period, during which indigenous languages were developed exclusively for their use at the level of primary education. Another conclusion made in this article is that the approach to European languages with the status of state languages in the Sub-Saharan African countries as the chief source of threat of a loss of linguistic and cultural diversity is unjustified. The European languages as state languages in this region can present a danger to the indigenous languages and cultures only when they are used in the function of expressing ethnocultural identity, which is uncharacteristic of them.

Keywords: multilingualism and multiculturalism, linguistic and cultural diversity, lingua franca, linguistic radicalism, dominating languages, the instrumental function of language.

Introduction

The African continent attracts the researchers of the problems of multilingualism and multiculturalism as the most multilingual region of the world, whose linguistic and cultural diversity can be lost due to the acceleration of globalization processes [1: 86-88]. However, the most interesting for researchers is the part of the African continent situated to the south of the Sahara, which is often referred to as 'Black Africa'. A prolonged isolation of that region from Europe has resulted in the fact that even after the period of European colonization, Sub-Saharan Africa stands out as the most multilingual and multicultural region of the world. According to the data of the Ethnologue, out of the total number of 2,100 languages in Africa, there are almost 2,000 living indigenous languages, the languages of the peoples of the tropical Africa to the south of the Sahara [2]. The largest in the world macrofamily of languages, Niger-Congoleze group, which includes Bantu languages, makes up 1,510 living languages spread over 39 countries of Tropical Africa.

The relevance of the present research follows from the need for a search for the ways of preserving and maintaining the linguistic and cultural heritage of the planet in the conditions of ever growing globalization. The goal of the research is to reveal the peculiarities of multilingualism in the countries of the Sub-Saharan Africa as well as the factors which determine the continuing domination there of the languages of the former metropolises as state languages, which, in the opinion of some critics, leads to the depreciation of the role of indigenous languages in the political, economic and cultural spheres of life of that region. To achieve this goal, the authors of the given work searched for answers to the following questions: 1) what are the main reasons for the failures of the policy of linguistic radicalism directed at ousting European languages from all main spheres of activities?; 2) how important is the role of European languages in the loss of linguistic and cultural diversity in the period of the acceleration of globalization processes?; 3) why is the concept of regarding languages as means of domination and suppression by the former colonial powers fallacious in the conditions of the former Sub-Saharan African colonies?

Methodology

The following methods adhering to the principle of systemic approach to the analysis of the investigated phenomena were used in the given research: historical method, which allows determining the place of the considered phenomena in the general sociocultural and linguistic situation of the world at different stages of development; linguistic method, which allows determining the influence of linguistic phenomena in the period of globaliza-

tion and transformation of English into the language of worldwide communication; comparative method, which is necessary in determining the specifics of using languages as means of interlingual communication in various spheres of activities; analytical method, allowing to determine peculiarities of complex interaction of language and culture as well as the role of language functioning in a multilingual and multicultural society; systemic method, allowing to reveal interconnection of various linguistic and cultural phenomena and their complex influence on the interlingual and intercultural communication in the period of globalization.

The methodological basis of the present investigation rests on the works of scientists in the field of multilingualism [3, 4], in the field of research into the English language as means of international communication [5, 6], as well as on the works in the field of linguistic policies in the countries with colonial past [7-9], in research on linguistic and cultural diversity [10, 11], and in research into the instrumental function of languages [12-14].

Research and discussion

The problems of postcolonial development of Sub-Saharan countries are compounded by the difficulties caused by their continuing dependence on the former colonial powers not only in the field of national economies, but in the sphere of national education systems, particularly at the level of secondary schools and universities. The most complicated task there proved to be getting free from dependence of the new African nations on the European languages, which had penetrated deeply into all spheres of life of the former colonies. When planning their linguistic policies after acquiring independence, the Sub-Saharan African countries, with few exceptions, were forced not only to recognize the borders, which were artificially imposed by the European colonizers in the process of occupation, division and colonization of the African territory, but to grant the European languages of the former metropolises the status of official languages [1: 98-108].

The preservation of the languages of the former colonial powers and granting them the status official languages *de jure* or *de facto* gives the African countries a number of advantages. All these countries maintain close economic ties both with the former metropolises, and with the other countries of Africa and the whole world sharing the same common language. Their official languages are also the official languages of all large international organizations, including the United Nations and UNESCO. All African countries are members of communities united by a common language and common historical development as former colonies of one of the European powers. The largest community of such type is the Commonwealth of Nations, representing an intergovernmental organization of fifty three independent member-nations, most of which were members of the British Em-

pire. The head of the Commonwealth, Queen of the United Kingdom, is also the Queen of six member-nations of the Commonwealth. Formally, the Commonwealth of Nations was established yet in 1931 by the Statute of Westminster. After the former colonies and dominions acquired independence, the cooperation between the members of the Commonwealth developed on the basis of equality and mutual assistance in the spheres of culture, sports, economy and education. To this aim, within the framework of the Commonwealth, function intergovernmental organizations, specializing in cooperation and mutual assistance in a certain sphere. The Commonwealth Business Council, set up in 1996, is aimed at using the worldwide network of the Commonwealth in order to promote the development of national economies and the world trade. The Commonwealth of Learning assists developing countries in the organization of a free access to high quality education at all levels by means of providing the necessary knowledge and skills as well as resources and technologies. Under the aegis of the Commonwealth there are more than 100 non-governmental organizations, including the Association of the Commonwealth Universities, the Association of the Commonwealth Lawyers, etc.

Cooperation of the British Commonwealth countries turned out to be so effective that a number of countries that were never a part of the British Empire, including the former French colonies Algeria, Madagascar and Rwanda, have applied for joining this organization [15].

There are also associations of francophone and lusophone countries, whose member-nations enjoy a number of advantages as developing countries, particularly in the spheres of education and culture. The international organization of the francophone countries (Organisation internationale de la Francophonie) includes 56 member-nations, 3 associative members and 14 observers. The Francophonie was established in 1970 under the motto of 'égalité, complémentarité, solidarité' as an organization promoting the French language and culture, and in the course of time grew over into a large organization cooperating in the fields of culture, science, national economies, legislature and peace [16].

The Association of the Countries of the Portuguese language (Comunidade dos Países de Língua Portuguesa, CPLP) was set up comparatively recently, in 1996, and includes eight member nations, five of which are situated to the south of the Sahara. The CPLP has already demonstrated its effectiveness when it helped two African countries (São Tomé and Príncipe, and Guinea-Bissau) to settle problems of political and economic instability in connection with coup d'états. The CPLP's initiatives to assist member countries include programs for developing business and public governance, campaigns for struggle against malaria and HIV / AIDS, diseases which cause great harm to African national economies. Particularly close cooperation takes place in the spheres of culture and education [17].

After the collapse of the colonial system, the problems of adaptation of formal education to national realities and creating conditions for a gradual replacement of the European languages as mediums of instruction at all levels were included as priority issues into the political agendas of many countries of this region. The lessons of experimenting with linguistic policies, as Nigerian researcher in the field of education, Pai Obanya, writes, have clearly demonstrated the difficulties of carrying out radical reforms connected with transfer to new languages of instruction. The education reforms in a number of Sub-Saharan African countries have passed through four stages, during which the attitudes to education in indigenous languages were changing from positive to negative:

- a period of explanatory work, during which measures were undertaken for disseminating among the people the idea about a need for developing indigenous African languages for the purposes of education;

- a period during which a practical work was carried out in creating in francophone countries writing systems and school textbooks for local languages, and in anglophone countries a campaign was underway for writing systems reforms and encouraging literary creation in indigenous languages;

- a period of broad initiatives in linguistic policies in such African countries as Tanzania, Ethiopia, Somalia, Madagascar and Guinea to select national languages for their comprehensive development to be used in basic education and teaching literacy;

- a period of slowing down and suspending experiments in linguistic policies, when African leaders started to refuse from a wide use of indigenous languages in education, particularly at higher levels than primary education [18].

However, not all Sub-Saharan countries in Africa, as part of decolonization, following the declaration of independence, pursued the goal of replacing the European languages with one or a group of African languages in all spheres of life of their countries, starting from the state governance. Radicalism in the field of linguistic policies and “linguistic decolonization” were characteristic for those countries whose leaders during their national liberation struggle developed the idea of the postcolonial development of their countries along “the path of African Socialism” and full decolonization, including the refusal from the use of European languages as the official languages of the country. Thus, Julius Nyerere, the president of Tanzania in the period of 1964-1985, promoted, within the framework of the conception of “Education for self-reliance”, a wide use of Swahili and ousting of the English language from school education system in Tanzania [19]. The other follower of the ideas of African socialism and complete decolonization, Ahmed Sekou Toure, the president of Guinea from 1958 to 1984, immediately following the declaration of independence got down to the decolonization of education and a gradual replacement of the French language with African

languages. With this purpose in mind, six indigenous languages were selected, and a work got underway for their development and creating educational materials for a transfer to instruction in indigenous languages at all levels of education. Radicalism in the field of linguistic policies, however, did not lead to what was expected. In Guinea, the rupture of political and economic relations with France told negatively on the postcolonial development of the country “along the path of socialism and independence”. After a change in the linguistics policies of the government, the French language resumed its positions in school education, and the indigenous languages changed their status from the mediums of instruction to subjects within the school curriculum.

