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LINGUISTICS

UDC 81'33

REVERSIBLE METAPHORICAL MODELS 'MECHANISM IS A MAN' AND 'MAN IS A MECHANISM': PRODUCTIVITY OF THE MODEL AS AN ASPECT OF FUNCTIONAL ASYMMETRY

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Abstract. This article, by means of statistical data processing, reveals the productivity of a metaphorical model 'MAN IS A MECHANISM' in comparison with a metaphorical model 'MECHANISM IS A MAN', being reversibly compatible. This research is based upon the methodology of cognitive linguistics and on materials of the National Russian Corpus using statistical methods of material analysis.

Keywords: cognitive linguistics; metaphorical model; reversible metaphorical models; conceptual sphere; productivity.

Introduction

Within the cognitive approach the metaphor is considered as a prism, which reflects the most significant features and qualities for a human being, usually assigned to the object of comprehension [1-5].

Lakoff and Johnson, when working on the study of the common conceptual system of the humankind, singled out its metaphoricalness: "Metaphor penetrates into our everyday life, moreover, it goes into our language as well as into the process of cognition and activities" [1]. The theory of the conceptual metaphor interprets the cognitive mechanism of unification of the two conceptual spheres as correlated terms called "a target-sphere" and "a source-sphere". As a rule, the source-sphere is some more concrete knowledge received by a human being in the process of actual experience of cooperation with the outside world; and the target-sphere is something less concrete, less clear, that is why it is being interpreted on the basis of the former [Ibid].

The theory of the conceptual metaphor presented by Lakoff and Johnson, focused on cognitive metaphorical models, being realized in the system of metaphorical categories, was later continued by a number of foreign and national linguists: José Ortega y Gasset, Tchenki, Baranova, Borodulina, Kubryakova, Mishankina, Rakhilina, and Rezanova.

Cienki describes an important feature of metaphorical models, arguing that any areas, connected with the metaphor, are asymmetrical and unequal. For example: a metaphor 'LOVE IS JOURNEY' - is widely spread in a num-

ber of cultures, but a metaphor 'JOURNEY IS LOVE' is not so efficient, as physical events are not apprehended through the abstract ones [6: 352].

Studies of the metaphor from the aforementioned point of view made researchers realize the semantic reversibility of metaphorical models. Reversible metaphorical models are considered as functional types of conceptual metaphors, characterized by the inverse ratio of source and target spheres: a cognitive source-sphere of a certain metaphorical model within a reversible model is a target-sphere, and on the contrary, a target-sphere of the first model constitutes a source-sphere of another model [7: 10]. A problem of semantic correlation of metaphorical models, characterized by the inverse ratio of source and target spheres of the metaphorical modeling, was initially set up by Z.I. Rezanova [7, 8]. Certain reversible conceptual models were studied by E.A. Poturaeva [9] and Day Inly [10].

Our previous papers describe such reversible metaphorical models as 'COMPUTER IS A MAN' and 'MAN IS A COMPUTER' [11]; 'MECHANISM IS A MAN' 'MAN IS A MECHANISM' from the point of view of their content-related and axiological correlation. The metaphorical model 'MECHANISM IS A MAN' has also been considered in terms of productivity of metaphorical modeling [12].

Research design and methodology

Purposes and objectives of the study: The purpose of the study is to analyze productivity of the metaphorical model 'MAN IS A MECHANISM' in comparison with the metaphorical model 'MECHANISM IS A MAN', which are reversibly related.

Objectives: a) analysis of frequency of the studied lexical categories, representing a conceptual model 'MAN IS A MECHANISM', revealing the productivity of metaphorical modeling of the analyzed lexical units; b) comparison of the degree of metaphorical productivity of the analyzed lexical units and frequency of their use in non-metaphorical contexts; c) comparison of the productivity of metaphorization of the reversible metaphorical models 'MECHANISM IS A MAN' and 'MAN IS A MECHANISM'.

Hypothesis: A metaphorical model 'MECHANISM IS A MAN' is a particular variation of a more general and a more efficient in the Russian linguistic world image model - the anthropomorphous one. The reversible model 'MAN IS A MECHANISM' is a later one. On this basis, we suppose that the model 'MAN IS A MECHANISM' is less active in the process of figurative cognition of the outside world and is less productive in comparison with the metaphorical model 'MECHANISM IS A HUMAN'.

By analyzing the productivity of metaphorization in formation of a conceptual sphere 'mechanisms are means of transportation' such term as 'a degree of metaphoricalness of linguistic representation of a conceptual sphere'

was introduced. This index is determined by the quantitative ratio of direct nominative and metaphorical meanings, representing events of a corresponding conceptual sphere and by their actualization in contexts. Degree of metaphoricalness is an aggregate of textual relevance of all metaphorical models of this conceptual sphere, along with that metaphorical model may be of different degree of productivity [12: 60-73].

In this article we, by means of studying a degree of metaphoricalness of the reversible metaphorical model 'MAN IS A MECHANISM', figure out some relative frequency of metaphor realization as well as their textual productivity. Our primary source is data from the Russian National Corpus (NRLC) [13].

Units of our analysis consist of predicative and non-predicative word-groups, which include certain parts of a mechanism, description of its distinctive features and actions.

The statistical analysis is conducted with respect to the total number of contexts, which include both metaphorical and non-metaphorical word-groups. E.g.:

1) *podshipniki stupic (hub bearing)* - is a non-metaphorical word-group, which includes two lexical items of direct meaning: 'A bearing part of revolving and pivoting mechanisms'; 'A central part of a wheel with spoke sockets and a hole for an axe' (The Great Academic Dictionary of the Russian Language); *podshipnikov v zapyast'e (bearings in the wrist)* - a metaphor (*Nemnogo popisali - azh dym iz podshipnikov v zapyast'e pravoj ruki poshel / We wrote for a little while - so that even bearings in the right wrist started to smoke*): in this word-group a lexical item 'zapyast'e' ('wrist') has a direct meaning, but the lexical unit 'bearings' is used metaphorically;

2) *zapustit' zarzhavevshij motor (to start a rusty engine)* - is a non-metaphorical saying, components of which have a direct meaning ('scaly with rust (maroon coating on iron)'; 'an engine (combustion or electrical)' (The Great Academic Dictionary of the Russian Language); a metaphor *skripya zarzhavevshimi sustavami (wheezing rusty joints)* (*Ya sovershenno prodrog u pogasshego kostra i podnimayus' s brevna, skripya zarzhavevshimi sustavami / I am totally frozen sitting by the dead fire and I am standing up from the log wheezing my rusty joints*): the first component 'zarzhavevshie' ('rusty') is used metaphorically, and the second one 'sustavy' ('joints') has a direct meaning. The holistic meaning of this word-group is to describe a human being through an image of a mechanism.

For the purposes of the study we have composed a list consisting of 26 lexical items of the Russian language, naming different parts of a mechanism, of its distinctive features, and actions - *detal' (a part, detail)*, *vintik (a small screw)*, *porshen' (a piston)*, *zarzhavet' (to rust out)*, *tarahtet' (to rattle)*, *glohnut' (to pack up, die)*, etc. By means of continuous sampling we have selected 52 205 contexts, representing the said lexical items, including

379 contexts of metaphorical interpretation. We have conducted a contextual analysis taking into account data from explanatory dictionaries of the Russian language (The Great Academic Dictionary of the Russian Language), The Great Explanatory Dictionary of Russian Verbs). Analysis of frequency ratio of lexical categories was conducted based on 'The Frequency Dictionary of the Contemporary Russian Language' [14]. The frequency of metaphorical contexts was identified by means of direct quantitative calculations and by comparing them with the general frequency of their use.

The term 'general frequency' of a lexical item is used to identify a number of use cases in direct meaning per one million of words of the Corpus, or ipm (instances per million words). This unit of frequency measurement is used worldwide and it makes the process of word frequency comparison in different dictionaries and in different corpora much easier. The point is that text selections, on the basis of which frequency is being calculated, may vary significantly in their size [Ibid].

Results

We identified 4 groups of analyzed lexical items by degree of their frequency. High frequency lexical units (ipm over 100) have not been identified among the analyzed lexical items. The second group of the most frequently used words includes items with ipm between 50 and 100, e.g. *detal'* (a part, detail) - 75.7 ipm.

Mid-frequency lexical items, such as: *provod* (a wire), *rychag* (a lever), *zavodit'* (to start a motor) share a common frequency of use with ipm between 15 to 50 per million words of the Corpus. Such lexical items as: *tormoz* (a break), *rzhavyyj* (rusty), *klapan* (a valve), *pruzhina* (a spring), *tormozit'* (to slow down), *vint* (a screw), *pedal'* (a pedal), *generator* (a generator), *gajka* (a screw nut), *bolt* (a bolt), *podshipnik* (a bearing), *zaglohnut'* (to pack up, die), *rzhavchina* (rust), *vintik* (a small screw), *porshen'* (a piston) are characterized by low frequency (ipm between 3.4 and 14.7). Such words as: *neispravnyj* (defected), *tarahtet'* (to rattle), *zarzhavet'* (to rust out), *sharnir* (a joint, pivot), *shesternya* (a gear), *zapravitsya* (to fuel), *zaryaditsya* (to charge, energize) are of some very low use frequency: between 0.4 to 2.7 million words of the Corpus (yet still better 0-1, 1-10...).

Analysis of metaphorical and non-metaphorical lexical contexts, representing the conceptual sphere "a human" through an image of a mechanism, identified that degree of productivity of metaphorical groups can be correlated with the general frequency of a lexical item, but cannot be entirely determined by it. To compare the degree of metaphoricalness and frequency of a lexical item, characterizing a human through such conceptual sphere as 'a mechanism', we took two key figures: general frequency of use of a lexical unit (ipm) and average frequency of use in metaphorical contexts per million words of the Corpus (ipm in metaphorical contexts).

Table 1 presents results of the metaphorical contexts analysis, assimilating the conceptual field "a human" to the conceptual sphere 'a mechanism'. The material is located to show successive decrease of the productivity degree of metaphorical modeling of these items.

The most frequent is the metaphorical interpretation of the lexical item 'zaryadit'sya (to charge, energize)' with the average usage percent of the conceptual metaphor above 10 (16.7% of metaphorical groups per total number of contexts of the National Russian Corpus): vy "zaryadites' psihicheskoy `energiej" (you 'will be **charged** with psychological energy'); on yavno sil'no **zaryadilsya** kokainom (he was obviously **charged** with cocaine); **zaryadilsya** ot svoej dissertacii (he was **charged** from his dissertation); prilichno **zaryadivshijsya** goryuchim (he was completely **charged** with booze); **zaryadit'sya** pischej na sutki (to be **charged** with food for a day), etc.

Lexical items with a high degree of metaphoricalness (average percent above 1) are: tarahtet' (to rattle), zapravit'sya (to fuel), neispravnyj (defected), zarzhavet' (to rust out), vintik (a small screw), sharnir (a joint, pivot), klapana (a valve), gajka (a screw nut), zavodit' / sya (to start a motor), zaglohnut' (to pack up, die), rzhavchina (rust): stala **tarahtet'** po-francuzski (she started to **rattle** in French); Ne dajte sustavam "**zarzhavet'**" (do not let your joints 'to rust out'); vashe zrenie **neispravno** (your vision is **defected**); v mozge odnogo takogo **vintika** ne hvataet (the brain lacks one **small screw** like that); Esli u vas nachali stuchat' **klapana**, buzit' aorta (If your **valves** started to make noises, your aorta became grumpy...); ruki i nogi horosho vraschalis' na **sharnirah** (the hands and legs were turning just fine in the **pivots**), etc.

A mid-frequency of metaphoricalness (between 0.5 and 1%) applies to the following lexical items: shesternya (a gear), rzhavyj (rusty), generator (a generator), pruzhina (a spring), rychag (a lever): **shesterni** kruzhilis', tam, pod cherepom (some **gears** were spinning under the skull); toj vlozhennoj v serdce kazhdogo cheloveka **pruzhiny** (by that **spring**, placed in each human's heart); Vy nastoyaschij **generator** pervoklassnyh idej (You are a true **generator** of first-class ideas!); Liza nachinala shevelit' **rzhavymi** mozgami (Liza began to use her **rusty** brains); montazhnye shemy muskulov i razlichnyh kostnyh **rychagov** (mounting layouts of muscles and of different bone levers), etc.

Nonproductive lexical items from the point of metaphorical interpretation (average percent is less than 0.5) are: tormoz (a break), vint (a screw), tormozit' (to slow down), podshipnik (a bearing), porshen' (a piston), bolt (a bolt), pedal' (a pedal), provod (a wire), detal' (a part, detail): sil'nee davilo v grudi, chto-to tam kolotilos' obezumevshim porshnem (the chest was under pressure, something inside was pounding there like a crazy cylinder); **podshipniki** moi snosilis' (my **bearings** worn out); mnogie "**detali**" nashego organizma (many '**parts**' of our body); otpustit' vnutrennie **tormoza** (to release

the internal **breaks**); *zhit' s obnazhennym provodom vnutri* (to live with a naked **wire** inside), etc.

Average productivity of the lexical and semantic group is 0.73%.

Table 1

Productivity of Metaphorical Modeling

	Lexical item	Total number of contexts	Number of metaphorical contexts	Productivity of metaphorization, %
1	zaryadit'sya (to charge)	72	12	16.667
2	tarahtet' (to rattle)	316	22	6.962
3	zapravil'sya (to fuel)	136	13	9.559
4	neispravnyj (defected)	654	61	9.327
5	zarzhavet' (to rust out)	320	29	9.063
6	vintik (a small screw)	637	33	5.181
7	sharnir (a joint, pivot)	302	7	2.318
8	klapan (a valve)	2 123	41	1.931
9	gajka (a screw nut)	1 195	14	1.172
10	zavodit' / sya (to start a motor)	3 923	55	1.402
11	zaglohnut' (to pack up, die)	885	10	1.130
12	rzhavchina (rust)	890	9	1.011
13	shesternya (a gear)	420	4	0.952
14	rzhavyj (rusty)	2 639	21	0.796
15	pruzhina (a spring)	2 998	21	0.700
16	generator (a generator)	1 646	11	0.668
17	rychag (a lever)	3 082	16	0.519
18	tormoz (a break)	2 197	9	0.410
19	vint (a screw)	2 931	9	0.307
20	tormozit' (to slow down)	1 742	5	0.287
21	podshipnik (a bearing)	803	2	0.249
22	porshen' (a piston)	876	2	0.228
23	bolt (a bolt)	1 131	1	0.088
24	pedal' (a pedal)	1 189	1	0.084
25	provod (a wire)	6 160	5	0.081
26	detal' (a part, detail)	12 938	9	0.070
		52 205	379	0.726

The histogram (fig. 1) shows the ratio of a lexical item frequency in the aggregate of their meanings (lines on the left) and frequency of its realization in anthropomorphic metaphorical contexts (lines on the right), the numbers of the horizontal line correspond to the numbers of lexical items in table 1.

Table 2 presents results of an analysis related to the degree of metaphorical productivity and frequency of use of analyzed lexical items in non-metaphorical contexts. The material is located to show successive decrease of the productivity degree of use of the lexical items in metaphorical and non-metaphorical contexts.

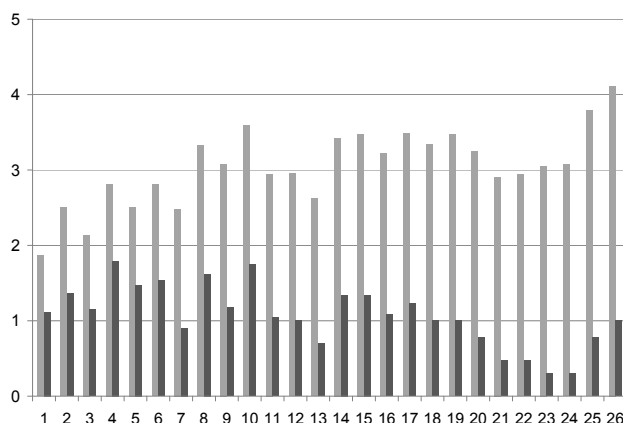


Fig. 1. Ratio of the general productivity of a lexical item and anthropomorphic contexts of their actualization

Table 2

Comparison of degree of metaphorical productivity and frequency of use of analyzed lexical items in non-metaphorical contexts

Frequency, ipm		Functional productivity of metaphorical modeling, ipm	
High frequency			
detal' (a part, detail)	75.7	rzhavyj (rusty)	0.282
provod (a wire)	26.5	neispravnyj (defected)	0.252
rychag (a lever)	18.9	vintik (a small screw)	0.192
zavodit' / sya (to start a motor)	17.1	zarzhavet' (to rust out)	0.154
Mid-frequency			
tormoz (a break)	14.7	tarahtet' (to rattle)	0.118
rzhavyj (rusty)	14.6	tormoz (a break)	0.117
klapan (a valve)	12.0	rychag (a lever)	0.098
pruzhina (a spring)	11.7	generator (a generator)	0.090
tormozit' (to slow down)	11.2	zapravit'sya (to fuel)	0.086
vint (a screw)	9.4	klapan (a valve)	0.084
pedal' (a pedal)	8.6	bolt (a bolt)	0.072
generator (a generator)	7.7	zavodit' / sya (to start a motor)	0.070
Low frequency			
gajka (a screw nut)	5.2	zaryadit'sya (to charge)	0.067
bolt (a bolt)	5.1	pedal' (a pedal)	0.057
podshipnik (a bearing)	4.3	detal' (a part, detail)	0.053
zaglohnut' (to pack up, die)	4.2	zaglohnut' (to pack up, die)	0.047
rzhavchina (rust)	4.2	rzhavchina (rust)	0.042
vintik (a small screw)	3.7	pruzhina (a spring)	0.036
porshen' (a piston)	3.4	sharnir (a joint, pivot)	0.035
neispravnyj (defected)	2.7	tormozit' (to slow down)	0.034
tarahtet' (to rattle)	1.7	provod (a wire)	0.021
zarzhavet' (to rust out)	1.7	podshipnik (a bearing)	0.011
sharnir (a joint, pivot)	1.5	shesternya (a gear)	0.011
shesternya (a gear)	1.2	porshen' (a piston)	0.008
zapravit'sya (to fuel)	0.9	vint (a screw)	0.008
zaryadit'sya (to charge)	0.4	gajka (a screw nut)	0.006

The analysis has shown that the majority of lexical items are characterized by a proportional ratio of frequency degree in all kinds of meanings and in metaphorical contexts. For example: such low-frequency lexical items as *gajka* (a screw nut), *podshipnik* (a bearing), *porshen'* (a piston), *shesternya* (a gear), *zaglohnut'* (to pack up, die), *sharnir* (a joint, pivot) also have a low index of functional productivity of metaphorical modeling. Such mid-frequency lexical item as *generator* (a generator), *tormoz* (a break), *klapan* (a valve) are also moderately productive from the point of view of metaphorical interpretation.

However, individual lexical items are characterized by different indexes of frequency and functional productivity of metaphorical modeling.

For example, such high frequency lexical items as *detal'* (a part, detail), *provod* (a wire) are characterized by significantly low degree of metaphoricalness, while such low frequency lexical items as *vintik* (a small screw), *zarzhavet'* (to rust out), *neispravnyj* (defected).

The majority of the analyzed lexical items are characterized by a low frequency of use in non-metaphorical word-groups as well as in metaphorical ones.

A comparison of degree of metaphoricalness and frequency of use of lexical items naming parts and distinctive features of a mechanism revealed proportional criteria of relation of these terms to the major part of analyzed contexts. However, certain lexical items are characterized by completely opposite indexes of frequency degree and degree of metaphorical productivity.

Table 3 presents the results of an analysis of functional productivity of metaphorical modeling of lexical units, representing reversible metaphorical models: 'MECHANISM IS A MAN' and 'MAN IS A MECHANISM'. Data for functional productivity of the metaphorical model 'MECHANISM IS A MAN' were taken from the earlier published article: 'Anthropomorphic Metaphorical Interpretation of Conceptual Sphere 'Transportation Means' (Degree of metaphoricalness of conceptual sphere and productivity of a metaphorical model)' [12].

Table 3

Comparison of functional productivity of metaphorical modeling of reversible metaphorical models 'MECHANISM IS A MAN' and 'MAN IS A MECHANISM'

Functional productivity of metaphorical modeling, ipm, 'MECHANISM IS A MAN'			Functional productivity of metaphorical modeling, ipm, 'MAN IS A MECHANISM'	
1	mashina (a machine)	1.638	rzhavyy (rusty)	0.282
2	avtomobil' (a car)	0.631	neispravnyj (defected)	0.252
3	tramvaj (a tram)	0.448	gajka (a screw nut)	0.192
4	gruzovik (a truck)	0.445	zarzhavet' (to rust out)	0.154

Functional productivity of metaphorical modeling, ipm, 'MECHANISM IS A MAN'			Functional productivity of metaphorical modeling, ipm, 'MAN IS A MECHANISM'	
5	vertolet (a helicopter)	0.336	tarahet' (to rattle)	0.118
6	parohod (a steamship)	0.333	tormoz (a break)	0.117
7	parovoz (a loco)	0.33	rychag (a lever)	0.098
8	poezd (a train)	0.261	generator (a generator)	0.09
9	samolet (a plane)	0.258	zapravitsya (to fuel)	0.086
10	elektrichka (a commuter train)	0.253	klapan (a valve)	0.084
11	trolleybus (a trolleybus)	0.247	bolt (a bolt)	0.072
12	avtobus (a bus)	0.233	zavodit' / sya (to start a motor)	0.07
13	traktor (a tractor)	0.203	zaryadit'sya (to charge)	0.067
14	raketa (a rocket)	0.16	pedal' (a pedal)	0.057
15	kran (a crane)	0.153	detal' (a part, detail)	0.053
16	lift (an elevator)	0.126	zaglohnut' (to pack up, die)	0.047
17	kater (a motor boat)	0.101	rzhavchina (rust)	0.042
18	teplohod (a motor ship)	0.094	pruzhina (a spring)	0.036
19	motocikl (a motorcycle)	0.083	sharnir (a joint, pivot)	0.035
20	barzha (a barge)	0.051	tormozit' (to slow down)	0.034
21	teplovoz(a diesel loco)	0.046	provod (a wire)	0.021
22	eskalator (an escalator)	0.033	podshipnik (a bearing)	0.011
23	krejser (a cruiser)	0.025	shesternya (a gear)	0.011
24			porshen' (a piston)	0.008
25			vint (a screw)	0.008
26			gajka (a screw nut)	0.006
Average mean		0.282	Average mean	0.0789

Based on the described data, our analysis of productivity of metaphorical modeling confirmed a tendency towards asymmetry of reversible metaphorical models 'MECHANISM IS MAN' and 'MAN IS A MECHANISM', which correlates to a tendency identified earlier and based on certain other material [7, 15].

A metaphorical model 'MECHANISM IS A MAN' is characterized by high metaphorical productivity as it is a certain variation of a more general and the most productive model in the linguistic worldview of the Russian language - the anthropomorphic one. A reversible model 'MAN IS A MECHANISM' is less active in the process of metaphorical modeling as it came to be later. However, it is necessary to mention that its productivity, based on the data from the National Russian Corpus, is increasing nowadays.

Conclusion

This study aimed to confirm or disclaim the thesis that the reversible metaphorical models 'MECHANISM IS A MAN' and 'MAN IS A MECHANISM' are productively asymmetrical.

The research findings confirmed not only the presented hypothesis, but also the existing opinion that anthropomorphism has a leading role in the cognitive process of learning the world [16: 35; 17: 7-8].

At the same time the acquired findings may become a part of more global research aimed at studying the interpretational potential of a conceptual sphere 'artifact', which unites mechanisms along with architectural and household artifacts.

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UKRAINIAN-RUSSIAN PARALLELS IN TRANSLATION OF CONTEMPORARY FRENCH PROSE

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Abstract. This paper deals with the gender problems in translation of modern French prose in Ukrainian-Russian context. The main bulk of the publications into Russian and Ukrainian languages were made during the past two decades. It was promoted by two programs “Skovoroda” in Ukraine and “Pushkin” in Russia, which substantially assist the translation, the edition and the works’ distribution of French female fiction in Ukraine and Russia. In this paper, proceeding from the complexity of the phenomenon of contemporary prose in France and analysis of Ukrainian and Russian translations, a need for rethinking the methodology of translation of women's literature is argued.

Keywords: French women's prose; gender; gender translation; translation strategies.

The relevance of the subject is caused by the absence of theoretical and practical comparative research devoted to gender characteristics of translation of works by French writers into Ukrainian and Russian languages in the former Soviet Union.

The aim of this paper is an analysis of the Ukrainian and Russian translations of French women's prose from the position of genderology.

The subject of the research is the methods and ways of transmission of gender peculiarity of works by French writers translated into Ukrainian and Russian languages.

The object of the study is a comparison of translation solutions resorted to by Ukrainian and Russian translators to transmit gender-marking of originals of French texts while translating into Ukrainian and Russian languages.

The research material is based on theoretical materials devoted to gender strategies of translation, the original texts of French writers and their Ukrainian and Russian translations.

The scientific novelty is in the fact that the first attempt to carry out a comparative analysis of the Ukrainian and Russian translations of French contemporary prose in the context of actual problems of gender translation is made.

Modern French women's prose has firmly taken its rightful place not only in the national literary process in France, but also in world lit-

erature. However, contemporary French writers, despite the popularity of their works constantly have to prove their talent and originality.

Nevertheless, an analysis of literary and critical studies of French women's literature indicates a gradual recognition of the increasing role of women in the literary process. If in 1929 while studying the history of French women's literature ("Histoire de la littérature féminine en France") Jean Larnac wondered: "Is it normal to write for a woman?" [1], in 2000, Michèle Touret, claimed that "women are on the periphery of literature" [2], but at the same time he stood up for revaluation of role and place for women in literary process.

The development of French women's literature of the 18th and 19th centuries has been studied most thoroughly. Here, first of all, we can mention the work "Des femmes en littérature" [3] by Martine Reid, published in 2010. She is a specialist in French literature of the nineteenth century, in which she reviews the place of women in the history of literature, persistently proving that women always have their peculiar style.

The cardinal changes in French literary gender critic had happened in the second half of the last century, especially starting from the 1970s. At that time various collections were published as well as dictionaries, lexicons of writers, synthesized and annotated anthologies, most of which were authored and edited by women. But, as Margarete Zimmermann has remarked, all these works were either encyclopedic publications that contributed to familiarization of readers with the French writers, or monographs about particular authors [4].

Ukrainian and Russian readers are familiar enough with the works of contemporary French writers. First translations of French women's literature into the Ukrainian language were made more than a century ago (translations of Lesia Ukrainka and Ivan Franko). In Russia, even earlier translations are known. For example, in 1824 in Saint-Petersburg a translation of V. Filimonov (the novel by Claire de Duras "Ourika") was published.

During Soviet times, the most translated authors included Elsa Triolet, Colette, Françoise Sagan, Marie de France - writers of the past centuries, or ideologically "permissible".

The turning point for Ukraine and Russia was the early 90s of the last century. First in Russia (in 1990) and then in Ukraine (in 1992), with the assistance of the French Foreign Ministry, the implementation of programs "Pushkin" and "Skovoroda" was initiated. The purpose of these programs was to encourage the translation, publication and dissemination of works of French fiction and socio-scientific literature in Russia and Ukraine.

Since 1992, in the framework of "Skovoroda's" program in Ukraine more than 260 books of French authors were published. The translations of French writers occupied a special place: in 2002 Kiev's publishing house "Fact" with the assistance of the Embassy of France in Ukraine started pub-

lishing the series of "Modern French female novel". Among the first editions of this series, four modern novels were included: "Simple Passion" and "A frozen woman" by Annie Erneaux, "Cap-Ténès' Fiancés" by Venus Khoury-Ghata (translation by Eugenia Kononenko) and "Confidence for confidence" by Paule Constant (translated by Sofia Savanevskya). In 2004, translations of novels by Françoise Mallet-Joris "The Paper House" (translated by Anna Malec), Amélie Nothomb "Loving sabotage" (translation by Larisa Fedorova) and Sylvie Germain "The book of nights" (translated by Anatole Perepadia) were published. In 2006, the novels of Marguerite Duras "The Ravishing of Lol Stein" (translation of Darya Bibikova), Anna Gavalda "Someone I Loved" (translation of Maria Vengrenivska), Annie Erneaux "A man's place" and "A Woman's Story" (translation of Julia Aniper) were published. In 2008, the novel of Anne-Sophie Brasm "Breathe" (translated by Irina Tarasiuk) was published. In 2009, "Lover" by Marguerite Duras (translated by Roman Osadchuk) and "Kiffe Kiffe Tomorrow" by Faïza Guène (translation by Leonid Kononovich) were published. In 2010, there appeared the works of Muriel Barbery "The Elegance of the Hedgehog" (translation by Eugenia Kononenko) and Irène Némirovsky "The Wine of Solitude" (translated by Anna Malec). In 2012, there were published "Suite française" by Irène Némirovsky (translated by Anna Malec), "Underground Time" by Delphine de Vigan (translation of Mila Ivantsova) and "Fires" by Marguerite Yourcenar (translation of Dmitry Chistyak).

The French Embassy cooperates with more than half a dozen Ukrainian publishing houses on a continuous basis and it has already assessed the work of more than two dozen of Ukrainian translators, who have been named laureates of Grigory Skovoroda Prize. Over the years, such famous and talented translators as Maria Vengrenivska and Roman Osadchuk, Anna Malec, Anatole Perepadia, Dmitry Chistyak and others, have become Prize-winners. Many Ukrainian translators of French writers are quite well-known writers both in Ukraine and abroad (Eugenie Kononenko, Leonid Kononovich, Dmitry Chistyak, Mila Ivantsova), philologists, specialists in the theory and practice of translation (Maria Vengrenivska, Roman Osadchuk).

Magazine "Vsesvit" was one of the first to publish the translations of French writers in Ukrainian. In "Vsesvit" were published a passage from the novel by Nathalie Sarraute "The Golden Fruits" translated by V. Paschenko (1968), stories from the book "Oriental Tales": "How Wang-Fo Was Saved", "Marko's Smile", "The Milk of Death" by Marguerite Yourcenar translated by F. Gorbach (1984), stories of Catherine Paysan "Grand Julienne" (1982) translated by O. Leontovich, novels by Marie Cardinal "Devotion and Disorder" (translated by A. Lehitska (1999), "The Words to Say It" (translator by G. Chernienko (2002)), "The key in the door" (1972), "In other words" (1977). In 1981, the essay by Françoise Mallet-Joris "I would like to play the accordion" translated by F. Gorbach, Françoise Sagan's novel "Lost Profile"

(translated by V. Koptilov (1976)), as well as the short stories "The Night of the dog" (translated by J. Koval (1984) were published. In "Vsesvit" was published a novel by Regine Desforges "Anna Kyivska" translated by G. Filipchuk (1991).

For more than two decades, about a thousand of works were translated from French into Russian. Among Russian translators of French prose there were I.V. Radchenko, Yu.Yahnina, N. Hotinskaya, E. Kozhevnikova, M. Kozhevnikova, M. Arhangelskaya, N. Dobrobabenko, I. Myagkova, A. Zverev, M. Anninskaya, E. Leonova, E. Klokova, N. Popova, I. Popov, A. Taganov, O. Kustova and others. They translated the works of Muriel Barbery, Juliette Benzoni, Simone de Beauvoir, Anne-Sophie Brasm, Françoise Bourdin, Dolphin de Vigan, Gabrielle Wittkop, Marie Darieussecq, Anna Gavalda, Marguerite Duras, Sylvie Germain, Caroline Eliacheff, Nathalie Heinich, Paule Constant, Jeanne Lasko, Irène Némirovsky, Amelie Nothomb, Christine Angot, Catherine Pancole, Tatiana de Rosnay, Françoise Sagan, George Sand, comtesse de Ségur, Elsa Triolet, Annie Erneaux, Marguerite Yourcenar and others.

As we can see, the case of translated works of French writers into Russian and Ukrainian languages is significant. However, from the position of the development trends of modern criticism the question arose how to transfer the gender component of the original texts in the translations. As it is commonly believed, Canadian translators in 70th years of the last century were the first who turned attention to gender issues in translation, translating into English the French feminist literary works written using so-called "écriture en féminine" ("women's writing"). During practice activity of Barbara Godard, Marlene Wildeman, Susanne de Lotbinière-Harwood, and Louise von Flotow (Luise von Flotow), gradual recognition was reached of the necessity for the supplement of feminist ideology to the translation which should have served as the eradication of patriarchal traditions in society, literature and language. Strategies used by these feminist translators while translating texts were investigated and classified over time. The most well-known concepts of feminist (and, in fact, gender) translation strategies are classification of Louise von Flotow ("Feminist Translation: Context, Practices and Theories") [5] and Françoise Masarde-Kenney ("Towards a Redefinition of Feminist Translation Practice") [6].

After the appearance of feminist translation strategies by Louise von Flotow, Françoise Masarde-Kenney, Vanessa Leonardi and others, theoretical idea of translation, to a certain extent is at a stage of stagnation. Most modern scholars have focused only on certain aspects of the general problem on gender translation.

Certain novelty and originality on gender translation can be noted in the studies, for example, of Carolyn Shread and Françoise Wuilmart. K. Shred creates a new "metramorphic" model of translation, using the idea

of an Israeli-French artist, psychoanalyst and theorist of feminism Bracha Ettinger about “*métramorphose matrixielle*”, which links the concept of the matrix with the Latin matrix (womb), pointing to the eternal source of the feminine / female [7].

Françoise Vuilmar, basing her views on theories of Maurice Blanchot and Marguerite Yourcenar, argues that the writing style may not be depended on the biological sex of the author, and “feminine” nature of writing has nothing in common with the presence of feminist purposes of the writer. F. Vuilmar concludes that the gender component of the translation process is primarily based on the general phenomenon of empathy (empathy), and on the level of style, but not on the level of the author's intentions. F. Vuilmar sees masculinity or femininity not in the content of the text, but in its tone (“*la voix du texte*”) [8].

F. Vuilmar's ideas become especially important, in our opinion, during post feminist deconstruction, when the works of French writers have no strong leaning of feminist orientation, and writers themselves seek to find ways to express individuality through a variety of literary and linguistic forms and techniques. Therefore, it seems, in the first place in gender translation appears the accuracy and translation fidelity of gender oriented texts. The extent of such markedness in different writers may be different from antifeminist or neutral to very feminist.