In spite of the domination of European languages in the countries of Sub-Saharan Africa, there are certain differences in linguistic policies in the field of education between, on the one hand, the Anglophone and, on the other hand, the francophone and lusophone nations there. Thus, most of the English speaking countries of Black Africa aim at achieving literacy in native languages, and school teaching in the first one to two years of primary school is conducted in native languages, while English is taught as a subject. At the following stages of teaching, African languages are taught as subjects in the school curricula, and English is used as the medium of instruction. In francophone and lusophone countries of Sub-Saharan Africa, the native language is taught as a subject even in primary school, and the goal of achieving literacy in African languages is not set. In those African countries where non-European languages have the status of official ones (in Tanzania, Madagascar, Burundi, Rwanda, Somalia and Ethiopia), instruction in native languages takes place during the whole period of basic education. At the levels of secondary and higher education, European languages take over as mediums of instruction [20].

Due to the growth in the late 1990s of the popularity of multilingualism and multiculturalism in the developed countries of the West, particularly in Europe, calls for a revision of the linguistic policies in the Sub-Saharan countries became frequent in Black Africa’s political and in intellectual circles. Ali Mazrui, Kenyan academic professor and political writer, in his research into the use of European languages as state languages in Africa, stated that the belief of certain African leaders in the superiority of the Western model of development, including the use of European languages, as contributing to more successful sociopolitical development of the former colonies, is erroneous. He claimed that “linguistic pluralism is not necessarily a dividing force that weakens the bonds of statehood and national existence, but, on the contrary, can be a powerful source of new humaneness in the world of remarkable diversity” [7].

Tanzanian researcher in the field of education, Walter Bgoya, calls English, the most widely used language in Africa, “an export commodity and the language of colonial conquest and domination”, and expresses his opin-

ion that “artificial imposing of an alien language leads not only to a failure in achieving perfection in this language, but also to losing proficiency in one’s native language” [8].

If the calls of the proponents of complete linguistic and cultural decolonization appear to be rather unpractical in the conditions of Africa’s extraordinary diversity and the difficulties of selecting certain African languages and their development with the aim to use them at all levels of education, in national economies, in science research and as languages of inter-ethnic communication, the idea of granting the most spoken African language, Swahili, the status of an official language, appears to be quite acceptable. Swahili emerged on the Eastern coast of Africa as the language of common communication of Arab traders mounting regular expeditions with caravans of camels along the Eastern coast long before the start of European colonization. It contains more than 35 percent of words of Arabic origin, and is the only African language performing the function of a lingua franca on the African continent. Swahili is a native language for 5-10 million people, and is used as a second language in many countries of Eastern Africa, where it is spoken by about 50 million people. Swahili has the status of an official language in Kenya, Tanzania and Uganda. Besides, it is the only African language which has been included into the list of official languages of the African Union, the largest intergovernmental organization in Africa [9].

Swahili’s development into a recognized African language of inter-ethnic communication that has its own system of writing and its standard form, however, was the result of a purposeful policy of colonial powers. Great Britain and Germany, which seized huge territories in Eastern Africa, pursued the policy of selecting the most widespread local languages to be used in primary education and at the lowest levels of colonial governance. After the First World War, Swahili was used by the British colonial administrations in Uganda, Tanganyika, Zanzibar and Kenya, and in the process of its use, its vocabulary and grammar were standardized. Swahili existed in the form of a multitude of dialects, which led to difficulties in communication. The colonial authorities took measures in standardizing Swahili and reforming its writing, as the result of which the Arabic script was replaced with Latin alphabet. The final standardization of Swahili took place in June 1928 at an interterritorial conference in Mombasa (Kenya), at which the Zanzibar dialect of Swahili, Kiunguja, was selected as its standard form [21]. Since then, Zanzibar Swahili is studied all over the world as Swahili’s standard form, even though there are certain differences between the standards and the spoken form of Swahili in Zanzibar.

The fact that Swahili is the product of colonial politics, and that it was developed for limited purposes, which did not include its use at the highest level of government, in university education and science research, raises the question of expedience of the efforts to advance this language into functions

uncharacteristic for it without a long period of developing its vocabulary and gradual induction into new functional use. Some African authors in general express doubts about the authenticity of African languages, since all African languages studied at school are the result of activities of colonial authorities to create languages of communication of bilingual colonial administration with the local population. Thus, a group of African authors from the University of Pennsylvania (the USA) has advanced a conception, according to which during the colonial period Europeans appropriated African languages as a prelude to imposing on African peoples the European versions of African languages under the guise of promoting the development of indigenous languages [22].

Declaring one or a few African languages as official alongside the European languages in the former colonies of imperialist powers does not mean the end to the dependence of the African countries on the languages of former metropolises. European languages continue to occupy a dominating position in school and university education, in national economies, in media and political life. Even in Ethiopia, Eritrea and Somalia, the countries which either avoided colonial rule, or experienced relatively lower impact of colonial governance, and which continue to use as official the indigenous African languages, the use of their official languages in the system of education is often limited to basic education level. Thus, Ethiopia, which was not a part of the colonial partition of Africa, uses the Amharic language, the most widespread language in the country, as the language of the federal government. However, even at the level of primary school in the national education system, instead of Amharic there may be used other local languages. At the level of secondary and university education, the medium of instruction is English [23]. In Somalia, the official languages are Somali and Arabic, which are also widely used in school education. The English language, however, continues to dominate in higher education, particularly in majors of science engineering profile.

The linguistic radicalism of the leaders of some of the Sub-Saharan African countries, which led to the fallacious linguistics policies of rejection of the European languages without a prolonged transitional period of developing indigenous languages to be used in the most important spheres of activity, manifests the complexity and versatility of language as the most important means of human communication, storage and transfer of information, controlling human behavior and cognition of the surrounding world [24: 151-160]. The positions of the politicians supporting the ideas of linguistic radicalism found most salient exposition in Robert Phillipson's work "Linguistic Imperialism" [25]. Phillipson condemned the use of European languages in the countries which became independent following the collapse of the colonial system as manifestation of neocolonialism. On the example of the "English linguistic imperialism" he claimed that the domination of the

English language in the world is linguistic imperialism, which, in its turn, is a form of linguisticism, that is discrimination on the basis of “knowing-not knowing” of the dominant language [25: 50].

The approach to a language from the point of view of power relations, that is, considering the language as a weapon of colonial domination and a means of ensuring cultural hegemony, appears to be as unreasonable as a refusal from using a tool or device, justifying it by pointing out that they were designed or manufactured by people who do not share our world outlook. Interdisciplinary studies of language in the second half of the 20th century allowed researchers to reveal different approaches to the understanding of language as a phenomenon and to explain the failures of linguistic policies directed at refusal from the use of some languages as remnants of the colonial past. Lev Vygotsky was one of the first who spoke about the instrumental function of languages [12, 13]. He pointed out that “the language, particularly the language of science, is the tool of thought and an instrument of analysis” [12: 356]. The idea about the instrumental function of the language was further developed in the works of a number of researchers, who regarded the language as a “tool for interacting minds”. In 1997, Andy Clark in the book “Being There” substantiated the concept of the language as a tool of human activities, which allows not only solving problems, but achieving such goals which could not be reached without its use [26]. The properties of the language as an instrument of cognition were also revealed by a group of researchers in the field of linguistics and interlingual and intercultural communication from Aarhus University (Denmark), who in the research published in 2010 described the ways of using the language as an effective tool for interacting minds, which allows performing joint actions [14].

Conclusion

Thus, in spite of differences in the history of the evolution of linguistic policies in the countries of Sub-Saharan Africa that were determined both by peculiarities of colonial policies in the field of school education, and by the degree of radicalism of the leaders in the struggle for independence, the European languages of former metropolises continue to dominate as state languages in most countries of the region. Even in the countries where indigenous languages have the status of official languages alongside with the European ones, European languages continue to dominate in the systems of education above the basic level in schools and in higher education as well as in economic, business and science and research activities.

The causes for the domination of European languages in the countries of the region have their roots in the linguistic policies of the colonial administrations: indigenous languages were used exclusively at the level of primary education. The linguistic radicalism of some of the African leaders, whose

linguistic policies were aimed at replacing European languages with indigenous African languages at all levels of education and in the work of governmental organizations, did not lead to the desired results.

The theory of linguistic imperialism of Robert Phillipson, according to which using languages of the former metropolises as official languages perpetuates colonial dependence of the third world countries, is not sufficiently substantiated, since it does not take into account the instrumental functions of languages. The use of European languages as the languages of government and education in the former colonial possessions presents no threat to linguistic and cultural diversity due to separation of functions performed by languages in different spheres of those countries. Negative consequences for linguistic and cultural heritage take place only in cases when European languages in the status of official languages take over the functions of expressing ethnocultural identity.

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THE METHOD OF VERSE TRANSLATION: DICTUM-MODUS POTENTIAL (peculiarities of content and form)

N.A. Verkhoturova

Abstract. The article presents the hypothesis that the method of a verse translation is determined by its dictum-modus potential expressed both explicitly and implicitly. The rhythm-syntactic level of the poem specifically organizes implicit content of the poem that is proved by a comparative verse analysis. The method of translation chosen by the author reflects dictum-modus potential of original texts and a unique style of the author-translator. This hypothesis is checked on the material of I. Bunin's poem «Молодость» and its translation into English by I. Zheleznova "Youth". The verse is studied as a special form of verbal organization that is not similar either to the piece of music or to the prose. The verbal form of the verse (determined by its composition, syntax and probably unique author's characteristics) results in the necessity of *implicit* pragmatic information, while prose conveys to the recipient this extra linguistic information *explicitly*. Due to this fact, there are some specific forms and content peculiarities of the verse. The hypothesis of this article is that some line positions in a poem are "*semantically strong*" and others are "*semantically weak*". "*Semantically strong*" positions are determined, on one hand, by the *poem structure*: this is the end of the line, stanza or the whole poem. This rhythmical structure is the semantic representation of a poem. The rhythm is capable of *emphasizing the psychological verse content*. On the other hand, semantically strong position is made by the syntax. The dictum-modus comparative analysis of verse lets us speak about the dictum-modus potential of the original and translated poetic texts. The research interest is focused on the extra language categories of the poetic texts, expressed through the rhythmical-syntactic poem structures (strong poetic and syntactic positions), lexical-semantic repetitions of significant words. These language structures model the original text conceptual structures and are actualized in translated poetic texts. In I. Zheleznova's translation the central poem image of youth created by I. Bunin according to the principal of contrast seasonal description is changed. In the translation there prevail the audial images expressing, probably, the translator's autobiographical mood. The lyrical mood of the poem is expressed in the original through the strong positions (the end of the line and neutral order changes), also through poem content connections made by the lexemes.