Problems of feminism and gender translation acquired special topicality in Ukraine and Russia in the early 90s in the context of feminist translation of literary works, as well as the scientific literature on gender issues. Gender translation problems in these two countries, in the first place, were connected mostly with the lack of appropriate scientific vocabulary and terminology, with the difficulties of translation into Ukrainian and Russian languages obscene, taboo vocabulary, often used in the original works by women and in transmission of gender oriented works.

Exploring the influence of the gender component on the process of translation, Russian theorists noted that focus on gender differences in the manifestation of language began long before the Canadian interpreters. E.V. Mitrohina, A.V. Bessarabenko, E.S. Gritsenko and others point to the works of I. Herder, G. Grimm, V. Humboldt, R. Lakoff and F. Mauthner and O. Jespersen. In particular, E.S. Gritsenko emphasizes the merit of F. Mautnera, who in the early 20th century, studying male and female verbal behavior in different social groups, correlated gender variability in the language with social causes [9].

Fundamental Russian research in order to analyze the gender dimensions of the translation process can be found in the preface written by Elena Zdravomyslova and Anna Temkina in “the anthology of feminist texts”, published in 2000 by the publishing house of “Dmitry Bulanin” [10]. Later, the issues of theoretical gender in translation were investigated

by O.A. Burukina, O.B. Moysova, Yu.S. Kulikova, N.Yu. Korableva, I.V. Denisova, M.V. Eliferova, A.V. Popova, A.C. Polyakova, O.S. Osinovskaya, Z.R. Kokoeva etc. Russian experts in translation focused on two major aspects of gender translation - on the peculiarity of the gender component transfer in the translation of works of art (O.A. Burukina, I.V. Denisova, M.V. Eliferova) and on the peculiarities of translation of literary works, taking into account the gender of translators (O.B. Moysova, Yu.S. Kulikova, L.S. Polyakova).

At the root of translation gender studies in Ukraine was Solomia Pavlychko - Doctor of Philology, Professor of Kyiv-Mohyla Academy, member of the National Union of Writers in Ukraine (since 1992) and the Association of Ukrainian Writers (1997), winner of the Academician Sergey Efremov's prize (posthumously), an outstanding Ukrainian literary critic, historian of literature and feminism, a talented translator. Solomia Pavlychko was one of the first Ukrainian translators in practice who came across the gender issues while translating from English into Ukrainian David Lawrence's novel "Lady Chatterley's Lover" [11]. The Publishing house of S. Pavlychko, "Basis", published a Ukrainian translation of "Second sex" by Simone de Beauvoir in 1994. It was one of the rare cases when the Ukrainian translation of the classical philosophical book was published much earlier than Russian (Russian translation came out in 1997). However, this translation was not free from certain problems in the approaches to the translation of such texts. It had problems with terminology, and it displayed misunderstanding of many cultural contexts that were very important to the French writer. If we compare with the original, the Ukrainian translation has gaps, omissions - translators seemed, in such a way, to simplify their task.

In consequence, such Ukrainian researchers as A.F. Sizova, A.E. Rogatyuk, L.M. Kramorova, N.G. Evtushenko, E. Timchenko, K.L. Bondarenko, A.S. Bondarenko and others dealt with analysis of gender transmission in translation.

Gender aspects of literary translation in the first place, suggest an accurate representation of the original gender-marked units in the translated text. Thus, it is extremely important for translators to determine which translation strategies would allow us to prevent the minimization, neutralization or hyperbolisation of gender marked original. However, there is a problem, which in our opinion greatly affects the adequacy of the translation of texts written by women. One can not ignore that modern French women's prose has presented a large number of names and works, and it is not considered from a gender position as something homogeneous. Writers differ primarily in the degree of their level of engagement with respect to ideas of feminism. Some of them openly declare their commitment to feminism (Simone de Beauvoir). Others have never openly supported the feminist movement (Anna Gavalda, Delphine de Vigan). Some, even though they say they are not

interested in such problems, are considered by critics to be feminists (Annie Ernaux, Françoise Mallet-Joris, Paule Constant).

French modern women's literature is dynamic, heterogeneous, evolving discourse. As a fact of culture, women's literature changes together with changes in society and culture. Today scholars argue whether to talk about the third wave of feminism, or even about post feminism. In the West, there are debates with a view to demystify, decode questions about the relationship of "textuality and sexuality", "physiological sex" and awareness of their gender role [12], which lead to an understanding that we can not continue to use binary opposition "man-woman", and that it is necessary to rethink ethically and aesthetically the approaches to women's literature. Famous French feminist philosopher Élisabeth Badinter, characterizing the European feminism, says that the old stereotypes of feminism were destroyed, an uncertainty reigns, no one knows one's place, role, and men and women have changed, there is no dialogue between them and there is a danger of a return to the former women's aggressive stance.

Most French writers disavow from feminism, strongly agreeing to be spoken of not like writers, but as "women writers". They, like all modern writers, do not want to associate themselves with any literary movement, uphold a position of creative freedom. However, some French writers continue to write about the problems of women, about women's values, embodying in the text the essence of women mode of thinking and seeing the world. However, as N.T. Pahsaryan [13] rightly pointed out, there is a paradoxical situation: the French writers do not want to be feminists, but their novels contain feminist ideas, if only because they are not "pink" descriptions, but hard life observations.

Special features of contemporary French women's literature put difficult tasks before the translators. First of all it is obvious that translation of modern French women's literature need not only synchronic but also diachronic approach. Translation strategies vary depending on whether the translated texts of writers from the second half of the twentieth century or the end of the twentieth and the beginning of the twenty-first century.

Gender peculiarities of texts, in our opinion, are affected not only by the time factor and not just by their mentality, origin, social status, marital status, etc., but also by such important components as education, occupation, intelligence. Among French writers we find certificated Mathematicians (Marguerite Duras), philosophers (Sylvie Germain, Muriel Barbery, Violetta Leduc), lawyers (Françoise Chandernagore), historians (Juliette Benzoni) journalist (Catherine Pancol, Henriette Bichon, Françoise Giroud), expert in literature (Paul constant), linguists (Annie Ernaux, Irène Fran Marie Daresek). Many famous writers were awarded literary prizes. Sylvie Germain won "Femina" for novel "Jours de colère", Marguerite Yourcenar for his novel "L'Oeuvre au noir", Françoise Mallet-Joris won the

“Femina” for novel “L’Empire Céleste”, Marguerite Duras was awarded Prix Goncourt for his novel “L’Amant”, prize “Renaudot” were awarded for the novel of Annie Ernaux “Place” and Irène Némirovsky for her novel “Suite française”. Analysis of the translations of French contemporary women's prose into Russian and Ukrainian languages shows that there are problems that are not always fully overcome by translators.

Many of the problems are connected with the fact that the French writers - as it was mentioned are intellectuals with higher education. Therefore, translators come across a complex abstract vocabulary terms of philosophy, psychoanalysis, cultural studies etc.

The famous antifeminist novel by Paule Constant “Confidence pour confidence”, a description of life history of four feminists, is rich in terms of philosophy and sociology. However, while translating, they are not always adequately reproduced. For example:

*Se boucher le nez comme lorsqu'on saute à l'eau et plonger les yeux fermés dans une France hostile, **antinomique** du pays d'où ils venaient* [14: 193].

*Затиснути носа, як це роблять, стрибаючи в воду, пірнути з заплющеними очима у глиб неприємної Франції - **антиномії** до того краю, з якого вони приїхали* [15: 161].

*Зажать нос, как перед прыжком в воду, и нырнуть, зажмурившись, в эту враждебную Францию, **так непохожую** на страну, из которой они приехали* [16: 62].

The term of logic and epistemology “antinomy” means “an insoluble contradiction”. Thus, the scientific term put by Doctor of Philology, P. Constant, into the mouth of her heroine Babette Cohen, that once experienced the drama of immigration from Algeria, is a marker of educational and intellectual status of the writer, and at the same time it emphasizes the difficulty of overcoming the incompatibility of cultural and religious traditions of France and Algeria. Ukrainian translator made the right decision and left the term while transforming the adjective into a noun. In Russian translation the term has disappeared, and the definition of “not so similar” does not relay the full meaning of the original passage.

Translation problems with terminological vocabulary may arise while translating works of M. Duras (“L’Amant”) and M. Barbery (“L’élégance du hérisson”), in the texts of which may be presented the terms of philosophy, psychology, sociology, cultural studies etc. For example, in the novel of Ph.D. M. Barbery, the philosophical term “conatus” that occupies an important place in the philosophy of the ancient philosophers as Descartes, Spinoza, Leibniz, Schopenhauer, Nietzsche and others, has clearly gender connotations and it is used to emphasize that women's struggle for self-preservation, for existence is expressed in two main strategies - intimidation and seduction:

*Aussi usons nous une part non négligeable de notre énergie à intimider ou séduire, ces deux stratégies assurant à elles seules la quête territoriale, hiérarchique et sexuelle qui anime notre **conatus*** [17: 31].

Так ми використовуємо частину нашої непотрібної енергії, щоб залякувати або спокушати - дві надійні стратегії, які самі по собі забезпечують територіальний, ієрархічний та сексуальний пошук, що підживлює нашу **здатність до вольових зусиль** [18: 98].

Поэтому значительную часть своей энергии мы тратим на то, чтобы пугать или соблазнять - две основные тактики, к которым мы прибегаем в своих территориальных, иерархических и сексуальных притязаниях, питающих наш **конатус** [19: 36].

Ukrainian translation ignored the artistic technique of a writer and actualized in this context the meaning of “conatus” as “a tendency to continued existence”, “cultivation”, “struggle for existence”.

The Russian translator offers a transcribed version of the term “conatus”, although, not to mislead readers, but to make them look or guess the meaning of the term themselves. Perhaps we should, as it is accepted in English tradition of term translation, either give it in italics, while equipping with a translation commentary or give an adequate equivalence in this context, not forgetting the need to maintain fidelity of intellectual writer’s image.

Writers of modern France look at the world not only as tough and pragmatic, but with a large part of irony, which is not often transferred adequately in translation.

The subject of mother and daughter’s descriptions remains, in spite of everything, the eternal theme of women’s prose. In the novel “The Lover” by Marguerite Duras, the heroine recalls with hard irony how in her childhood she could not please her mother:

*Ma mère ne dit rien, rien, pas contente parce que c’est pas ses fils qui sont les premiers en français, la saleté, **ma mère, mon amour**, elle demande et en mathématiques?* [20: 31].

Мама у відповідь ані слова, вона не втішена, адже це не сини найкращі з французької, яка прикрість, і **моя мати, моя люба матінка**, питає: а з математики? [21: 27].

Мать ничего не отвечает, ничего, она не рада, ведь это не сыновья лучшие по французскому, вот досада-то, и **моя мать, любовь моя**, спрашивает: а по математике? [22: 8].

The French term of endearment “mon amour”, which in the novel serves as a constant epithet to “ma mère” (my mum), becomes a clear, contextually conditioned ironic sound. Therefore, the Russian and Ukrainian translations appear not to be quite adequate. In Russian, translation used the first dictionary meaning of the phrase - “my love”, while there is another,

more traditional translation - “darling”, addressing to which (“mummy, my dear, my dear mum”) would better transfer a sarcastic tone of this passage. Ukrainian version of “my love mum” (“my dear mummy”) transfers an irony more exactly, although there, it seems an inappropriate replacement, correspondence with “mum” (which is in Ukrainian and Russian) on the more formal “mother”.

Traditionally critically antagonistic to her mother, the precocious twelve-year-old Paloma is one of the second main characters of the novel by Muriel Barbery:

Ma mère... Eh bien ma mère n'est pas exactement une lumière mais elle est éduquée. Elle a un doctorat de lettres. Elle écrit ses invitations à dîner sans fautes et passe son temps à nous assommer avec des références littéraires (“Colombe, ne fais pas ta **Guermantes**”, “Ma puce, tu es une vraie Sanseverina”) [17: 4].

Моя мати... Моя мати не те щоб блискуча, проте вельми освічена. Вона зробила докторат з літератури. Вона пише запрошення на вечері без помилок. Вона постійно вантажить літературні образи типу “Коломбо, не удавай із себе Германій”, “Крихітко моя, ти справжнісінька Сансеверіна” [18: 16].

Мать... Ну, она не блещет интеллектом, зато очень образованная. Доктор филологических наук. Так что пишет приглашения гостям без единой ошибки и вечно пристает к нам с литературными намеками (“Коломба, не строй из себя госпожу де Германт”, “Ах, золотко мое, ты настоящая Сансеверина”) [19: 4].

The French expression “une lumière” in a figurative sense means smart, intelligent personality. In Ukrainian text it is translated as “блискуча” (“brilliant”), which causes most association with the appearance and not the mind. In Russian translation, there was added a Russian reality “Ph.D.” and it gives the image for the mother an excessive solidity, not present in the original. The Ukrainian translator, dividing the last sentence of the passage into two, made more hidden for the perception an irony created by comic connection between the ability to write without errors the invitations to receptions and the knowledge of Proust’s works. Stylistic effect of intertextuality reception (which is one of the main stylistic features of the texts of French intellectual writers) in Ukrainian translation disappeared because in the word “Германіях” it is difficult to guess M. Proust’s aristocrats *Guermantes*, and the name *Sanseverino* is misspelled. The introduction to the text of the Ukrainian translation of youth slang word “вантажити” (“грузить, напрягать”, “make smb act”, “bother smb”) and word-parasite “типу” (“типа”, “kind of, sort of, kinda”) creates an additional stylistic imbalance between the original and the translation and, in addition, distorts the image of a clever and well-read girl.

Inattention of translators to imaginative, means possible underestimation of potential readers and original creative thinking of writers. In Muriel Barbery's novel "Elegance hedgehog" a teacher has the name "Mme Maigre" ("maigre" - "thin, gaunt, lean").

Donc hier, direction le gymnase au petit trot, sous la conduite de Mme Maigre puisque d'habitude, le mardi après-midi en première heure, on a français. Sous la conduite de Mme Maigre est un bien grand mot : elle a fait ce qu'elle a pu pour suivre le rythme en soufflant comme un vieux cachalot [17: 63].

Отже, вчора всі ми бігцем під проводом мадам Худа, бо ж по вівторках по обіді перший урок - французька, хоча сказати "під проводом мадам Худа" не зовсім вірно, то вона бігла за нами, пухкаючи як старий кашалот [18: 196].

Вот и вчера мадам Тонк - по расписанию первым уроком после обеда французский - повела нас потихонечку в физкультурный зал. "Повела" - это сильно сказано, она еле попевала за нами и пыхтела, как старый морж [19: 77].

The Russian and Ukrainian translators have translated it not too successfully as "Madame Tonk" (connection with adjectives "thin" can be traced with difficulty) and "Мадам Худа" - "Худая" (in consideration that there is no phoneme [h] in French, it is hardly appropriate to mislead the reader). A comic contrast between the name and appearance of thick teacher disappears. An unexpected and grotesque comparison of Mme Maigre with an old cachalot in the Russian and Ukrainian versions is not transferred adequately. French "siffler" can mean "breath, snuffle, pant" so the replacement in Russian text of a cachalot for walrus, which is therewith "puffing" (at the time, walruses moo, roar, gurgle) weakens the reception of grotesque hyperbolisation of thickness and purposelessness, in the opinion of a teenager to a teacher. In the Ukrainian translation the image of an old cachalot was saved, but the verb "пухкати" is used, though this verb is absent in Ukrainian language (there are "пихкати, фукати" in English "puff, pant"). It must be probably preferable for both languages to use verb "сопеть" (Ukrainian "сопіти" "sniff, snuffle").

Even richer in philosophical thoughts, complex images, associations, and special terms are the reflections of the second main heroine of M. Barbery - Renée, an unusual, educated and well-read concierge. For example:

Ne restent que les plaisirs sexuels; mais, entraînés dans le fleuve de la misère primale, ils vacillent à l'avenant, la gymnastique sans l'amour n'entrant pas dans le cadre de nos leçons bien apprises [17: 31].

Лишається тільки статеві насолоди: але, втягнуті в потік нікчемних потреб, тіла відповідним чином розгойдуються, виконуючи

гімнастику без кохання, яке не входить до числа наших добре засвоєних правил [18: 99].

*Остаются радости секса, но и они не выдерживают **натиска жестокой правды о нашем естестве**, поскольку простые физические упражнения без всякой любви не подходят под наши прочно усвоенные мерки [19: 39].*

Ukrainian translation reads with difficulty, it loses meaning and imagery. Unfortunately, the metaphor of “le fleuve de la misère primale” was not reproduced with all the depth of meaning and expressivity neither in Russian nor in Ukrainian translations. Muriel Burberry is a qualified philosopher, used to create a metaphor term of primal therapy - a form of psychotherapy, dealing with neuroses caused by the inevitable trauma and suffering of every child at birth. Therefore, in this context, the noun “une misère” accented meanings “anguish and suffering”, and the adjective “primale” - a seme “associated with the act of birth”. These meanings are lost in both translations.

Leveling and disregard of gender component in texts suggest that translators often do not take into account the fact that in “female” texts any word, any image can have gender connotations. Those seem to be small things, but they break the gender integrity of the text. For example, a fifteen-year-old heroine of M. Duras (“L'Amant”) dates her lover, a rich Chinese in his house:

*Nous retournons à la **garçonnière** [20: 78].*

*Повертаємось на його **квартиру** [21: 70].*

*Мы идем в **гарсоньерку** [22: 21].*

The French word “une garçonnière” means a bachelor’s apartment, and has the appropriate connotations. Therefore, the decision of the Ukrainian translator to use neutral “його квартира” (his flat) does not allow him, among other things, to emphasize the determination of a young girl who has the courage to visit a bachelor’s house (thus, in the Ukrainian language there is a borrowing from the French “гарсоньерка” (garçonnière), as well as borrowing from Polish “kavalerka” - bachelor’s apartment or of an unmarried woman).

Thus, comparing the state of translation in Russia and Ukraine of works by French contemporary writers shows an increase of awareness among the readers of their creativity. And although the French writers are against being referred to as representatives of “women’s literature”, their texts are examples of “gender literature”, since the sociocultural phenomenon responds to changes and civilizational changes taking place in society, culture and artistic creativity. Novelty and diversity of the phenomenon of contemporary French women’s prose predetermine the need to focus attention of translators on gender translations that are connected not only with peculiarities of “female’s” manner of writing, but also the implementation in

the text of the contemporary writers' gender roles and their gender status. On the axis, at one pole of which there are feminist strategies of translation (promptly named by Jean Delisle "translation-appropriation" [23]), and on the other - approaches that ignore gender-marked components of texts, translation strategies should be found taking into account the full diversity and mosaic of contemporary French female literary discourse. Thus, the complexity of such a dynamic socio-cultural construct as contemporary prose of French writers, conditions the necessity of further conception of methodology of approaches to such texts by theorists and practitioners of literary translation.

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THE PHRASEOLOGICAL IMAGE AS A SOURCE OF CULTURAL CONNOTATIONS (A. PRISTAVKIN "GOLDEN CLOUD SLEPT")

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Abstract. The article discusses the inner form of the phraseological unit, which is a kind of mediator in the cultural space. The animal images that were the basis for the creation of phraseological units are regarded as units of the zoomorphic cultural code. The linguistic cultural analysis of phraseological units reveals traits, features, aspects of the animal behaviour, transferred to the humans.

Keywords: phraseological unit; the inner form; the cultural connotation; zoomorphic cultural code; linguistic cultural analysis.

In the culture, there is a system of information signs (cultural codes), which is based on a person's ability to correlate events from different areas, to highlight their main characteristics. The cultural code is an important link in the linguistic cultural analysis of phraseological units. Linguistic and cultural analysis lets us to establish the relatedness of phraseological units with cultural codes - the realities that people gave cultural meaning. The cultural code - a system of signs of the material and spiritual world, became the bearers of cultural meanings, which "are read" in these signs [1: 7-9]. The main function of the cultural code is to describe the cultural space, and its form - the various signs of the material and the spiritual world. Thus, the cultural code - this is such a category, which is representative of the cultural meanings.

Phraseological units as signs of language and culture are investigated in the linguistic culturological aspect, which originates in the studies of V.N. Telia [2], V.V. Krasnyh [3], D.B. Gudkov, M.L. Kovshova [1] and others. The main purpose of the linguistic culturological analysis of phraseological units is to identify and describe the cultural and national connotations. The bearer of the cultural connotation in phraseological units is their image base - inner form. The inner form plays a special role in the semantic structure of the phraseological unit. The interpretation of the image base of the phraseological unit (inner form) in the significant cultural and national space of the Russian language is a mechanism for opening the cultural connotations.

The most important thing for understanding the inner form of the phraseological unit - is to build images and their interpretation, the very human ability to create images, to be aware of language forms. The inner form is regarded as a way of organizing values of the phraseological unit, as the

image that lies in the nomination by the phraseological unit of the definite situation of the objective (or subjective) reality. In the same way you create a The word - components in the structure of the phraseological unit are involved in the image creation, which motivates its value.

The ratio of word components of the phraseological unit with cultural codes, according to M.L. Kovshova is “a key element of its cultural interpretation” because “it is the procedure that results in decoding of cultural meanings of phraseological units that are interpretants of the phraseological sign, reconstructs the cultural connotation of the phraseological unit, generates its role as a sign of culture” [2: 65].

The subject of our study is the zoomorphic code, which refers to “a set of culturally determined stereotyped ideas about the properties, characteristics or features of the behavior of animals that act as a source of the human understanding of the world and in addition to its natural properties are functionally significant for the culture of meanings” [3: 256].

Wildlife - a symbolic paradigm, a kind of symbolic code of the universe, “a model of human nature and society in general”. “Ideas about the real abilities of animals in conjunction with their use in the classifications are ways to explain the man himself and the natural environment, create an opportunity for... a mythological personification of himself in the nature, to emphasize their unity...” [4: 15]. The animal world serves as the universal cultural principle of metaphorization encompassing the conceptual framework of the Russian language picture of the world.

The material for observation served the novel “Golden Cloud has Slept” by A. Pristavkin [5]. The writer used expressive possibilities of phraseology widely. Using the phraseological units, the author not only decorates it but also introduces additional (semantic and stylistic) colours, thus reviving a particular image that is largely due to the adequate perception of the context or the text as a whole. The study of phraseology is of clue importance for understanding the language itself. This research helps to get to know the history, the character of the people, the mentality, the writer's outlook. The picturesque and figurative author's language due to chunks of language influence the readers' imagination making them experience the reads harder. The phraseological richness of the language is revived under the pen of the writer and becomes a source of new literary characters. In the article we regard the images laid in the inner form of the phraseological unit, and cultural comment of the phraseological unit reveals the deep codes of culture, embodied in the language.

In the story directors of TOMILINSKY and TALOVSKY boarding houses are called “rear rats”: “...unforgiveness you, fatty rats rear, which was overrun our house-boat with the kids, picked up in the ocean of war...” [Ibid: 31].

Rear rat. Man, who are not participating in the hostilities, hiding in the rear. Somebody during the war is presumed to be far from the front service.

Rat is called a man whose activities cause neglect or contempt of others, and he is spoken with disapproval.

The image of the phraseological unit corresponds with the zoomorphic code of culture, i.e. with a set of names of animals acting as carriers of culture qualities attributed to them, which gives the role of these names signs of the "language" of culture. According to this code, the rat appears to be a disgusting, unpleasant, mean-spirited, petty selfish and evil being. The rat is also associated with the idea of cowardice and betrayal: the rat is the first to leave the sinking ship. In the basis of the phraseological unit there is a zoomorphic metaphor, i.e. assimilation of the animal and human worlds.

The rear as a safe place opposes the front and in the phraseological unit it acts as a safe shelter for cowards [6: 700].

Rat - a greedy, cunning, resourceful, petty, miserable, cowardly, deceitful, sneaky, prone to betrayal; physical appearance: an ugly, poorly developed person. In Russian, the zoonim *rat* inherits the negative connotation. Since ancient times, the rats appear in Russian legends and beliefs as a negative character. This fact served as a source of forming of set construction. The image of a rat carries a function of the reflection of human nature. The national and cultural component of the structure of lexical meaning of zoonim *rat* is as follows: 1) look "like a rat" ("quick, the examiner all around"); 2) willingness to do anything for survival at a critical moment in terms of hunger, cold, etc.

It should be noted that this phraseological unit is extended with an additional component of a phrase - the adjective *fat* (indirect. "thick, bold, grown fat").

The writer deliberately uses the technique of modifying the lexical component of the phraseological unit due to its extension. Thus, the adjective "fat" helps to enhance the Director's image on the background of orphans and arises even more rejection and disgust.

The directors actually resemble rat: external, visual ("stubby arms and legs", pretty chubby) and by the position which they occupied (not on the front, as it should be for a healthy man, and "from the war they hide behind kids" [5: 22]).

We turn to the image of a sheep for the characterization of a fool (sheep - fool) and stupid man (in the negative sense). Cf.:

"Sasha slightly hit him in the ribs:

- Why like a sheep to the new gate of a... Baton it! White is a roll in a movie shown...

Whispered, but his throat like a piece of clay stuck or swallow or spit it out. And all the damn loaf, which was before their eyes loomed" [Ibid: 34].

Like a sheep to the new gate. With amazement, not understanding. It is said with disapproval. The phraseological unit image dates back to the animistic, animating the zoomorphic world, view. The phraseological unit is also associated with the archetypal notion of "other".

The component *sheep* is related to the zoomorphic code of culture, a set of components *the new gate* - with corporeal and temporal codes of culture.

At the basis of the creation of the phraseological unit there is idealization of stupidity. Such a human's quality, as the inability to understand the sudden situation and likened to properties that man "attributed" to the sheep - stupidity, narrow-mindedness.

Comparing a foolish man with objects of the zoomorphic world is based on the concept of otherness fool, his other incarnation.

The idiom is generally the standard of intellectual underdevelopment, a human's stupidity [6: 289-290].

We should note that the sheep is a symbol of the stupidity in the modern household folklore. The host changed the gate, and sheep, returning in the evening from the pasture, look at a new gate, "Gate is different - hence, the yard is not mine". It is a new gate as something unusual "confusing" sheep. The sheep became a symbol of stupidity and bewilderment in the Russian language.

The considered phraseological unit characterizes one of the brothers in details - Kolka, who knew how to bring ideas to life ("hands and feet of brothers"), while Sasha was a generator of ideas ("the head of Brothers").

The following phraseological unit, based on the observation of the behavior and habits of the dog, emphasizes its loyalty and devotion (cf., at right dog and guard is asleep). For the Russians the dog is a pet animal tamed by the man, the oldest and the first man's best friend, an assistant in the hunt, a guard, a conductor.

Let's consider an example where a dog zoomim is used to describe the human qualities and models of behavior: "In the shop the keeper all night, angry old man. Does not drink, does not sleep, he was missing the day. Not guard - dog in the manger" [5: 13].

[As] a dog in the manger. Not himself or others. It is said with disapproval.

The expression dates back to the ancient Greek fabulist Aesop's fable about a dog that growls at horses, not allowing them to the hay, even though she does not eat hay.

There is the oldest form of mythological form of consciousness of the world - the animistic, ie personifying objects of the zoomorphic world in the background of the phraseological unit. Also there is the analogy "animal - man". The image of the phraseological unit goes back to the ancient archetypical opposition "ours - stranger".

The component of the phraseological unit *dog* corresponds with the zoomorphic code of culture containing representations of various kinds of pets, the component "on" corresponds to a spatial code of culture, and the component hay "beveled and dried grass for cattle feed" - a vegetable.

In the basis of the phraseological unit there is a metaphor, likening a miserly, greedy man with a dog guarding that is not necessary for it. The

oxymoron is presented in the image, built on the inner incompatibility of the image, formed with help of components *hay and dog*: a dog does not eat hay under any circumstances, in addition, the creation of the image of phraseological unit involves alliteration - repetition of the consonant “s” at the beginning of word components, which gives a special sound expressiveness to the phraseological unit.

The idiom as a whole serves as a ideal of greed, avarice, and an unfriendly, selfish attitude to other people [6: 315-316].

In the categories of the Russian culture the given phraseological unit is characterized by negative evaluative. These qualities of the guard's character as support, alertness, sensitivity, according to Sasha and Kolka, interfere to fulfil his plan: to gorge on enough, so in the considered context of the idiom sounds like a dirty expression.

Phraseological units with zoomims, having high connotative potential writer actively used by the writer to create an image of each character. On the one hand, the image of an animal is ascribed anthropomorphic properties (traits of behavior, way of life of a man), on the other hand, the image is projected onto a man who attributed zoomorphic characteristics (habits, customs, appearance of the animal). Our analysis allows to consider a strong cultural connotation, it is concluded in the image of phraseology. The comment of the national cultural connotations of phraseological units in the inner form, helps to understand the deep features of the mentality, features of the Russian society outlook.

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THE INFLUENCE OF MILITARY CONTACTS ON FRENCH LOANWORDS IN THE ENGLISH LANGUAGE

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Abstract. The article considers the problem of French words as loanwords in the English language, as a result of various armed conflicts and military contacts in the previous millennium. Loanwords are an important component of any language and, indeed, the vast majority of languages are heavily influenced by loanwords. War and armed conflicts in general, together with military cooperation, provide 'ideal' conditions for the emergence of loanwords in foreign languages. The English language experience of imperialism, globalization and cross-national commerce, involving such English-speaking countries as Great Britain and the United States of America, has led to a great many loanwords entering the language. Beginning from the Norman conquest of England, led by William the Conqueror in the year 1066, the French language in particular has had a considerable influence on the English language in general. This was a time of a new, French-speaking king, and the imposition of a new French-speaking ruling elite for England. Over the course of the next two hundred years, the royal family of England, along with their closest associates, were of French descent, intermarried with French royalty and nobility, and employed French retainers. Later, the Hundred Years' War (a series of military conflicts between England and France from 1337-1453) enabled a continuation of borrowings from the French language into English.

This all left the indelible stamp of the French language on English forevermore. This was especially so in the sphere of military vocabulary, and even for the very word 'army', and also for words describing military formations, military terms as a whole, and military ranks. In World War I French words entered military slang. Different loanwords from old French, middle French and modern French are reviewed and analyzed in the context of English language military experience. A conclusion is made on the topicality of studying French words as loanwords in the English language due to armed conflicts and military contacts.

Keywords: loanwords; military term; the English language; the French language; cultural linguistics.

Borrowing is a process, as a result of which certain elements of a language (generally, words or meaning-bearing phonemes) appear in another language. Loanwords of another language are the result of interaction between different nations in aspects of economic, military, social and scientific relations [1].

Generally, loanwords are considered to be a way of denoting new phenomenon and expressions, which had no equivalent in the target language until that moment. Loanwords can overlap existing lexical units, which represent these or those occurrences, as well. The reason behind the appearance of loanwords is usually due to semantics attached to the word, whether it be an international term or a forced introduction (during military occupation or acceptance of new religion).

Loanwords form a special category of the vocabulary of a particular language both for the process of nomination and for the aspect of motivation. Such a method of receiving new vocabulary is, probably, one of the solutions to the problem of linguistic nomination. Loanwords, which arise as a result of language contacts and expansion, caused by the influence of other languages, represent a certain way of economizing linguistic effort along with generating speech, because an already existing lexical unit is used to fill a nominative gap in that language. At the same time, the loss of former associations, which had existed in the language from which they were loaned, therefore involves the loss of motivation, which had probably existed in the source language. This results in considerable difficulties with their meaning recognition in the course of speech perception [2].

Borrowing, as a process of exploitation of one's language elements in other language, is conditioned by the contradictory nature of language: in some cases borrowing by force is permitted, and in other cases language acts to prohibit borrowings [Ibid]. Apparently, this explains the fact that the process of loaning words from a foreign language in modern English is highly unproductive, as in other languages. According to the available data, it is considerably lower than such processes of nomination as semantic derivation and layer formation. Nevertheless it does not mean that the percentage of loaned vocabulary in modern English is particularly small.

About 75% of English vocabulary is formed by loanwords from 50 languages, emerging during various historical periods and in various conditions of existing and developing [Ibid]. The following groups of lexical units may be identified among loanwords: political, geographical, cultural, historical, military, economic, scientific, etc. Of considerable interest also are the ways and kinds of borrowings, as well as the changes which borrowed lexical units undergo in the language environment.

Nowadays the world is in the process of constant developing - discoveries in spheres of medicine, technology, art etc. are made year after year. Relations between states and the international situation as a whole changes as well - different events occur in different regions and countries.

Changes in every particular language take place as well. There is the necessity of denoting various things, events or occurrences, originating in the course of such processes. As far as we can see, in conditions of globali-

zation, English has become a lingua franca and has an influence upon other languages.

In the course of this paper we will examine the issue of loaning military terms in English. This will help to expand knowledge in the sphere of derivation and etymology, which later could facilitate work with military translations to a certain extent, and deepen overall language knowledge.

Nowadays there is no language which has no loanwords from other languages. Moreover, in some languages borrowed lexical units can form a major part of the total vocabulary.

As already stated, the English language is characterized by its wide exploitation of various words borrowed from different foreign languages. This occurred and occurs because of migration, numerous military conflicts, expansion and conquering of territories by English-speaking countries (predominantly, Great Britain and the USA), tourism growth, globalization etc. In this paper we shall examine the origin of neologisms and loanwords in English coming from French. Along with Latin and German, French had a great influence on the English language - about 29% of English words have a French root [3].

"As is known, during certain historical periods the greatest influence on other languages is exerted by the language whose native country dominates in economic and / or cultural aspects, or where significant historic events take place" [4: 6]. During the last millennium, since the conquering of England by William the Conqueror in 1066, French words have become part of the English vocabulary. It was a time of a new French-speaking king and the establishment of a new French-speaking nobility in England. In the course of the following two centuries, the English royal family and their intimate circle were descendants of French culture, having intermarried with members of the French royal family and employing French courtiers. Later the Hundred Years' War (a series of military conflicts between England and France in the years 1337-1453) caused the further emergence of loanwords from French to English. All of this resulted in the indelible mark of French influence upon English.

The borrowing of French military terms includes the very word "army" (from Old French "armee") and words denoting the branch of forces, such as "infantry" (from Middle French "infanterie"), "cavalry" (from Middle French "cavalerie"), "artillery" (from Old French "artillerie"). Moreover, there are different borrowed military terms such as "reconnaissance" (from Middle French "reconnaissance"), "sortie" (from Middle French "sortie") and "siege" (from Old French "siege").

There are many words denoting military formations (including "formation" from Old French "formacion") also came from French: "squad" (from Middle French "escouade"), "platoon" (from Middle French "platoon"), "company" (from Old French "compaignie"), "squadron" (from Mid-

dle French “escadron”), “battalion” (from Middle French “bataillon”), “regiment” (from Middle French “regement”), “brigade” (from Middle French “brigade”) and “corps” (from Old French “corps”).

English military ranks also came from French, such as “corporal” (from Middle French “caporal”), “sergeant” (from Old French “sergeant”), “lieutenant” (from Middle French “lieutenant”), “captain” (from Middle French “capitaine”), “major” (from Middle French “major”), “lieutenant colonel” (from French “lieutenant colonel”), “colonel” (from Middle French “coronel”), “lieutenant general” (from Middle French “lieutenant-general”) and “general” (from Old French “general”).

It should be noted that borrowing of French military terms occurred gradually, over different historical periods. For example, the English word “castle” acquired its modern meaning because of the influence of the Old Norman language in the 12th century [5], but the military rank “lieutenant colonel”, which was established in France only in 1669 [6], came to English only in the 18th century. Lengthy military conflicts are especially conducive to lexical borrowing. Close collaboration between soldiers created comfortable conditions for the acceptance of some words.

Now we can see a variety of Francophone loanwords in English military terms. As France was an ally of the USA in World War I, with whom there was close cooperation, so a source of borrowing is French, as well as German, the language of the enemy. In these circumstances, borrowing cannot be limited to military terms; borrowing of everyday words and slang terms also occurs. Let us examine some examples [7]:

Barn door / bon jar / bon jaw - a greeting, a borrowing by means of transliteration of the word *bonjour* from French;

Bokoo - an excess of something, the synonym of the word “very”, a borrowing by means of transcription of the French word *beaucoup*;

Bonswar - farewell, a borrowing by means of transcription of the French word *bonsoir*;

Camel corps - infantry, came from other famous phrase “camel flags”, which is the original interpretation of the French word *camouflage*;

No bon - bad, from the French word *bon*;

Tres bon / tres bong - very good, a borrowing by means of transcription of the French word *tres bien*;

We we town - Paris, owing to a jocular imitation of the word *oui* in French, which means “yes”. This ironic name for Paris appeared due to the reputation of the inhabitants as people with easy morals.

We can, therefore, make a conclusion that the borrowing of French words is a dynamic linguistic phenomenon, occupying a leading position in the changing of English military terms and slang phrases of servicemen from English-speaking countries during the whole last millennium. Furthermore, we see that conflicts and military actions, for the

most part, provide “propitious” conditions for intensive foreign language borrowings.

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DIFFICULTIES OF TRANSLATING STYLISTIC FUNCTIONS OF ANGLO-AMERICANISMS FROM GERMAN LANGUAGE PROSE INTO RUSSIAN

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Abstract. The article addresses stylistic functions of Anglo-Americanisms in German prose, such as creating a speech portrait of a hero, self-expression of the author and rendering the local colour. It substantiates the idea that Anglo-Americanisms used in such functions can present difficulties in translation into Russian.

Keywords: Anglo-Americanisms; stylistic function; literary text; problem of translation.

Anglo-Americanisms in the German language have recently become a popular topic, especially with regard to the language of mass media and advertising [1, 2]. According to some researchers, there is a tendency to use fewer Anglo-Americanisms in recent years as the result of language policy at government level and a conscious choice of German's speakers who are worried by the grotesque forms of substitution of German words by Anglo-Americanisms [3: 3-4]. Nevertheless, the fact remains that Anglo-Americanisms have penetrated many spheres of German life.

Leaving aside the issues of the causes of penetration, typology of Anglo-Americanisms, etc. we will consider the question of what should a translator do if such words occur in a literary text. Like other deviations from the literary norm of a language (dialects, jargon, slang, etc. [4: 194-195]) Anglo-Americanisms can present a serious problem for translation. It is worth noting that this problem has not yet received due coverage in works about translation from German: we know only rather fragmentarily studies connected with difficulties of translating English words in some text genres, e.g., in advertising [5: 104-107]. For a translator of fiction the situation is aggravated by the fact that it is necessary to somehow render that 'special stylistic effect from the clash of different language worlds' described by A.V. Chirikov in *Notebooks of a Translator*, who analyzed ways of translating foreign insertions in literary texts [6: 113]. The situation is different if we translate a modern medical text for instance, which also has many Anglo-Americanisms but as a rule they have a terminological nature [7]. Such language units of all scientific and technical texts have their own well-established translation techniques (transliteration, calque, descriptive translation, etc.). Literary translation can hardly make use of these techniques, and we will try to show it.

To conduct our research we analyzed the novel *Lila, Lila* written by a modern Swiss writer Martin Suter [8]. The novel was published in 2005, and in

2007 it appeared in Russian translated by N.N. Fedorova [9]. Though the author comes from Switzerland, *Lila, Lila* is not regional literature: there are no dialectal words there; the book is written in a live modern German; the scene is laid in Switzerland and Germany. This is a novel about the world of modern literature, about the creation of a novel, and also about its background, the book industry.

An abundance of Anglo-American words in the novel is something that catches the reader's eye from the very first pages. These words have a different degree of adaptation in the German language: from words that have unified spelling, pronunciation and gender, e.g., *der Lifestyle*, *das Revival*, to words that have different variants of spelling, pronunciation and gender, which are recorded in the regularly updated dictionary the Duden [10], e.g., *der / das Blackout*, *das / der Countdown/Count-down*, etc. Anglo-Americanisms are used in both direct speech of heroes and in the words of the author. Many of them are used in the purely nominative function: *das Callgirl*, *das Swimmingpool*, *der Wellnes Club*, etc. However, we will focus our attention first of all on those words that perform a certain stylistic function in the text of the novel. Under 'stylistic function' we will understand 'the purpose, the role of specially organized linguistic devices possessing stylistic meaning while fulfilling a certain stylistic task' [11: 128]. It should be noted that stylistic meaning, or according to M.N. Kozhina stylistic colouring or connotation [12: 70], can be both inherent in linguistic units having respective usage labels in dictionaries, and acquired by linguistic units in context. It is very important for a translator to discern these stylistic connotations already at the stage of pre-translation analysis in order to retain the so-called framework norm of translation, which requires stylistic consistency as an essential condition for creating a certain aesthetic impression [13: 126].

Foreign lexis is customarily regarded as lexis of a different stylistic layer in comparison with synonymous lexis of the original language. Among stylistic functions of foreign lexemes we distinguish: the function of creating local colour, the function of creating a speech portrait of a hero, evaluative, euphemistic functions, and the function of play on words and of the author's self-expression [14: 30-32]. So, we need to find out which stylistic effect is added by English words to a German text and how it can be conveyed into Russian (if it is possible to convey it at all).

Let us consider several examples from the novel:

Glauben Sie an ein Revival des Geistes der fünfziger Jahre? (p. 190)	Do you believe in the revival of the spirit of the fifties?
Weshalb diese Fifties-Nostalgie ? (p. 191)	Where does this nostalgia for the fifties come from?
Das gibt immer schönes Material für Off-Kommentare ... (p. 191)	It always gives excellent material for comments off screen ...
Dann würde ich noch gerne ein paar Statements von Ihnen zu David Kern drehen, Herr...? (p. 193)	Then I would gladly film a couple of your statements to David Kern, Mr...

All these statements belong to one person, namely a journalist interviewing the main character of the novel. Anglo-Americanisms are used here to create the speech portrait of the speaker. A speech portrait or speech description of a hero is understood as 'a particular choice of words, expressions, figures of speech, etc. used as a means of artistic portrayal of characters in a work of literature [15: 385].

Techniques used in the creation of literary portraits reveal the characters' life experience and their belonging to certain social or professional groups. By means of English words often used among journalists (their high frequency in mass media has already been mentioned above) the author shows that his hero is well-informed about fashionable, prestigious and progressive things and wishes to demonstrate it in his dialogue with a person from a different social group. It is interesting that the words *Revival* and *Statement*, for example, have their perfect analogues in German: *Wiederaufleben* and *Erklärung* [10], which are not even colloquial, but the speaker deliberately chooses the English words. It is difficult to convey this stylistic function (that of creating a speech portrait) in translation, so N.N. Fedorova simply translates these words into Russian for the sake of clarity of meaning. Usually, in cases with other deviations from the norm in literary translation it is recommended to compensate them with certain means of the language of translation: e.g., dialectal words can be rendered by means of colloquial language; jargon, argot, swearwords, by means of words with the same stylistic colouring [16: 168].

To find Anglo-American equivalents in Russian is also possible but it should be done carefully and is only possible for some contexts and genres (advertisements, mass media, politics, etc.). It is well known that English words swiftly enter the modern Russian language, which has been repeatedly mentioned in Russian studies [17: 4]. But in the context of the situation described in the novel it is impossible. Besides, it should be taken into account that Russian speakers do not accept the English language as readily as Germans because of a different degree of affinity between languages and a number of other extralinguistic factors. Moreover, the Cyrillic alphabet also impedes the penetration of English words. Thus, neutralization of the stylistic effect of Anglo-Americanisms here appears inevitable.

Another instance of a speech characteristic of a hero is illustrated by the following example:

Hier laufen die wichtigen DealsHier! Hier triffst du die wichtigen Leute. Hier knüpfst du die Kontakte (p. 212)	It is here that the most important deals are concluded. ...Here! Here you'll meet im- portant people. Here you'll make the contacts
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The speaker accompanies the protagonist at a book fair, where many important meetings take place, deals are concluded, etc. It is not a young man but a rather elderly man of no fortune who longs to become part of this

busy and luxurious life, join the ranks of literary society and conduct all affairs of the protagonist. In this context the word *Deal* has no negative connotation fixed in the Duden dictionary: *der Deal* - '[zweifelhafte] Abmachung, Vereinbarung; [zweifelhaftes] Geschäft' [10], i.e. 'doubtful, suspicious deal'. Here the meaning is neutral. Partly the English word is synonymous to *die wichtigen Leute* and *die Kontakte*. Nevertheless, we see a foreign word instead of its possible German analogue *Geschäft*. The use of an Anglo-Americanism in the speech of the hero is connected with his idea of prestige, belonging to a certain social group (the literary elite), where English plays an important role, probably serves as a means of every-day communication because of frequent meetings on the international level, etc. It is quite difficult to convey this function in translation.

Now let us turn to a different context. Unlike the previous examples it is not the direct speech of one of its heroes. It is a newspaper review of the novel described in the book, or more exactly an extract from it:

<p>"Lila, Lila ist keiner dieser Beziehungs- und Post-beziehungs geschichten über das Trauern des Protagonisten über den Verlust der Freundin und dessen Versuche, darüber wegzukommen mit Sex und Drugs und Drum'n'Bass" (p. 162)</p>	<p>"Lila, Lila has nothing in common with a romantic or postromantic novel about the suffering of the protagonist because of the loss of his girl-friend and his endeavours to overcome them with sex, drugs and Drum'n'Bass"</p>
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This abstract is interesting in its own right because it presents a typical example of modern German press, which abounds in Anglo-Americanisms performing various functions [1]. *Sex und Drugs und Drum'n'Bass* is an allusion to the famous winged phrase 'Sex and Drugs and Rock and Roll', which was born in the depths of West European rock music in the seventies of the last century. The journalist merely substitutes the last component according to the epoch as the action takes place in our time, and music is already different. In our opinion, Anglo-Americanisms here also have the function of creating a speech portrait, and at the same time they have a socio-stylistic function [14: 31], as they characterize the journalist as a person from a certain social group whose members tend to use foreign (English) words to make their speech sound more expressive and modern, to raise their social prestige, etc. A German reader, especially a young one, will probably understand what is implied here, while a Russian reader might not. So, it is necessary to translate the English words into Russian, though the original phrase ('Sex and Drugs and Rock and Roll') is already known to Russian readers in translation. However, it seems necessary to correct the translation of N.N. Fedorova: *Drum'n'Bass* is not the 'music of the jungle', as she put it in Russian, but electronic dance music with fast rhythm and deep bass. It would be better to transliterate this word, especially as it has already taken root in the musical world, and give a comment.

The following examples of Anglo-Americanisms have a different stylistic function:

Jede Bewegung eine Anspielung. Auf ein Love Mobil , auf eine Chorus Line , einen Turniertänzer, einen Rockgitarristen, einen Tangokönig (p. 30)	Every movement like hint. At a Love Mobile , at a Chorus Line , at a professional dancer, a rock-guitarist, at the king of tango
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In this extract we read the inner monologue of the protagonist David who watches a frequent customer of the restaurant Ralf dancing and talking with the girl David likes. He is irritated by Ralf; he is jealous. The first word combination, 'Love Mobile', is a bright and capacious metaphor; the second one, 'Chorus Line', is an allusion to the famous American musical about corps de ballet, which apparently is known to the reader. In the context of enumeration alongside with other words they produce an ironic effect. It is possible to speak here about the function of the author's self-expression, which "helps the writer to express his thoughts more precisely, show the knowledge of other languages and avoid using trite clichés" [18: 103]. But for a Russian reader the associations connected with Anglo-Americans from this extract are not quite clear, so it is impossible to leave them without translation. There is a need for some kind of compensation here, and the translator succeeds in finding it by using a French word 'gigolo' which is also of foreign origin and has similar associations (disapproval) for Russian people.

An interesting word for translation is *der / das Blackout*, that came from the sphere of medicine, where it means a short period of unconsciousness, and passed into colloquial speech, especially youth jargon. In the text of the novel by M. Suter this word occurs several times.

Was er fürchtete, war das komplette Blackout (p. 124)	What he feared most was complete black-out
Spätestens nach zwei, drei Sätzen hätte er den Faden verloren und - Blackout (p. 124)	After two or three sentences at the most he would lose the thread; and that's all, black-out

The Anglo-Americanism in these contexts is a manifestation of the author's self-expression, his endeavor to use colloquial words of foreign origin for a vivid and colorful description. This word is left unchanged in the text of Russian translation though there is an absolutely adequate equivalent to it in Russian (*отключения*), with the same stylistic connotation, which N.N. Fedorova gives in translator comments. As it has already been mentioned above, colloquial and slang words are usually rendered by words from the same register, with a similar connotation in the language of translation. Here, we have a case when the stylistic function of the Anglo-Americanism could be conveyed by means of the Russian language quite well. Interesting-

ly enough, in another context the translator does not keep this word but translates it into Russian.

...Er las ohne Blackout , ohne sich selber lesen zu hören, las einfach so gut er es konnte... (p. 125)	...He was reading without switching off , without hearing himself reading, just as well as he could...
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It is possible that the use of an equivalent in this context is conditioned by the necessity to use a special form for the Genitive case of this word according to the rules of Russian grammar, though it cannot be considered a satisfactory explanation. From our perspective, it was quite possible and even necessary to translate this word by the Russian equivalent in all contexts to facilitate the comprehension of the text, because it is common knowledge that translator comments are extreme measures, which should not be overused, as they interrupt the reader.

Sometimes, Anglo-Americanisms in the novel by M. Suteroccur as inclusions like in the following example:

Die Türsteher ließen nur noch members und beautiful people herein (p. 30)	The guards allowed only members и beautiful people in
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The writer does not often use such inclusions, i.e. words or word combinations which do not change their original graphic form [19: 126]. As a rule, their function is to create local colour. The present extract describes an exclusive night club, which was open only for its members and the so-called 'beautiful people' or the elite. The Anglo-Americanisms here are meant to convey the lifestyle of a European city with its ethnically diverse public (the scene is laid in the multilingual Switzerland). The English language in such places as night clubs is a means of communication uniting different people. All signboards, advertisements and announcements are also written in English. On these grounds, the translator leaves the English words unchanged, explaining their meaning in comments, in order to preserve local colour and authenticity in rendering the announcements.

Thus, Anglo-Americanisms in German-Language prose can convey additional information from the stylistic point of view, which accounts for their pragmatic potential: they are capable to produce big impression and draw the reader's attention. As we have shown by means of one novel it is not always possible to convey this additional meaning in translation. In most cases, N.N. Fedorova is driven by the striving to make the content clear and easy to understand, as the associations that an English word arouses in German readers may not appear with Russian readers for a number of reasons. It should be noted that this range of problems is a topical issue which has not yet received serious coverage in Germanic studies.

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DYNAMICS OF THE CHARACTERISTIC “SENSE OF HUMOR” OF THE LINGUISTIC PERSONALITY TYPE “THE BRITISH QUEEN”

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Abstract. The linguistic personality type having the characteristic of transformability, an assumption that “fixed” personality types are more sensitive to changes in the behavior of the prototype personalities than the “disperse” ones and, therefore, can transform faster, is put forward. This assumption is verified by studying the dynamics of the “having no sense of humour” characteristic attached to the Queen in the British society.

Keywords: axiological linguistics; cultural linguistics; linguistic personality type; linguistic concept; semantics; values; the British Queen.

In the current research in the field of linguistic conceptology (see eg. [1-4], etc.), attention of scientists focuses on the instability of such concepts as mental formations. They are studied not only in synchrony but also in the dynamics of their development. In the methodological aspect this tendency is reflected in the classification of concepts.

For example, M.V. Pimenova [3] singles out constantly relevant, irrelevant and variable (“floating”) concepts. “Relevant concepts are primary (key) concepts; irrelevant ones are secondary concepts, while “floating” concepts are those which become relevant or irrelevant periodically” [Ibid: 48]. Given that linguocultural personality type is an abstract mental formation, a kind of concept whose content is a linguistic personality [5], we can similarly talk about relevant and irrelevant linguocultural personality types. With the advent in the social life in the physical world of some new material objects and appearance of other realias, new ways of designating them come to existence which are sometimes completely new concepts and related new ideas, knowledge, associations, experiences, values, as well as people associated with these realias. In other words, new concepts are formed.

For example, the linguistic personality type “hacker” is associated in modern linguistic consciousness with the concept “computer” [6]. If the prototype person disappears from the social reality, the process of fading of the corresponding linguocultural personality type begins. This process can be very long, the extinct personality type may remain quite relevant for a long time, but with the absence of a prototype person, that “life bar”, which “feeds” the personality type in people’s minds, will invariably disappear from the social conceptual continuum.

Thus, on the basis of the presence or absence in the public life of a society an actually existing personality prototype all linguistic personality types can be divided into two groups - the prototype ones (the prototype personality exists in reality in the life of society, in the physical world) and non-prototype ones (the prototype personality does not exist in the physical world). By definition non-prototype personality types may include all types of the fictitious characters (V.I. Karasik's term), for example, the personality type "American Superman" [7]. The examples of non-prototype personality types are multiple, including almost all the historical linguistic personality types (such as the type of a "grisette" in French linguoculture [8], the type of a "British colonial official" in English linguoculture [9], the type of a "Soviet saleswoman" in Russian linguoculture, etc.), and possibly some other fading personality types (V.I. Karasik's term).

As shown above, the concepts of linguistic personality types are in constant dynamics. Emphasizing their ability to transform, T.V. Startseva notes that "the flexibility of the associative component allows the personality type to enhance the existing notions with new parameters, which enables individual reconsideration of an object" [10: 7]. In the same vein, O.A. Dmitrieva [8] considers transformability to be one of the essential features of any linguocultural personality type.

It follows that the degree of relevance of the linguistic personality type is dependent, among other extralinguistic factors, on the communicative behavior of the prototype of the given personality type in the real (physical) world. We can assume that the personality types most sensitive to changes in the behavior of the prototype figures are character types *fixed* on the basis of associative criteria (our term, see [11]), especially if they represent vivid personality types (V.I. Karasik's term) and / or role models. Disperse linguistic personality types (our term. – *I.M.*), even if they have a real-life prototype, do not have the ability to such a rapid transformation by definition, since for some noticeable changes to appear in a linguistic personality type some qualitative changes are necessary in the behaviour of a large number of prototype figures, which is hardly possible.

The specificity of the linguistic personality type under study, the "British Queen" in the British language consciousness, consists in the fact that its prototype personality is just one real individual, ie. the ruling Queen Elizabeth II. In this paper, we analyze the dynamics of one particular characteristic of the linguistic personality type the "British Queen", "no sense of humour", as one of the brightest features of the personality type under study.

According to poll results (2009) the British highly appreciate the queen's individual qualities by utilitarian criteria, and first and foremost, the ability to represent with dignity Britain in the international arena. The criteria for moral traits of this personality type are subject to critical evaluation,

e.g. the British people have condemned the Queen's neglect of people's feelings, her indifference, coldness, stiffness, her detachment from her subjects, secrecy, lack of humor, the narrowness of outlook [11: 163].

The stereotypes about the excessive severity of facial features of the "British Queen", apparently, are the result of the communicative behavior of the ruling Queen Elizabeth II - it is closely monitoring the image of the crown and doing everything in her power to keep in people's mind a favorable opinion of the British monarchy. Messages similar to the following, published in the "Today screen" under the heading "We are not amused", periodically appear in the British press: "A Spitting Image scene poking fun at the Royal Family has been removed from a store window at the Queen's request. The Queen was not amused when Liberty's in London's West End used the puppets to portray Prince Andrew as Prince Charming, Fergie as Cinderella and Prince Edward as an ugly sister. A Liberty's staff member said: "We were told a phone call was made from the Palace saying the Queen was not happy and it had to come down". All that was left yesterday was a "display removed" sign [12]. - A scene from the movie parody "Spitting Image", which ridiculed the royal family, has been removed from store shelves at the request of the Queen. Neither was the Queen amused by a puppet show shown in the "Liberty" in London's West End, in which Prince Andrew (the Queen's second son, the Duke of York. - *I.M.*) was presented as a fairy-tale prince, Fergie (Sarah Ferguson, the wife of Prince Andrew. - *I.M.*) as Cinderella and Prince Edward (the third son of the Queen, Earl of Wessex. - *I.M.*) as Cinderella's ugly sister. An employee from the "Liberty" said: "We were told that there was a call from the palace and the Queen was unhappy, so I had to remove the play". The next day, it remains only to post "Presentation is canceled".

Despite the fact that the above episode as a whole reflects the British stereotype that Queen Elizabeth II has no sense of humour, their expectations associated with the manifestation of this quality are sometimes, to some extent, justified. Thus, in the traditional Christmas speech in 1992, addressed to his fellow citizens, the Queen said the following phrase: "1992 is not a year on which I shall look back with undiluted pleasure. In the words of one of my more sympathetic correspondents, it has turned out to be an *Annus Horribilis*". In this case, calling 1992 "the year of horror" ("*annus horribilis*" - a year of disaster or misfortune [13]), the Queen apparently resorted to allusions to the events described in the poem by John Dryden "*Anus Mirabilis*" (1666). Despite enthusiastic name Dryden dedicated this poem to the tragic events in 1666 in London (The Great Fire of London and the Great Plague), having sung it as time of getting rid of disasters through divine intervention (the first part of the poem is devoted to heroic battles of the English fleet in the war with Holland). Such an allusion is justified - the theme of "The Great Fire of London" in the poem "*Annus Mirabilis*" is

associated with a fire at Windsor Castle in 1992. Another possible allusion - to the monarch (King Charles II), mourning the woes which befell London: "Nor with an idle care did he behold; / (Subjects may grieve, but monarchs must redress.) / He cheers the fearful and commends the bold, / And make despairers hope for good success" (John Dryden. *Annus Mirabilis: The Year of Wonders*, 1666, Edition National, 2011). In other words, in a time of general grief the monarch has no right to lose heart, his task is to support and encourage the people, instilling into them the hope of a better future. Perhaps using irony when referring to serious, even tragic events for her family in 1992, the Queen made an attempt to protect herself and her people from the harsh reality. A.A. Gornostaeva highlights the protective function of humour saying that in the English linguoculture "ironic exaggeration in a difficult situation helps us to hide true feelings, such as fear and despair" [14: 41].

Of course, a single event change in the prototype personality's communicative behaviour is not enough to break the stereotypes about the linguistic personality type as a whole. Still, as observations show, the ruling Queen's communicative behaviour has recently undergone a series of changes in the part of its "comic" component, which will be discussed later.

As noted above, a repeated pattern of behaviour of the prototype personality can lead to the formation of a new stereotype in the minds of the representatives of a particular linguistic culture. As noted in a cultural dictionary by Adrian Rum, contemporary British collective consciousness attaches excessive seriousness not only to Her Majesty Queen Elizabeth II, but to Queen Victoria as well. The famous phrase "We are not amused" was uttered as an expression of Queen Victoria's discontent over the fact that the court groom parodied her behavior. Nowadays it is ironically used to accentuate someone's high social status and is still associated today with no sense of humour [15: 298]. Emphasizing this feature of the ruling queen, British people changed the phrase "We are not amused" replacing the personal pronoun "we" with the impersonal "one", which is often the case in the speech of Queen Elizabeth II ("One is not amused"). Thus, the behaviour of modern Britain Queen influenced the formation of a new stereotype associated with Queen Victoria, which was perceived by contemporaries as a happy and cheerful monarch. Today, the British tend to think of the Victorian era as of a century of strict censorship rather than of a time of prosperity of the nation, and of Queen Victoria as of "a humourless, unsmiling queen" [Ibid]. This stereotype, in our view, can also be partially explained by the communicative behaviour of the British queen. We see that the *fixed* linguocultural personality type the "British Queen" undergoes constant transformation under the influence of the communicative behaviour of the ruling Queen as the only real-life prototype personality of the type under study.

Exploring the dynamics of the sign "no sense of humour" in the linguistic personality type the "British Queen" let's look at some statements

made by British people in which this feature is apparent. Here is a fragment of a most typical statement obtained in a survey conducted in 2009 [11], in which individual perceptions of personal qualities of Queen Elizabeth II can be traced:

She is very conservative, very straight-laced, hates change, very narrow-minded, cold, aloof, with no visible sense of humour (response of the informant).

Component and introspective analysis of the content of the words used by the informant to characterize the queen reveals a number of assessment semes (straight-laced - “excessively strict in behaviour, morality, or opinions” [16], narrow-minded - “having a biased or illiberal viewpoint; bigoted, intolerant, or prejudiced” [Ibid]) and leads us to a conclusion that such behaviour is frowned upon in the British linguoculture.

However, in the last few years in the newspaper discourse, which is particularly “sensitive” to any changes in the life of society, there is a new trend that may indicate the change the stereotype about the Queen’s inability to understand and appreciate humour. The origin of this trend owes much to what has become a world-renowned short film shown during the opening ceremony of the Olympic Games 2012 in London, in the filming of which Queen Elizabeth II participated along with the actor Daniel Craig who played the part of James Bond 007. In the film, James Bond, the famous superspy, consisting in the secret service of Her Majesty, is sent for an audience with the Queen at Buckingham Palace. In the palace he is followed by the Queen’s corgis Monty, Willow and Holly. When James Bond enters the study, Elizabeth II does not notice it at first, carefully reading the paper on the table. James Bond, trying to attract the attention of the Empress gently coughs. The Queen turns around and greets him with, “Good evening, Mr. Bond”. After this, two celebrities clamber aboard a helicopter. The helicopter then flies to the Olympic Park, where Bond and the Queen jump out, arriving outside the stadium just in time for the Queen’s big entrance onto the Olympic arena. In the editorial “In praise of... Elizabeth, the Bond girl”, published in the newspaper “The Guardian” on July 29, 2012, we find the following comment to this popular today video.

It also enabled a Diamond Queen to reveal a sense of humour hitherto hidden during her 60-year reign. Secure in her jubilee popularity, let's hope she dares to share it again.

Analysis of this text fragment containing the typically British stereotypes of the media about the Queen allows us, on the one hand, to talk about lack of any pronounced manifestations of a sense of humour in the Queen’s communicative behavior for the entire period preceding her parachuting into the Olympics, on the other - to talk about some dynamics of the investigated feature “no sense of humour”, which is likely to begin to change with the changing communicative behavior of the prototype personality. The friendly

tone of the above statement and its contents indicate the approval of manifestations of a sense of humor by the queen.

Here is another example, indicating the presence of some change in the perceptions of the Queen's sense of humour in the British society. In the article "Diary" (in the online version of "The Telegraph" of May 26, 2003) Alexander Chancellor quoted a British soldier who expressed his attitude to a short humorous poem written by Elizabeth II to her mother in the guest book at the castle of Mey:

I am so glad for the Queen that the recently discovered verse she once contributed to her mother's visitors' book in the Castle of Mey won such approval from the country's leading poets. For it was charming and humorous, especially the lines about the food: "We shall never forget, / Nor could ever repay / A meal of such splendour, / Repast of such zest / It will take us to Sunday / Just to digest".

In the above verse lines, comic effect is created by the Queen due to the dereliberate violation of the rules of communication - the rule of the truth of the statement and the rules of "non-overstatement" [17], which ensures the successful implementation by the Queen of a speech genre of joke. Note that for ironic communication queen used linguistic resources, while in the example above with the landing at the Olympic Stadium the strategy of irony was implemented by the comic communicative behaviour of the queen.

Interpretative analysis of the last two examples shows that British people evaluate the ironic communicative and verbal behavior of the queen positively as this type of behaviour is typical for the English linguistic culture in general.

Curiously, that Al Alvarez, a British poet, novelist and critic, described his attitude toward poetic debut of the Queen in the speech genre of joke as follows:

It shows a rather sweet side of her I would never have imagined <...> because when she appears in public, she has that disapproving air to her (article by Chenselora "Diary" ("Diary") in the newspaper "Telegraph" from May 26, 2003, URL: <http://www.telegraph.co.uk/comment/personal-view/3591802/Diary.html>).

This statement is typical of a Briton, accustomed to consider the queen too serious a person with a disgruntled expression that often occurs in people who do not know and do not understand the jokes (the formation of such a stereotype was promoted by the "disapproving air" the Queen often has during official events). The fact that the Queen can write a poem, and even be joking, seems very surprising. At the same time, the critic commends the queen's poetic abilities, though it's clear that he is not so much impressed with them as with the manifestation of a sense of humor in the Queen's personality ("a rather sweet side of her").

Another British journalist, Ben Macintyre, in his article, "A Look at the Queen Elizabeth II during the Diamond Jubilee celebrations" ("A Look at Queen Elizabeth II in her Diamond Jubilee Celebration"), published in the "Times" on June 5, 2012 (URL: <http://www.theaustralian.com.au/news/world/a-look-at-queen-elizabeth-ii-in-her-diamond-jubilee-celebration/story-fnb64oi6-1226383787047>), also finds a sense of humor to the ruling Queen:

The Queen, it emerges, is actually very humorous, in a mordant, almost subversive way. She has spent a lifetime in strict, protocol-bound social situations, but enjoys nothing more than when these go wrong.

The word mordant, by means of which the speaker specifies a kind of sense of humour inherent in the Queen, is defined by dictionaries as (especially of humour) cruel and criticizing in a humorous way. All analyzed dictionaries of English say that the word is most often used to describe humour and is very often used in the expressions *a mordant sense of humour*, *mordant wit / humour*, *a mordant remark* and the like. To describe the Queen's sense of humour the informant uses the adjective "subversive" which is quite stable in the English language. In dictionaries this word is associated with the political context and not with a humorous one ("trying to destroy or damage something, especially an established political system" [18], "secret and intended to damage or destroy a government or an established system" [19]).

As another example of the type of humour described above, consider the following statement of Her Majesty's personal assistant and designer Angela Kelly (see "The Queen and I, by Her Majesty's PA" by Andrew Alderson in "The Telegraph" of December 9, 2007, URL: <http://www.telegraph.co.uk/news/uknews/1571986/The-Queen-and-I-by-Her-Majestys-PA.html>):

I do worry about her and care about her. But we also have a lot of fun together. The Queen has a wicked sense of humour and is a great mimic. She can do all accents - including mine.

The personal assistant and designer of Elizabeth II in this example also indicates the presence of a specific type of humour in the Queen, a "wicked" one. In dictionary entries, this word is often cited as part of the expression "to have a wicked sense of humour", marked as informal and is defined as "behaving badly in a way that is amusing" [18], "playfully mischievous" [13], "slightly immoral or bad for you, but in an attractive way" [12], "slightly immoral but attractive and enjoyable" [19], etc. The component analysis leads us to the following set of semes that constitute the lexeme "wicked" in the above context: 1) a little immoral, bad, mischievous, 2) playful, 3) funny, amusing, 4) enjoyable [20].

So, now the British Queen, according to her compatriots, has a sense of humour in its ironic or even sarcastic, variety. M.M. Filippova, to investigate the similarities and differences of irony and sarcasm, notes that "the semantic field of these two concepts overlap and they relate to each other on

the principle of “less intensively expressed characteristic (irony)” - more intensively expressed characteristic (sarcasm)” [21: 117].

The following humorous response of Queen Elizabeth II to a child's question, “You would like to see Kate was born a boy or a girl?” (on the occasion of the upcoming births of Duchess of Cambridge Kate Middleton during the royal walks in the county of Cumbria) could illustrate this type of “slightly immoral” humor.

I don't think I mind but I would very much like it to arrive because I'm going on holiday soon! (“Daily Telegraph of July” 17, 2013, “Royal baby: 'I hope it comes soon because I'm going on holiday!' Says the Queen on visit to Cumbria” by Gordon Rayner).

The comic effect in this context is achieved by substitution of universal human values with personal “individualistic” values. Childbirth - the most important event in the life of the family, all members of which are looking forward to this event. The first part of the phrase (“I would very much like it to arrive”) is quite predictable - it is natural for a grandmother (or rather, a great-grandmother) to want her grandson (great-grandson) to be born soon. But, unexpectedly, the Queen completes the phrase with “...because I'm going on holiday soon!”, thus creating a joke by replacing the universal human value “a child birth is a great joy for the whole family” with an individualistic value “early birth is necessary for me personally so that I could go on holiday”.

Thus, we can state that the stereotype of the excessive severity of Queen Elizabeth II and, accordingly, the linguistic personality type the “British Queen”, the characteristics of which at present coincide with the characteristics of the ruling Queen, is undergoing some changes in the last decade under the influence of some new trends in the prototype person's (Queen Elizabeth II's) communicative behavior. The characteristic “lacking a sense of humor” begins to transform into “having a peculiar sense of humour”.

Summing up the results of our investigation we have come to the following conclusions.

1. Changes in the communicative behaviour of the prototype personality of a linguistic personality type can affect the corresponding characteristics of this type as a linguistic concept.

2. At the present stage of development of the linguistic personality type the “British Queen” one of its significant features, “lacking a sense of humour”, begins to transform into “having a peculiar sense of humor”.

3. The characteristic “presence / absence of a sense of humor” is important to assess the personality of the Queen by moral criteria, so a qualitative change in the linguistic consciousness of the British society can serve as an indicator of transformation of the *fixed* linguistic personality type the “British Queen”.