Keywords: modus; implicit information; explicit information; translation strategy; verse; text semantics; text structure; lexical meaning; semantic component; verse rhythm.

Introduction

The way of translation is determined by different factors (author's emotion, conversational tone, closeness to the original content, rhythms

play). So, the analysis of translated texts must be based on these verse characteristics. The method of translation analysis, demonstrated in this article, makes an accent on specific cognitive and language structures existing in verse and activating translation mechanisms. Scientific interest of this research is the specific information of the poetry extracted by the translator from the text in the process of perceiving. This extracted information is different from the prose.

The paper focuses on dictum-modus organization of the proposition and further, the whole poem in general. The idea of the proposition duality advanced by Russian linguist T.V. Shmeleva seems to be productive from the point of view of the translation method. Any proposition contains both **objective information** about the world and **subjective information**. Subjective information expressed by the speaker at the moment of communication is featured in the work of T.V. Shmeleva [1]. Searching for objective-subjective information in translation is the purpose of this article.

The relevance of this research is determined by the character of language material - poetic texts reflecting peculiarities of lexical and rhythmic form of the poetry different from the prose. Following the famous Russian scientist V. Zhirmunskiy we study the material of poetry as a specific form of language where a word is influenced by its meaning [2: 14].

The goal of the article is to determine lexical-semantic, phonetic and rhythm-syntactic regularities of original and translated verse organization, to study the peculiarities of their dictum-modus transformations in translation.

This research is within the framework of modern translation theory aimed at studying universal basis in translation of poetic text from one language to another. This determines the relevance of the research. There are scientific works devoted to the description of some universal features laid in the process of translation (typological dominant of the text by N.V. Shutemova [3], the theory of poetic universals translation by K.I. Leontyeva [4], the theory of topic groups by I.U. Popova [5], the theory of lexical typology by T.V. Bychkova [6], the method of quantitative analysis of accuracy and liberty of translation by M.L. Gasparov [7].

Material and methods

As a linguistic material we analyze the poem by I. Bunin «*Молодость*», written in 1916 and a Russian translation - the poem «*Youth*» by I. Zheleznova. I. Zheleznova is the author of the poetry book including the most important poems by A. Pushkin, M. Lermontova, F. Tutcheva, A. Blok, A. Ahmatova, V. Mayakovsky translated into English [8].

The choice of this poem is determined by its programmed character in the poetry of I. Bunin, the importance of the image “youth” in the author’s world picture. This image is very dynamic and has a rich association poten-

tial. The poem contains recollections of youth associated with a positive attitude with an anxiety before future changes. The image of youth is extracted from the text integral perception, the first stanza of which is difficult for understanding. Recollections of youth are conceptualized through changing pictures of nature (spring - autumn), scenery of Russian steppe. Content multilayer of the text helps to reveal peculiarities of modus - dictum poem potential reconstructed in the Russian translation on the *model: text perception - its translation from one language system into another - this text translation into another language*.

The general problem dealt with here is the concept of dictum-modus content organization of verse. A scientific work by T.V. Shmeleva features the principal implicitness of modus categories. When the absence of its features in the proposition is a norm, but the presence is the sign of a special case [1]. The translator as an interpreter and text creator interprets its content in his own way. These meanings are connected with dictum text content on the whole or with one of its elements. From this point of view, the category of estimation is contained in the proposition and is very often expressed through the intonation (not evidently) [Ibid.]. The intonation itself, rhythmic organization of the verse (making it different from the prose) lets us look at the verbal verse organization in a different way, to show their dictum-modus potential. T.V. Shmeleva gives us the metaphorical comparison. She compares a proposition dictum potential with a keyboard. Every proposition is like a separate note or a complex. According to this metaphorical comparison modus is similar to the string music instrument. All the strings should sound at the same time. And every time every string gives a unique sound. [Ibid.: 28]. A unique string sound is appearing in the translation into Russian. The author's interpretation of the text aimed at its integral and conceptual understanding. Poetic text goes through some transformations in the process of translation into another language. The character of these transformations depends on specific implicit information expressed on different text levels:

- lexical-semantic level (regular repetitions of the same words in the borders of one stanza or stanzas; words with the same semes; words of the same lexical-semantic groups or categories);
- phonetical level (alliterations);
- rhythmical-syntactic and wider compositional level.

The hypothesis in this article is as follows. Verse has a specific rhythmical-syntactic and compositional organization. This idea is studied very thoroughly because the compositional organization of the text organizes the verse content and allows expressing subjectively important meanings.

The theoretical background of this hypothesis is the ideas formulated by a famous Russian linguist L.V. Sakharny [9] developed in the modern works of E. Uryson [10, 11, 12, etc.]. The hypothesis is that some line positions in the line are "*semantically strong*" and others are "*semantically*

weak". "**Semantically strong**" positions are determined, on one hand, by the **poem structure**: this is the end of the line, stanza or the whole poem. This rhythmical structure is the semantic representation of a poem. The rhythm is capable of **emphasizing the psychological verse content**. On the other hand, semantically strong position is made by the syntax:

1. **The violation of word order.**
2. **The end of the sentence and the end of the attached phrase.**

Semantically strong positions may be divided into **semantically strong poem positions** and **semantically strong syntactic positions**. According to E. Uryson, we can probably claim that semantically strong position in the poem is marked on the phonological level. This is obvious for the end of the line (stanza) and for the end of the sentence (attached phrase). These positions are marked by different pauses and specific prosodies.

As far as the violation of word order in an every day speech is concerned, it also is marked with a specific prosody. The violation of word order psychologically emphasizes the fragment of the proposition. On the whole, the fragment of the proposition in a semantically strong position (poetic or syntactic) is psychologically emphasized [10, 11]. The meaningful importance of the line end is proved by experimental researchers of verse perception. According to these researchers, the end of the poem is a so-called physical border deliberately made by the poet and not letting to return to what we have just read [12].

Comparative analysis of original and translated texts reveals the peculiarities of verse form and content. As the object of analysis we study the Russian poem and its English translation.

As the main method we use the method of cognitive modelling, structure-semantic and comparative analysis.

The method of analysis. The dictum-modus potential of poems is described in two stages.

At the first stage, every line in the first and the second stanzas of Russian poem «*Молодость*» by I. Bunin are subjected to a lexical-semantic analysis.

Semantically strong poetic positions, expressed by the end of the line or stanza, convey extra language categories (estimation, motive and the purpose of speech communication, communicative intention, etc.). The end of the line lexemes form rhythmical pairs and makes conceptual units, resulted in association chains in a recipient's consciousness (reader's, translator's).

Such conceptual units are realized also on the level of semantically strong syntactic positions. These positions are based on the semantically important foregrounding of the words. Lexical, phonetic repetitions and also repetitions of semantically similar words (with repeated semes), syntactic parallelism, etc. are studied in the article as the author's pragmatic markers that present his attitude to verse content.

At the second stage, we compare the poem's dictum-modus potential, finding out the role of dictum configurations and modus categories in the language picture of the world modelling process. This modelling is studied from the point of view of poets-translators.

Research and results

The first stage of Russian verse analysis.

Молодость

*В сухом лесу стреляет длинный кнут,
В кустарнике трещат коровы,
И синие подснежники цветут,
И под ногами лист шуршит дубовый.
И ходят дождевые облака,
И свежим ветром в сером поле дует,
И сердце в тайной радости тоскует,
Что жизнь, как степь, пуста и велика.*

THE FIRST STANZA (original)

В сухом лесу стреляет длинный кнут,

The highlighted word in this line is *кнут* at the end of the line in a strong poem position. The word *кнут* itself isn't associated with the concept of youth, thus it appears as the result of poetic text development. The changes in the direct word order attract our attention (*compare.: кнут стреляет*), where the verb *стреляет* is in a strong syntactic position. The seme of the sound is actualized in the verb semantics and alliterations (*кнут, стреляет*).

В кустарнике трещат коровы,

The lexeme *коровы* is on the line end, thus in a strong poetic position. Semantically neutral word order is broken once again by highlighting the verb *трещат* containing the semantic component *sound*.

И синие подснежники цветут,

There are highlighted two words *синие* and *цветут*. The strong position of line end and accentologically highlighted word *сИние* let us tell about an important semantic element, which is in a specific line position in the lexeme. In this context these are lexemes with the color semantics.

И под ногами лист шуршит дубовый.