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SPEECH CULTURE OR COMMUNICATIVE COMPETENCE: CONTENT ASPECT

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Abstract. The article introduces the analysis of the notion “speech culture” in subjective, objective and gnoceological meaning. The culture of speech is a basis for development of general human culture, whereas the communicative competence is formed in the process of a professional training of a specialist and is a systematic development of knowledge, skills, abilities and personal qualities, which enable to successfully solve functional tasks in professional activity.

Keywords: culture of speech; competence; competence-based approach; communicative competence; “Russian language and culture of speech”.

“Speech culture” as a scientific discipline started to form in Russian Philology from the 20s of the XX century. Before that time the main cycle of humanitarian and linguistic knowledge of educational profile in Russia was connected with rhetoric. We can suppose that introduction of another nomination was due to the change of social status of all sectors of society. In the post revolutionary period a new cultural-ideological civilization has been created. It had a new content of philological disciplines and currents in Russian speech investigation: foundation of alive word Institution, analysis of speech practice of A.V. Mirtov, V. Gofman, B. Kazantsev, V.V. Vinogradov, scientific discipline “Speech culture”. Initially the concept “speech culture” had persinafactive undertone and anthropological orientation, it was considered to be the basis for the development of human general culture. The idea of the standard has become a central concept of the new linguistic discipline together with corresponding requirements to the usage of linguistic means.

During each historical epoch standard is a complicated phenomenon, so it exists in rather complicated conditions. V.I. Chernishov wrote about it: “There is much unclear in the language of each epoch for the contemporaries: composing but not composed, dying but not extinct, appearing but not stabilized” [1: 453]. Contemporary investigators tell the same: “Linguistic standard in its dynamic aspect is a socially-historically conditioned result of speech activity” [2: 43]. Literary standard is characterized by stability, degree of usage of the linguistic phenomenon and correspondence to the authoritative sources of information (more often they represent works written by famous writers, oral speeches made by famous public speakers and fig-

ures). So, on the one hand, cultural standard is identified by the inner laws of language development. On the other hand, standard is caused by the cultural traditions of the society, things adopted and secured by the society and those which the society fights with and condemns. Language standard is made up of the established generally accepted rules of pronunciation, word usage, traditionally used grammatical, stylistic, orphoepical and other linguistic means.

But “speech culture” cannot be limited by the correctness. It includes other aspects too. For its more precise specification and concretization we should refer to G.O. Vinokur’s investigations: “The concept of speech culture can be explained in two ways depending on having only correct speech or skillful and sharp” [3: 3]. That idea divides it into two stages of speech culture-correctness of speech and art of speech. G.O. Viunokur was the first to express that idea in 1967. Another communicative aspect of speech culture found its expression in that definition which is closely connected with linguistic regularities in general. Developing his law about speech culture B.N. Golovin [4] pointed three significant meanings: subjective, objective and gnoceological. Subjective meaning is totality of knowledge, skills and abilities providing not difficult structure of linguistic expressions for optimal communicational tasks. Objective meaning is totality and a system of features and qualities of speech speaking about its perfection. Gnoceological meaning is an area of linguistic knowledge, a subject about a system of communicative qualities of speech. Totality of knowledge, skills and speech abilities speech culture is defined as “a choice and organization of linguistic means which in a definite communicational situation fulfills special contemporary linguistic standards and ethics of communication make it possible to provide maximum effect in reaching of the formulated communicative task” [5: 16]. That definition shows one more aspect of “speech culture”, ethic, which can be considered as concretization of standardized and communicative towards speech behavior in concrete communicative situation. In reality it is communicational etiquette but when following its standards it’s necessary to pay attention to social status of the member of communication, his age, character of relations, time and place of speech interaction.

Then we’ll consider the objective meaning of the definition “speech culture” which means a set of definite qualities of speech which under the condition of literary standard observance influence the addressee in definite conditions and set task. Let’s characterize each of them coming from the ideas of contemporary linguistics and rhetoric (Y.V. Rozhdestvensky, M.R. Lvov, L.K. Grudina, N.V. Bogdanjva, L.A. Verbitskaya, V.V. Kolesov, E.N. Shiraev, T.A. Ladizhenskaya, D.E. Rozental and others).

An important communicative quality of speech is its richness. A qualitative - quantative aspect of speech richness (diversity) lies in the following: the more different and recognizable by the reader’s or listener’s mind lin-

guistic signs are on the same “speech square”, on the same linguistic space [4: 208] the richer and diverse the speech is. There are also structural-linguistic conditions providing speech richness: a great volume of active vocabulary, variety of used morphological forms and syntactic constructions.

An essential feature of a good speech is its accuracy which is understood as the usage of words in total correspondence to their linguistic meaning, strict correspondence of words to the phenomena of reality. At the communicative level speech accuracy is not only correct but optimal word usage: a choice of such linguistic means which best of all give the essence of expression, depict its topic and the main idea or give the depicted situation adequately. To reach such precision or accuracy of speech it is necessary to use synonymics. To evaluate the choice of linguistic means it is necessary to imagine the communicative task.

As it is known, word semantic being includes the whole big world of images described by the word and speech, concepts and the whole world of ideas and images born from outer textual combinations-between the lines and between the words. Musical being of the word, speech melody include all sound structure of the word and speech: all musical rhythms, euphony, timbres, tones, musical dynamic, accentuation, sound duration. Sound expressiveness of speech is included as well. Speech melody increases its influence on the listener. Even the most prosaic, informational text is unthinkable without melodious element, it becomes intolerable and its essence isn't accepted by the listener. Sound means in Russian language are diverse. L.V. Sherba [6] proved that the most powerful means of expression between the words and groups of words is “intonation”, in its widest meaning. M.M. Bahtin notes that “Intonation always lies on the boarder of verbal and not verbal, pronounced and not pronounced. In intonation the word directly touches life. First of all, the speaker touches the listener with his intonation: intonation is social (predominantly)” [7: 78]. In its wide sense intonation is defined as a unity of interconnected components: melody, intensity, duration, speech tempo and pronunciation timbre (tone). Expressiveness depends on the brightness of vision, perspective of idea, activity of action but intonation is able to increase inner activity. Not only ideas fight during speech interactivity but intonations as well.

The next important communicative quality of speech is its purity, absence of strange to literary language elements. It's difficult to understand speech full of introductory words, words - parasites “well”, “so...”, “then...”, “as if...”. Words-parasites show the lack of lexical units, lack of confidence how to understand the matter of speech or the lack of knowledge about it or partially decrease the responsibility for what is said, because it introduces the uncertainty element, “diffusiveness” into the idea of the text. Formal (official) words also make speech perception harder: they are used in formal documents as a stamp or pattern. K.I. Chukovsky [8] considered that

not strengthened ideas used automatically do not need formal stamps. He thought that they present a dangerous illness of Russian language. Particularly language has enough destructive elements defiling its purity, for example, vulgarisms and slang and some others.

Speech consistency is revealed at the level of statement (text) and is based on the logical thinking, inductive and deductive forms. Thinking and speech are genetically and functionally independent and connected realities. A word, being a language and speech unit, indicating an integrated object or phenomenon, comes out as an act of thinking. The word meaning serves as an object analyses, making generalization and sign abstracting, connecting unit between the language and speech, possible. So the word becomes a weapon of thinking and word meaning becomes its result of speech and thinking unity. According to S.L. Rubinstein's [9] opinion word meaning is not a passive reflection of an object. It is defined through the function of that object in the system of human activity, it's a cognitive reflection of human consciousness to the object mediated by public relations among people. Speech consistency is an ability to put down the thoughts sequentially, logically, with arguments: it characterizes the speech on the basis of connection with reality. Logic can be objective when speech is characterized from the point of correspondence of semantic connections and relations of language units and objects relations in reality. Conceptual logic is connected with observance of main logical laws (identity, nonexcluded contradiction, excluded third sufficient foundation) speech in this case is a reflexion of the idea structure in its development manifested in semantic connections of language elements.

So, we have considered subjective and objective meanings of "speech culture". In its gnoceological aspect "speech culture" is a special area of linguistic knowledge, a scientific discipline containing definite units, subunits and rules devoted to that field of linguistics. The most important things of speech culture as a special linguistic discipline are:

a) a problem of literary standard with its theoretical and culturological interpretation;

b) a regulative aspect providing support, protection and security to Russian language from bad destructive influences.

"Russian language and speech culture" discipline is studied at the higher educational institutions as a constituent part of the humanitarian discipline cycle devoted to the students of all specialties. The course is oriented for more profound studies of general idea of standards of contemporary Russian literary language and aimed at practical skills mastering using it as means of professional communication taking into consideration necessary knowledge about culture of Russian professional and business communication for more effective communication. That's why the course mastering assumes formation of student's ability for speech activity demanding availa-

bility of Thesaurus conceptual system and understanding of definite thinking type making it possible to solve arising problems and tasks in concrete professional area (economists, politicians, marketologists, teachers, doctors and so on). That approach must give orientation to the teachers to develop student's skills of professional communication which is understood by E.I. Golovanova [10] as communication within professional field, by A.I. Kapterev [11] as a process of arising of mutual understanding in the definite subject area, by V.A. Minkina [12] as a process of exchanging information between specialists. As a result of the course study the student must be able to realize his / her communicative intentions using Russian language means in oral and written communication in the spheres which are connected with future professional activity and handle genres of oral and written speech necessary for free professional communication. So, the main attention in methodic and technology of study should be paid to initial study of theory and practice of communication as a specific form of people interaction, passing information from person to person in professional area which is performed with the help of the language (code-system of encoding and decoding of information). Secondly, attention should be paid to mastering and learning of professional communication language. That language is a multi-vendor having several struts: terminology, professional vocabulary, professional slang words, stock-list. The main body of the language of professional communication is terminology, concentrating the main features and language properties. Terms serve as the main means of conceptual orientation in cognitive-communicative area, set the direction of intellectual activity of specialists. They serve at the same time a reference point of thinking and activity. Thirdly, it helps to form and develop speech skill. In the Big Explanatory Dictionary skill is explained as ability, procession of profession, working practices, trade [13]. So, specialist speech skill (as a subjective meaning of speech culture) will be revealed in the choice and organizing of linguistic means which during professional communication under contemporary linguistic standards and communication ethic can provide the highest effect to reach professional goals.

Introduction competent approach into educational practice is connected with its format of formal description of man-professional qualities. The time of competence birth is considered 1970s of the XX century when American Government Department applied to the Consulting Company to employ junior staff for diplomatic informational service. The history of the concept "competence" and principles of key model of competence construction we can find in the article written by V.I. Lupandin and A.S. Mashkova "Formation of the competence model for administrative-management staff" [14]. The ability of a person to manage professional duties successfully, to solve professional tasks means that he / she is ready to do that not only because he / she has necessary skills, but because he / she wants to do that pro-

professionally and wants to improve his / her skills. Orientation to professional self-realization and self – improvement is characteristic to the competent specialist. Therefore, specialist's motivation becomes an important and key factor of personality professional orientation.

Competence as a new born formation of subject activity is formed in the process of professional training and represents a systematic knowledge, skills, abilities and personal qualities which allow to solve functional tasks in professional activity successfully. Being an active personality representation during activity competence is characterized by mobile readiness to realize obtained professional competence by personality in any situation. We should differentiate the concept “competence” and “competentness”: an ability reflecting necessary standards of behavior” is competence, but “competentness” is an ability to mobilize and actualize your competence to solve real professional tasks, and “ability necessary for working tasks solution and for getting necessary results of work” [15: 23].

Let's denote some peculiarities of the mentioned above concepts:

- social request of professional area;
- competence structure includes not only traditional results of education (knowledge, skills) but social-psychological component (motivational, behavioral, evaluational-conceptual, emotionally-willful);
- optimal list of competences from the point of view of lack of избыточности and complete group availability for reaching educational goals;
- allows to describe the result of preparation and diagnose competence creation on the basis of definite describing features;
- formation of competences and their stage by stage control during educational process;
- as a major competence indicator is correspondence of the level of individual results of training to the society and employer expectations.

One more peculiarity is understanding by the specialist of his competence as his ability to solve arising professional tasks taking into consideration social consequences of his actions. G.L. Ilyin presents an extract from the World Bank report: “In Russian education there is an accent on the usage of main categories taken from engineering: heat transfer, energy, resistance and so on. The main problem is if it works within restrictions put by market external factors referring to the engineering. The most important components of educational plans of western engineering schools include nature protection standards, author's law, marketing, consumer request, expenditure, efficiency and potential profit. The western engineer is supposed to evaluate the mentioned criteria before making a conclusion “if it works or not” [16: 43]. Such concept needs different ideas about contemporary society and its educational tasks.

When we analyze the definition “competence” we differentiate the note “skills” and “competence”. Skills mean a wide range of acquired in the process of education and development opportunities, saved by people to

solve different tasks in life. Skills and opportunities are very important resources brought for example by managers into their work, but they are connected with concrete activity or professional functions. Competence means absolute ability to fulfill a concrete work in accordance with authorized standards. For example, manager's activity is constantly connected with getting and transferring of information to different people (owners, supervisors, clients, partners, deliverers). Manager should reveal such skills as:

- active back communication, efficiency and mobility of informational exchange;
- structuring of difficult information;
- usage of semantic informational modeling instruments;
- workflow and management recording;
- team instruction and control;
- information mobility while choosing ways of information transferring and channels of communication taking corporative standards into account.

Thus, competence (having necessary skills, abilities and capabilities) is closely connected with satisfactory subscribed roles and solving of concrete tasks. Definition of competence includes a combination of skills and abilities, knowledge and capabilities necessary for successful fulfillment of those concrete roles and tasks. For managers information control is a central part of their professional activity, they pay the major part of their time for the work with information. In the process of taking effective managing decisions connected straightly with management of people including the whole staff and management communication. Managers' important task is constant collection of actual managing information, its interpretation and analysis in the context of strategic positions formulated according to the stage of management development. So, every manager, firstly, is a manager in the area of information because he deals with collecting, analyzing data and information taking decisions accordingly and transferring information. An area of his professional competence includes:

- knowledge of content and types of information necessary for organizations and managers, for their efficient activity;
- knowledge of types of interpretation and transformation of different types of information within informational streams;
- ability to identify valuable information for efficient management and others.

Hence, we can assume that manager's responsibility and competence is revealed in selective approach to the informational skillful usage of it in management activity, in ability to establish business relationships, to start contact with the partner during professional communication, understand the colleagues (bosses and subordinates) adequately, negotiate. "External area" makes structure of economic relations more difficult, diversification of in-

dustry, widening of inter cultural relationships dictate the necessity communicative competence formation which is identified by the aim and labor character and becomes the leading chain in the structure of personal-business qualities of the manager and integral leading part in his real performing of his professional duties.

We are examining competence and “competentness” of the manager as necessary parts of the global strategy for personal and professional individual formation. The choice of the type, quantity and level of competence formation depends on the direction of specialist preparation and from enterprises where that specialist will demonstrate, develop and enrich his competence. Notwithstanding differences between competences (noted by educational and professional standards), they could be combined into one nomenclature, for example, managing, projective, innovational, economic, informational, ecological or judicial.

According to the European qualification frame competence includes:

1) Cognitive competence using the theory and such concepts as “hidden” knowledge acquired during experience.

2) Functional competence (skills and know-how) what a man must be able to do in the labor sphere during education or social activity.

3) Personal competence based on behavior and concrete situation.

4) Ethic competence based on definite personal and professional values.

That definition should include communicative competence because communication serves the other part of human life. At the same time it depends from that activity (orient in choosing profession) and help individuals to join definite activity.

In scientific literature competence is defined as:

- ability of the speaker to choose situation relevant form of knowledge presentation, interpretation of events or facts, take part in indirect speech activity and use un literal expressions [5];

- ability of a person to take and fulfill different social roles, adapt in social groups and situations, use verbal and nonverbal means of communication freely [17];

- a system of internal resources necessary to do effective communication within a definite range of situations of interpersonal interconnection [18].

That's why we can suppose that socially-psychologically (professional-personal) communicational competence is a complete universal personal characteristics. Direction and position of and personality towards the society culture, culture of language and professional activity as a whole are of major importance in it. The essence of communicative competence is a difficult complex of qualities and personal relationships. It is revealed in the choice and organization of linguistic means which if you follow standards of literary language, ethic of communication and know professional speech nuances in definite situations of business communication allow personality to

solve professional tasks. The content of communicational competence is revealed in the unity of:

- a) requirement-motivational component (requirement, motives, direction);
- b) cognitive component (professional knowledge);
- c) emotional-valuable component (responsibility for the result);
- d) activity component (skills, abilities, experience).

Requirement-motivational component reflects the degree of perception of personal and professional communication meaning of the national language and speech culture (foreign language) by the subject; a degree of interest while improving of standard communicative, ethic and rhetoric aspects of speech culture; a degree of requirement in professional language development. Cognitive component reflects volume and efficiency of knowledge about management information development usage (essence, properties and characteristics); about standard, communicative, ethic and rhetoric aspects of speech culture at the angle of professional activity; vocabulary of the subject of communication. Emotional-valuable component of manager's communicative activity is a reflection of recognition of communicational value of the language and speech culture, bright personal involvement into everything contained in profession, expression of positive emotional sensual experience in the process of professional activity. Activity component of communicative competence is readiness and possession of verbal and nonverbal means of speech adequately reflecting reality and corresponding to the idea of speech; possession of speech style adequate to professional situation; ability to find ways of organization of structural language elements and abilities to use speech for influence; observance of language and communicative standards of speech ethic.

Functional filling of components is rational to use by concretization of communicative goal. Communicative goal is general target origin, target plan or project which defines, identifies the whole speech subject behavior during professional communication and in its separate phrases (whole monologues in speech). Communicative goal of the specialist mediated by labor sphere fixed in professional standards giving indicators which allow to set a degree of correspondent activity performed by the worker and represent a number of characteristics in the form of knowledge and skills of how a person must do and what he must know for that. Descriptors are described by concrete set of typical professional criteria characteristic to the activity performed by the person within concrete profession. The essence of professional standard is in its content is not brought from external area, it is hidden in professional activity. A unit of professional standard represents a labor function identical to concrete personal competence represented in structure; professional activity knowledge and skills and personal qualities.

As we mentioned before the accent is made to the authorized list of competences (professional and general cultural ones) and transformation of them into desired results. The authorized list of competences must describe activities represented by the set of knowledge and skills necessary at the definite working place in detail. That's why the formation of communicative knowledge, skills and abilities happen the context of integrated system of indicators: knowledge, skills and capabilities, formed in the process of training and adapted in practical experience. For example, according to professional standard "Management of organization" it is reasonable to form the following competences: motivate teams for activity; demonstrate qualities of a leader; ability to work in a team, psychological skills; wide thinking; protect enterprise interests; oral and written communications; prevent and solve conflicts and so on. These competences suppose formation of such communicative knowledge like principles, technologies and ethic of business communication, principles, methods and instruments, technologies of interaction, negotiating with the owners and other interested sides and ability to negotiate and perform consultations and presentations.

The process of managers training supposes acquiring of systematized communicative knowledge, skills and abilities and their practical appliance. While developing methodic of training it is necessary to choose methods and technologies of heuristic and problematic training: investigation of concrete situations, individual exercises and exercises in groups to improve speech technique, modeling of business situations, project making, interactive trainings, role and business games. Each technology can be supported by the model of training according the following algorithm:

1. Theoretical understanding of communication principles which make it possible to set the fundament of special skills.
2. Examples which give the participants the opportunity to value the efficiency of communicative skills usage.
3. Steps connected with realization of communicative skills.
4. Practical usage of communicative skills.
5. Self-evaluation during which the participants form concrete goals which help them learn key knowledge.

Thus having examined the content of the concepts "speech culture", "competence", "competentness", "communicational; competence" we can make the following conclusions:

1. Introduction of the concept "speech culture" was due to the Russian society social-political transformation, changing of socio-cultural status of all society layers. Initially the concept had anthropological direction, considered as the basis for personal general culture development, how it is revealed in speech behavior in the language of Literature, in the ability to use art treasures. Culture in that definition is the first demand to speech. It can be found in the verbal encyclopedias. "High speech culture supposes

high level general culture, conscious love to the language, thinking culture. The top of the speech culture, its standard and “starting point” of phenomena realized as a standard, is a literary language where all cultural traditions of the nation, achievements of masters of speech are fixed and saved like in the treasury” [19: 19].

2. Concepts “competence” and “competentness” are also revealed in the result of the answer for the challenge of the Western society, firstly, from the labor market side. Nowadays leading companies and governmental departments formulate their demands to the staff using the language of competence. Development of so called “competence models” (describing demands to different categories of the staff-to top managers, managers and administrative personnel and others) is an integral part of management. Opposite to the “speech culture” “communicative competence” is formed in the process of professional training and represents a systematical manifestation of knowledge, skills and abilities and personal qualities which allow to solve functional tasks in professional activity successfully. That is why these concepts shouldn't be considered synonymous. In educational practice formation of competent specialist is a goal, but competences are considered as a new type of goal setting in educational systems. Competence-based approach in education allows to describe results of training (preparation) and diagnose formation of competences on the basis of definite features-descriptors and form a definite level of competence and step by step control in the process of training.

3. Limitations of competence building approach are connected with its format of formal professional qualities description. As any formalization competence building approach has not full quality description, that's why together with competence-based approach at the concrete scientific level of research we should apply to culturological approach to try to understand personal culture as value and personal qualities description on the basis of social-valuable organizationally acceptable value orientation.

4. Communicative competence (together with cognitive, personal, functional and activity) are considered by us as an integral and universal personal characteristics. Spiritual basis of personality is objectively socio-cultural experience of the concrete society: historically formed ideals and value views, moral principles of behavior, cultural traditions of the nation, core meaning of communicative competence and position of personality are directed to the culture of the society, language culture and professional speech activity in general. The essence of communicative competence is a complex of qualities and personal properties and it is revealed in the choice of linguistic means which if they follow the standard of literary language, communication ethic and specific professional speech in a definite situation of business communication allows to take optimal decisions and solve professional tasks. The content of communicative competence is revealed in the

unity of the required-motivational, cognitive, emotional valuable and activity components. Emotionally valuable component of communicative competence of a manager is a reflection of the awareness of national language and speech culture (foreign language), value by the communicating subject, bright personal involvement into everything which is contained in profession, expressions of positive emotional-sensual experience in the process of professional activity.

Realization of technologies and methods of training can be done within the framework of educational disciplines: "Russian Language and speech culture", "Ethic of business relationships", "Business communication", and at practical training disciplines of professional cycle.

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METAPHOR AS A LANGUAGE AND MENTAL MECHANISM IN ARTWORK

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Abstract. The article is devoted to revelation of conceptualization role in speech-thinking realization process. This role is associated with understanding of both available and received information; determination of probable (new) expression and intention of communicant him / herself. The conceptualization role is also important in analysis of expression social framework and social relationship standards. The performed analysis of the conceptualization process makes it possible to assert that a conceptual system represents a continual system of meanings which structures in person's activity as a result of conventional experience obtaining.

Based on English and American literature 303 conceptual metaphors were generated which show that most of our ordinary conceptual system is metaphorical in nature. Potential limitations and future direction of the study were discussed as well.

Keywords: literary text; cognitive linguistics; metaphor; individual style of an author.

Introduction

Metaphor and simile are the most commonly used figures of speech in everyday language. The field of expressing emotions and emotional pressure brings an element of artistry in our everyday life, which is connected with a wide usage of metaphors in our speech. A metaphor is not only a mode of uncommon word usage and literary world modeling; it reflects individual creative peculiarities in subjective world content of poetic visions.

Metaphor role is very important to us. The point has been pressed out by many scientists [1-7].

Metaphor is considered as a mental language mechanism, which affects creation of a world view. In the study the metaphor is considered not only as a means for figurativeness creation but from the point of view of those cognitive structures which underlie metaphorical process as well.

The data for study indicates that one or a group of connected basic and / or image metaphoric concepts underlie the majority of poetic texts. The composition and number of the metaphoric concepts making groups are individual. As a result of detalization, stylistic devices and expressive means they turn into individual poetic image.

The problem of construction of a metaphor theory with enough explanatory power cannot be solved only within the framework of linguistics; it requires an access to cognitive activities.

Cognitive science makes a person a key object of research. It attributes understanding of metaphor to mental processes, accompanying speech production and perception. The metaphor is considered a mental and language mechanism, representing interaction of two entities, which leads to getting new knowledge about the reality.

A language reflects the surrounding reality with the help of isomorphic means, that is through a person's attitude to the surrounding world, and through the perception and description of the world. One cannot overestimate the role of metaphor in constructing the linguistic world view (picture of the world).

However, metaphor, as a language phenomenon, does not make a fragment of the world view, but fills all its space, which can be attributed to the fact that metaphor is a means of reality cognition, of structuring the experience of interaction with the outer world.

Metaphor as an expressive means of language tradition

Language traditions are reflected in figures of speech in the most vivid way. Metaphors are often used in literature, as they are closely connected with the artistic world view. Moreover, the very interpretation of a work of literature and the attitude to it is often expressed by reference to metaphor.

Recently the problem of metaphor has come into the field of interests of theorists in semantics, logical semantics and sociology of science, as if crease marks after a stone dropped in the water. In their research, made from the perspective of these sciences, new information about the role of the metaphor in cognitive processes and in the arrangement of systems of signs of science, technology, art and language was obtained [8].

L.L. Nelubin [9] points out that the purpose of metaphor is not just in nominating a thing, but in its expressive description. N.D. Arutyunova believes that the essence of metaphor is transposition of identifying (descriptive and semantic diffusive) lexis, meant for denoting the object of speech, into the sphere of predicates, meant for denoting its features and properties [10].

The metaphor is "a mental and language mechanism" [3], representing interaction or comparison of two entities based on the resemblance, analogy between them, i.e. discovering their similarities. The role of metaphor in representation knowledge can be seen in an ancient method of scientific cognition, which was in relating, comparing entities of different kinds.

All this makes it possible to notice, to discern a thing behind another one, on the face of it quite different, and in this way to extend cognition process. The cognitive function of the metaphor consists in mastering the abstract by means of the concrete, the unobservable by means of the perceptible.

Metaphor appears in our speech requiring emotional impact. Those concerned with the emotional pressure on the addressee are not only among writers, columnists or public figures, they are among common society members. The community of the purpose brings about the community of the language devices used. The field of the expression of emotions and emotional pressure brings an element of artistry, and as a result metaphor, in our everyday speech [8].

The source domain is normally represented by concrete notions, denoting people's interaction with reality, such as spatial orientation, while the target domain consists of notions inaccessible for direct physical experience.

In fact, semantic similarity takes place not only between two notions of the two domains but also between the relations of these notions. This invariant content represents an image scheme (a repeated experience model, abstracted of particular details) characteristic of both domains. For example, the life of a person can be metaphorically conceptualized as a journey, which can be represented as "life is a journey".

There exists correspondence between the relations of notions in one domain and those in the other. For example, a "traveler" is related to his "destination" in the same way as a person which is related to his life goals.

Metaphor is an important component of the individual style of the author of a literary work. At the same time it shows the subjective attitude of an author to the surrounding reality. It serves the purpose of characterizing the personage.

As A.V. Hhalaimova [11] indicates, a text is a speech unit with the maximal volume, in which a closed system of language signs, characterized by coherence and integrity, is used in order to express the conveyed by the content unity of the author's ideas and feelings.

A literary work has a peculiar symbolistic nature. It represents "a specific semiotic reality" [3]. A structural text is arranged about its plot. In the way of its content and ideology, a literary work reveals the author's perspective by means of the functional semantic dependence. The content of a literary work is arranged around its semantic node that represents synthesis of the time before and during the plot.

The author of a literary work is a typical representative of his linguistic community, which is reflected in an individual way of the author's representation of conventional metaphors and in the content and structure of the key concepts of artistic consciousness.

The semantic node, presented in the definite sequence of its revealing through central links, embodies a text in the way of its content. The means of connection of the key links in a semantic node is a plot perspective, to create which the author's subjective metaphors are used. Those metaphors refer to an individual, not a collective, world view. This type of metaphors is opposed to language metaphors, based on traditional nominating relations corresponding to the national symbols or to a certain prior experience of communicants.

The inherent part of poetic metaphors is coexistence of two meanings, which provides a figuratively aesthetic function. Figurative basis of a literary work is formed by means of a chain conceptual metaphor, which means superimposition of one image on another, when one image evokes the associations about another one [5, 6].

For the first time the interpreted metaphor represents a combination of the known, accepted in the language, with the unknown. Consequently, it implies the comparison of entities by their similarity. When a word is used metaphorically the similarity can refer to various characteristics of entities: to their shape, different features, functions, emotional impact, etc. [12].

Indeed, a metaphor is not only a mode of uncommon word usage and literary world modelling; it reflects individual creative peculiarities in subjective world content of poetic visions. N.D. Arutyunova [13] believes that "fore components take part in making a metaphor, they are two entities (two objects), principal and secondary subjects of metaphor and some characteristics of each subject".

In M.V. Nikitin's [14] metaphor research it is underlined that "languages normally combine analogous, similar notions in one word... A metaphor as a word is the very case of the similar combination of notions in a word, when the expression of this notion is realized as a secondary onomasiological function of a word "occupied" by another notion".

"The degree of similarity is of minor importance for metaphor. The analogy can be special, superficial and not deep. The metaphor is the result of analogue search without any restrictions in the degree of similarity" [Ibid]. V.N. Telija [8] also considers that "the metaphor requires a similarity admission, which is not always obvious and is very often fictitious".

As V.N. Telija [15] indicates, "the condition of a communication-pragmatic success is appealing to an emotional message reception, which is normally achieved by means of figurativeness, created by various speech devices, as image evokes emotional experience of the world". V.N. Telija [16] also draws our attention to the fact that it is possible not only to detect a language metaphor in a language (if it is not "erased"), but also to some extent to "program" it". At the same time authors' individual metaphors, which V.N. Telija [Ibid] calls speech metaphors, are easy to be detected.

However, it is difficult to indicate the permissible limit for “fantasy flights” of a metaphor creator.

As O.I. Glazunova [17] indicates, the language mechanisms of metaphorical transfer realization in a literary work are quite various. Metaphorical expressions are used:

- 1) to name a thing;
- 2) to use a noun in a predicative - qualifying function;
- 3) to use a verb and verb phrases in a predicate function;
- 4) to use adjectives and adverbs;
- 5) in genitive word combinations;
- 6) in adverbial constructions;
- 7) in comparative constructions with the form markers “as”, “as if”;
- 8) in set expressions.

The power of the metaphor is in its ability to destroy the existing categorization in order to build new logical boundaries on the ruins of the old ones [18]. The metaphor implies, on the one hand, some similarity between the characteristics of its semantic referents, as it is to be comprehensible, but, on the other hand, it implies some dissimilarity between them, as it is to create a new meaning, i.e. to be suggestive [Ibid].

Several interconnected elements make the basis for metaphorical semantics [19]. These elements are the following ones: the direct meaning of the word, the image, created as a result of comparing, a new conceptual content and a new nomination, originating as a result of the comprehension of the metaphor. Thus, it is possible to speak about the semantic duality of this trope, which leads to polyfunctioning of metaphor.

Polyfunctioning means simultaneous realization of nominating and pragmatic functions. The nominating function is realized by the way of transferring semantic information. The pragmatic function is connected with transferring the figurativeness of metaphor. Besides, a metaphor performs style generative, text generative and genre generative functions [20].

A metaphor is a mental and language mechanism, consisting in interaction and comparison of two entities, based on the similarity, analogy between them. In other words, the point is in finding their similar characteristics. Since the metaphor is multivariate there exist different classes of metaphor, for example, language and poetic metaphors.

Solidarity in purpose naturally causes solidarity in language methods in use. Sphere of emotions expressing and emotional pressure adds an element of artistry along with metaphor to the everyday language. Metaphor is not so much that principle of unusual word usage and artistic world shaping. It reflects individual and creative features in the subjective content of the poetic visions world.

Based on English and American literature, we have studied 303 conceptual metaphors were generated which show that most of our ordinary

conceptual system is metaphorical in nature. Our research shows us that we can speak about the following main productive types of metaphoric concepts: “basic metaphors”, “specific-level metaphors” (or in different wording root, constant, conventional, general poetic and so on) and occasional - “image metaphors” (individually authorial).

As follows from the conducted analysis of English language poetry of the 20th century the most commonly encountered concepts reflected poetry which we have studied are concepts of death and love.

Among them prevail:

Death - going away / separation:

“Where has the tree gone, that locked / Earth to the sky? What is under my hands, / That I cannot feel?” (“Going” by Ph. Larkin); *“To go down... We all go down, mostly / alone...”* (“Titanic” by D.S. Slavitt); *“My friends are gone, but that’s a truth / Nor grave nor bed denied”* (“Crazy Jane Talks with the Bishop” by W.B. Yeats).

Death – sorrow / pain:

“My wept exhaustions over plates and cups / Drained my self-pity in these days of grief; She fought death with an understated mischief; Some sat downstairs with a hankie / Nursing a little cry before going up to her; ...It tore my heart out” (“Thirteen Steps and the Thirteenth of March” by D. Dunn).

Death - stagnation / immobility:

“And hate the bright stillness of the noon, / without wind, without motion” (“California Hills in August” by D. Gioia); *“Side by side, their faces blurred / The earl and countess lie in stone”* (“An Arundel Tomb” by Ph. Larkin); *“Constant water lilies we lie still”* (“Looking Up at Leaves” by B. Howes).

Love - song / music:

“The music plays, / Hauntily beautiful, / It plays of love” (“Love’s Music” by J. Hodges); *“SONG is so old, / Love is so new - ...Let my warm blood / Sing low of you - Song is so fair, / Love is so new!”* (“Song Is So Old” by H. Hagedorn).

Love - sickness:

“This the word that made us part In the fall o’ dew; / This the word that brake his heart / - Yet it brake mine, too.” (“Love Came Back at Fall o’ Dew” by L.W. Reese); *“I have nothing more than to honor you now, / A fallen tear wiped from my brow. / A refreshing memory of how I remember you best, / Since you left me I now have my own “Song of Sadness”* (“A Song of Sadness” by D.L. Gomes).

As we see, the former, grouping around key concepts of the outside world are characterized by the unambiguity of the author’s idea and reader’s perception. They express constant, systemic nature of the image analogy between the compared notions and possess the sign of invariance.

Summary

The systematization of the knowledge about the world stipulates its conceptualization. The conceptualization process is closely associated with the process of categorization, as categorization underlies conceptualization, the cognitive process which identifies, estimates and classifies objects of the world, their features and relations in accordance with the ways of vision and interpretation, peculiar to a man.

The conceptual metaphor acts as a tool of the speech influence on a reader (listener), aimed at emendation and modification of his / her world model by involving him / her in the poetic world model of the artist, its perception and interpretation. The conceptual metaphor is a chain trope, during its implementation one image provokes another by association.

The metaphorical semantics consists of several interconnected elements. They are the direct meaning of the word, the image, created as a result of comparing, new conceptual content and a new nomination, originating as a result of the comprehension of the metaphor.

The conceptual metaphor acts as a tool of the speech influence on a reader (listener), aimed at emendation and modification of his / her world model by involving him / her in the poetic world model of the artist, its perception and interpretation. The conceptual metaphor is a chain trope, during its implementation one image provokes another by association.

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FEMALE IMAGE IN THE MODERN RUSSIAN LANGUAGE BLOG

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Abstract. The article considers female image in the Russian language blog from the point of view of its metaphorical conceptualization. Metaphorical modeling of the female image in a personal female blog is considered as self-identification mechanism in the text activity. The basic metaphorical models, which represent the ideas of female appearance in the texts of Russian-language female blogs, are revealed and described in the current research.

Keywords: blog sphere; Russian language blog; conceptual metaphor; metaphorical model; female image.

In the course of the development of information and telecommunication technologies, transformation of the structure of communication processes is observed in modern society. As a matter of fact, it influences the formation of social and cultural identity. The debates about whether Internet communication creates new personalities or simply helps a person to see themselves from different angles, to identify their sub-personalities have long been conducted in the literature on the “digital culture” [1]. Reflection of different aspects of self-identification is not unique to researchers, but also for Internet users: “I went from being one person with single name to existing as a number of identities created by Me, but not always recognizable as me, even by myself” - says Sue Thomas in his study [2: 9].

Internet communication makes it possible to escape from the social constraints that are present in real communication due to the indirect technological interactions in the Internet environment. The physical side of communicants in the actual direct communication (e.g., chat rooms, newsgroups) is hidden from direct observation. The speaker is present in the form of a virtual equivalent - a sign of personality, modeled themselves. We believe it is anonymity that can overcome social, psychological and other barriers in the Internet communication. The user is also able to control and change the identity that he / she activates in virtual environment. The communicative Internet environment is carried out in the visual-verbal form. Other parameters of the natural communication remain outside the channels of communication; therefore, they need to be modeled. A person can become what he or she will never be in reality, or what he has always wanted to be. Creating an image of the “self” in virtual reality, a person gets the possibility to present any of his / her side, any of his / her “I”. In connection with this modeling,

activities of communicants to create their own image are updated. Despite the fact that the development of communication technology expands the range of modeling capabilities, verbal behavior and the formation of the verbal image still remain basic.

Thus, speech in communicative environment of the Internet carries out two major functions: the actual communicative function aimed at the implementation of social communication, and the function of social-psychological modeling - the formation of one's own socio-psychological image in communication. Verbal modeling is based on modeling the potential of natural language. Such understanding of the language is presented in the framework of the concept of modeling systems, "according to which natural languages, mythology, religion, literature and art, as well as socioethical norms (prohibitions and regulations) are sign systems that display (model) certain fragments of reality and as a result of the operation beget product (sign sequence, i.e. texts in a semiotic sense of the word) that implement the communicative and cognitive capabilities of individual semiotics..." [3: 77].

The Internet communication environment enables the study of verbal behavior in new communication conditions and allows you to observe how verbal modeling of an image of a communicant is carried out. Due to the fact that we are primarily interested in spontaneous social interaction, focused on self-presentation of the individual in this communication environment, we refer primarily to such area of noninstitutional communication as blogosphere.

Blog genre, appearing in the early 90s of the 20th century, by the mid-90s was massively spread and gained great popularity. Initially, the blog is formed and functions as an online diary - technologically arranged space for private records, reporting significant events for a single user, showing some events and phenomena.

In the personal experiences of the authors there is often an attempt at self-examination, where he / she (the author) goes through it to recognize his / her true "I".

For example, Maria Mishina under the name "Red" wrote: *"I remember there was a period in my life that lasted for a month - the month of snot and heartache. I was walking around the apartment, stumbling over my own broken heart, and falling apart from self-pity. Reflection in the mirror looked at me maliciously and swore obscenities. I wrote down everything I wanted to say, everything that had accumulated as black burden. And then I got up and went to take it "to the post office" - nearest trash can in the street... "Well-done-reflection" was looking forward to me at home. Having opened a bottle of wine, we celebrated my release"* [4].

However, despite proximity to a diary genre, the blog significantly differs from it in publicity parameter: the Internet environment is primarily a communicative space, and the user who posted a message here under-

stands that he / she will be read, even if he / she does not count on a specific addressee.

Therefore, the names “Internet diary” and “online diary” are conditional with respect to this genre. The author of a message writes for a reader and can also be the reader of other messages, forming, thus, the system of communicative acts, social environment, and the special type which received the name “blogosphere”.

The main function of the blog is self-presentation: “on-line diary” creates certain individual space for self-expression. The Blog is a personal page, where personal information is stored with the full range of emotions and feelings put up for public display. This type of communication is capable of creating a response - network users can quote the author of the blog, can leave their comments and observations, subsequently, the author of the blog can see how popular he / she is, how interesting “his / her role is”.

A number of researchers (E. Thompson, K. Bert, A. Orłowski) point out that women and teenage girls traditionally have blogs of a diary character. A recent study by Herring proved that, despite the fact that gender-based bloggers are evenly distributed (by fifty percent), “personal blogs” are conducted exclusively by women [5]. Thus, it is the female blog of diary character where we can observe options of modeling of an individual and personal female image. Compiling settings of a self-image in the text of the blog, valuable reference points and preferences allow the reconstruction of the key parameters of a female image of Russian blogosphere representatives. Texts of female blogs are relatively spontaneous speech works, which reflect the private, everyday ideas of the world, life, certain events or phenomena and, therefore, represent a “naive” female image.

Earlier we mentioned that speech production in the Internet discourse activates verbal modeling techniques based on modeling the potential of natural language. One of the oldest mechanisms for creating models of verbal acts is a metaphor. Modern research in the field of the metaphor theory has changed the view on this phenomenon: the metaphor is interpreted as a cognitive mechanism, which is based on the principle of analogy and frequently used in cognitive processes [6-9]. Metaphorical models form a specific layer of the conceptual and linguistic picture of the world, reflecting the uniqueness of a particular worldview of representatives of certain culture and language. The creative side of the human mind transforms his / her view of reality. Experience of interaction of the world and thinking is reflected in the language level. Being a verbal thinking tool, the metaphor creates the system of images and allows you to reflect on the experience. Following the founders of the theory of the conceptual metaphor J. Lakoff and M. Johnson [6], we define the conceptual metaphor as a basic mental model based on an analogy, which helps us to conceptualize objects (phenomena, entities) on the basis of knowledge of other objects (phenomena, entities). It obtains ex-

pression in the language, discourse, and the text in the form of an integrated system of metaphorical expressions. Due to the fact that conceptual metaphor belongs to the cognitive sphere, its implementation in the language is referred to as a metaphorical model that combines a system of speech representatives - textual metaphors.

It is "the ability to actualize non single-line associative connections within the entire scope of complexly organized frame of the sphere source of a metaphorical naming" that enables the basic linguistic metaphors act as textual metaphors. "Textual metaphor is a variant of implementation of the basic language metaphor, embodying part of its imaginative capacity in specific lexical representations", claims Z.I. Rezanova [8: 20]. The complexity of the organization and the similarity to the basic metaphor allows textual metaphor to structure the meaning of all of the text as a whole or its fragment.

Basis for the understanding of conceptual metaphor in contemporary cognitive science was laid by many domestic and foreign researchers (N.D. Arutyunov, A.N. Baranov, A. Barcelona, A. Vezhbizkaya, M. Johnson, Yu.N. Karaulov, E. Cassirer, J. Lakoff, A.P. Chudinov, J. Zinken, etc.).

In our research, the system of textual metaphors representing certain parameters of a female image is considered as a metaphorical model based on conceptual metaphor. It is assigned a special place as it plays an important role in the formation of associative links, unity and differences between the phenomena of the world. Conceptual metaphors create new individual meanings on this basis that express the individual's subjective attitude to the world, his / her thinking and interpretation of a particular object of reality. It is included in the process of learning and reflection of reality in the language. Therefore, we can say that it has a gnosiological status. Thus, metaphor is a linguistic reflection of the occurring cognitive processes, as well as the key element in the conceptualization and categorization of reality.

The system of conventional conceptual metaphors is not realized: "we often think or function automatically in everyday activities according to certain schemes" [6: 387]. The essence of conceptual metaphor "is understanding and experiencing one kind of phenomena in terms of the phenomena of another kind" [Ibid: 389]. Conceptual metaphors are cognitive models which form ideas about anything, including ideas about a woman, her appearance, psycho-emotional structure of the personality, behavioral practices, etc. Studying metaphorical concepts, formation of metaphoric models, and creation of metaphors themselves helps us to understand the nature of human thinking, his / her activities, his / her "language picture of the world". Thus, "metaphorical modeling is a means of comprehension that reflects national, social and personal identity, and also means of categorization, submission and evaluation of a fragment of reality with the help of scripts, frames and slots belonging to a completely different conceptual field" [7: 238].

Methodology for identification of conceptual metaphors was offered by G. Lakoff and M. Johnson in their famous work "Metaphors we live by". In the works of A.P. Chudinov [7] and Z.I. Rezanova and her followers [10], this technique has been supplemented by the achievements of the lexical-semantic analysis developed in the domestic linguistics.

In the paper of A.P. Chudinov there is a hierarchical system of metaphorical models of different levels of generalization. The author identifies four main categories of metaphors: anthropomorphic (in the study of this category of metaphors we analyze concepts that relate to the original conceptual areas as "Anatomy", "Physiology", "Disease", "Sex", etc.); naturamorphic (conceptual realm of "Animal World", "World of Plants", "World of inanimate nature", etc.); sociomorphic (spheres "Crime", "War", "Game and Sports", etc.) and artifact ("Tools", "Computer World", "Cutlery", etc.). Categories of metaphors can be schematically represented by the following schemes: "Man as the center of the universe", "Man and Nature", "Man and Society" and "Man and the results of his work". Chudinov also considers subtypes of the metaphors that may relate to these four categories: phyto-morphic metaphors (conceptual sphere "plants"), zoomorphic ("animals"), ontological metaphors (the representation of inanimate objects as living beings), orientational (based on the spatial relationships "top-bottom" "more-less", etc.), criminal (conceptual realm of "crime", "thieves", "criminals", etc.) and morbid (sphere "disease").

We have chosen this system as a reference during nomination of the metaphoric models that form a female image in the texts of women's blogs. This paper considers the metaphorical models which form such parameter of the female image *as appearance*.

The current research [11] and our analysis show that a woman herself occupies a central place in a personal blog: she describes her life, creativity, posts photos, etc. One of the most frequent themes in these blogs is the theme of beauty, health and, of course, appearance. "Men love with their eyes", - says the well-known saying. Therefore, a natural need to look attractive is the goal of many women. If nature has not bestowed you with a special beauty, the desire to change it is reflected in the records of women's online diaries.

Having analyzed the "blogosphere of RuNet (Russian segment of the Internet)", we found several metaphorical models of women's appearance.

At this stage of our research we can claim that the metaphors which simulate aspects of the external appearance of women on the basis of the conceptual realm of "Natural Beauty" are the most frequent in the texts of women's blogs. Different kinds of natural objects related to phyto- and zoosphere get in the focus of metaphors creation.

The stable linguistic metaphor identifying conceptually a woman and a plant functions most frequently in the texts of women's blogs. More often

woman's appearance, her shape and, indirectly, her personal parameters are revealed through a model A WOMAN IS A FLOWER. The variety of shapes and colors of flowers allows modeling a variety of types of female beauty metaphorically. In one of her records "Standards of Beauty", the author of the blog *Milady-S* says, referring to the author of the original text by Tatiana Malezhik [12]. *Throughout the ages, men admired women by their beauty and intelligence, strength and tenderness. But people of different countries understand the ideal of female beauty in very different ways. Someone likes delicate fragrance of lilies, but someone is crazy about sharp thorns of a rose... Simple field flowers can be dearer for this one, while others feel the need for constant contemplation of unusual exotic orchids. So many men, so many minds, yet still during all the centuries there have been own standards of beauty that remain relevant to this day* [13].

Text metaphors "delicate fragrance of lilies", "sharp thorns of roses", "simple wild (field) flowers" and "exotic orchids" are metaphors of phyto-morphic type, where the conceptual sphere of the "plants", "flowers" combines metaphors into a single unit, into the metaphorical model "A woman is a flower".

In this passage of the text, the author of the blog compares the feminine beauty with the beauty of different flowers, which reflect not only the nature of women: a lily - cold, hard, silent, gentle and mysterious; sharp thorns of roses - swift, sharp, without complexes, bright, temperamental; wild flowers - homely, simple, small, modest; exotic orchid - mysterious, mystical, secretive, elegant, etc.; but also create a metaphor with the national colors.

The "**delicate fragrance of lilies**" metaphor actualizes not only visual but also olfactory signs of flower forming synaesthetic image of the "difficult", at the same time cold and sensitive, beautiful and dangerous woman. Lily allows you to transfer the image of a female aristocrat with a pale face, strewn with freckles, with a thin, slightly lean figure and urbane, cool and concealing emotions.

The metaphor "**sharp thorns of roses**" actualizes the model "a woman is a rose", but focuses on the danger posed by such a woman. On the one hand, a rose is a beautiful and elegant flower that symbolizes love passion, on the other is potentially dangerous because thorns growing on the rose's stem can injure your hands. Notions about the rose model the image of the beautiful, but impertinent and proud person that is inaccessible and able to inflict emotional injury. But this is what attracts men.

The metaphor "**unusual exotic orchids**" models another image of an unusual woman. This image is also ambivalent: on the one hand, there is the image of a beautiful exotic woman, African or Asian, who differs from other women because of her unusual beauty, mysticism. The author of the blog cannot come to some kind of consensus, "Feminine beauty is a mystery of

nature because it is impossible to determine a perfect woman in every sense of the word, there are different ideals for all people”.

Another female character is formed by the metaphor “**simple wild-flowers**”. This is a modest woman, without bright beauty and appeal, she does not attract men’s attention, but adorns this world so as she can. A wild flower is an ordinary flower that grows in the field, so it is not remarkable and easy to find. In this case, the nomination of a flower is not in appearance, but in the place of origin. That is already represented by the multiplicity, non-personal objects of this type. Equating a woman with a flower of the field, the author emphasizes metaphorically that it is not remarkable, ordinary, and banal.

In general, the metaphoric model A WOMAN IS A FLOWER consistently implements a positive assessment of the female image in the diversity of its variants. We believe that it is connected with the general positive esthetic and ethical evaluation of the bloomers. The text implementation of this model shows that bloggers differentiate objects of the conceptual sphere “Flowers” in different ways: cultural bloomers are called, as a rule, by specific names: a lily, a rose, an orchid, uncultivated, growing in the natural environment are referred to as the generic name of flowers and marked by the place of its origin.

Another stable and consistently implemented model based on the conceptual field of “Natural Beauty” - is a model A WOMAN IS AN INSECT. In most of the cases people are attracted by butterflies and dragonflies from the diversity of insects to describe a female image, which corresponds to the current model in the language and culture. The metaphor of the butterfly is a multidimensional and in a sense symmetric: if we turn to the inner form of the nomination of the Russian word “*babochka*”, we find its derivation from the noun “baba” - one of the naming of women in the Russian language. It can be assumed that this nomination of the insect is related to both parameters of the external appearance: the butterfly is one of the most beautiful insects, and the projection of life and its reproductive cycles: we call the insect “a butterfly” when it is in the reproductive phase, i.e. the butterfly is able to bear children - to lay larvae. As a rule, metaphorical naming of women by “the butterfly” is associated with the actualization of such features as beauty and lightness. The author of the blog about health and beauty *Anna* writes: *How can you metamorphose from a caterpillar into a butterfly? According to one version the diet was made by the Italian woman Giulia Mario Rossi. Her father, who was a professor entomologist, bred butterflies in his greenhouse. Julia suffered from childhood obesity. Within six months she was able to get rid of 23 kilograms of excess weight. Impressed by her success, Julia named the diet as “Farfalla”, associating her metamorphosis from a chrysalis into a butterfly, i.e. literally flit like a butterfly, to feel the lightness and airiness* [14].

However, the authors of the blogs demonstrate that the butterfly image which is used to model the female image includes representations of the life cycle of the insect as a whole. For example, *Bonnie_Zemn* writes: Dreaming **to flit** into Antalya heat **like a spectacular butterfly**, I **lie as a larva** on the couch and **gorge**, gorge and gorge [15]. A general range of topics of the *Bonnie_Zemn*'s blog is a weight loss and desire to have a perfect figure. The author of the blog interprets her own image with a little irony, using concepts of the butterfly, but contrasting two stages of development of this insect: *a butterfly* and *a larva*. The first metaphor reflects the stereotypical, general cultural idea of a female-butterfly as a perfect object - "**to flit** into Antalya heat **like a spectacular butterfly**", where the main parameter is the harmony and lightness. The second metaphor refers to another stage of the life of this insect - to the larva - and projects its basic parameters (I **lie as a larva** on the couch and **gorge**, gorge and gorge) on the image of a woman's life. The larva is this phase of development of the butterflies which is unpleasant for people in terms of appearance and lifestyle. Thus, we observe a play on the image of the butterfly for the ironical characteristic of their own way of life and appearance.

We can observe another example of the implementation of the textual metaphorical model A WOMAN IS AN INSECT in a number of blogs. For example, *Tatiana* writes in her blog: *Why are we taught from the childhood that we have to "fight for our happiness" and that "to live a life it's not the same as to cross a field" that, in general, "life is a hard thing"? We make it difficult ourselves when we think so, but the group was adamant:.) They even compared me with the **Dragonfly** from the fable :) And I don't understand that if my destiny is to be the **Dragonfly**, then why I should become the **Ant**?* [16].

In this case the author appeals to the stable metaphorical opposition that exists in the Russian culture that for the first time was given in the text of the fable by I.A. Krylov "The dragonfly and the ant". However, Krylov's fable punctuated social rather than a gender perspective. The Dragonfly and the Ant are opposed primarily on the basis of their attitude to life, to work in terms of social utility. But perhaps because of the grammatical distinction we also can trace a gender in this opposition: the word "a dragonfly" has feminine gender and therefore is associated with a woman. In this case, the woman is frivolous, not serious and unstable: "A fidget Dragon-fly. All the summer's gaily singing, Of the future isn't thinking, But the winter's nearby". With a light hand of Krylov, a "dragonfly" behavior gets a negative assessment in the Russian culture, but there is a contradiction between this negative assessment, punctuated in this image and a positive assessment of the a female image as a light, flying creature (compare "butterfly"). This ambivalence allows the author of the blog to express the duality of a modern female image: a modern woman, burdened with many problems, often cannot afford to have "dragonfly lightness". Perhaps the author of the blog believes or

hopes that this image is able to give her power of flight, carefree and fun. That is why the author does not want to become “the ant”, though he is the symbol of diligence, but also is a gender opposite, the carrier of masculinity. Then the author writes: “...if you focus on your talents and not on the shortcomings and weaknesses, then your life becomes brighter, easier, more interesting...”. This is the reason why the author does not want to work hard and think ahead, because such an image is associated with the insect “ant”.

Thus, the metaphorical interpretation of the feminine on the basis of the conceptual realm of “Insect” emphasizes parameters such as beauty, lightness, ability to fly, elegance, uniqueness. We believe that the scope of the metaphorical interpretation involves other objects of this conceptual sphere, which is typical for the Russian language picture of the world as a whole (e.g., a bee, a wasp waist, buzzing, etc.), but at the current stage of the work similar metaphors are not found in the texts of blogs.

The conceptual sphere “An animal” and, accordingly, the metaphorical model “A WOMAN IS AN ANIMAL” is actively involved in the metaphorical conceptualization. At the same time analyzing the texts we haven’t found metaphorical units directly nominating any animal, more frequently metaphorical units nominate individual features peculiar to animals. For example, a blogger under the name *lissarone* writes a letter to the Father Frost: *Hair Removal. Grandpa, do you know how painful it is? Interminable civil war with your own hair over the entire surface of the body other than the head - it's unbearable. Give us, please, the device that deletes all the unwanted hair quickly and painlessly, or introduce the fashion of **furry women*** [17].

The blogger identifies hair covering of a woman with thick fur of an animal. The fur of the animal as a separate phenomenon gets a positive evaluation in the culture, as it helps to survive: protects from the cold in the cold weather and from overheating in hot one, in addition, it has long been used for decoration. But for the person and, in particular, for women hair covering is taken as a sign that resembles an animal, and therefore women tend to avoid that “fur”. If a woman has lost the “war with hair”, she becomes “hairy”, i.e. loses her appeal and looks similar to an animal.

On the other hand, there is an indication of animals which is desirable for women. In the blog post named “Hair loss. My methods of the struggle”, a certain *Madlen* writes: *Three months ago I used three products of the brand Siberian Health, I have already written about them, but again, they well stimulated my hair growth, a **fluff** appeared **on my head***. In response to this entry *Natel* writes: *Of course, some funds have helped, still I use two or three, but I haven't acquired **luxurious mane**... alas... ((((((([18].*

With the general negative attitude of women to the presence of hair on the body, there is a part of the body which must be covered with hair. That is our head. Thus, the longer and thicker hair grows the better. That is why good, thick hair on the head of a woman is metaphorically identified with a

mane - a hair covering on the same part of the body of some animals - horses, lions. These animals are aesthetically valued positively, they are considered to be truly beautiful and comparison with them (or with part of them) is a positive feature.

Besides metaphorical projections of the natural world cosiomorphic metaphors can be used for the characterization of modeling the female image. Difficulty in determining this type of metaphorical conceptualization is in the vicinity of this phenomenon to the metonymic models, as basic conceptual realm of the realm-source of the metaphorical nomination and realm-target is the same - "The Man". In this case, the female image is modeled by using the social action naming, not peculiar to the representatives of the gender type, namely - military sphere. Let us refer to the context: *Hair Removal. Grandpa, do you know how painful it is? Interminable **civil war with your own hair** over the entire surface of the body other than the head - it's unbearable. Give us, please, the device that deletes all the unwanted hair quickly and painlessly, or introduce the fashion of furry women* [17].

The metaphor "civil war with hair" should be attributed to the military metaphor, according to the classification of A.P. Chudinov [7]. In this case, the removal of hair is viewed through the prism of the frame structure "war": the attacker and the winner here is a person and the loser is hair covering. The author's application contains a request for weapons (Give us, please, the **device** that **deletes** all the unwanted hair quickly and painlessly) or a change in the situation, when the war would not be needed (introduce the fashion of furry women). If we consider the definition of the word "civil war", we find that this is a "war between groups within a state, the takeover of the country". Thus, the struggle with excess hair on a body is transformed into a "war for survival", a war between groups within a state - the body. Here the woman acts as a "warrior" who fights with part of her body and wins. But due to the fact that she fights with inhuman an "animal" sign is evaluated positively. However, apart from the position of the warrior, fighting with hair on the body, the woman takes another social position concerning hair on the head: it is a position of a defender and a helper. For example: *when the hair grows dim, use a hair mask. We need to help our hair; vegetable oil protects hair from damage, creating a protective film on the hair covering; at least once a week (and in some cases even more) it is necessary to pamper your skin with intensive care.*

Thus, having analyzed the records of female authors of blogs we can conclude that conceptual metaphors of naturamorphic type with conceptual spheres "an animal", "a plant", "nature" are dominated. Animate and inanimate nature has long served as a source of human analogies, some model, according to which a person imagines social reality, thereby creating a linguistic picture of the world.

Our observations show that commonplace categorization is present in the vast majority of conceptual metaphors describing women's appearance in

the women's blogs. This is due to the fact that bloggers aim to show their own feelings and experiences, reveal their own vision of the world, including the female image.

Self-identity and identification of the role that bloggers create and “play”, depend on many aspects: the particular life situation, the age - teenagers mostly write about their appearance, about their attitude to other people, about their emotional experiences about it. Thus, we can talk about creating the individual textual metaphors based on metaphorical models.

In this connection we should note modeling or schematized function of the metaphor, which allows you to model a particular unique phenomenon, or the situation on the basis of a common language picture of the world.

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THEORY AND METHODOLOGY OF TEACHING FOREIGN LANGUAGES

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USING COMPETENCY-BASED TASKS FOR EVALUATING STUDENTS' LINGUISTIC TALENT: DEFINING ISSUES

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Abstract. The authors examine the use of competency-based tasks in revealing students' linguistic talent. It is supposed that competency-based tasks favour the individualization of talented student's work methods. Definitions and examples of competency-based and linguistic tasks are given. The article provides the contrastive analysis of competency-based and linguistic tasks, as well as tasks for talented students.

Keywords: competency-based task; linguistic talent; foreign language.

The problem of searching for adequate methods of diagnostics of pupils including the talented ones is getting more urgent as a result of intensifying modernization of Russian education. Such standard and strategic documents published lately as the national educational initiative "Our new school" (approved by the President of the Russian Federation on February, 4th, 2010, Pr-271), "Education Act in the RF", the Message of the President to Federal Assembly and so forth - determine the work with the talented pupils as a separate direction which is specially organized and supported by institutions of general and additional education, secondary and higher vocational education. According to the specified documents, the basic direction of the activity is defined as development and introduction of consulting and methodological support system for the subject-oriented training realised by means of individual educational programs of pupils, network interaction of educational institutions [1]. The theoretical and methodological grounds for the organization of educational process with talented students are generalised by the Russian scientists and given in "The working conception of talent" [2]. However, the given conception points out a debatable question connected with the concept "talented children" as well as frequency of display of children's talents and methods of its diagnostics: the names of talent types and their quantity vary etc.

The active use of competency-based approach on all educational levels initiates processes of didactics-methodological and scientific support [3] -

development of special curriculums, methodological textbooks, diagnostic toolkit and so forth. Innovations used in foreign language learning have quite wide organizational variety. The researchers [1, 2, 4] work on a problem of efficient use of various types of methodological support for foreign language learning, including competency-based tasks.

In the given work, we refer to N.N. Zhurba's [5] research in which talents characteristics are pedagogically grounded to the fullest extent possible: 1) intellectual level of development, 2) creative potential, 3) special abilities or possibilities, 4) cognitive activity. A possibility of display of the specified talent characteristics in educational process through the solution of competency-based tasks is of interest for us.

Basing on B. Bloom's [6] theory of cognitive complexity of learning tasks in one's work, it is possible to use it successfully considering students' talents. Discussing the problems of academic talents (including the linguistic one), he singled out the following parameters, which, in our opinion, can be diagnosed through competency-based tasks - high personal motivation at achievement of professionally significant results, single-mindedness and fast learnability to new methods.

We understand a competency-based task as a task focused on the creation of a special situation allowing of demonstrating the key and content competences of a student [7].

The use of competency-based tasks in educational process with talented students enables us to mark out its features in real educational activity, and they can also be evaluated at the level of observation of the character of students' actions. As it is, talented students' nature "to do all in their own way", therefore, our assumption is based on that competency-based tasks will contribute to individualization of talented students' work methods, acquisition of uniqueness of products of their activities. The metasubject approach used in the competency-based task will further the display of structuredness of knowledge, singling out a general thing (essential). Thus, a competency-based task will contribute to the display of originality of work methods.

Realizing one of the research problems - grounding the possibility of use of competency-based tasks for revealing linguistically talented students, a comparative analysis of three kinds of tasks was carried out in this research: competency-based, linguistic and creative (focused on students with talent signs) tasks. Generally, a competency-based task is developed on the basis of the cross-curriculum content. The content of a task is focused on the use of practical situations typical of everyday life. A task may contain the audiovisual information (film shots, fragments of musical and other sound compositions, maps, tables with digital material, graphs, photos, drawings, etc.). Tasks may be focused on the analysis and writing of not canonical (amateur) texts. Making up a task, elements of debate technology can also be

used when two stands are compared in the tabular form, grounds of each of them and corresponding arguments and facts are given. Tasks may have prognostic (on the basis of the text analysis) or heuristic (formulation of practical steps in problem solution) character. Results of the comparative analysis are presented in table.

The comparative analysis was carried out on the following parameters: task form, solution method, diagnosed indicators (tested qualities), subject content of a task and the requirements to the level of students' training. For the analysis were selected competency-based tasks for 1-11 forms which are used in various contests "Intellectual-creative potential of Russia" [8], English textbooks [9-11] and collections of linguistic tasks [12, 13].

Types of tasks used in the subject "Foreign language"

Task parameters	Competency-based tasks (foreign language)	Linguistic tasks	Tasks for students with talent signs
Task form	Creation of research situation	Ciphered linguistic phenomenon	Standard tasks of higher complexity
Solution	Presentation of different methods of intellectual operations	Logical conclusions	Work methods, character of attitude to reality and own actions
Tested qualities	Foreign communicative competence	Language intuition and ability to reason	High intelligence quotient ($IQ \geq 120$) and level of creativity development
Content	Practical situations typical of everyday life	All material needed for task solution is in statement of a task	Test grammar tasks, word formation etc., tasks on estimation, translation and transformation
Requirements to the preparation level of students	Language training on the level of acquisition of a foreign language at school	No need for additional or special knowledge or training	High or higher than medium level of intellectual development

The analysis showed that by the above singled out parameters, the tasks which are given in textbooks as creative and of higher level of complexity are used in educational process for students having high language and intellectual training. This type of tasks shows a high level of language training; however, linguistic talents are not required in most cases. Let us give an example of highly used type of tasks which in textbooks are designated as tasks of higher complexity [11: 27]:

Task № 74.

Write what you and your family members did at your last family party. Use: It was... so we went to...; Our family...; First..., Next..., At that moment..., After that..., Finally...

The task solution № 74.

It was my Grandpa's birthday so we went to his house. Our family is very friendly, so every year we gather at Grandpa's place to celebrate his birthday. When we came to our grandparents' house, my Grandma was laying the birthday table and my Grandpa was helping her. First, I gave my present to Grandpa. He opened the box and smiled. Next he took my present out of the box. It was a picture of our family which I drew myself. My Grandpa was very happy. After that, we had birthday dinner. Grandma cooked my favourite dish - chocolate cake. It was very tasty. Finally, we played forfeits and blind man's bluff. We had a great time that evening. I think I'll remember it.

Usual linguistic tasks model the activity of a linguist and are traditionally used in teaching language to check the acquired material.

A number of researchers [13, 14] speak of a self-sufficient linguistic task. A self-sufficient linguistic task is a task on a linguistic theme for which solution you do not need any additional knowledge, except proficiency in a language which is used for stating a task. These linguistic tasks are made up on the material of any languages even the most exotic, knowledge of these languages being not necessary. In our country, the famous linguist A.A. Zaliznyak is given credit for giving rise to self-sufficient linguistic tasks.

Here is an example of a typical linguistic task on the material of an unfamiliar language [12: 125]:

Task № 208 (Author M.E. Alekseev).

Some Georgian words are given with translations into Russian in the mixed order:

tvali, caltvala, calpexa, sartuli, ertsartuliani, ertadgiliani, mravalsartuliani;

Single, one-storied, an eye, one-eyed, a floor, one-legged, multi-storeyed.

The task. Match a Georgian word with its Russian translation.

The task solution № 208 [Ibid: 370].

We easily find bases "sartuli" 'floor' (met three times) and "tval" 'eye' (met twice). Hence: "mraval" - 'a lot of', ert-...-ani, cal-...-a - 'one -'. The difference between last two bases can be defined when comparing the words *one-storied* and *one-eyed*: in the second word *one* - indicates at inferiority or lack, whereas in the first word the corresponding element has purely quantitative value. Thus: "tvali" - *an eye*, "caltvala" - *one-eyed*, "calpexa" - *one-legged*, "sartuli" - *a floor*, "mravalsartuliani" - *many-storeyed*, "ertadgiliani" - *single*, "ertsartuliani" - *one-storeyed*.

Solving similar tasks, students familiarize themselves with methods of the language analysis used in linguistics; many linguistic concepts are discovered though in the material of a task special terms are not used. Other important feature of such tasks is familiarization of a solver with various

language phenomena belonging to diverse languages. Each task contains a curious phenomenon of a language, and to discover this phenomenon means to solve a task.

The linguistic tasks cover the material of more than two hundred languages of the world. They deal with various sections of linguistics: phonetics and graphics, morphology and syntax, semantics and language history; give an idea about the basic writing systems; familiarize learners with some problems of modern linguistics; reflect the communication of linguistics with mathematics.

The competency-based tasks, taken for the analysis from competitive materials 2013 of the project “Intellectual-creative potential of Russia” [8], showed that to reveal linguistically talented students is much easier when solving a competency-based task such qualities of talents are shown as language feeling, linguistic thinking and language guess. Even having quite average indexes of mastering the school curriculum, a student is able to show flexibility of thinking, language intuition, analytical abilities and knowledge of a foreign language.

Here is an example of typical competency-based task for pupils of 5-6 forms of general secondary educational institutions [8]:

Task № 5 (Contest “Brains Challenge”)

Fill in the gaps with an anagram of the word at the end of the sentence.

1. We live in the country in the middle of a _____. softer
- stop 2. I must remember to _____ the letter on my way home tonight.
3. I wish I _____ play a musical instrument. cloud
- Each 4. The child complained of a stomach _____ after eating the meal.
5. My favourite _____ is “Love is ...” by A. Henri. mope
6. My grandmother cannot hear you, I'm afraid. She is _____. fade
7. One of the worst things you can ever do is to _____ at exams.
- teach 8. Do you think you could give up your _____ for your country? File

The task solution № 5.

- 1) foster; 2) post; 3) could; 4) ache; 5) poem; 6) deaf; 7) cheat; 8) life.

Solving such a task, the language guess and mental abilities are developed, vocabulary is enlarged, motivation to foreign language learning increases.

Thus, the analysis of didactics-methodological support of foreign language teaching in various organizational forms (lesson, contest, project systems) has made it possible to fix the difficult problem of revealing linguistic talents among school students only through linguistic tasks or tasks of higher level of complexity. The use of competency-based tasks in work with the

talented students helps us to develop language and mental abilities, a stable interest in foreign language learning and a need for self-education. It finally contributes to achievement of the communicative competence, that is a certain level of language, country-specific, sociocultural knowledge, communicative skills and speech habits, enabling one to carry out foreign communication. The wider use of competency-based tasks in educational process of foreign language learning will further the faster and organic display of students' linguistic talents in comparison with other methodological materials.