It's obvious that a strong position of the word *дубовый* includes this lexeme into the syntactic position that is important from the point of view of implicitly expressed concept of the lyrical hero's youth. We suggest that the image of an oak is associated with the Western world. This suggestion is based on our practical knowledge about the world and about the geograph-

ical localization of this plant. The lexeme *шуршит* (containing the seme *sound*) is highlighted by its strong poetic position when the lexeme *лист* is highlighted with the help of intonation.

Let's draw conclusions from the first stanza analysis.

The dictum information, expressed in the proposition, is realized in the first stanza through the nature description.

The image of nature gets some estimative and individually author's connotations forming extra content of the stanza. Lexical units with *nature* semantics are involved into the more complicated structure - the image *youth*, which is developed in Bunin's recollections.

Semantically important oppositions: *кнут – цветут; коровы – дубовый* (taking into the account cultural-symbolic connotations of this word). Due to these oppositions, the image of youth is associated with bright pictures. These pictures are different in their emotional estimation (*high - low; sublime - everyday*). Positive rational estimation of this image is made by the only color adjective *синие* having in the text metrically highlighted stressed position. Taking into the account the fact that blue color in I. Bunin's poetry is a symbolic color and it's connected with the open sky, harmony and hope [13].

In strong poetic positions there are the lexemes: *стреляет кнут – подснежники цветут; трещат коровы – лист шуршит дубовый*. The words themselves are not connected. Taking into the account the lexemes with strong syntactic positions we can model the image of youth depicted by I. Bunin. The sense accent here is on the lexemes with *sound* semantics: *стреляет – трещат – шуршит*. Semantic significance of this semantic component is emphasized by alliterations. The pairs of lexemes: *стреляет и лист; кнут и цветут*, containing similar alliterations and standing in strong positions (the end of the poem line and breaking neutral word order), make an associative connection.

Audial images are typical for recollection modelling (*compare: this melody is still spinning in my head*), thus conceptually important for youth image existing in the poet's memory. Composition-syntactic content connections, which are made by line end rhymes, make different realistic pictures closer. These pictures are equally important for I. Bunin's lyrical hero. Seasonal changes are an important genre marker, which is introduced in the text with the help of epithets and verbs with a corresponding semantics: *в сухом лесу – синие подснежники цветут – лист шуршит дубовый*.

The second stage of English verse analysis.

Youth

*A whip cracks in the wood, and cattle low
And through the underbrush are heard to*

*Crash heavily. Leaves rustle. Snowdrops show
Their blue heads here and there. A sudden, furtive
Wind starts to blow, and ashen clouds are swept
Across the skies, a cool, fresh rain presaging...
The heart grieves and is glad that life is, strangely,
Vast like the steppe and empty like the steppe.*

Ivan Bunin

Translated by Irina Zheleznova

THE FIRST STANZA (translation)

A whip cracks in the wood, and cattle low

Хлыст щёлкает в лесу, и коровы мычат

In a strong poetic position of the line end is the verb *low* (*мычат*) containing the seme *sound*. The noun *whip* in a strong poetic position (in the original) is not marked (neutral syntactic position) in the translation into English. The sense accent is shifted onto the image of “mumbling cows”, which is added by the translator. The audial images are prevailing in the translation.

And through the underbrush are heard to

И через подлесок слышно

The verb of perception is in a strong poetic position. The position of this verb corresponds with the translator’s idea to use audial images as the way to convey the conceptually important information.

Crash heavily. Leaves rustle. Snowdrops show

Рушится с грохотом и треском. Листья шуршат. Подснежники показывают

The end of the poetic line puts the verb *show* (*показывать*) into the strong poetic position. The verb with the visual semantics is on the first place. The situation of sounding is made with the help of two verbal lexemes with a corresponding semantics: *crash heavily* (*трещать сильно*), *rustle* (*шуршать*).

Their blue heads here and there. A sudden, furtive

Их голубые головы здесь и там. Внезапный, тайный

The beginning of the sentence is a logical continuation of the proposition of perception, which is started in the previous line. The object of perception and its localization are concretized. In a strong poetic position are the adjectives: *sudden* (*внезапный*), *furtive* (*таинственный*) not presented in the original but deliberately highlighted by the translator.

Propositionally expressed *dictum information* is realized in the first stanza through the image of nature.

The conceptual meaning of the stanza goes beyond this image due to using some lexemes, their syntactic and rhythmical text position defined by

the translator. Under the influence of original pragmatic language means the translator represents this influence in English poem in his or her own way.

It's necessary to emphasize that the rhythmical shape of the poem is kept in its English translation. The verbs with the *sound* semantics (the total number 3), which are used in an English text, are transformed in Russian variant in 4 Russian audial verbs semantics. I. Zheleznova (following the general logics of the original) used a lot of alliterations: ***whip, cracks, crash, rustle***.

Thus, audial images typical for a recollection situation make poem conceptual basis and prevail in English translation.

Comparative analysis of lexical-semantic connections and strong poetic positions lets us find out original modus potential and its influence on the translation. In the strong first line poetic position is the verb *low*, correlating with the verb *show* in the third line and making the play of visual-audial contrast images.

Let's analyze the even lines of the translation. Here, in strong poetic positions there are sentences: ***heard to - furtive. heard to - furtive***. Comparative analysis of these original lines and their translation is interesting from the point of view of the poem impact power. In I. Bunin's text lexical-semantic connections are between the lexeme (*мрещат*) ***коровы*** and (*листв шуршит*) ***дубовый***, highlighting the seasonal (autumn) characteristics of these propositions.

As it was shown before, such a text development is based on the opposition: *high - low* associated with recollection motive with the conceptually important seasonal opposition: *spring - autumn*. The proposition of sound (*leaves rustling*) exists in the translation but has a syntactic position that is different from the original. This proposition loses the content generating function in the poem. The lack of epithets in the text of translation proves the changes in the translated text content on the whole. For example, there is no such a word combination: *в сухом лесу*, which takes part in a nature contrasts description. Rhythmically emphasized lexeme (***синие подснежники***) (represent optimism and lyrism of the Russian poem) has a descriptive character and doesn't take part in estimation image forming.

I. Bunin's narration developing his youth image - recollection is interrupted in the English translation by the adjectives *неожиданный* (*sudden*) и *тайный* (*furtive*) without denoting the object of description. So, the constructed form of the first line gets a specific significance. This constructed line character emphasizes its transitional character and mood. The youth is associated not only with seasonal changes. In the end of the first stanza, there is appearing a new interpretation of the central image and its expansion.

In the translation we can see the author's mood to convey emotionally-colored information. This translation is the result of the logical perception of original lyrical mood. Intended modification that is reflected in selected lexemes semantics. Increase in the number of audial images in the transla-

tion proves translator's retrospective perception of the original. And its correspondence with his own empiric experience.

THE SECOND STANZA (original)

The descriptive character of the first stanza (describing the Earth's word order, seasonal changes) turns to the description of endless expanse of Russian steppe, space landscape. On the linguistic level the opposition *low - high* (*the earth - the sky*) is emphasized by the word combination (*под ногами*) put into the strong syntactic position. The sky concept is expressed through the word combination: *дождевые облака*. These word expressions make association chains based on the knowledge of man's spatial orientation.

The youth image is widened in the second stanza up to the spatial borders, in which the earth is understood as positive and happy (for example, the epithet *синие* as the symbol of harmony and hope).

И ходят дождевые облака

In the strong poetic position is the lexeme *облака*. The neutral word order is changed and the accent is on the verb *ходят*. The word *clouds* in the combination with the epithet *дождевые* make the symbolic image of water element with a positive estimation.

И свежим ветром в сером поле дует,

The dynamism of the situation is created with the help of the verb *дует* at the end of the line and the word combination *свежим ветром* put on the beginning of the line - a strong syntactic position (determined by the neutral order breaking). Wind movement has a positive estimation made by the epithet *свежим* (the wind, as we know, is the ambivalent element able to break and confuse. Compare: **ветер в голове, ветряная мельница, etc.*). Due to the general positive context of this line, the epithet *серый* (*серым*) also has a positive rational estimation. Compare: **серая мышь, серость (о человеке)*). So, in the poem «*Седое небо надо мной*» grey color symbolizes loneliness, not presented in the poem «*Молодость*».

И сердце в тайной радости тоскует,

The third line ends with the verb *тоскует* in a strong poetic position. The neutral order breaking leads to the content foregrounding of the word combination *в тайной радости*.

The lexeme *тоска* is interpreted as a strong mental anguish, emotion in the combination with boredom and sadness. So, we can see from the definition, that this lexeme has a negative estimation and express negative emotions. The general positive lyrical mood is made with the help of quantitative word overwhelming with the opposite semantics (*радость, свежий*). These words make vertical semantic connections and are syntactically emphasized. The future changes frighten the lyrical hero and he is ready for them. His grief passes away in the hope for the better.

Что жизнь, как степь, пуста и велика.

The meaning that is emphasized at the end of the poetic line, the stanza and the whole poem as a whole is expressed in the word *велика* ending the poem and concluding it in general.

Let's conclude the analysis of the second stanza.

The conceptually important information is expressed by the metaphor: (life - way; youth is the beginning of this way). The attitude to this image is formed on the poetic text's lexical, syntactic, rhythmical levels. (*Compare: *жизнь прожить – не поле перейти; молодость – глупа, старость – тупа*).

The ending rhymes of 1 and 4, 2 and 3 lines are forming sense pairs: *облака – велика, дует – тоскует*. The lexeme *велика*, which is at the end of the line and the whole poem, concludes it. The youth is associated with the space, clouds and the sky having a positive feeling but not the fear or confusion. The fresh wind (*ветром... дует*) is the symbol of future changes. So, despite the fact that the heart grieves (*сердце... тоскует*) this grief is light and happy. In the stanza there formed positive, optimistic attitude of I. Bunin lyrical hero, standing in the very beginning of his life's way.

In the first stanza (in comparison with the second stanza) the character of rhyme changed. These changes seem to be conceptually significant and reflect the idea of the full life and its space component.

Repetition of the conjunction *и* in the beginning of the lines is connected with the idea of youth that is reconstructed in the I. Bunin lyrical hero's memory. This conjunction is absent in the first two lines of the first stanza and in the last line of the second stanza (concluding the recollection).

THE SECOND STANZA (translation)**Wind starts to blow, and ashen clouds are swept**

Ветер начинает дуть, пепельные облака проносятся

In the strong poetic position are the verbs *are swept* and in the first part of the line is the neutral word order. The lexeme *облака* is used in the combination with the adjective *ashen*.

Across the skies, a cool, fresh rain presaging...

По небу, холодный свежий дождь предвещая...

In the strong line end poetic position is the lexeme *presaging*.

The heart grieves and is glad that life is, strangely,

Сердце горюет и счастливо, что жизнь, странным образом,

In this line positionally emphasized is the adverb *strangely*, expressing the translator's life attitude.

Vast like the steppe and empty like the steppe.

Широка, как степь и пуста как степь.

The word *steppe* (*степь*) is in the strong end of the line poetic position, ending the whole stanza and the poem in general. The significance of the metaphor *youth - steppe* (*степь широкая* (*vast*) и *пустая* (*empty*)) is emphasized by this word repetition two times in this line.

Conclude the analysis of the second stanza translation.

From the point of view of *dictum poem content*, the translation to the English language convey the full volume of information that is in the Russian poem.

The modus potential of the poem is the more complicated translator's task. I. Zheleznova keeps the original rhyme between 1 and 4 lines but avoids this rhyme between 2 and 3 lines.

The composition of the second stanza is rhythmically making closer the verbs: *clouds are swept* and *steppe*, underlining their conceptual closeness, the idea of space endlessness and life perspectives of lyrical hero.

The comparative linguistic analysis shows that at the end of the first stanza the translator inserts the lexeme not presenting in the original. The first line of the last stanza is ended in I. Zheleznova's translation with the epithets *sudden, furtive*. The symbolic image of the wind is associated with mystery. The strong position of the line end proves the importance of these characteristics.

In English translation, there is actualized the important information that implicitly exists in the original. This information is the quintessence of the lyrical mood expressed in the second stanza. This mood is realized in the end of the line lexemes 2 and 3 in the second stanza, emphasized in the strong position of the line end (*presaging, strangely*). All these lexemes express the translator's mood - the reader, his / her impression from the poem. The impression of ambiguity and unpredictability of future prospects having their own attractiveness (*glad*). The descriptive character of I. Bunin's poem is changed by the estimative translator's description.

So, the analyzed material lets us determine the dictum-modus potential made in interaction of different levels, lexical, syntactic and rhythmical, that are in a constant contact with each other. Dictum content of I. Bunin's original is the nature description, scenery pictures. In the process of cognitive information processing the images are rebuilt and modified under the influence of language and individual translator's experience. In I. Zheleznova's translation the central poem image of youth created by I. Bunin according to the principal of contrast seasonal description is changed. In the translation there prevail the audial images expressing, probably, the autobiographical translator's mood. The lyrical mood of the poem is expressed in the original through the strong positions (the end of the line and neutral order changes), also through poem content connections made by the lexemes. Ignoring these connections leads to the loss of a lot of information important for a poem understanding. The second stanza translation expresses the translator's intention to transmit emotionally colored information, implicitly existing in the I. Bunin's poem.

Conclusion

The dictum-modus comparative analysis of verse lets us speak about the dictum-modus potential of the original and translated poetic texts. The research interest is focused on the extra language categories of the poetic texts, expressed through the rhythmical-syntactic poem structures (strong poetic and syntactic positions), lexical-semantic repetitions of significant words. These language structures model the original text conceptual structures and are actualized in translated poetic texts. Evidential value of the dictum-modus potential of the poems is valid in a comparative studies of the original and its translation (translations). The future studying of such a potential is perspective in a comparative research of different literature areas, separate author's individual styles.

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FEATURES OF DIGITAL WRITING AS A LANGUAGE ACTIVITY IN THE CONTEXT OF MODERN ONLINE COMMUNICATION

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Abstract. The article focuses on digital writing, which intrudes on the domain of “live” interaction, largely replacing it and manifesting its specific language features. Modern online communication depends on many factors: the accessibility of the media platforms; forms of written online communication (official / unofficial); type of communication. Everyday digital written communication based on Internet channels leads to the fact that not only the conditions of written speech production are changed, but also the perception of the written text, namely, both writing and reading skills alter. With the advent of novel means of interaction such as the Internet, there has been a lot of research and widespread discussion of how digital media influence the change in the written form of communication. The article summarises the features observed on lexical, syntactic, punctuation and graphic levels.

Keywords: digital communication; online communication; Internet; restriction of access to information; telecommunication technologies; written / spoken form of communication; linguistic economy; abbreviation; apocope.

Introduction

Communication is relocating more and more to the Internet. New technologies are emerging that certainly affect the way people communicate. The Internet itself, on the one hand, is the result of the rapid development of science and technology, and on the other hand, it forms the basis and gives varied opportunities for communication in social networks. The latter allows users to independently generate messages and distribute them in the public domain of the Internet. Such a development of telecommunication networks leads to changes in writing skills, which is expressed primarily in the use of certain language means.

Marshall McLuhan's famous aphorism “the medium is the message” from his 1964 book “Understanding Media: The Extensions of Man” [1] proves true in the Internet era when the fusion of the norms of written and spoken language leads to the appearance of an intermediate form- so called electronic discourse or electronic language. Already back in the 60s McLuhan proposed that a medium itself, not the content, should be the focus of study. Nowadays the so-called digital or electronic form of language is under close observation of linguists. The research in the sphere of the electronic language has a long history, with one of the most profound being the book by David Crystal “Language and the Internet” - the author's attempt to create a new linguistic discipline - “Internet linguistics” [2: 20-23].

In everyday digital communication, the manifestations of features of spoken language are frequent, especially, when communication takes place in the form of dialogue and communicators are familiar with each other. Nevertheless, no matter how close the features of this discourse are to spoken language, this does not change the fact that communication is carried out in writing. Therefore, it would be wrong to argue that the boundaries between the spoken and written forms of a language on the Internet are completely blurred. At the same time, there are, of course, noticeable transitions from oral to written, especially at the stylistic level. Texts that should show signs of official style often retain on the Internet the expressions inherent in the author's oral speech (as any handwritten text by one person would retain the features of their handwriting). As a result, this mixture of spoken and written features in digital writing gave birth to a new term in the Russian language, which sounds like oxymoron, - "written-spoken speech", or written-spoken activity" or "written colloquial speech" [3: 7-9].

Methods

The research on the functioning of the language in a written online communication requires the use of the following methods: observation as the main empirical method of studying language phenomena; linguostylistic analysis of the facts of the language at its different levels; elements of semantic analysis and pragmalinguistic analysis; partial sampling method.

Main part

A few distinguishing features of digital writing

The fundamental difference between communication mediated by modern digital technology from live interpersonal spoken communications is the limited character of the first one compared to the latter. In telephone conversation there is no opportunity for the speaker to get an impression of a non-acoustic sensual expression on the part of the addressee. The same can be said about the video conferences on Skype. The perception of the communication partners covers only what is currently being broadcast on the screen or through loudspeakers. Similarly, written computer-mediated communication has some peculiarities summarised below.

1. **Limited character.** Digitally-mediated written communication (e.g. SMS) is even more limited. Firstly, in such communication there is no face-to-face contact between the sender and the recipient, i.e., at the time of sending / receiving a message, it is impossible to evaluate how the sender/addressee interprets the message. Secondly, there is no way to hear voice modulations, intonation, laughter, etc., that is, there are not enough addition-

al means of expression that specify a certain tonality of the conversation. All of the above, however, does not contradict the basic tenets of the science of writing, graphemics (or grammatology in Ignace Gelb's terminology): "Written culture is a collection of texts formed within this form of written linguistic activity" [4: 41]. Online communication has become this form of written-spoken activity of modern time.

2. **Changes in writing / reading skills.** Digital writing covers the most part of modern communication - interpersonal, business, commerce, politics, including academic interaction, replacing "live" contacts in many situations. Instead of discussing a scientific issue on the sidelines with colleagues, an email is preferably sent. Instead of making an appointment by phone, a message on WhatsApp or Viber, etc is sent. Instead of congratulating someone on the festive occasion or, defending a dissertation in person, people send instant messages through SMS. Such digitalisation of everyday communication leads to the fact that not only the conditions of written speech production are changed, but also the perception of the written text. As a result, both writing and reading skills are altering.

3. **Levels of intimacy.** Another important factor that makes certain changes to the traditionally understood written communication on the Internet is the border between public and personal sphere of communicators. Upon closer examination, we can point out two aspects relevant to the choice of language tools: access to communication and choice of topics. The latter is important to us since it shows the character of relations between communication partners. People close to each other used to write about personal matters, which was not typical of communicators connected only by business or job relations. Nowadays, the Internet brings to the public eye the topics of the personal sphere, which previously could only be discussed in a narrow family circle or with friends. We become the witnesses of socialization of the personal sphere. The reason for this is the individual's need for social resonance in response to their practice of cognition of the world. Private life in the digital age seems to be imbued with the need for social contacts, the desire for interpersonal communication, the desire to be "seen" and "heard", which is consistent with the possibilities of modern development of telecommunication technologies (Twitter, Facebook, VKontakte, Instagram).