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INTEGRATING MOOCS IN THE CONVENTIONAL EDUCATION MODELS

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Abstract. The objective of this paper is to analyze the latest trend in education that has the potential to disrupt and revolutionize the conventional education model, namely massive open online courses. The focus is to find out how this innovative concept can be approached and applied in the context of the Russian higher education. The viable model adaptable for the Russian reality implies integration of open online education into the traditional educational system in the form of blended education. Adopting such model of education may result in the long-term increase of competitiveness among Russian graduates.

Keywords: disruptive; massive open online courses; blended education; Russian higher education; competitiveness.

Introduction

The past two decades have seen rapid advances in present-day reality due to ever increasing penetration of the Internet and technological progress. The Digital Age has firmly established itself at the dawn of the twenty-first century. New technologies that improve our efficiency in every sphere of life, education being no exception, emerge with an astounding regularity. Ground-breaking trends in education digitalization are developing at a sweeping pace. Such rapid and overwhelming developments naturally provoke multiple concerns and uncertainties pertaining to the future of the current state-of-the-art in education [1-4].

This article seeks to address the most prominent recent trends related to emergence of MOOCS or massive open online courses, and blended education as a way of improving the quality of education in Russia. The benefits these trends entail and their long-term impacts have been the main points of consideration in this work.

Integrating MOOCs into conventional model of education

In recent years, there has been an increasing interest in ways of integrating open online educational models into the conventional classroom experience. Traditional online courses have been around for more than a decade now. They have been introduced as a sound alternative to the offline education, carrying credit and charging tuition fees. MOOCs, on the other

hand, differ in a way that they provide free content to anyone who is interested; therefore enrollment is often reflected in significant numbers.

Ever since introduced to the Internet community, MOOCs have been under intense scrutiny. As with any innovative concepts, there have been both supporters, among whom MOOCs have become ever more popular, and opponents who have expressed their concerns as to their disruptive nature. There are good reasons for both sentiments that will be addressed in this article in the context of Russian higher education. Comparisons to the Western approach to the implementation of MOOCs will be drawn and suggestions as to efficient integration of online education into the conventional education model will be made.

Moving away from one-fits-all approach

The content of the educational study programs has long been standardized leaving minimal space for variety. Now with the availability of overwhelming number of courses offered at no cost by some of the best educators, everyone has the opportunity to personalize their study plan. Content tailored to the specific needs of a particular student contributes to increasing efficiency in the learning process, leaving space for more hands-on, case-based, and problem solving approach in the classroom.

One does not have to rush through the material in order to keep up with more advanced classmates, being exposed to insurmountable amount of stress and having to leapfrog through significant chunks of crucial information. Therefore, adjustable pace of learning is another aspect that increases students' level of satisfaction when it comes to covering large amount of information.

The role of the teacher

One obvious concern that is related to the new model in question is the role of the teacher. Will it become obsolete? Will most of the teachers lose their jobs except for a few indisputable leaders in the field? We believe that this won't happen, at least not in the foreseeable future. On the contrary, the role of the teacher will evolve. There will not be a need for orators that spend hours in front of the audience, giving lectures on a certain topic. Instead, they will turn into coaches and guides. They will have to become practitioners who are focused on providing practical or applied knowledge rather than staying in the role of theory- and general knowledge holders.

In this respect it is worth mentioning another trend, namely a flipped classroom. This concept ensures a better allocation of time resources, while at the same time preserves the position of a teacher.

Many educators have already integrated Internet content into their lectures and classroom activities. Streaming films, video clips and other Internet content in class to enhance and illustrate lectured material has long been a part of a modern classroom experience. However, the time that a class spends on watching the material that can be covered at home may serve a better purpose. Now the teacher may help with material revision and assist with completing reinforced tasks while supervising the progress. In this sense classroom will become a workshop or a “lab” to build practical skills and enhance understanding of ways of theory application in the real life.

In this model, students cover theoretical material at home, participating in a MOOC. In the classroom, they work on tasks that are more efficiently performed under supervision. Therefore, the conventional model is applied in a new way. Now the teacher can focus on helping students understand practical aspects of the theoretical base in class, without spending too much time on imparting the theory - something that students can cover individually as an assignment at home.

Impacts of online education on the remote areas

In the remote regions people are often more reserved and cautious with respect to innovations, especially those of them that may entail job insecurity. This is certainly a concern that deserves attention. However, we believe the quality of off-line education may significantly improve due to proper and efficient utilization of online models.

On the one hand, offering online courses may help to accomplish a drastic increase in the level of reach among potential students, attracting students not only from more remote areas, but from other countries as well. For the Russian universities it opens up a better access to the neighboring countries at the same time providing greater opportunities for cooperation on many related educational programs and projects; that in return creates a win-win situation where all parties increase the competitiveness of their students. When considering financial aspect, it is also a more cost-efficient way to market the offerings of the university based on the count of money per person with an unprecedented customer reach.

On the other hand, an undeniable benefit schools may enjoy is the access to “superstar” lecturers. It may bring not only educational benefits, but also, just as important, financial gains. Many universities simply cannot afford inviting such educators to give lectures personally, missing the chance to learn from the best. Open online courses may become a great opportunity not only for students but also for teachers to gain valuable insight into the methods used by educators from around the world. Saved budget funds may now be allocated to projects further improving school’s competitiveness, such as exchange programs, internships and the like.

Educators will be able to focus more on the supervising and assisting function, rather than a time-consuming knowledge-imparting one. It is all the more relevant in countries like Russia, where professionals enter the business world with a very theoretical knowledge, often lacking practical know-how. Thus it is not surprising that Russian graduates find it difficult to compete with foreign professionals on the global scale. They usually expect to learn on the job, while in the Western countries obtaining a degree equals a quality seal for a graduate. They are not expected to be retaught at work. After a brief introduction to the process specifics, they are expected to jump right to the task and apply the knowledge that has been obtained over multiple years in a higher education school. In Russia, on the other hand, after five years in universities a majority of graduates expect to receive practical knowledge in the field.

The new model seeks to organize educational process in a way that maximizes the benefits of using classroom as a practice lab. Now students may gain access to the high quality material selected and included in the study program by the teacher, while working on practical skills in the classroom and obtaining hands-on experience. The teacher in his role of a guide and supervisor receives more time to work on a more individualized level with students, who benefit from having more attention specifically granted to each of them in order to address potential gaps in material understanding and open new facets of the theory and its real-life application.

Blended on-line and off-line education

After the collapse of the Soviet Union, Russia has suffered a long-lasting state of depression. Most of the spheres of life in the country have faced destructive consequences of the chaotic 90s. Unfortunately, the crisis did not spare educational system as well.

In the following two decades the competitiveness of Russian education has been steadily going downhill. There has been a myriad of challenges the country has had on its shoulders entering the Digital Age. Not only did it have to solve its internal issues and catch up with Western systems, but suddenly it had to face a new, fast-paced reality where the shift to the digitalization of education has become an inevitable prerequisite for success in the current globalized world.

Due to the large baggage of existing challenges, it has always been a temptation to leapfrog some of them and skyrocket straight into the club of the top players on the education arena. Such aspirations have often ended in the adopting of the latest developments in education, without considering the specific nature of the national state-of-the-art in education. The ambition to overtake Western education standards has often backfired resulting in the lack of competitiveness among young Russian graduates who now have to

prove their knowledge in order to operate on the international market. Sadly, the outcome for them is in many cases negative. The experience they have does not correspond to that of the foreign specialists. The implementation of many recent concepts has been out of tune with the international standards and the pace at which these standards are developed, revised and adapted to the needs of the rapidly developing world.

Now the Russian educational system is facing yet another challenge, that is adapting and implementing the latest and most revolutionizing concept in global education that massive open online education has become and its integration into the conventional model. Despite the fact that not a single educational system with an ambition to stay or become competitive in the twenty-first century can afford to ignore this trend, for Russia it overlays the existing complicated nature of national educational system. Therefore, it should become an utmost priority for the country to adapt this new, innovative model to its complex reality and specifics.

The focus should not lie on attempting to eliminate off-line model entirely following the trend for online education. There are two main reasons for that. First of all, students in the Western countries have a more ubiquitous Internet access, thus the technological backwardness in Russian province may jeopardize the ambition to innovate educational system. But what is more important, Western students have a different level of responsibility and determination when it comes to autonomous learning. Russian students, on the contrary, often lack self-discipline and require supervision. Therefore, a blended model of education has the potential to solve aforementioned challenges.

Conclusion

The present work was designed to analyze the latest trend in education, namely massive open online education, the optimal ways of integrating the new education model into the conventional system, and the impacts of these innovative developments.

The most obvious finding that has emerged is that there is a revolution in education underway. A new innovative model offering free open online courses from some of the best educators worldwide is a trend that must not be ignored. The ability to adapt and implement this new model is a prerequisite for a successful and competitive educational system of the twenty-first century.

Education is inevitably moving away from a “one-fits-all” approach toward a more individualized and tailored model. Adapting to this change requires careful consideration of a myriad of factors involved, including country and subject specifics.

The teacher in this new model embraces a role of a guide and supervisor instead of an orator. This new, more specific role is manifested best in the flipped-classroom concept. In this concept, home assignments mainly serve the function of providing theoretical background covered by students individually at a suitable pace on the basis of MOOCs and other open online educational content selected by the teacher. On the other hand, classroom becomes a lab for practical skills training and providing hands-on experience. Therefore, students enjoy a more focused attention from the teacher directly addressed to the existing gaps of knowledge and understanding.

In the remote areas, the impacts involve lower costs of marketing university's services and increase in the level of reach among potential students both locally and internationally.

Apart from that, even remote schools obtain an opportunity to become more competitive by gaining access to the best minds in education and utilizing their knowledge and expertise, while saving budget for other prominent needs, such as student exchange programs, professional training and research.

This work has covered only a small number of issues related to one of the most topical and intriguing new trends in education that certainly deserves further investigation. More discoveries lie in the future, nevertheless it is already clear that open online education has become a part of a new reality of education in the Digital Age.

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ON THE PROBLEM OF MONITORING AUDITIVE EXERCISES

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Abstract. This article analyzes the functions of control in terms of its appropriateness for teaching a foreign language, particularly for training perception and understanding of foreign speech. The authors consider its types for effective use in the practice of teaching foreign languages. The article also raises the problem of the choice of rational forms of control. They should be relevant for the assessed kinds of speech activities. The authors assert that control should be effective in optimizing the process of foreign language teaching for the purpose of its analysis, introspection and reflection. The system of research strategies proposed by the authors is aimed at the rational organization of technology of work with a foreign authentic audiotext. Their goal is to develop students' own speech experience. The authors propose an integrated approach to the problem of control of foreign speech semantic perception; identify core conditions for its implementation, and provide examples of tasks on the perception and understanding of foreign language audio information.

Keywords: control; auditing; auditory competence; perception; understanding; strategy; authenticity; exercise.

The search for rational forms of control and optimal organization is one of the major problems of foreign language teaching. Control as the ratio of the results achieved with the planned learning objectives performs the following functions: controlling, instructional (educational), diagnostic, prognostic, developing, orienting, pedagogic, corrective and generalizing. In teaching practice, the following types of control are in use: a) running check (tracking), b) thematic, c) periodic, d) final, d) peer control. The main requirement for the selection of the types of control is that they should be adequate to the kinds of speech activity which are checked. In methodological literature, the following forms of control are known: a) individual, front and combined, b) oral and written, c) monolingual and bilingual; d) verifying, training, simulative; e) with the use of technical equipment or without it [1-4].

We adhere to the opinion that control in the teaching of foreign languages can't be an end in itself. It should: a) promote the optimization and activation of foreign language learning; b) replace the ineffective teaching and learning strategies on the part of the teacher and student by more effective ones; c) create more favorable conditions for the correction, improvement, enhancement of the process of mastering a foreign language for practical purposes, in accordance with modern requirements.

In our opinion, the traditional assessment of knowledge, skills, and abilities in the field of foreign language auditing can only give information about the rightness or wrongness of the final result of a speech activity, but not about all components of this competence. Meanwhile, both the teacher and the student need to observe and analyze the whole process of learning activities from the beginning to the net result in order to improve it.

In the context of the chosen problem correctly organized control should create favorable conditions for the formation, development and improvement of auditory competence in general and promotion of independent (autonomous) work of the students in this kind of speech activity. The choice of form of auditory control, in our opinion, depends on the purpose of control, volume, informative and cultural value of the perceived text, the individual characteristics of students, their language and cognitive abilities, conditions and stage of learning.

Foreign language auditory competence involves the students' ability to quickly extract the necessary linguistic means from long-term memory, to use them in different types of speech activity. That requires not only the preservation of lexical and grammatical standards, background knowledge, but also willingness to apply them consciously, adequately and in accordance with the new speech situation and purposes of communication.

Therefore, the main object of control of foreign language auditing should be not only knowledge but acquired on its basis students' ability to make appropriate decisions in specific situations on their own [5: 85]. Hence it appears that "the postulate that the mastery of a foreign language in the educational environment is a process of development and interaction of certain strategies of language acquisition in terms of specific training and communication strategies" [3: 63].

Thus, when teaching listening comprehension one should monitor not only understanding of the linguistic material and content of the audio information, but current actions, operations with this material. The object of control in this case is learning strategies used by students in the process of semantic perception of foreign speech in order to achieve the desired result. The purpose in this case is to: a) prevent their de-automatization, forgetting; b) summarize, organize them; c) consolidate and extend the experience of their use in connection with the new speech material and thereby improve the level of development of the communicative competence of foreign language and its components, including the auditory one; d) reduce the number of possible minor (not leading to serious failures in understanding) mistakes, and the effort required to perform the job of cognition.

The system of strategies should be aimed at the rational organization of technology of work with audiotext in order to develop students' own experience of learning a foreign language, including foreign language audio material. The use of such systems of strategic actions in the auditing allows

teachers: a) to teach students more effective, skillful, competent and economical mastering of a foreign language in the process of listening; b) show the full range of opportunities for students to learn a language by means of listening; c) choose a method or way of mastering educational audio material, based on the individual cognitive features of students; d) strengthen mastering techniques and the use of a foreign language through the implementation of autonomous planning and control of listening activities; e) to develop students' ability to monitor and regulate the use of certain auditive strategies of language acquisition, as well as the ability to reflect on how one carries out his training activities and how he learns. This process naturally stimulates intrinsic motivation.

All strategies are considered by us as a set of organized metacognitive and cognitive techniques, methods, activities, providing activation, accumulation, improvement and automation of knowledge, skills and abilities and their actualization in different types of speech activity, in this case - listening. Strategies which help us to obtain information in the process of listening include the strategies of perceiving audio information, remembering and keeping in mind the perceived information, comprehending information through transcoding, extracting informative pieces, establishing logical-semantic relations, the correct prediction of the audiotext content.

In view of the aforesaid, it is necessary to build auditive tasks so that they could teach: 1) to predict the content (beginning, middle, end) of the audiotext by title, keywords, semantic fragments, fragments of the discourse, plan, abstracts, that is, to restore the contents of the missing parts, using experience and context; 2) to memorize and keep in mind the perceived information, and then reproduce the comprehended information in other types of speech activity; 3) to select the most informative part of the audio messages; 4) identify the topic, main idea and meaning of the audiotext; 5) establish the relationship between the facts, causes, events and logical sequence of the audiotext; 6) encode the perceived information into larger or smaller units of speech; 7) to make a judgment, opinion about this statement on the basis of past experience, knowledge and context; 8) use the information in different types of speech activity and new speech situations [6].

Hence, it is required to stimulate learners by monitoring auditive exercises to use individual strategies and techniques of language learning, different strategies of mediated and direct communication [3: 65] to teach them to use and vary the selection and combination of these strategies, depending on the goals and situation of verbal communication [7].

The aim of the monitoring auditive exercises may be connected with: a) the semantic or structural analysis of the text; b) its transcoding; c) prediction of the story line; d) identification of meaningful points; e) the recognition of the basic and additional semantic relationships; f) the formulation of the basic idea of the audiotext; g) replacing the content using one's own

words; h) the classification of the situation based on various criteria (eg, listen to a number of similar situations and select analogous with each other, choose the illogical, not modern, not suitable for other topics, and others.); i) the assumptions on the possible content of the text by the title based on the exposition or its possible outcome (with the choice / without any choice of the proposed options).

Exercises aimed at control can include tests with sample answers and self-generated answers (matching tests, multiple-choice tests; completion, replacement, substitution tasks, answer to the question, cross-language paraphrasing, corrections), but they should have authenticity, which is understood as “the extent to which the task corresponds with the real life situation” [8: 10]. Assignments in these exercises should be formulated in such a way as to show the “student’s involvement in a real life situation” [Ibid: 19].

Here are some examples of monitoring auditive exercises.

a) training: listen to the text information and 1) set (in)consistency between the statements you’ve heard with the ones given on the list; 2) answer the questions; 3) select from a list the questions that match / do not match the content of the text; 4) establish a chronological sequence of statements given on the list; 5) correct the suggested plan of the text; 6) determine which of the proposed annotations (does not refer) refers to the text; 7) compare it with the text in a foreign language (with translation in their native language, assessing the quality of translation, indicating the lexical and grammatical errors in the translation).

b) communicative: listen to the text information and 1) define the main problem, the idea of the text, tell whether or not it is relevant for you and why?; 2) define its main idea in one sentence (a few sentences) and explain its (ir)relevance, (un)importance, (not) up-to-dateness; 3) establish cause-effect relations, define the logic of presentation of information (arguments), offer your own arguments on this issue; 4) predict the course of events; 5) from the given list select the sentences which explain, detail, reveal the preceding sentence, explain your choice; 6) determine which parts of the statements on the list can be omitted, preserving the basic meaning and explain your choice; 7) make a list of the main problems / issues raised in the text; tell (write) in detail (briefly) about one / one of them, the most interesting for you personally; 8) analyze the content of the text, define the main thought / idea of the text, with a discussion of the facts contained in it: whether they are well-known or new; what was proved by the author and what is still debatable; what facts should be additionally used depending on the degree of reliability of the facts; 9) make your conclusion (resume).

c) creative, with the use of the Internet: save an audio / video podcast on a particular topic according to students’ interests and desires, (individually, in groups) on your computer (can be found by the student himself, with or without the teacher’s help), listen (view) and make a similar situation in

the new environment, with new characters, in a dialogue, monologue form, either orally, or in writing, on behalf of one of the characters, on their own behalf with their own impression, in the form of a presentation, project; WebQuest.

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EVALUATION AND ASSESSMENT OF THE PROFESSIONAL INTERCULTURAL COMPETENCE ACQUISITION BY ECONOMICS MAJORS

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Abstract. This article concerns the problems of evaluation and assessment in ESP teaching. The authors suggest a system of evaluation in acquiring the professional intercultural competence by economics majors participating in international exchange programs. This system of evaluation is integrated in the structure of the linguopragmatic model of ESP teaching and includes such pragmatic forms of evaluation as ongoing formative evaluation of students' performance; student portfolios containing professional writing tasks; final assessment in the form of an oral presentation of a product or service. The suggested assessment criteria fully conform to the linguopragmatic language teaching principles, reflect the pragmatic focus of ESP teaching and provide objective feedback to students' communicative activities in cross-cultural environment.

Keywords: ESP teaching; linguopragmatic approach; evaluation and assessment, performance assessment; assessment criteria; cultural awareness; functionality; pragmatism; professional intercultural communication.

Assessing the quality of instruction, the mastery of the foreign language communicative competence, and the command of communicative and verbal skills are of key importance in foreign language teaching. In the present study we refer to a broad interpretation of the concept of "evaluation of student progress" as a component of the teaching process aimed at "assessing a student's mastery of knowledge, skills and competences... and basing on this assessment evaluating his or her achievement relative to a particular segment of coursework or period of study" [1: 100].

This article presents a system of evaluation and monitoring of progress in acquiring the *professional intercultural competence (PIC)* by students majoring in economics and participating in international exchange programs. This system of evaluation is integrated in the structure of linguopragmatic model of ESP teaching and is used within an elective course in professional communication for students specializing in Economics and Entrepreneurship.

This methodological model of teaching is based on the linguopragmatic approach to ESP teaching. This approach presumes:

- Efficient and effective process of acquiring *PIC*, which is defined as *the ability to communicate successfully and engage in professional communication with representatives of other cultures. Structural components of PIC are language skills, culture-specific and professional knowledge and*

competences, as well as personal attitudes and corresponding communication strategies.

- Communicative and pragmatic focus of foreign language training, when a student is an active agent of the training process involved in learning the basics of professional communication and developing his or her intellectual abilities through implementation of a diverse range of professional communication functions.

- Acquiring the ability to understand the extra-linguistic context of professional situations in the process of intercultural communication, learning to develop culture-specific communication strategies.

Within the linguopragmatic approach to foreign language instruction, evaluation performs two inter-related functions: purely evaluative and that of training and development (educational). This unity of two functions implies that “the contents, devices and methodology of evaluation ought to be educative in nature”, combine the learned material and acquired skills, and ensure that they are revised, rotated, more widely applied and deeply internalized [2: 24].

The objects of evaluation within the linguopragmatic model of teaching English for professional communication include linguistic, intercultural, professional knowledge, skills and competences, as well as professional communicative strategies in relation to each component of PIC (fig. 1).

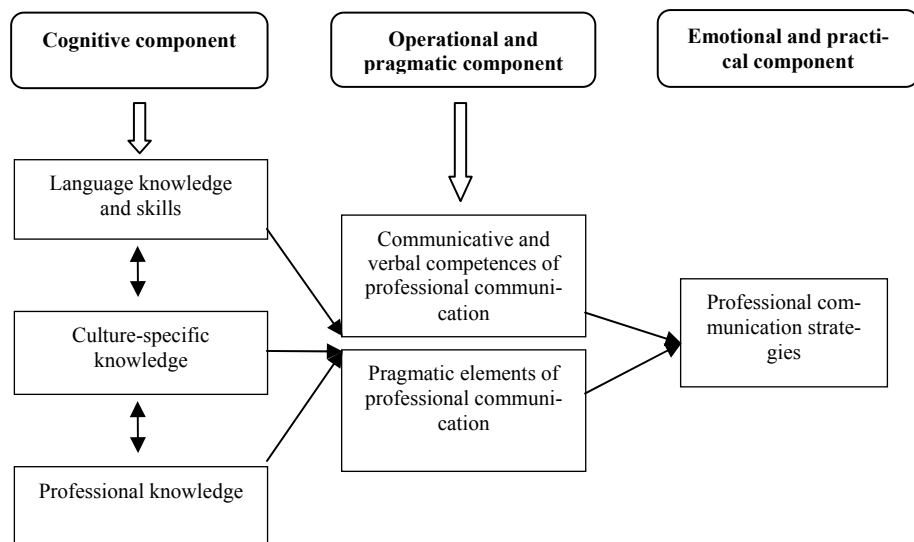


Fig. 1. Objects of Evaluation of Progress in Acquiring PIC

All types of language assessment make claims about students' knowledge and ability based on measurements of their performance under controlled conditions. These claims must be supported with evidence that the

students were given the best chance to show what they could do, and that the means of assessment were as appropriate as possible for the purpose [3: 258]. It is, therefore, important to be clear about the different purposes of assessment. These purposes can be classified as shown in the diagram (fig. 2).

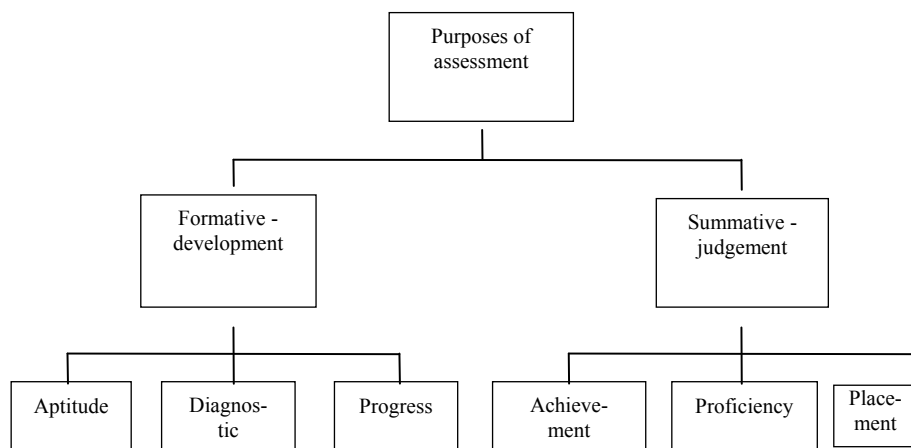


Fig. 2. Purposes of assessment [4: 304]

As we can see this classification distinguishes between formative and summative assessment. Formative assessment is developmental, and is intended to give feedback to improve students' understanding and performance. Summative assessment, on the other hand, is judgemental, and is concerned with permission to proceed to the next stage [5: 9]. These types of assessment are applied to monitor what has been learned or to make predictions about future performance.

Within the elective course in professional communication we use the following **forms of evaluation**:

- *ongoing formative evaluation* of students' performance using suggested techniques at each stage of the training process;
- *student portfolios* containing students' professional writing tasks;
- *final (or summative) assessment* in the form of oral presentations of a product or service delivered in front of one's colleagues or a commission or potential investors.

The suggested forms of evaluation represent pragmatic tests, or *performance assessment*, measuring the progress in acquiring the PIC, i.e. communicative verbal competences in the foreign language and professional communication strategies with regard to culture-specific character of the situation.

Appropriate tests of this type meet the requirements of pragmatism and are designed to evaluate students' foreign language communicative

competence. The concept of pragmatic tests is based upon the Theory of Linguistic Pragmatics that lies at the root of linguopragmatic model of education. Thus, pragmatic tests meet two major criteria: presence of a natural context and its interrelationship with an extra-linguistic reality [6: 358].

Using performance assessment makes it possible to conduct evaluation of student progress in a more natural and real-life setting, and to give consideration to non-verbal pragmatic elements of communication. These considerations determine the selection of samples of coherent natural English speech as the testing groundwork and ensure the integrative character of utilized tests. The aim of integrative tests is not to evaluate the student progress in acquiring specific types of language skills and competences, but in their combination. Further on we will analyze in greater detail each of the outlined forms of evaluation.

Ongoing formative evaluation is designed to provide timely feedback and to facilitate the training process itself. It helps identify gaps in student achievements and to adjust instructional strategies accordingly. This type of evaluation enables tracking student progress in learning profession-specific language material, mastering communicative and verbal competences and communicative communication strategies. Using ongoing formative evaluation allows fulfilling a wide array of functions in relation to foreign language instruction: evaluation, assessment, motivation, training, etc.

Evaluation ensures:

- systemic monitoring of student learning;
- conformity of training activities with course-specific learning objectives and learning outcomes;
- highest degree of similarity to real-life contexts of communication;
- timely and objective feedback to students communication activities in cross-cultural environment;
- students involvement in the process of planning and adjusting learning outcomes for a specific course, which encourages students to develop their abilities for self-reflection and self-study.

The most efficient *teaching techniques* used to evaluate the progress in acquiring PIC by Economics majors include: analysis of an authentic text / article / video clip / audio podcast; discussion; interactive lecture; case studies; modeling of professional communicative situations (oral and written); business games (briefings, roundtable discussions, business negotiations, product presentations). Interactive exercises using information and communication technologies are employed at all stages of communication training and involve using IT-technologies that maintain a virtual training space: search for information, provide distant communication (search engines, e-mail, social networks), conduct on-line video-conferences and webinars (e.g., via Skype), etc. For example, one of the suggested discussion topics is “*Successful entrepreneurs expand the size of the economic pie for*

everyone”; a theme for a business-briefing: “*Venture Capital is a Time Bomb*”, the business game is previewed by the video about raising venture capital provided by Stanford University's Entrepreneurship Corner; students prepare a *three-minute presentation about the Competitive Edge of the product* based on their written project reports; etc.

Student portfolios contain students' written tasks and presentations in profession-related topics. Relevant teaching techniques used within the linguopragmatic model primarily involve written modeling of professional communicative situations, including writing business letters, official documents, reports, press releases, etc. with the help of authentic materials relevant for students' professional specialization.

The portfolio of a student who has completed the elective ESP course should contain the following items:

- Written presentation of analyzed information on a professional topic in the form of essay, comment, or brief presentation.
- Business reports and marketing materials related to Economics and Entrepreneurship: figures, diagrams, charts, minutes, project reports, written concepts, press releases and other marketing materials related to a product, service or project.
- Talking points for a brief oral description of a business idea (elevator pitch) related to a specific product or service.

Final (or summative) assessment is intended to evaluate the progress a student made in terms of acquiring PIC, namely linguistic (phonetic, lexical, and grammar skills in the area of professional communication), diagnostics abilities (analytical skills, culture-specific strategies selection), and professional communication strategies (presenting facts: product description, press-release and concept; persuasion of a client or investor: an elevator pitch and investor presentation; taking responsibilities: oral and written promises, agreements of mutual understanding, contracts with potential clients; etc.). Summative assessment is predominantly judgemental and serves to evaluate students' achievements and proficiency in foreign language skills and professional communicative strategies acquisition.

To evaluate progress achieved by students as a result of completing the elective course in professional communication for students specializing in Economics and Entrepreneurship, the teacher asks students to make an investor presentation of a product or service in front of group mates, or an expert committee of entrepreneurs, or potential investors.

Presentation outline:

1. State a real-life business problem.
2. Give a detailed product description.
3. Describe your potential competitors and customers.
4. Describe your marketing strategy.
5. Prepare financial forecasts and estimate investments required.

At the final stage of training the students participating in international exchange programs are given an assignment to fulfill ***out-of-class communication activities*** within natural English-speaking environment. The purpose of these tasks is to give students firsthand experience interacting with members of another culture. Students then write about their experiences using concepts introduced in class and include this to their portfolios. They should reflect the essence of the communicative situation, communicative and verbal skills employed, give the information on whether the communication goal is achieved or not. And if not, then what the possible reasons for it might be. For example, these possibilities are offered to students, and they either choose one or suggest their own equivalent.

1. *General cross-cultural observations:*

Attend a celebration organized by members of another culture, such as a wedding, coming-of-age ceremony, national celebrations, and so forth. Pay attention to hosts and guests' behavior (greetings, congratulations, leave-taking), food, presents, conversation topics, language style (formal, informal, friendly, official, etc.), particular culture-specific phrases and idioms.

Attend meetings of a group of foreign students who meet because of their nationality or a common interest. Try to point out discussion topics, their common interests, differences from your own and host country culture; compare your findings with the cultural classifications you studied in class (individualism-collectivism, attitude to time, change, work, etc.).

Interview an international student concerning a topic about which there are probably large cultural differences. During initial contacts, try to avoid topics that might put the student on the defensive because many international students feel that they are representatives of their countries and will therefore be less likely to disclose anything negative about their country. Ask about less controversial subjects such as how they celebrate their national holidays, what types of food they eat, and how typical teenagers spend their afternoons. If a good relationship with an International student is already established, more provocative topics can be covered: for example, arranged marriages, governments' relation to press coverage of national events, different markers of distinct social classes within a country, the differential prestige given to various professions, and so forth.

At a large airport, spend time observing the behavior of people at the arrivals lounge attached to the gates where international flights arrive. Try to grab from the speech what language the passenger speaks, which culture he or she belongs to, his or her emotional state upon arrival, communication with airport staff, etc. [7: 184-185].

2. *Specific professional issues:*

Attend an introductory meeting at your host university, make observations about the behavior of your foreign colleagues (their greeting, questioning strategies; emotional state; formal or informal attitude towards new stu-

dents), the questions you were asked about your particular entrepreneurial interests and business idea.

Join a networking event and try to make as many professional contacts as possible, try to model after the behavior of the more experienced colleagues of yours.

Attend a class (a lecture and a seminar) in economics at your host university and compare the US and Russian teaching methods: techniques to present the information, to interact with the audience, to explain specific economic notions, etc.

Talk to an international student about up-to-date economic issues, entrepreneurial culture in his or her home country. Try to compare the approach to these problems in Russia and other countries. Possible observation criteria may include, but are not limited to: degree of economic globalization; WTO accession: pros and cons for national economies; attitude to entrepreneurs among common people; state support of small and medium enterprise; innovative entrepreneurship development.

Attend a business idea discussion / presentation and point out the structure of the speaker's talk, the speech plan, verbal and non-verbal means used during the talk, the ways of interaction with the audience.

As a result while reflecting on acquired culture-specific knowledge, communicative, verbal and pragmatic skills, the students develop their ability to use appropriate speech acts with relevant language structuring, vocabulary and grammar. Also, they start considering their particular intercultural and professional communication needs.

Information on learning outcomes has both quantitative and qualitative aspects, including verbal descriptions, judgements, total number of points earned in the course of completing the tasks. Teacher performs this evaluation on a day-to-day basis in the course of his or her routine communication with students, as well as basing on the results of interim and final assessments of test results performed by students orally and in written form.

When selecting evaluation and assessment criteria and developing portfolio feedback sheets, we considered the following rules:

- The criteria and weighting of marks reflect the focus of the course.
- The feedback is easy for students to understand.
- The teacher's feedback is likely to be fairly consistent for all students.
- Points awarded to students are translated into a message.
- The wording used for evaluation does not invite misinterpretation.
- The assessment sheet provides useful information, even after the test papers are taken back [8: 294; 9-11].

The assessment criteria fully conform to the linguopragmatic language teaching principles and are as follows:

1. *Accuracy of vocabulary / grammar / style.* To achieve a communication goal, the student uses lexical and grammar structures that are in line

with the norms of the English language; operates with special terms, concepts, and phrases employed in a professional context.

The student is capable of adjusting his or her choice of vocabulary in accordance with the functional and stylistic register in which the communication occurs (such as formal, informal, neutral).

2. *Cultural awareness*. A student has appropriate understanding of the language concept of culture, which allows him or her to describe it and express his or her attitude to it using the means of the English language; is aware of the notion of “cultural dialogue” and culture-specific features of professional communication; can develop and implement culture-specific behavioral strategies typical of business culture of Russia and English-speaking countries; can cope with stressful situations in the context of intercultural communication and “cultural shock” and can adapt to living in a foreign language setting.

The student demonstrates personal qualities that will be necessary for him or her to succeed during professional and academic activity in the international environment. These qualities should include, but are not limited to, independence, maturity, motivation, flexibility, open-mindedness, self-discipline.