4. **Levels of accessibility.** Opportunities for communication on the Internet can be ranked according to availability into several levels: 1) platforms with unlimited access; 2) platforms with partial restriction of access to information, for example, those conceived for a certain group of communicants; 3) platforms to which a strictly limited number of persons have access (for example, WhatsApp).

On publicly available platforms, the focus remains on expressing one's own opinion on a particular issue, reporting on personal events and experiences, and disseminating maxims and aphoristic statements. At the

same time, we should remember that any texts in this kind of online communication, be they “tweets” or reply comments to the primary text, are addressed to the public in general, i.e. they do not have a specific person as the addressee.

At the same time, it is necessary to keep in focus the fact that any comment can form the basis for an online dialogue between specific (two or more) participants of communication. It is a frequent practice that website administrators can graphically highlight the comment that has sparked the most lively discussion. But it is not accepted to expect from the publication of the comment the response of specific persons.

Platforms with unlimited access, nonetheless, do have some tools to restrict the circle of participants or “friends”, to ban a person who violates norms of behavior, there are settings to limit access to some data, audio or visual materials.

As for the availability of communication of the third level, i.e. platforms with limited access, they include such forms of digital written communication as SMS, E-mail, WhatsApp, Viber and chats on the Internet. The Facebook platform itself, like Twitter and VKontakte, has options for restricting access to communication, so they can be attributed to the second level, i.e. partially accessible for communication platforms. Unlike all sorts of blogs, forums and comments to publications on the Internet, they are unlimitedly available for communication.

5. **Anonymity.** On some platforms communication is carried out anonymously. This is true in the first place about chats and forums. Chatting dates back to the 1980s, but this type of written communication became popular in the 1990s due to young people who enjoyed spending their free time chatting (“chatitsa” as the borrowing sounds in Russian). Not only the younger generation uses the chat, it now functions as an attachment to television and radio programs, the target audience of which is mainly represented by the older generations. Chats based on the results of various television and radio programs invite the audience to discuss problems together with experts in the relevant field. Forums are usually topic oriented and anybody interested in the subject under discussion can join the chat staying actually anonymous. The names under which participants of chats and forums come online are rarely their real names. Even if the policy of the site demands the real personal name and data, it can be easily made up by the user. Another area of application of written communication in the form of a chat is the so-called “hot lines” where one can get advice on pressing vital issues online. The anonymity of the chat plays an important role.

Language constituents of digital writing in online communication

Researchers use a variety of terms referring to this newly formed synthesis of written and spoken language: ‘Computer Mediated Communica-

tion' (Herring, 1996), 'electronic language' (Collot & Belmore, 1996), 'electronic discourse' (Davis & Brewer, 1997; Panckhurst, 2006), 'interactive written discourse' (Werry, 1996), 'Netlish', 'Weblish', 'Internet language', 'cyberspeak', 'netling' (Thurlow, 2001), 'netspeak' (Thurlow, 2001; Crystal, 2001), 'cyberlanguage' (MacFadyen, Roche, & Doff, 2004). All these names suggest the idea that a new system of communication has emerged. However, we share the viewpoint that there is no a single concept "Internet language". The terms mentioned above, such as "cyber slang," "network language," or "online language," can only be misleading.

Peter Schlobinski in his work "Fundamental Questions of Linguistics" precedes our further discussion of the specifics of language on the Internet: "The analysis of communication forms on the Internet shows that there are numerous language variations between and within individual communicative practices. The Internet constructs a complex linguistic space, which develops considering various parameters (means of communication, origin of the user, program or platform of communication, written or oral form of communication). Depending on the combination of these parameters, separate functional genres and styles of online communication are formed. "There is no single language of the Internet, but rather only specific linguistic phenomena that appear with varying degree of frequency" [5: 230].

Stylistic features of online communication

In the analysis of the written form of online communication first of all we notice all kinds of abbreviations / truncations of language units. The economy of language means is observed both at the **lexical** level (words, phraseological units) and at the **syntactic** level (phrases and sentences). There are two types of truncations:

1) abbreviations that have their own well-established sound and function as one sounding word (SMS - [esemeska]; OK - [okey]);

2) abbreviations that are realized as such in writing, but when pronounced are fully structural in nature (e.g., - for example).

Both types combine the possibility of saving written characters, which reduces writing efforts. Abbreviations are typical of communication through texting. At one time, the so-called SMS-Newspeak, or "hype of cuts" arose and was very popular in the Russian language. In Russia the transmission of complex reduced information was practiced through such communication device as a pager.

In the German online communication, acronyms are found in online communication (not only in SMS, but also in emails), usually at the end of a written message or in questions (LG - LiebeGrüße; hdl-habdichlieb; gg - geht'sgut?; wm(d) - wasmachst (du)?). The above examples demonstrate a letter abbreviation: in order to save language effort, only the initial letters of the words included in the sentence are used.

At the **punctuation** level, the absence of punctuation marks is noticeable, which is explained by the frequency of such types of interrogative sentences in the practice of SMS communication and the reluctance to waste efforts to switch from one keyboard register to another.

It is interesting to note that abbreviations borrowed from the English language: lol (laughingoutloud), bb (byebye), ily (I loveyou) become international loanwords, in our case, for German and Russian languages.

The presented illustrations indicate that phrases or whole sentences are subject to reduction more often than individual words. As a rule, the writing addressee resorts to other tactics in the latter case: in German and English, this is an apocope of all syllables after the first one (German: Schwe - Schwester; Mo - Montag; English: bro - brother) or syncope, also called "skeletonization" (German : vlcht - vielleicht; english: sry - sorry; thx - thanks) Users seem to feel comfortable with deciphering such vowel-less items as TXT ['text'] and XLNT ['excellent']) Skeletonization is akin to abjad, a consonant alphabet where each character (glyph) stands for a consonant. Such a system is used in Arabic and Hebrew.

Another option for saving effort in written messages is hybridization, i.e. the use of numbers for a written word that have the same sound as the word or part of the word. The meaning of the figure itself is neglected. This abbreviation tactic is based on the principle of rebuses, for example: German: 2fel - Zweifel; gute n8 - GuteNacht !; English: 4 you - foryou.

It would be a mistake to believe that such reductions occur only for the sake of saving effort and due to lack of space for writing. One can recall the art of rewriting ancient manuscripts, which, in addition to the aesthetic, cultural, historical and educational aspects, included the art of saving writing materials: parchment was extremely expensive. In the era of digitalization, there is no concern about the problem of saving material for writing. Digital storage media allow users both to quickly write text, and, if necessary, correct or supplement it, or completely delete it. Abbreviations are woven into the fabric of modern digital writing, which violates the written language norm and favours oral form. It is not accidental that online communication is often called as spoken-written variety of language. Reduction of all types - apocopation, syncope, contamination was inherent in the oral speech norm before the digital age, but with the advent of online written communication the oral norm rushed into written messages. Examples of this kind of reduction are the forms: ne (instead of eine), is (instead of ist), nich (instead of nicht), hab (instead of habe), sehn (instead of sehen), müssn (instead of müssen), grade (instead of gerade), wars (instead of wares), nochn (instead of nochnein), aufm (instead of aufdem), haste (instead of hastdu). The proportion of such forms in the texts of written online messages varies depending on the communication format - official or informal nature of communication. In the texts of business online correspondence or monologically or

ganized texts of blogs addressed to the general public, the units marked by the verbal\oral\speech norm are practically absent. In contrast to the written dialogue of two well-known communicators in WhatsApp, whose messages are saturated with units expressing emotions (interjections: Aaah, jipiii), marked dialectically (moin, tach, gell), containing sociolectic elements (from the language of German youth: chillig, beef) and modal words (dann, halt, ja, wohl).

Under these circumstances, the acronyms in written online communication are not getting fewer. There are two reasons for this: 1) in the context of a dialogue one often needs to quickly respond to a sent message (here it is worth talking about saving time); 2) abbreviated forms have turned into specific stylistic means of written online communication (the addressee proves themselves to be a competent user of new forms of communication). A vivid manifestation of this stylistic tool has become the song MfG written and performed by the German hip-hop group "DasphantastischeVier", the text of which consists entirely of letter abbreviations.

Another characteristic feature of German online communication at the **lexical** level is the use of borrowings from the English language, the proportion of which according to various studies is, nevertheless, not as high as it might seem at first glance - 1-3% [6: 9]. Anglicisms are words from the English language that are fully or partially assimilated by the German language system, the words that display the characteristic features of the German grammatical structure and thereby differ from the English words themselves: for example, in the realm of the noun, this is capitalization and identification by grammatical gender (computer → derComputer; e-mail → dieE-Mail); in the field of the verb - integration into the conjugation system of the German verb (totweet → tweetern; toswitch → switchen).

The possibility to quickly change the Latin / Cyrillic registers contributes to the frequent appearance of inserts from other languages in the texts of online messages. As for the German language, there is no need to change the register, and foreign-language inserts freely penetrate the corpus of the German language. The reason for that can be a variety of factors: from the desire of the addressee to identify with a certain group and to demonstrate equal knowledge of two languages, for example, among bilinguals, to the need to express irony.