3. *Functionality*. A student constructs his or her discourse grammatically and strategically correctly with the aim to achieve a final goal of communication in accordance with the functional needs of communication participants. A student can comfortably implement professional communication strategies relative to functional needs of professionals specializing in Economics and Entrepreneurship (work with information, preparing reporting and marketing materials, oral product presentations, conducting negotiations with foreign investors, etc.).

4. *Pragmatism*. A student uses communicative and language-related abilities and pragmatic elements of communication (kinesics, proxemics, chronemics, and others) in accordance with extra-linguistic factors of a given professional and business situation. Utterances made in English contain models of linguistic behavior typical of the business culture of international partners.

A student selects language means based on professional communicative needs and exerts influence on a partner with the aim of realizing his or her communicative intentions. Lexical and grammar units used are related to the student’s professional field, are common for its context and correspond with modern norms and standards of the language and respective functional and stylistic register.

5. *Professional communication adequacy*. A student understands the need to acquire PIC for the purpose of becoming a successful professional. He or she demonstrates knowledge and communication abilities realized in situations of business, economical, social and cultural communication within the four key themes: Entrepreneurs and venture capital; Market opportunities and competition; Innovative entrepreneurship; Business climate across cultures. The named themes correlate correspondingly with professional com-

munication functions. Below is a feedback sheet for the evaluation and assessment of written tasks (table).

Student portfolio feedback sheet

<i>Tasks / Criteria</i>	<i>Goals achievement</i>	<i>Discourse planning and organization</i>	<i>Ability to express meaning clearly</i>	<i>Grammatical accuracy</i>	<i>Vocabulary adequacy</i>	<i>Appropriate use of written conventions</i>
Essay / Comment / Short presentation						
Charts and diagrams						
Minutes						
Project reports						
Project concept and press-release						
Talking points for an elevator pitch						
Final product / service presentation						
General comments:						

Scoring scale:

5 = Applies to the student ideally: the student uses language and vocabulary appropriate to the task with almost no grammatical errors, applies relevant style, demonstrates excellent pronunciation; can express him / herself fluently and spontaneously, construct arguments and facts in a coherent presentation using organizational patterns, linking words and cohesive devices in both oral and written language; can use the language flexibly and effectively for academic and professional (economics and entrepreneurship) purposes with appropriate professional communicative strategies adjusted to culture-specific environment, excellent non-verbal language, well-planned and appropriate Anglo-American terms.

4 = Applies to the student very well: the student shows slightly inappropriate use of vocabulary with minor grammatical errors, which do not influence the understanding of the whole discourse, demonstrates mostly relevant style and correct pronunciation; can interact with a degree of spontaneity, construct generally cohesive oral and written texts, use organizational patterns and linking words when necessary; can use the language fairly well for academic and professional purposes with understanding of culture-specific behaviors

and professional strategies, generally good non-verbal communication, fairly coherent speech in Anglo-American terms and phrases.

3 = Applies to the student adequately: the student sometimes uses inappropriate vocabulary and seems to lack sufficient vocabulary to perform the task with significant grammatical errors, demonstrates incorrect stylistic structures and some pronunciation errors; can construct simple connected texts related to personal and professional interests, provide reasoning and explain personal viewpoint; in general can use the language adequately for academic and professional purposes, understands cultural differences but does not demonstrate developed skills to use behavioral patterns relevant for the culture-specific environment, acceptable non-verbal language means, clear speech in Anglo-American terms with few "foreign" elements, which do not cause misunderstanding.

2 = Applies to the student somewhat: the student seems seriously in need of more vocabulary to fulfill the task, has a number of grammatical errors which affect the student's ability to express him / herself, uses clumsy style with a lot of pronunciation errors, which make the discourse difficult to comprehend; can produce simple texts and communicate about familiar and routine matters; can understand general cross-cultural problems, but cannot apply this knowledge to professional communication, non-verbal language different from Anglo-American patterns with a number of "foreign" elements causing misinterpretation.

1 = Applies to the student minimally: the student uses inappropriate and insufficient vocabulary for the task with a lot of grammatical and pronunciation errors, which make listening and reading almost unintelligible; receptive language skills are somewhat developed, however the level of productive language skills is rather low; demonstrates minimum understanding of cultural issues, non-verbal language is very poor, a lot of non Anglo-American behavioral patterns which cause bad impression.

In conclusion it should be noted that acquired language-related, intercultural, and professional skills and abilities, as well as professional communication strategies form parts of the professional intercultural competence and reflect the expected learning outcomes of foreign language training for professional communication. The applied system of evaluation is part of the linguopragmatic model to ESP teaching and includes such pragmatic forms of evaluation as ongoing formative evaluation of students' performance; student portfolios containing students' professional writing tasks; final assessment in the form of an oral presentation of a product or service. Assessment criteria include accuracy of vocabulary / grammar / style, cultural awareness, functionality, pragmatism, and professional communication adequacy.

The results of assessment help the language instructor monitor and evaluate the effectiveness of teaching process and identify its strong and weak points. Thus, the assessment provides grounds for review and correction of teaching process, including goals, methods and techniques, profes-

sional communication situations, evaluation criteria and forms. In case of communication training for exchange students of economics the achieved level of professional intercultural competence will allow them to enroll on a program in economics and entrepreneurship at an international university or go out into the world of work in an English-speaking environment.

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COGNITIVE MODELS OF GRAMMATICAL COMPETENCE OF STUDENTS

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Abstract. The article sees learner grammar competence through the lens of cognitive science viewing this construct as a mega unit of human knowledge about grammatical organization of the sentence. Cognitive framework of describing grammar competence as perceived by humans includes exemplars, concepts, categories, prototypes, frames, scripts and schema as a whole. These components are considered in detail and a general model is built.

Keywords: grammar competence; cognitive model; exemplar; concept; category; prototype; frame; script; schema / schemata.

The basic contradiction of the cognitive model of grammatical competence of students

Basic contradiction of the cognitive model of grammatical competence of students is the seeming incompatibility of the views of “cognitive” [1] and “mental” [2, 3] grammars. In fact, the contradiction between mentalism and cognitivism in understanding the nature of grammatical competence explains a single process of linguistic functioning – “from the brain” (mentalism) and “to the brain” (cognitivism).

Working definition of the cognitive model of grammatical competence of students

Before proceeding to the consideration of the problem, let us give an operational definition of the basic concept. Cognitive model of grammatical competence of students is an abstract mapping of the verbal and grammatical means of the psycholinguistic mechanism of thought production in communicative and cognitive activity. We emphasize that, in accordance with the cognitive model, the transformation of thought is done through verbal realization and the same thought can undergo multiple transformations and interpretations through various grammatical structuring. Any thought can be expressed verbally in multiple ways.

Grammatical competence of students in the light of scientific concepts

In the most general form, grammatical (linguistic) competence was defined by N. Chomsky [2], as theoretical and practical knowledge of a lim-

ited number of grammatical rules, which allow generating an unlimited number of correct sentences. It can be assumed that the grammatical competence in the context of learning a foreign language is a set of theoretical knowledge (rules) and language skills that are necessary and sufficient for students to construct correct sentences, to understand them, to monitor grammatical errors, to pass judgments about right and wrong linguistic forms, and to perform language testing tasks.

In the 80s, the American linguist R. Langacker put forward the idea of “space grammar” [1]. He claimed that the grammatical structures are closely related to lexical semantics and, together, constitute a single space of interrelated elements.

The idea of the interconnectedness of the elements of language knowledge gradually led to the development of scientific ideas, dubbed “connectionism” [4].

The essence of the idea of connectionism with respect to grammatical competence was the fact that the grammatical competence can be represented as a network of elements interacting in the intertwining connections. If we draw a parallel with the organization of the human brain, then there is an association with a network of neurons (brain cells).

Types of knowledge in the grammatical competence of students

All human knowledge is a set of learned or innate “stencils”, filtering the information and letting through only what is recognized and understood from the outside. Grammatical knowledge can be compared to a set of internalized “speech stencils” organizing both productive and receptive speech.

Grammar is usually described in literature as “declarative” and “procedural”. In learning the grammar of a foreign language preference in most teaching cultures is usually given to procedural knowledge, that is, practical grammar skills that students demonstrate in speech activity. However, the principle of consciousness in teaching means that for students to master the grammar of another language means also to acquire declarative knowledge that students demonstrate describing grammatical phenomena with the help of rules.

Rules are an important element of grammatical knowledge, although the path to this knowledge may be different: deductive (from rules to examples) or inductive (from examples to the rule). At the same time, knowledge of rules is not enough for grammatical competence and working on rules is always accompanied by intensive development of students' grammatical skills. Further on, rules and skills are not enough to consider the grammatical competence of students fully formed either. An important component of grammatical competence is intuition.

Grammatical intuition is discussed in language pedagogy, as a basis for a grammar decision making, which is not derived from explicit

knowledge of learners and their judgments about the rightness or wrongness of his or someone else's grammaticality.

While grammatical knowledge depends on the rules of grammar, grammar skills depend on the intensity of training exercises, and the grammatical intuition depends on the breadth and scope of the communicative experience of the students. Watching the students, you will notice that the best results are obtained when a communicative experience of students is supported by targeted training and language patterns are explained with the help of rules.

Grammatical programming of sentences

The most common and persistent grammatical rules for constructing sentences in each language were called by N. Chomsky "grammar principles". For example, the proposal "John goes to the pub" corresponds to the principle of constructing sentences with the 3d person singular according to the rules of English grammar. To make the picture of grammar principles more complicated, the grammar of any language is characterized by "switches". A grammatical switch is usually an exception to the rule in forming a relationship between words in a sentence, which is not always consistent with the principles of a particular language. A grammatical switch is very typical for young children with native English, as in the sentence "Dad goed to work". This phenomenon is called "overgeneralization", that is, the application of a common grammatical rule to all cases in the language.

As a result of principles and switches merging together certain "acceptable norms" surface up in the language that N. Chomsky called "language parameters" [3]. Language users have the right to deviate from grammar principles and to perform switches within certain socially acceptable parameters.

Native speakers do not always comply with the "principles of language". In their speech there are numerous deviations from formal rules and language "liberties" in such cases characterize authentic speech. Note that the parameters of grammatical correctness in oral communication are generally broader and wider than in writing, where strict and narrow linguistic principles prevail. The wider the students employ authentic grammar, the more advanced they are in their grammatical competence and the more their grammar parameters approach the standards of authenticity.

The Semantic Web as a metaphor for grammatical competence of students

Cognitive model of grammatical competence, may be understood more clearly with the help of the theory of "semantic web", which was first mentioned in 1969 [5].

Grammatical competence of students as “Semantic Web” can be represented in a set of “nodes”, connected by a maze of “relations” (arches). Note that not all nodes in a semantic network can be filled with lexical and grammatical information. Many cells remain empty and “are waiting for their moment”, when they are filled with the appropriate content. Empty cells (nodes) are called “slots” [5]. The process of developing grammatical competence of students is a permanent process of “slot filling” and producing an increasingly complete semantic network.

Instances (exemplars), concepts, categories, prototypes, frames, scripts in the cognitive model of grammatical competence of students

Let's consider the following terms of cognitive psychology and linguistics as an “instance” (exemplar), “concept”, “category”, “prototype”, “frame” and “script” as each of them suggests a useful idea and each can help in understanding the structure of the grammatical competence of students.

Grammatical instances (exemplars) - are specific examples of language used in natural communicative situations. Language instances stored in the memory of native or trained speakers are an integral part of their grammatical competence.

By grammatical concepts in linguistic competence of students we mean notions that can be used to describe the correct English sentence. Important concepts for learning English grammar are parts of speech (noun, verb, adjective, etc.), their function in the sentence (subject, predicate, minor sentence), the order of words in the English sentence (direct order and inversion), morphological features of grammatically correct statements and many others. We can say that the grammatical concepts for students are the meta-language (the language of linguistic terms), with which we can describe, analyze and correct grammar instances of the learners. Without listing all the grammatical terms let's mention just one example of an “action to be taken at the moment of speech”. This and other concepts grouped together with the relevant instances (exemplars) make up a category called “Present continuous”.

Grammatical categories are used not just to name but to describe and to explain grammatical phenomena using appropriate concepts and instances (exemplars). Therefore, a category always consists of concepts, instances (exemplars) and rules that make up the “little theory” as part of the theoretical fabric of grammatical competence of students. For example, the most important grammatical category for students who study English language grammar is grammar tense. Without this knowledge, the formation of grammatical competence of students in English is impossible. For comparison, Chinese grammar is not dependent on the category of tense as the morphological expression of time in Chinese is not necessary.

Grammatical prototypes

Grammatical prototypes are typical cases illustrating a particular grammatical category. For example, a prototypical illustration of the English infinitive is the Shakespearean line: "To be, or not to be...".

The knowledge of grammatical prototypes is valuable for students not just because they are typical instances (exemplars) of language, but rather for the reasons that prototypes combine the "typical" and the "borderline".

The same phrases may simultaneously belong to different grammatical category. The words "high" and "low" belong both to the class of adjectives and nouns to form a different paradigm of word forms. It is a discovery for some students to come across the sentence "The famous writer experienced highs and lows in his life". Language learners come to know that adjectives may function as nouns and even appear in the plural form. Another example is the word "like", functioning not only as the verb, but also as an adverb (Like father like son).

There are many examples where structures formally belonging to a certain grammatical tense, actually indicate a different time period. For example, in the sentence "That will be Mary" future is not expressed at all. Instead the speaker is making an assumption about the immediate present tense event on the basis of regular observations (Mary always comes home at this time of the day).

The features that differentiate grammar categories function as "grammatical frames" - the boundaries of grammatical phenomena making them recognizable. The knowledge of frames - the distinctive features of grammatical phenomena - is an important part of the grammatical competence of students.

Grammatical frames

A "frame" in cognitive science is a set of features identified to distinguish one phenomenon from another [6]. According to scientists, frames are a form of storing human knowledge in distinctly recognizable sets [7].

Grammatical frames are needed by students to recognize grammatical phenomena, to classify examples, to pass judgments about the rightness or wrongness of a grammatical form, to cope with testing tasks etc.

For example, the grammatical frame, which allows students to distinguish between the Present Perfect Tense and the Past Perfect Tense includes, among several other features "obvious result to the moment of speech" in the Present Perfect Tense and the reference to "the completion of one event by the beginning of another past events" in the Past Perfect Tense.

Grammatical frames, as well as other semantic tools of cognition contain blank "slots", which are gradually filled with new differentiating fea-

tures that allow students to more fully imagine the boundaries of grammatical phenomena, understand language mechanisms for constructing correct sentences and to form a structured view of the grammatical panorama of the language under study.

Grammatical scenarios

Back in the seventies of the 20th century, scientists have proposed a theory of “scenarios” (scripts) - sequences of events and actions that are stored in memory enhancing the ability to map some processes using language means (Schank, Abelson).

Based on this theory, it is believed that a script is the mechanism of chain links, including the “slots” in the chain, the requirements for the completion of slots and probable sequences, generating a more or less complete picture of some succession of events. It is possible to assume that grammatical scripts, which students need most of all are the sentence scenarios. Other important scripts are “cultural scenarios” (e.g. in what succession of actions a bank customer should open an account with the bank) that language learners also need to know in order to function successfully in other cultures [8].

Grammatical schema

The term “schema” (plural “schemata”) was first mentioned by Kant and applied in developmental psychology by Piaget. He called a schema - “the reality grasped by consciousness”. Cognitive scientists interpret schemata as previously acquired knowledge that channels further cognition.

English scientist F. Bartlett investigated the effect of previously learned knowledge, - “schemata” - on the perception and assimilation of new knowledge. He found out that recollection of stories once heard significantly change under the influence of one’s own life experience.

Schemas (schemata) in the grammatical competence of students manifest themselves in that previously learned grammatical knowledge of students including their native tongue, has an effect on the foreign language learned and also on the assimilation of new grammatical knowledge.

Grammatical schemas (schemata) get stabilized in the process of learning in accordance with the achieved language level. Because of the schemata acquired, the students formulate their sentences with varying degrees of adequacy and accuracy.

The acquired schemata add to the authenticity, richness and variety of grammatical patterns of students depending on their communicative experience, strength of grammatical skills, clarity of grammatical concepts, and adequacy of grammar frames.

Grammatical creativity

Grammatical competence of students would be incomplete without creative construction of sentences. Chomsky included grammatical creativity in his construct of linguistic (grammatical) competence [2], linking this “creative component” both to “competence” and “performance”.

R. Langacker [1] also reasoned about creativity. In his seminal work on cognitive linguistics, the author claimed that linguistic (grammatical) creativity is possible in the form of non-traditional construction of phrases both in compliance with the rules of grammar, as well as violations of grammatical rules.

Grammatical manifestation of students' creativity can assume a variety of forms of expression of the same idea, for example, “I don't want you to go”, “I don't like you to go”, “I'd rather you didn't go”, “You had better not go”, “Please, don't go”, etc.

Grammatical creativity can be observed in students' writing. One example is a fragment of an essay: “Our silence on the issue of animals' rights has become even more dead than ever”. Grammatical basis for such a creative phrase was the two previously learned English phrases: “to feel more dead than alive” and “dead silence”.

The so-called “ungrammaticalities” in students' writing are, in fact, a manifestation of their grammatical creativity. N. Chomsky never separated grammatical creativity from its appropriateness. With all the doubts about grammar creativity and the language inaccuracies that inevitably arise it is obvious that without creative communicative strategies the achievement of sufficient level of communicative competence is not possible [9-16].

Conclusion

Cognitive model of grammatical competence allows us to more clearly capture the nature of grammatical knowledge. The model shows what components are needed for the students' to know how an English sentence is grammatically organized. This makes cognitive model of grammatical competence of students a useful tool for students and teachers.

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THE ACTIVIZATION OF THE PROCESS OF FOREIGN LANGUAGE TEACHER'S PROFESSIONAL TRAINING BY "CASE STUDY" METHOD

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Abstract. The article concerns the problem of improvement in foreign languages teachers' professional training by "case study" method. The activation of training process will be reached when teachers master the main aspects of professional training content (motivation, processional, result, reflective). The rational organization of teacher training can be provided with "case study" method and also with methodical system of active teaching methods-ways.

Keywords: the teaching activity; the activation of the process of teachers professional training; "case study" method; method-way; motivation aspect of content; processional aspect of content; result aspect of content; reflective aspect of content.

The realization of modern qualitative education demands to search for the new effective teaching methods and to train competent and rival specialists in various fields. This aim remains important in any country's education system. The effectiveness of specialist's work depends on how successfully he carries out his professional activity, possesses the set of professional competencies, including his knowledge, skills, abilities and experience.

In the article we raise an issue about training future foreign language teachers by means of "case method" at the laboratory lessons on methods of teaching foreign languages at the department of foreign languages' theory and practice at the Eurasian National University named after L.N. Humilyov.

At the practical lessons and school practice there are created the conditions for integration of future teachers' psychological and pedagogical knowledge into the specific professional problems' solution. These factors affect the formation of teachers' professional skills and competences.

The series of experiments show that "case method" is can be effectively used for organization, development and management of teaching content comprehension.

"Case Method" is considered by us as a way of studying the subject (if the main purpose of study is knowledge acquisition) and a way of mastering (comprehension) the teaching content, which components are the skills and habits of carrying out a particular activity, so it is the way of forming skills and habits in various activities.

There are some requirements for usage of the “case-method”:

- the students must be provided by large number of practical problematic tasks in certain combinations, which support students’ professional training;
- the students must be given by chance to solve problematic tasks including their professional experience, knowledge and skills, to analyze the various conditions of problems’ solving;
- the training must be carried out by means of different organizational forms;
- the training must be carried out by means of various visual and technical facilities;
- the students must be able to perform variety of activities: cognitive, educational, creative, mental, organizational.

The above requirements are taken into consideration in our case for the future foreign language teachers’ training. Case contains problematic tasks to the activization of four major components in the content of training foreign language teacher:

1) motivational, promoting the formation of the teacher’s professional motives and training teachers to conduct analysis of pedagogical situations and pupils’ individual features, abilities;

2) procedural, promoting the mastering by teachers the ways of organizing proper interaction with schoolchildren, selection and processing of teaching content, methods, facilities and organizational forms;

3) efficient, contributing to teacher’s self-mastery of preparation and usage of teaching materials, the most effective teaching techniques, facilities and organizational forms;

4) reflexive, promoting the mastering by teachers the effective methods of control (the establishment of students’ preparedness, the definition of the students’ difficulties and causes of errors) and self-control (efficiency of the organization and usage of teaching materials, techniques) [1].

The case is fully presented in the textbook “The workbook of problematic tasks for activization of the English language teacher’s teaching activity” [2: 118].

The case contains many tasks that provide the preparation for real teaching practice and the formation of teaching experience and skills.

This case, in turn, is divided into lower-level cases, aimed to train future teachers to teach speaking, listening, reading and writing. Consider the case, which includes exercises for learning foreign language speaking.

The first group of problematic tasks includes exercises that provide the acquisition of the motivational aspect of the foreign language teacher’s training content. Consider some of them:

1) Problematic tasks for identifying teaching programs’ requirements to the level of knowledge and language skills:

• Analyze the school programs, textbooks and fill in the table with the requirements for pupils' proficiency in speaking, reading, listening and writing.

Problematic tasks to the activization of four major components in the content of training foreign language teacher			
motivational	procedural	efficient	reflexive
<i>Problematic tasks for:</i> - training for identifying teaching program requirements to the level of knowledge, language skills and abilities of pupils in speaking; - training for identifying teaching goals, lesson's objectives, teaching effectiveness; - training for the selection of teaching materials, techniques, facilities and organizational forms; - training for the selection of methods of differentiated instruction and achievement speaking intersubject connections	<i>Problematic tasks for:</i> - training for lesson planning; - training for rational selection and organization of teaching exercises; - training for rational selection and organization of active teaching methods; - training for rational selection and organization of effective teaching facilities; - training for rational selection and organization of active teaching techniques; - training for establishment of rational interaction in teaching speech communication	<i>Problematic tasks for:</i> - training for independent usage of active teaching methods and forms; - training for independent usage of effective teaching facilities, exercises; - training for independent usage of effective teaching techniques; - training for independent usage of effective tests for speaking abilities' control	<i>Problematic tasks for:</i> - training for identifying the effectiveness and quality of lesson planning; - training for identifying the effectiveness and quality of active teaching methods, techniques, organizing forms and teaching materials

2) Problematic tasks for identifying certain age characteristics of students, their individual characteristics, for diagnosis of speech and intellectual capabilities:

- Select from a list of age characteristics that match the pupils of primary school, secondary and high school.
- Check whether the following questionnaire helps the teacher in teaching speaking, reading, listening and writing. What action would you take after receiving the results of this questionnaire?
- What advice would you give to the teachers who wrote about the cases that occurred to them in the classroom..?
- Consider the following recommendations and determine which ones will help to improve pupils' interaction with the teacher at lesson of English.

3) Problematic tasks for identifying teaching goals and lesson's objectives:

- Review the lesson's objectives and determine what goal is realized at lesson (practical, educational, developing, mentoring).

- Analyze the proposed lesson plans developed by students and determine the goals and objectives of the lesson.

- Analyze the proposed fragments of different lesson plans and determine how the teacher gets to exercise lesson's objectives.

4) Problematic tasks for the selection of academic language and teaching materials, techniques, facilities, organizational forms:

- Determine whether the proposed language and speech training materials are selected according to pupils' cognitive abilities and interests.

- Determine which of the proposed exercises are the most effective in teaching speaking, reading, listening and writing.

- Discuss what purpose put the teacher, offering students the following tasks to the text.

- View a video lesson, analyze it and determine: a) whether the teaching materials are selected according to pupils' interests; b) what organizational forms and teaching methods focus on age and educational interests of the pupils.

5) Problematic tasks for the selection of teaching methods:

- Determine what speech skills formation provides the following task.

- Analyze textbooks of English and give the examples of teaching methods, which provide teaching speaking, reading, listening and writing.

- Analyze the proposed lessons' fragments and determine how the teacher uses the contents of other school disciplines in teaching speaking, reading, listening and writing.

The second group of problematic tasks promotes mastery of procedural aspect of the teacher's training content [2: 40]:

1) Problematic tasks for lesson planning:

- At what stage of the lesson (preparatory, introducing the material, training, and activization of speech activity) can be the tasks performed.

- Highlight the steps in the proposed lesson plans of the students and find out the goals and teaching content. Explain how the teacher performs organizational transition from one lesson step to another.

- Place the lesson steps in the correct order and specify the topic of the lesson, goals and objectives.

2) Problematic tasks for rational selection of teaching materials (texts, speech situations) required for teaching speaking, reading, listening and writing:

- Choose the authentic teaching materials for teaching speaking, reading, listening, writing, and specify the reason for your choice.

3) Problematic tasks for rational selection and organization of exercises:

- Choose the proposed exercise that: stimulates pupils to give the coherent, logical presentation of their ideas; can it be used in teaching speaking on the basis of an educational film (before viewing and after seeing it).

- Put into correct order the steps of: role-play, discussion, interview.

4) Problematic tasks for selection of teaching aids:

- Determine which of the proposed visual supports can be used in teaching speaking, listening, writing.

- Determine the desired sequence work on the collage.

5) Problematic tasks for rational selection of organizational forms:

- View a video lesson and determine what form of training teacher uses. What is the purpose of pair and group work organized by the teacher?

- Fill in the following table about the advantages / disadvantages of different organizational forms.

6) Problematic tasks for rational selection of active teaching techniques:

- Select from a list of active teaching techniques those that are useful for teaching speaking, listening and writing.

- Compare options for discussion and select the most effective.

The third group of problematic tasks promotes mastery of efficient aspect of the teacher's training content [2: 81]:

1) Problematic tasks for the independent selection of teaching methods, organizational forms, resources, exercises:

- Read the dialogue-model (with text-sample) and explain how you will use it when you teach speaking.

- Develop a fragment of the lesson aimed at teaching speaking and organize training in following organizational forms: "teacher-class", "teacher - student 1 - student 2 - student 3".

- Analyze the materials proposed in foreign textbooks and organize role-play, develop the visual support.

2) Problematic tasks for the independent selection of active teaching methods:

- Develop a discussion based on the following statement. Plan the steps of the discussion and develop the questions that will help to stimulate the students' arguments.

3) Problematic tasks for the independent selection and development of tests:

- Develop test items for testing pupils proficiency in speaking.

The fourth group of problematic tasks promotes mastery of reflexive aspect of the teacher's training content:

1) Problematic tasks for assessing the quality of lesson planning, the effectiveness of teaching techniques, organizational forms and materials:

- Analyze the proposed of lessons aimed at developing pupils' speaking skills. Identify the lesson's value and deficiency.

- Analyze video of the lesson and determine the lesson's purpose, the effectiveness usage of the technical facilities.

2) Problematic tasks for assessing the quality of teaching and ongoing verbal communication at the lesson of English:

- Analyze the teacher's speech in the classroom and explain whether it is adapted to the level of pupils' language training.
- Watch the video of lesson's fragments and determine the errors of the teacher's work.

In the conclusion, we note that we presented our approach to English language teachers' training by means of "case-method" that makes possible to involve every student in active processes of professional training and professional decision-making by means of different modern resources. Such organization of future teachers' practical work makes the training more interesting and efficient.

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ORAL BUSINESS DISCOURSE AND THE PROBLEMS OF ITS TEACHING TO FOREIGN STUDENTS

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Abstract. The paper presents the peculiarities of teaching dialogue and polylogue speech to the foreign students who study Business Russian along with the factors to be taken into consideration in speech production. As an example for analysis, a polylogue used in the teaching process was selected to give grounds for the scenario approach and business role-play.

Keywords: Business Russian; dialogue; polylogue; discourse; scenario; business role-play.

Oral business discourse is a complex dialectical unity that contains a diverse information. During its formation, the following factors are taken into consideration: the communicative role of the speaker and the listener (who speaks and whom is the message addressed to) and, as a result, their speech behavior in certain types of dialogue / polylogue; the nature and type of influence on the speaker / hearer that depend on the nature of relation (the type of relations between them) and on the form of communication being direct / indirect (in this case - by phone), the pragmatic vector of communication and, at least, verbal expression of speaker's intentions. The author, according to the model proposed by O.V. Leshchak [1], considers the discourse as a functional-pragmatic type of linguistic activity, i.e. a variant of the linguistic activity specified by social psychological, individual, stylistic, topical, time-space, and activity factors that are the most important. The main aims of business communication are the informative and affective ones that are realized in a certain type of activity - the business activity, which has its own communication participants, who possess status and role characteristics, and typological genres of communication along with related behavior norms, linguistic among others, for these participants.

The aim of professionally-oriented teaching of foreign language (in this case - Business Russian) is the acquisition of the two global competences at the same time - a cognitive-communicative competence (from a functional viewpoint) and a discursive competence (from a pragmatic viewpoint) that are essential for efficient communication in all situations of professional experience. Therefore, this paper is devoted to a range of lingua-didactic issues connected with Business Russian teaching. The fact that Russian Business discourse is taught to foreign students is of great importance for the research; this

implies the right coding and decoding of utterance that can be different in various languages. According to N.I. Zhinkin, the base component of the thinking process is some USC, a universal subjective code, i.e. the language of intellect in what an idea of speech is being formed and then expanded to utterance. Zhinkin's theory considers this USC as international, and this is a prerequisite for understanding of foreign speech. A motif always precedes the formation of a speech act (L.S. Vygotski), which, in its turn, forms a communicative intention - readiness for utterance [2: 73]. It should be mentioned that utterance has generic forms (M.M. Bakhtin), which are present in human consciousness in the form of certain frames or, more precisely, scenarios (determined as activity frames). The complications for teaching of speech acts (responsivity / dialogicity) in oral business discourses consist in: a) teaching of a foreign language, that is why the processes of coding during passing information and its perception do not always coincide even for closely related languages, for example the Russian and Polish languages; b) teaching of a business discourse, i.e. business communication, within the frames of which the peculiarities of pragmatics of utterance of business discourses are taken into account; c) teaching of verbal discourse with all features of oral contact interaction provided; d) the cultural component of communication on the intercultural level.

Various types of speech imply different utterances [Ibid: 81]. Hence, clichés, terms, and terminological phrases, sometimes official language expressions, even business-slang, are widely used in oral business communication. They should exist in the memory of speakers and be used in certain oral genres of business communication according to given scenarios.

In the process of business communication, we are always governed by certain motifs, and realize a specific task; here the choice of language forms wholly depends on the tasks to fulfill. Therefore, we modify the way of speech-thinking and utterance according to forms of speech realization, linguistic aims and objectives, and the topic of such communication. In this case various types of discourse are being formed; that is why, when mastering Business Russian, the students should distinguish the types of discourse along with their specific features, work on terminology and expressions, summarize, present topics, and form their own discourse. On the basis of the discourse, the students should deal with grammar, syntactic, and stylistic forms of word expressions predetermined by certain type of discourse. Such work precedes the process of teaching of speech to foreign students, namely formation of dialogues and polylogues in the framework of the Business Russian communication.

The author distinguishes a prepared speech (that the students work out during classes and at home) and a spontaneous speech to be achieved at higher levels of language mastering. Nonetheless, both prepared and spontaneous kinds of speech are multi-level structures that include informative, pragmatic, psycholinguistic, sociolinguistic, extralinguistic and properly linguistic levels.

Besides the aforementioned peculiarities of business speech such as the use of clichés and terminologization, we should also mention the outnumbering amount of simple (on the basis of Slavonic languages) or even complex sentences with subordinate clauses (participles, gerunds, and gerundives) common in written business language. A common feature of oral business discourse is also some coincidence with journalist style and informal language. A foreign specialist should be acquainted and have a proper use of such features of oral business discourse as: outnumbering of short sentences (speed of speech reactions), the use of special terms and appropriate phrases, activity of clauses of different kinds and ways of expression (with parenthetical phrases), a wide use of questions and emphasis, the use of verbs that outnumber nouns, frequent use of personal pronouns and particles, variety of verb forms, a freer word order in comparison to the written language.

Business speech implies a simultaneous interaction of the speaker and hearer with the changes in their roles in polylogue and dialogue. The role of a hearer is not less important than that of a speaker, the comprehension should be reflexive and be accompanied by reactions of agreement / disagreement, astonishment etc. and their verbal expression. Foreign students are often taught to use compensatory strategies of listening comprehension: to elaborate on all they hear, to state it precisely and paraphrase (to check appropriate understanding), to make statements on all they hear (agree / disagree, to show surprise or doubt etc.) and summarize. The author of this paper agrees with M.C. Lubimova that the speech of the speaker and hearer embodied in a discourse is modeled in the form of frames that are considered conceptual and prototypical models (cognitive-semantic structures), on which a discourse is based and which direct the participants' behavior. The frame situation is formed by representations of a prototypical situation and its elements, the roles and grounds of which are fixed [3: 8].

Taking into consideration all that was mentioned above, the author strongly believes that during the process of teaching of oral business discourse we should apply the scenario approach proposed by V.I. Shlyakhov [4] for different levels of teaching of the Russian standard language. Such approach lies in cognition and naming of the scenarios for speech interaction along with teaching of such interaction. The researcher emphasizes the lack of appropriate textbooks for such scenario approach. The author of this paper has tried to correlate such approach with the teaching of business interaction and broaden it in her own textbook written with a co-author for teaching Business Russian on advanced level.

The principles of the scenario interaction are presented below in detail. During business talks, negotiations, or in other genres of business communication, the addressee should be aware of what to say and to conduct a framework of conversation. In traditional teaching methods a situation prin-

ciple was used but nowadays such approach is reconsidered and stated more precisely, which leads to reconsideration and elaboration of the notions such as *frame*, *scenario*, *situation model*, *cognitive model*, and *discourse* that are often substitutive. According to M. Minski who proposed a frame theory, frames are models of stereotype (often repeatable) situations. A situation in such approach is understood in common sense, i.e. it can be action, judgment, image, story etc. For the aims of this research, it is important that a frame represents not one and only situation but most characteristic and basic moments of a range of similar situations regarded to one class. The frame is also defined as a cognitive structure that is based on cognition of knowledge of typical situations and connected expectations, features and relations of real or hypothetic objects, the way of information preservation in human mind. In its turn, a scenario is a dynamic frame that contains a standard consequence of events predetermined by some repeatable situation [6].