At the **syntactic** level, in addition to the types of abbreviations already mentioned, there exist a specifically syntactic way to truncate the complete sentence structure - an ellipsis (for example, WasmachstduWochenende?). An elliptic construction is understood as a construction where some grammatically obligatory parts of the sentence are missing, which does not interfere with the understanding of the meaning of this sentence, while the missing elements can be recreated from the context. Therefore, we are not talking about any communicative incompleteness.

Elliptic reduction of the sentence structure in the framework of written communication was considered before the digital age a violation of the language norm. Today, following Hans Zehetmair, such deviations from the norm are still not welcome. H. Zehetmair, Chairman of the German Spelling Council, criticized the practice of sending via SMS or Twitter news messages which do not take into account the rules for constructing a fully-structured German sentence [7].

Online communication manifests its features at the **graphic** level as well. The current level of development of engineering and technology allows one to express their thoughts and feelings with the help of spelling and typographic tools. The spelling of words with a lowercase letter in Internet and mobile written texts is striking, while the type of text and the form of communication (official / unofficial) do not play any role, but rather indicate an individual writing style. In the context of official online communication, the principle of writing all words with a small letter can be applied sparingly (in case of capitalization of the beginning of a sentence and proper names) or sequentially (in case of writing all words in lowercase) or consistently (in the case of writing all words in lower case).

The principle of neutralizing the opposition “capital / lowercase letter” is especially noticeable in those languages where capitalization with a capital or lowercase letter has a morphographic meaning that is used to differentiate words of one part of speech from another (for example, in German, where all nouns are capitalized). Writing with uppercase or lowercase has another additional meaning. In the routine texts of the official form of online communication, low case is used, while all words written in capital letters are perceived by the recipients of such online messages on an emotional level as a manifestation of an extreme degree of excitement or indignation. The addressee seeks the most expressive form of designating their emotions.

At the **graphical level** of online communication, there is a tendency which is opposite to saving the means of expressing a message: repetition of the same letter within one word. For example, “Huraaaaaa!”, “Yeaah!”. The repeated letters are usually vowels. This type of repetition refers to phonetic repetitions: in writing it is vowels that are more subject to multiple repetitions because it is possible to “drawl” them in oral utterance, which happens in an emotional situation that is expressed at a super-segment level of utterance. Thus, the repetition of letters is intended to imitate the prosodic features of the sounding speech in a written message.

Expressive-emotional function also comes to the fore with the use of several **punctuation** marks or repetition of one, most often, a question or exclamation mark. In chat texts, commentaries of online publications, dialogically organized written online communication, an exclamation mark often replaces the normative use of a dot (full-stop) that is perceived by online communicators as the end of utterance / break of communication. The writer

feels the lack of extralinguistic means to clarify their message, therefore, combinations of punctuation marks, or emoticons appear in its place.

The function of emoticons (or smileys) can have a variety of connotations, sometimes quite contradicting: to express positive or negative attitude, to intensify the message or, on the contrary, to “decrease the force of the flame” in the utterance or sometimes just to indicate rapport and the worry of the sender about the recipient’s perception of their utterance [2: 37]. Even less time-consuming than inserting emoticons is the use of single letters or punctuation marks in place of words or whole phrases, (like capital “X” standing for “Kiss you”, or letter “O” - for “Hugs”).

To conclude, the speed of modern online communication and its growing domination in private, social and business spheres leads to noticeable changes in digital writing. On the one hand, there are multiple examples of saving efforts: linguistic - the use of various kinds of abbreviations (at the word-formation and syntactic level: abbreviations, acronyms, ellipses); physical - the use of the same register, the refusal to use the “Shift” button after completing a message. On the other hand, the differentiation of such important areas of communication (initially intrinsic to the language) as the transmission of information and the expression of emotions also undergo some transformation. The latter is expressed at the graphic level by excessive use (repetition) of letters and certain punctuation marks (colons, hyphens, exclamation and question marks and their combinations), as well as the use of special pictures - emoticons.

Conclusion

All the features presented above demonstrate the difference of digital or online writing from both oral and written forms of speech and suggest the consideration of this “spoken-written” form as a particular form of its own. “Electronic discourse is a new variety of language that leads to significant variations in written structure of language and creates a kind of semi-speech that is between speaking and writing and it has its own features and graphology”[8]. It may seem insufficient to rely solely on binary opposition “spoken- written” which is still traditionally implemented in language studies. The “continuum” models proposed in the 80s (Chafe & Tannen, 1987; Koch & Oesterreicher, 1985) if applied to the description of digital writing and computer-mediated communication in general could be transformed into “triangular continuum model which has internet discourse as one of the extremes of the continuum” [9].

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ABOUT TRAINING MANUALS FOR TEACHING RUSSIAN AS A FOREIGN LANGUAGE IN THE MODERN EDUCATIONAL PARADIGM

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Abstract. The article is devoted to the solution of the current problems of modern communication and intercultural educational paradigms that center around the consideration of foreign students national specific in teaching Russian at the preparatory course of military school. Specific features of the course are that the language is the central core of training, performing a communicative function, in the process of development of everyday communication skills and abilities, learning of the language for special purposes starts within the first month of training. The development of modern methods of interactive teaching of Russian as a Foreign Language contributes to the use of computer technology, thereby implementing a personality-oriented approach. We use the method of multimedia transformer. The method involves the preparation of a large number of training materials: text files, glossaries, presentation materials, workbooks, reference materials, etc. Development of own training manual is offered as a solution of a set of tasks: to take into account the specifics of the languages and mentalities of foreign military personnel, to give not only language training, but also to help to master subjects of future military occupation. This article describes two training manuals: Russian as a Foreign Language Workbook. Writing. Phonetics. Intonation (Elementary Level) and The Experimental Electronic Multilingual Dictionary of Military Terms. The Workbook is universal, since it is intended to be used in addition to different Russian as a Foreign Language textbooks. The manual consists of three sections (Writing, Phonetics, Intonation). For instance: 1) the second section Phonetics includes 14 units and four of them contain three blocks - for speakers of different languages; 2) for each intonation construction exercises including basic dictionary that is necessary for military personnel were developed. At the moment we have published Russian as a foreign language Workbooks (Writing. Phonetics. Intonation) with tasks translated into English, French and Laotian. We pursue to achieve higher intensity in the process of speaking and writing skills acquisition. Creation of the multilingual vocabulary of military terms is targeted at development of professional competence that provides removal of language barriers in the process of studying military humanitarian and technical sciences by foreigner students. The content of the manuals developed by the teachers of the Novosibirsk Technical University and the Novosibirsk Higher Military Command School is analyzed in terms of implementing nationally and professionally oriented teaching of the Russian language as a foreign language.

Keywords: Russian as a foreign language, foreign military personnel, distinctive national features, mentality, multi-language dictionary, workbook.

Introduction

Modern society applies special requirements to the level of cultural and communicative competence of a specialist, his ability to overcome communication barriers. Nowadays the quality of education is largely determined by students' steady internal motivation, their ability to adapt quickly, constant resumption of informative dialogue with the their society, development of interpersonal relations in an intercultural environment, effective achievement of the goals to be sought [1-4]. The paradigm shift in education in the context of globalization and integration of social systems around the world we are witnessing at present, can be defined as communicative and intercultural. Its key pedagogical provisions are the ideas concerning replacing authoritarian (vertical) communications with parity (horizontal) communication, involving cooperation in achieving learning goals (cooperative pedagogy based on respect for the students' personality, their partnership with a teacher [5], as well as creation of a common education space, which, according to such researchers as S.G. Terminasova [6], A.P. Beketova [7], Yu.V. Korneeva [8], E. Macaro [9], R.L. Oxford [10], contribute to training and education of a new type of specialist.

According to M. Grenfell and V. Harris [11], E. Macaro [9], O. Hargie & D. Dickson [12], Y.A. Gallo and T.V Kuprina [13] and other scientists, these provisions of the modern education paradigm are relevant in teaching Russian as a foreign language. Thus, in forums of International Association of Teachers of Russian Language and Literature in 2017, the following problems of multicultural education are mentioned as significant: 1) promotion of education in Russian, including higher professional education, in countries that have not yet joined those ones that have become long-term partners (Sub-Saharan Africa, South-East Asia: Laos, Myanmar, Cambodia and others); 2) nationally and professionally oriented teaching of Russian as a foreign language; 3) the use of scientific and information technologies in the Russian as a foreign language.

Problem Statement

The reason why we pay much attention to the pre-university training is the high significance of this stage in the process of adaption of foreigners. Every foreign serviceman starts "the process of receiving Russian education from the mastering of the Russian language" and "their further learning activity depends on results achieved during this stage" [14: 7].

The current Education law does not establish regulatory requirements for the Russian as a foreign language preparatory course programs, and

therefore all the universities in Russia, including the military ones, determine the content of such programs on their own, based on goals, needs and opportunities. The goal is to provide language training (the first certification level of TORFL-1 / B1), which contributes to the development of subjects of the future military specialty. It is driven by the need for teaching foreign servicemen arrived from countries with different languages, mentality, political and social structure. Specialists in Russian language take into account the peculiarities of the national composition of students and gain experience in working with them.

Specific features of the course are that the language is the central core of training, performing a communicative function. In addition, in the process of development of everyday communication skills and abilities, learning of the language for special purposes starts within the first month of training.

Research Questions

The scientific novelty of this work is the ways of implementing nationally and professionally oriented teaching of Russian as a foreign language in new training manuals, developed for students of the preparatory course.

Purpose of the Study

The purpose of this article is to identify possible ways of implementing nationally and professionally oriented approach to teaching of Russian as a foreign language at the preparatory course of military higher school.

Research Methods

The development of modern methods of interactive teaching of foreign languages and Russian as a Foreign Language contributes to the use of computer technology, thereby implementing a personality-oriented approach. The “method of multimedia transformer using all the variety of multimedia tools and tools that can be changed by the participants of the learning process and change the learning process depending on the subjective characteristics of the teacher and students” is relevant [15: 276]. The method involves the preparation of a large number of training materials: text files, glossaries, presentation materials, workbooks, reference materials, etc.

Findings

Nationally and Professionally Oriented Russian as a Foreign Language Training Manuals for the Preparatory Course of Higher Military Schools.

Russian as a Foreign Language Workbook. Writing. Phonetics. Intonation (Elementary Level). This article describes two training manuals:

M.V. Barbasoyeva et al. Russian as a Foreign Language Workbook. Writing. Phonetics. Intonation (Elementary Level) [16] and L.A. Inyutina et al. The Experimental Electronic Multilingual Dictionary of Military Terms [17].

Phonetics (speech recognition) and writing are a particular difficulty for foreigners studying Russian for the first time. While many letters and sounds of the Russian alphabet are familiar to the speakers of European languages and they memorize them quickly, including when writing, the speakers of such languages as Arabic, Farsi, Lao face difficulties with consonants, vowels and syllables in all types of language activity.

Russian as a Foreign Language workbooks are often developed in addition to textbooks, which determines their structure and content. In our opinion, these textbooks are not focused enough on such important aspects for the beginner level as writing and phonetics. Workbooks that are not attached to textbooks usually include a minimum of writing exercises, since mature students are supposed to be able to learn how to write by themselves.

However, the practice shows that independent formation of writing skills of foreigners entails not only handwriting illegibility, non-distinction of letters, but also, as a result, incorrect use of language in general. The mentioned problems are especially relevant for foreign military personnel, whose competence includes the use of all types of speech activity, starting from the first days of training.

The Workbook presented in this paper is universal, since it is intended to be used in addition to different Russian as a Foreign Language textbooks (Elementary level).

The manual consists of three sections (Writing. Phonetics. Intonation) and Appendix. The first section is targeted at mastering the correct writing of the elements of Russian letters, that positively affects the speed of writing in the future. This section includes military vocabulary that foreign students need daily. The peculiarity of Writing is that the letters are offered not in alphabetical order, but consistent with their graphic elements (for example, я, л, м), which is especially important for speakers of Arabic, Laotian and Farsi. All parts of the section are composed in accordance with the increasing level of complexity.

The second section Phonetics includes 14 units and four of them contain three blocks - for speakers of different languages [18: 48]. The vocabulary was selected to keep consonance in pairs of words in different languages: Russian - Arabic, Russian - Lao, Russian - European languages. It allows to start working on sounds in phonetic words at the first stage of training. For example, the first task develops contextual guess. The second task is targeted at memorizing new vocabulary, at exercising of self-control over sound perception and at correlation of sounds and letters. The third task is aimed at development of formal writing ability (Table 1).

Table 1

Phonetic exercise for native speakers of Arabic and European languages

| Task | For native Arabic speakers | For speakers of European languages |
|------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|
| 1 Listen, read, put the word stress, underline <i>б, п</i> . | Бронза, банк, буфет, попугай, пара, лампа, почта, папа; капитан, император, бензин | Бамбук, бомба, балкон, бандит, банк, паспорт, суп, паника, поза; пикник |
| 2. Underline the words you know | Банк – панк – бонк Папа – баба – паб Бара – пара – пар Лампа – ламбада – лямбда Почта – бочка – почка | Бомба – помпа – бамба Балкон – поклон – палкон Банк – панк – банка Паника – пончик – пикник Суп – пёс – сон |
| 3. Listen and write down the missing letters (<i>б, п</i>). Read the words | По__угай, __ара, __анк, __очта, лам__а, __уфет | __алкон, __анк, пас__орт, су__, __аника |

Each topic includes different tongue twisters that are an excellent training for the articulatory apparatus of students. They can be used for unsupervised activities and as a phonetic drill during a lesson, they are effective for review. Phonetic quizzes help to develop skills in Russian sounds, syllables, words perception, to identify, differentiate, write and pronounce them correctly. In addition, at the end of each unit there is a list of phonetic games, the comments to which can be found in the Appendix.

The tasks of the Intonation are focused on listening comprehension, self-directed and conscious intonation patterns, pronunciation skills that are improved with the help of intonation constructions. For each intonation construction exercises including basic dictionary that is necessary for military personnel were developed.

At the moment we have prepared Russian as a foreign language Workbooks (Writing. Phonetics. Intonation) with tasks translated into English, French and Laotian. The aim we pursue is to achieve higher intensity in the process of speaking and writing skills acquisition.

Experimental Electronic Multilingual Dictionary of Military Terms.

According to R.Z. Hairullin [5], the main point of teaching is to provide multicultural education for students, which is conducted through the study of special disciplines, the use of special opportunities in the educational process, the organization of extracurricular activities. Pre-university tutorial for potential military personnel requires mandatory knowledge of special terms both at the basic and advanced levels. Otherwise they face difficulties while studying major courses.

Creation of the multilingual vocabulary of military terms is targeted at development of professional competence that provides removal of language barriers in the process of studying military humanitarian and technical sciences by foreigner students.

Professional lexis is not reflected in the available lexical minimums, but it is a significant coverage of a diverse vocabulary. It is impossible to study military terms, to control knowledge acquisition regularly and systematically during the Russian as a foreign language lessons. Therefore, the aim of a teacher is to organize the independent work of the students.

The multilingual electronic dictionary was created on the basis of ABBYY Lingvo software. It includes basic military terms and professional words, describing different segments of military activities (weapons, uniforms, military commands, equipment, military life, etc.). During compilation of the dictionary basic concepts of the given profession were taken into account. Each term was translated into four languages: English, French, Portuguese and Laos (Table 2).

Table 2

A page of the Experimental electronic multilingual dictionary of military terms

| Русский | English | Français | Portugues | ພາສາລາວ |
|----------------------|-------------------------------------------------|--------------------------------|---------------------------------------|------------------|
| К бою! | In action! On guard! Contact! Charge! | Au combat! | Ao combate! | ກຽມຍົງ |
| Стать в строй! | Fall in! Fall into line! | Aligne-toi! | De pe na formatura! | ເຂົ້າແຖວ |
| Стой! | Stop! Halt! | Stop! (arrête-toi!) | Para! | ຢຸດ ! |
| Шире шаг! | Step out! | A grand pas! | Passos maior! | ເຕັມກ້າວ |
| бегом – марш! | At the double! Double march! | Au pas de course, marche! | passo de corrida, marche! | ແລ່ນ |
| берцы | combat boots, ankle boots | rangers (m, pl) | bota militar | ເກີບທະຫານ |
| давление | pressure | pression (f) | pressão | ຄວາມກົດດັນ |
| дальность | range, range capability | éloignement (m) | alcance (distância) | ຄວາມໄກສຸດໂຫຍດ |
| дистанция | distance | distance (f) | distancia | ໄລຍະຫ່າງ |
| докладывать | report | rappporter | reportar | ລາຍງານ |
| интервал | interval, space | intervalle (m) | intervalo | ໄລຍະຫ່າງບຸກຄົນ |
| казарма | caserne, military barrack | caserne (f) | kazerna | ຫໍພັກທະຫານ |
| караульное помещение | watch house | poste de garde | posto da Guarda | ຄົນຍາມສາງປືນ |
| карта | map | carte (f) | mapa | ແຜນທີ່ |
| каска | helmet | casque (m) | capassete | ໝວກເຫຼັກ |
| танкодром | armor training area; armor training battlefield | champ d'entraînement des chars | campo de treino para carros militares | ບ່ອນຮຽນຂັບລົດຕັງ |
| столовая | mess; messing facility; dining facility | refectoire (m) (cantine (f)) | refetorio | ຫ້ອງອາຫານ |

| Русский | English | Français | Portugues | ພາສາລາວ |
|----------------|----------------------------------------------------|--------------------------------|--------------------------|-----------------|
| устав | army regulation, regimen, mandate | statut (m) (reglement (m)) | estatuto (regulamento) | ປຶ້ມກົດລະບຽບ |
| учебный корпус | training building, training corps | bâtiment d'étude | corpo de estudo | ຕືກໃຫຍ່ຫຼາຍຊັ້ນ |
| штаб | command staff, overhead installation, staff office | état-major (m) (direction (m)) | comando (estado - maior) | ສຳນັກງານໃຫຍ່ |

The electronic multilingual dictionary is an effective means of teaching load redistribution in the process of Russian as a foreign language studying. In addition, this dictionary helps foreign students to learn Russian in the amount that is necessary for further professional training, contributes to an intensive immersion in the material, assimilation of vocabulary in the mode that is comfortable for students. They gain access to the dictionary in the language lab.

It should be noted that the multilingual electronic dictionaries are becoming valuable and important in connection with the activities carried out at military schools to ensure information security.

Conclusion

The Workbook and the Experimental Electronic Multilingual Dictionary of Military Terms, created for educational purposes and presented above, certainly take their place among Russian as a foreign language study books. They are supposed to promote the development of professional speech competence that makes possible more effective further education. Self-study of professional vocabulary in equal communication with teachers will help to remove language barriers in the process of studying military-humanitarian and technical sciences and communication with commanders and colleagues.

Universities, including military ones, are developing textbooks according to language activities based on national peculiarities of mentality, intercultural communication, future profession of students and other important factors.

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