According to V.I. Shlyakhov's definition, who developed the phenomenon of "scenaricity" in communication in and teaching of a foreign language, a scenario is a macro-unit of discourse [7: 5]. *The scenarios of speech interaction* are, on the one hand, a "compressed cognitive model (scheme) of speech behavior that is preserved in the long (-range) memory and, on the other hand, a verbal materialization of such model by communication participants" [Ibid]. He states that the knowledge of pragma-linguistics and discourse analysis should be used to broaden the knowledge of regularities of scenario behavior in the teaching process; he considers the information about scenario interaction of people as the teaching content. The level of language mastering should be taken into account to carry out a list of scenarios for elementary, intermediate and advanced levels filled with variously complicated pragma-linguistic material (according to spiral principle) [7: 10-11]. It should be noted that, in V.I. Shlyakhov's opinion, it is related to standard communication; he takes into consideration and analyzes the scenarios on the basis of literary works with their literary and aesthetic stylization. The novelty of approach proposed in this paper lies in its discursive-activity characteristics that imply specifying of scenario modeling for communication in regard to the type of activity and of discourse.

Hence, a scenario is an activity frame. Teaching of dialogue and polylogue speech to foreign students is essential to carry out the scenarios in the framework of which business role-plays according to the produced genres of business communication and the level of language mastering are developed. Such play activity has high motivation and becomes one of the main instruments to arrange the teaching process [8: 197].

To carry out a scenario, it is first suggested to analyze the appropriate discourses of monologue, dialogue, and polylogue types along with their main constituents, role and status characteristics of their participants, intentional direction of the discourses, strategies and tactics used, i.e. to

analyze of the discursive event of business type from the pragma-linguistic viewpoint. Below, the author shows a polylogue to be carried out on the advanced certificate level of Business Russian. The students should do the following exercise:

Прочитайте сценарий совещания, проходящего в офисе компании, в котором принимают участие менеджер по логистике, директор отдела логистики, сотрудники отдела. Совещание касается повышения качества обслуживания клиентов. Проанализируйте его. Обратите внимание на интенции говорящих и способы их языкового выражения.

The following algorithm of analysis of a business conference is suggested - the students should distinguish and justify: 1) the type and aim of the activity for this situation of business communication; 2) the role and status characteristics of its participants; 3) the type of discourse (monologue, dialogue, polylogue) and its genre; 4) the structure of discourse; 4) the directional aim of the discourse, its strategies and tactics. We should note that the activity and discursive functions of the participants in a polylogue can change - that is why their relations are established. The students should also find and determine utterances for appropriate intentions.

The roles of every participant of a business conference are distinguished in the polylogue. The business conference is started by the logistics director with appropriate clichés and expressions that show the following intentions - greetings: *Добрый день, господа!*; briefing into the main subject of the business conference: *Сегодня мы встретились, чтобы обсудить вопрос повышения эффективности работы службы доставки нашей фирмы*; along with the aims and objectives in this concern: *Перед отделом логистики стоят две основные задачи - удовлетворить требования компаний-клиентов по уровню и качеству обслуживания и сократить собственные расходы, связанные с логистикой*. Next, the director appeals to the conference participants to present opinions on the discussed topic: *Я хотела бы выслушать ваши мнения по этому вопросу, обсудить, что уже сделано в этом направлении, и узнать, что вы собираетесь сделать в ближайшее время*. After introductory words, every participant of the business conference presents his or her own opinion on the discussed topic, gives grounds and certain facts etc. For example, the logistics manager, while briefing on the work already done, notices that: *Однако, как мне кажется, мы должны основное внимание уделить обслуживанию клиента и профессиональному росту наших кадров*. This statement contains the following pieces of information being implied - maybe, in this regard, not everything is functioning well or it would be perfect to make it function better. However, giving an answer to this, one of the employees from that department disagrees: *Возражаю против такой формулировки; я хотел бы отметить как плюс нашей компании имеющиеся у нас высококвалифицированные кадры. Квалифицированные кадры -*

наш самый главный ресурс. Сотрудники принимают активное участие в поиске новых возможностей совершенствования системы логистики. В начале каждого месяца составляются планы, в конце месяца с помощью контрольных цифр подводятся итоги, и если в технологической цепочке отмечается сокращение затрат, это отражается на зарплате. Сотрудники отдела вовлечены в систему разностороннего мотивирования, так что работа идет "на результат". Another employee also does not totally agree with the manager (Светлана Котова, руководитель отдела закупок): Я хотела бы добавить, что мы выходим навстречу потребностям клиента. И об этом свидетельствуют конкретные факты... (next certain numbers and facts are mentioned to give grounds for such statements). After employees' opinions have been presented, the director who holds the business conference decides to state precisely everything that was said by the employees.

- Наталья Ивлева: Привлекательность поставщика для клиента состоит из трех основных факторов: цена продукции, уровень сервиса и степень надежности сотрудничества. Можете ли вы с уверенностью сказать, что все эти факторы имеют место? До меня доходят слухи о случаях несвоевременной поставки товара, а также неудовлетворении всех потребностей клиента...

Next she asks for information about the pricing policy:

Как у нас обстоят дела, например, с ценовой политикой?

An employee of the logistics department gives the following answer: Вопрос ценовой политики - один из самых непростых в бизнесе, поскольку строится на извечной альтернативе <....> Это трудно, но, думаю, нам удастся эффективно решать эту задачу. In answer to the comment about the delivery delays, he shows regret and suggests how to fix it along with a request for funds to finance the project: К сожалению, не всегда удается избежать упомянутых вами несвоевременных поставок, поэтому в этом году мы особое внимание сконцентрируем на развитии нашего грузового транспорта и поддержание его в исправности. Мы просим выделить нам на это средства. Смету расходов мы представим вам в письменной форме.

The business conference is ended by the logistics director who thanks and asks the secretary to draw up a report.

Special attention during the analysis is drawn to the language constituent that is implied at every stage of the analysis of discourse characteristics. Working on such polylogues that precede making of own ones, the students are taught to find in them the phrases and expressions which show agreement / disagreement with all said, addition, negation, information request, argumentation, doubt, simple request etc. This takes place during the analysis of the role and status characteristics of the discourse participants. The students analyze a polylogue from the viewpoint of language means that pre-

sent intentions of the polylogue participants. These intentions can be distinguished by substitution of language means in key points of related contexts. For example, when the logistics manager notices that *Однако, как мне кажется, мы должны основное внимание уделить обслуживанию клиента и профессиональному росту наших кадров*, we can offer the students to show such intention with other language means. This can be shown in form of a question: *Считаете ли вы, что отношения с клиентами (вариант - клиентские отношения) удовлетворяют требованиям рынка (вариант - политике нашей компании)? И соответствуют ли квалификации наших сотрудников, занятых в цепи поставок, выполняемым ими функциям?* The discontent with the client service and employees' qualifications by establishing causative-consecutive relations: *Хочу заметить, что наши постоянные клиенты в последнее время не очень довольны нашей службой доставки, что связано, по моему мнению, с приемом на работу новых сотрудников, квалификации которых не были проверены нами достаточно тщательно* etc. This way the students make variants of a scenario and find how to show intentions by various language means. At this, the students try to imply and make explicit own intentions. Moreover, they are taught to distinguish the pragmatic basis for every utterance and for the whole polylogue. After the analysis it is necessary to return to the very beginning - to the issues of strategies and tactics that function in activity, and present a strategic analysis of the whole polylogue in order to see what kind of strategy is used and what tactics are chosen by every participant and by what language means it is realized; it should be also distinguished how efficient the business conference was.

Further, the work turns to a role-play. At the simplest level, the students play with a text changing strategies and tactics of the participants in the business conference. This can be made in form of an alternative version of the polylogue. For example, the participants think that something mustn't be done, or the director is not sure that something should be done. This can be connected to the discussion, for example, - to renew own transport means or it would be better and profitable to lease i.e. not to fulfill the first plan suggested at the business conference and think over some other variants. It can be also anticipated what would be next. After that the students have to continue the polylogue with other participants and suggest other ways to improve the delivery service especially taking into account the means of improvement of the client service. Next, they should make own polylogue similar to the aforementioned with a role-play but the objectives and persons are changed. Most complicated is the subject setting for the business conference and the role distribution; after it the students start the business conference off-hand. However, at such ad-lib, the students have ideas about the knowledge, skills, and qualifications necessary for concerned activities (for example, the director, manager, commercial director, staff manager, etc.).

When working on the scenario, it is necessary to answer the following questions - what preparatory work should be done and which participant should gather information and present it at the business conference to make it efficient. The business conference ends in results discussion in order to present its efficiency and how the consensus was reached. It can be shown by various verbal representations: *Давайте подведем итоги..; Итак, большинство участников согласны с тем, что..; К сожалению, мы так и не смогли достичь договоренности по вопросу..; Таким образом, обобщая сказанное, можно констатировать...* The students should present every intention by different verbal means, the list of which along with some ways of verbal representation were given in the Lingua-didactic description of aims and content of teaching Business Russian.

Therefore, it is possible to model a wide range of discourses being formed according to (or even at further stages of education) a free scenario of oral business communication (only the topic and roles are given). In this case the students are taught to present various intentions with appropriate language means, ask questions, answer them etc. However, it is essential to select scenarios according to the education level and appropriate vocabulary. In this regard, the recommendations for their selection are presented in the Lingua-didactic descriptions suggested by the authors in the Institute of the Russian language named after A.S. Pushkin in Moscow.

For making dialogues and polylogues, the pragmatic aim-setting is very important - the participant decides on the communicative and extra-communicative aims according to which the speech act is planned, on the essence of communicative intention, on the information and its volume to convey, on the ways to convey such information to the recipient, and on the anticipated reaction of the recipient and its forms. He or she also plans the scenario and the anticipation process - how the recipient will receive the message and the reaction to it. It means that the participant thinks over and anticipates the sequence of events in the period of the pretext formation, and then forms a discourse according to the appropriate scenario in the framework of the genre filling it with necessary language means. This can be done only by the means of an activity-discourse analysis of the appropriate subjective functions what implies that the students of the Business Russian should not limit themselves with the language behavior.

Hence, we focus on the teaching of business speech from the viewpoint of the socio-pragmatic approach to description of communication what gives grounds to consider speech as activity that "as any other kind of activity is realized with instruments of the appropriate type and aims at achievement of certain practical goals: ask for something, apologize, offer meal, inform, disagree etc." [9: 55-62]. Such approach implies that the choice of language means, their stylistics, and sense are determined not only by the communication situation, personal, professional, and status characteristics of

the participants but also by a whole set of factors, among which the most important are activity aim-settings and models that distinguish appropriate field of experience along with related lingua-semiotic code.

To sum up, we should notice the following:

1) the process of teaching of business speech is carried out on the basis of original business discourses taking into consideration the language and socio-pragmatic factors of communication that are efficiently used in business plays;

2) the plays in general and the business plays in particular improve students' motivation and eliminate psychological and language barriers, they enable multiple revision of language and speech material. A play "being creative in its essence... activates the thinking activity of students and facilitates the development of a creative attitude towards the language" [10: 219]. It develops the skills of spontaneous speech and makes it possible to acquire vocabulary, phrases and expressions during the lessons and to model own utterance using a multiple revision of the material;

3) the author agrees with A.A. Leontiev that, besides a *communicative* function, a business play has also a *diagnostic* function based on the assumption that a foreign student in different communication situations "feels some inadequacy of one's own language knowledge with the communication aim..." and, as a result, there appears a *motivational* function that "makes students strive for more perfect acquisition of the communication in the Russian language" [11: 222]. The most important result of language plays is a development of the sphere of choice models and self-control, i.e. the models responsible for active acquisition of a foreign language.

Therefore, in the process of teaching of business speech, it is necessary to use a business play (made up both according to certain scenarios and in form of a spontaneous scenario) that is an instrument of intensification of the teaching process and helps us to activate the processes of autonomous thinking, creativity, and team interaction in professional activity. Moreover, the scenario approach and business plays are the first step in teaching of the Russian spontaneous speech to foreign students.

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PODCASTS IN TEACHING A FOREIGN LANGUAGE

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Abstract. This paper addresses the issue of the use of podcasts in teaching a foreign language to secondary school and university students. The author: a) gives definition of the term “podcast”; b) describes didactic characteristics and methodological functions of podcasts in teaching a foreign language; c) discusses the typology of texts for developing listening and speaking skills via podcasts; d) develops an algorithm of the development of speaking and listening skills via using podcasts in language teaching; e) suggests a list of listening and speaking skills, which can be developed by using podcasts in foreign language teaching.

Keywords: podcast; listening skills; speaking skills; ICT; informatization of language education.

Under the informatization of linguistic education of special importance is the regular use of new information and communication technologies in teaching a foreign language [1-3]. **Podcast** is an audio or video recording made by any person and available for listening or viewing on the Web. Social service of podcasts is a kind of social service Web 2.0 allowing us to listen, view, create and distribute audio and video recordings. Unlike conventional television or radio podcast allows listening to audio files and viewing video transmissions not live, but at any time convenient for the user. Logging on to the server of podcasts, the user can view the chosen podcast online or download the selected file to his / her computer. The duration of podcasts can vary from a few minutes to several hours. On the Internet we can find both authentic podcasts created for native speakers (e.g. BBC news) and educational podcasts created for educational purposes. The most effective way to find the podcast you want is to reach a directory of podcasts, select a category and browse the list of podcasts available for downloading. For English language learners the directory of podcasts is available at www.podomatic.com, www.bbc.co.uk. For those studying the German language - www.podcast.de, for students studying French - www.worldlanguagespodcasting.com/wlangp/french.php.

Service of podcasts allows students to listen and view posted on the Internet podcasts and to record and place on one of the servers their own podcasts on any topic. The most popular is the podcast server YouTube.

On YouTube every registered user can post his or her video podcast, browse other podcasts posted on the service, as well as participate in discussing / commenting podcasts in micro-blogs.

Podcast service has the following didactic properties:

- the possibility for placing on the Internet at the podcast service personal podcasts of the users;
- the possibility for creating the user's personal area at the podcast service (user's personal area is necessary for organizing a network discussion of podcast);
- the possibility for organizing a network discussion of a podcast in the user's personal area in the micro-blog;
- creation of user's personal area, its approval is carried out by the author of the podcast;
- placement of comments under the network discussion of a podcast is done chronologically;
- availability of a podcast for all registered users of the service.

Didactic and methodological properties of a podcast service that must be considered when developing a method of teaching a foreign language through podcasts are presented in the Table 1 (based on the generalization of works by P.V. Sysoyev, M.N. Evstigneev, A.G. Solomatina) [4-6].

Table 1

Didactic and methodological properties of a podcast service in foreign language teaching

Didactic properties of a podcast service	Methodological properties of a podcast service in foreign language teaching
Possibility for placing on the Internet at the podcast service personal podcasts of the users	Educational podcasts are created by the students in the foreign language. Substantive content of a podcast is determined by the thematic content of a curriculum and the standard of general secondary education or GEF VPO in the areas of training in a foreign language. Duration, type of recording and format of a podcast are defined by the teacher. Students can create educational podcasts and place them on the podcasts server www.podOmatic.com . Under preparation of the podcast material and its recording the learners can develop all kinds of speech activity, especially speaking
Possibility for creating the user's personal area at the podcast service (user's personal area is necessary for organizing a network discussion of the podcast)	Each student creates on the podcasts server a personal zone - personal page on which he or she places created podcasts and on which a discussion of the podcasts can be organized. Other students after viewing the podcast of each student can participate in the network discussion of podcasts in micro-blogging. Posting personal information on the user's personal page is performed in a foreign language (reading and writing)
Possibility for organizing a network discussion of a podcast in the user's personal area in the micro-blog	Students listen or watch podcasts of their classmates recorded in a foreign language (listening). Using micro-blog function the

Didactic properties of a podcast service	Methodological properties of a podcast service in foreign language teaching
	<p>teacher can organize a panel network discussion of students' podcasts in a foreign language directly at the personal pages of each student (reading, writing). Depending on the learning task, after listening to each podcast the students can post in micro-blog zone from one to several comments. Discussion takes place in a foreign language. In the comments they can: 1) express their opinion on the subject under discussion; 2) express agreement or disagreement with the opinion of the author of the podcast; 3) highlight the positive and negative moments in the content of the podcast ; 4) comment on the linguistic side of the podcast (linguistic correctness, using active vocabulary, etc.). The teacher determines the algorithm of comments placement on the author's personal webpage</p>
Creation of user's personal area, its approval is carried out by the author of the podcast	<p>Each student, author of a podcast, is a moderator of his personal zone - personal page on the podcasts server. He or she posts podcasts on a server, choose the color, font, font size on his page, can delete or respond to messages posted in micro-blogging, can post his photo, add his personal information, etc. All personal information may be submitted in a foreign language</p>
Placement of comments under the network discussion of a podcast is done chronologically. Users are unable to introduce changes into the posted comments	<p>Unlike Wiki technology which allows several users simultaneously participate in the work on the content, podcasts service allows you to organize individual work under creation and placement of podcasts. Group work can be enrolled in the organization of a network discussion of students' podcasts when each student should visit the personal pages of several classmates and post comments in micro-blogging. However, comments will be of private (not collective) authorship. Discussion takes place in a foreign language</p>
Availability of a podcast for all registered users of the service	<p>Podcasts servers are available to any Internet user. Access to hosted podcasts is open to all registered users of the podcasts service. It means that students' educational podcasts can be viewed by other users from every corner of the world. In this regard, the service provides private access to the placed podcasts and area of network discussion. Using the same password, students can gain access to the personal pages of their classmates</p>

Given that the social podcasts service allows both listening / viewing the entries placed on it, and placing new accounts, this service can be used in learning a foreign language for the development of listening and speaking skills. Let us consider the features of development of foreign language teaching methods based on the podcast.

Typology of texts

Development of listening skills should be implemented on the material of the types of the texts which students meet in real life when learning a foreign language in the country or visiting it. Here are examples of these types of texts:

- weather forecast, news, sport commentaries;
- lectures on school / higher school subjects;
- lectures during excursions to cultural and historical places of foreign language countries;
- ads on radio, television, in the airports, railway stations, public transport;
- instructions (how to get there, how to do something, the recommendations of a doctor, teacher);
- movies, theater performances, television programs;
- interviews, interviews during exams;
- communication with peers and discussion of various socially controversial topics.

This list is not intended to be universal, but it adequately presents most spheres of communication in a foreign language. Most types of texts are also indicated in the standard of secondary education in foreign languages (FES, 2010) [7].

During training, the students should be able to carry out intellectual actions (from understanding the general meaning to the interpretation of the acquired information) on the basis of texts of the mentioned types in accordance with the theme (they are defined by the state standards and sample programs in foreign languages) of a specific level of schooling.

The modern educational standard refers to the necessity to use authentic texts when teaching listening, i.e. recorded by native speakers. We will not challenge the provisions of the federal document. Indeed, the students should be able to hear, make out the speech and accent of their teacher, the speech of native speakers. Often under the authentic text they mean the text read by an educated native speaker with Received Pronunciation - the classic version of the English language. Such records are of certain value, because, in addition to authenticity, they also introduce a new accent to the students. However, arriving in the countries of a foreign language (UK, USA) we hear the "other" accents: accents of native speakers and foreigners in the country [8]. In addition, very often on a daily level, we are dealing with people

from different countries using English as a language of international communication. This is of particular relevance when visiting countries as tourists and communicating at the household level (to learn the rules of using public transport, to find the route to the desired site, to ask a neighbor for help etc.), when in the center of the city you can meet not the residents of the country's, but mostly foreigners from Europe, Latin America, Asia, CIS and Russia. In the era when English is the language of international communication, in our opinion, it makes sense to prepare the students for listening to a variety of accents and developing abilities to communicate with representatives of other countries and cultures in a foreign language and in the country of a foreign language.

It is worth mentioning that the three-stage model aims to develop the basic skills necessary for listening to a foreign language. The development of these skills is indicated in the demands of modern educational standards in a foreign language and sample programs in a foreign language. However, we must remember that only the development of all the skills in their integrity will help to prepare students to audition in real life situations in different unpredictable foreign language communications.

Listening tasks are represented in many national and international standardized tests in a foreign language. However, very often they control not all but only some of listening skills. And, unfortunately, it should be noted: very often, instead of developing all the listening skills as it is required by the state standard, many teachers develop only some of the skills, following only the standardized test format. In our view, foreign language teaching should not and cannot be reduced to training students for the test format. Development of all the mentioned skills at the foreign language lessons will already be preparation to a standardized test, and most important - to a real communication of the students in the new unpredictable situations.

Authentic materials are usually understood as materials created by native speakers for storage and transmission of certain information in real-life communicative situations and not initially intended for educational purposes. Such authentic materials for listening can be ads at the airports and railway stations, radio and TV programs, films, lectures at schools and universities, etc. Relevance of using the authentic materials is not in doubt, but we would not categorically assert the ineffectiveness of inauthentic materials (created for educational purposes by native and often non-native speakers). Moreover, we stand for the rational use of unauthentic materials in the educational process and their combination with authentic. First, inauthentic materials may be used in cases where authentic materials for objective and subjective reasons are simply not available in adequate amounts.

Secondly, in real life, when communicating in a foreign language, students will inevitably come across a lot of inauthentic material, which, along with the authentic, aims to transference and interpretation of infor-

mation (e.g. news programs in English from around the world via satellite television and the Internet). Working with inauthentic material will contribute to the development of students' additional communication strategies [9, 10].

Third, the exception of inauthentic materials from the educational process in many cases would deprive students of a number of unlimited possibilities both of cultural and informational and cognitive perspective. For example, the exclusion from the educational process, for reasons of inauthenticity, an interview or lecture of the famous Russian scientist or cultural worker in a foreign language (Internet or satellite TV), would rather make the educational process poorer than enrich it (in such cases, can hardly be a question of "adequate replacement"). Therefore, in this case we stand for a reasonable and balanced use of materials of varying degrees of authenticity if their selection does not contradict to the modern educational standards, the interests and needs of students, and promotes the development of communicative skills.

Completely different is the case with authentic tasks. Under the "authentic tasks" L. Bachmann and A. Palmer [11] understand the extent to which the task corresponds to real-life communicative situation. In other words, when performing authentic tasks the students must perform the same communicative and cognitive functions that they perform in a similar situation in real life. For example, if in real life, listening to the weather forecast for the next day, we conclude how to dress, the authentic communicative task should be aimed at the similar solution. Or, if in real life we listen to the news program with two major objectives: a) to review the major events taking place in the country or in the world (a general understanding of information), and b) to know the details of specific events (understanding of the details), then in the educational process a text of such a functional type as a news program can be used for training and monitoring a common understanding of the text and understanding the details of the message. Therefore, the communicative task should be characterized by authenticity.

In this regard, special attention should be paid to the correspondence of the functional type of the text used in the task to the goals of listening, and, consequently, to the directly controlled skills. Table 2 summarizes the functional types of texts with the relevant objectives of listening.

Table 2

Functional types of texts with relevant oral skills

Functional type of audio text / Goal of listening	General understanding	Understanding of details	Complete understanding
1. Weather forecasts, news programs, sport news	+	+++	+++
2. Ads on the radio, television, at the airports, railway stations, public transport		+++	+++

Functional type of audio text / Goal of listening	General understanding	Understanding of details	Complete understanding
3. Lectures on school / higher school subjects	+	++	+++
4. Lectures of the guides while visiting museums, cultural and historical places in the country of foreign language	+++	+	+
5. Instructions (how to get there, how to do something, recommendations of a doctor, teacher, etc.)		+++	+++
6. Movies, theater performances, TV programs	+++	+	
7. Interviews, interviews during exams		+++	+++
8. Communication with peers and discussion of various socially controversial topics	+	+++	+

Note: “+” and “+ + +” refer to the probability of involvement of these particular skills while listening to the particular functional type of the text, “+” indicates a lower probability, “+ + +” a greater probability.

Development of students’ oral skills by podcasts

Unusual and unconventional is the use of podcasts in the development of oral skills - mostly monologues. A number of studies show that the use of podcasts just in the developing of oral skills significantly increases the motivation of students and brings diversity in the process of language teaching at schools and universities [12]. Particular interest for Russian pupils and students, as well as for all Internet users will present created by the students materials about Russia, its history, culture and modernity. Along with the development of oral skills the students will develop another important skill - to act as a representative of their country, city and culture. Creation of podcasts, as well as their placement on the Internet, is quite a simple matter requiring no special computer skills. It’s enough to go to one of the sites of the podcasts service and follow the instructions (www.podomatic.com). In Table 3 we suggest one of the possible algorithms for the development of oral and listening skills through podcasts, consisting of three stages and eleven steps. Table 3 contains a detailed itemized description of the actions of the teacher and students at every step.

Table 3

Algorithm for developing students’ oral and listening skills by [podcasts

Stage I. SETUP

Step 1. Setup and planning.

The teacher explains to students the purpose and objectives of the project, introduces the service platform, on which the placement of student’ podcasts and their network interaction will take place, introduces the assessment criteria for their participation in educational activities

Teacher	Students
explains to students the essence of their educational activity	ask organizational questions
explains what kind of final result is expected	
introduces assessment and self-assessment criteria	
introduces the algorithm	
Step 2. Introduces the rules for posting podcasts on the podcasts service and rules for posting comments for organizing network discussion	
Teacher	Students
gives to the students a web address at the podcasts service PodOmatic, at which the oral and listening skills will be developed	get a web address at the podcasts service PodOmatic, at which the oral and listening skills will be developed
register the students	get registered at the podcasts service
explains the regulations for posting podcasts at the PodOmatic service	get acquainted with the regulations for posting audio or video files at PodOmatic
explains the regulations for posting comments to a podcast in micro-blog	get acquainted with the regulations for posting comments to a podcast in micro-blog
Step 3. Creation by the teacher of a page of podcasts on a certain topic for the students Using social service podOmatic (www.podomatic.com), the teacher can create a separate page for his group of students. This page gives a description of the task or project, so as it was clear for all visitors what the posted podcasts are devoted to (subjects) and who is their creator (pupils / students). It is recommended that the teacher himself would create a podcast duration of 1-2 minutes in a foreign language in which explained the task and presented the project participants	
Teacher	Students
creates a podcast and posts it at the podcasts service	look, memorize, ask questions
defines a topic on which the students will create their podcasts	
determines the volume of students' podcasts	
explains where and how the network interaction of the students on discussing each other's podcasts will take place	
Step 4. Discussing the issues of information security of the students under creation of a podcast (in the classroom). The teacher explains to the students the rules of information security on the Internet	
Teacher	Students
The teacher explains to the students the rules of information security on the Internet	-
STAGE II. PROCEDURAL	
Step 5. Choosing a subject and creation of a text of a podcast by the students. Students are encouraged to prepare the text of a speech (podcast). At the outset, each student can introduce himself, indicate his age, place of residence and study. Next a podcast should be devoted to a selected topic. At this step, students also develop writing skills - depending on the purpose they create texts of a descriptive, argumentative, comparative nature. Teacher should help students to prepare grammatically and lexically literate text of a speech, which will subsequently be recorded and posted on the podcast service for further discussion	
Teacher	Students
monitors the students' self-study	create the text of a podcast
edits the texts of the students' podcasts	-

Step 6. Recording of a podcast. Using the modern network software available at podOmatic (www.podomatic.com) the students can record their speeches. Network software allows recording a performance as many times as necessary until the student is satisfied with the quality. Only after that a podcast will be saved in the network and will be available to all project participants

Teacher	Students
ensures that all the students have placed their podcasts on the Internet at the service PodOmatic.com	record and place their podcasts on the Internet at the service PodOmatic.com

Step 7. Listening (viewing) of students' podcasts. Each of the podcasts created by the students should be viewed or listened attentively by classmates and teacher in extracurricular time

Teacher	Students
ensures that all the students have viewed (or listened to) their classmates podcasts	view (or listen to) their classmates podcasts

Step 8. Network discussion of the podcasts.

After listening to each student's podcast all the students are invited to participate in the network discussion of podcasts. Students may receive a task: view or listen to a podcast and post in the micro-blog your brief reviews and comments on the content and / or structure of the podcast

Teacher	Students
ensures that all the students have posted their comments to each podcast	post their comments to each podcast in the micro-blog at the page of a podcast

Step 9. Discussion of podcasts in the classroom. After network discussion the students are invited to participate in the common discussion and discuss their favourite podcasts.

Teacher	Students
organize the group discussion of students' podcasts	discuss the best podcasts

STAGE III. ASSESSMENT

Step 10. Self-assessment (students evaluate how they managed to reveal the essence of the problem under discussion, trying to comprehend what kind of difficulties and why they experienced during the project, articulate what they should do to improve next time)

Step 11. Assessment by the teacher (The teacher evaluates the students' results according to pre-defined criteria)

As it is shown in the proposed algorithm of the actions of students and teacher, a considerable amount of training activities is carried out by the students independently. On the one hand, it considerably expands the methodological potential of the proposed methodology in the context of the implementation of the second generation of educational standards of secondary school and the third generation of standards of higher professional education, according to which there is a significant reduction of academic load on classroom work. On the other hand, this technique, along with the formation of communicative competence of the students in a foreign language, aims to develop their skills of independent learning activities [13] and language teaching on individual trajectory [14-16].

Special attention is paid to the maturity of the teacher's ICT competence [17-19] and to his role in the implementation of the Internet project. Despite the fact that quite an impressive amount of work is performed by the

students out of class, the teacher constantly monitors the self-study of the students on the Internet (preparation of podcasts texts, recording and posting the podcasts on the students' personal pages, participation in the network discussion of each other's podcasts, etc.) and, if necessary, provide assistance to students.

In the suggested algorithm a special attention is paid to the information security of the students during their participation in the Internet projects [20]. That is why one of the important steps at the initial stage of training is the discussion of issues of information security. The students can discuss the same issues at the final phase of training.

It should also be emphasized that at the final stage of training the students evaluate their participation in the project activities. Self-assessment and reflection are important components of any activity. They allow executors to realize their real strength, successes, failures in a specific activity with a view to its improvement in the future.

During network discussions of this kind, it is important that students expressed their opinions without fear of making a mistake and lose points for it. Experience shows: the statements and surveys of the students indicate that in some cases it is difficult for them to express their thoughts in a foreign language; when communicating they use lexical items and grammatical constructions corresponding to a significantly lower level of proficiency compared to the level at which they should be proficient in the language in the 10th grade of secondary school; in some cases they simply have nothing to say and add, although this may be explained by the choice of a particular subject. However, and that is most important, students communicate in a foreign language in authentic situations that correspond to real-life situations (communication in blogs and forums with Internet users from any point of the world). In the process of the systematic use of similar assignments (projects) each student will accumulate waste cliché, formulas for initiating, maintaining, completing discussions etc.

Nomenclature of oral skills developed with the students when working with podcasts

Analysis of a number of theoretical and empirical studies allows determining the range of oral skills being developed through podcasts. These include the following skills:

Listening skills:

- to understand the purpose of communication / audio-text;
- to understand the subject of audio-text;
- to determine the parties of communication;
- to understand the main ideas of an audio-text;
- to separate important information from irrelevant;

- to extract the relevant information from audio-text;
- to allocate the facts and arguments in accordance with the issues;
- to determine the logic of presenting the information or argument (a sequence of facts, events);
- to understand the relationship between the facts, causes, events, etc.;
- to analyze the content of audio-text;
- to identify the attitude of a speaker to the subject under discussion;
- to predict developments;
- to express their judgments, opinions about what they have listened to;

Oral skills:

- to comprehend the goal of communication;
- to comprehend the subject of a message;
- to describe the main participants of a message;
- to enlarge on the main content of what they have seen / heard;
- to present the requested / selective information;
- to present basic facts and arguments in accordance with the issues;
- to characterize the personages of a fiction, theater performance, film and the like;
- to express and explain their point of view on the subject under discussion;
- to draw conclusions;
- to evaluate the acquired information.

The nomenclature of the identified oral skills shows that most of the skills on the kinds of speech activity (listening and speaking) correspond with the skills outlined in the requirements for the level of training of the students at all the three stages of education (primary, secondary and senior) at a secondary school and university. This means that usage of podcasts in foreign language teaching can take place on a daily basis. Devoting a lesson or two to the work with podcasts, as described in the Table 3, later on the teacher can move the work with podcasts in the afterhours. This applies both to the preparation and recording of podcasts and discussing them, for example, on the classroom blog or forum [21]. However, one thing is clear: the use of podcasts in foreign language teaching will help students to create strategies for education and self-education by means of a foreign language in the afterhours.

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TRANSLATION MODEL, TRANSLATION ANALYSIS, TRANSLATION STRATEGY: AN INTEGRATED METHODOLOGY

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Abstract. The paper revisits the concepts of translation model, translation analysis, and translation strategy from an integrated perspective: a translation strategy naturally follows translation analysis performed on a given set of textual, discursive and communicative parameters that form a valid translation model. Translation modeling is reconsidered in terms of a paradigm shift and a distinction between a process-oriented (descriptive) model and an action-oriented (prescriptive) model. Following the discourse and communication translation model, we put forward a “model - analysis - strategy” concept and a “features - difficulties - solutions” concept to reformulate a translation strategy as a flexible, variable and, to a certain extent, individual (but not unique) algorithm. We also introduce the notion of a discursive profile framed on existing discourse-related data in translation.

Keywords: translation model; translation strategy; discourse and communication translation model; translation analysis; discursive profile; institutional discourse.

Introduction

Linguistically oriented translation models attempt to describe the translation process that ultimately aims to achieve equivalence between the source text and the target text. However, Christiane Nord postulates that “functional equivalence between source and target text is not the “normal” skopos of a translation, but an exceptional case in which the factor ‘change of functions’ is assigned zero” [1: 26]. Translation process is largely viewed as “communication of translation” [2]. Some of the key translation model components are grouped around a “translation mechanism”, “translation process stages”, “non-linear intellectual operations”, “selection process”, “creativity”, and “assessment” [3]. This is in line with a paradigm shift focused on the “nature of translation”, a “communicative approach”, “integration”, “strategy” and “discourse”, “cognitive processes”, “polyparadigmatism” and “interpretation” [4].

We may therefore emphasize *two important trends in contemporary translation modeling*. First, following the basic distinction between a model that describes the translation process and a model that describes the translator’s actions, as discussed elsewhere [5], we would differentiate between a descriptive (static) translation model and a prescriptive (dynamic) translation model, and hence a model that either explains an “operating principle” or functions as an “operation manual”. Second, a translation model may pro-

ductively function as an applied framework for working out a translation strategy [6: 17-18] and hence as a tool for the translation (source text oriented) analysis.

Methodology

Our *discourse and communication translation model* (fig. 1) is the type one model – descriptive and explanatory in character - that gives a variety of features (translation-relevant communicative discourse parameters) for working out a translation strategy. The concept is focused on how to build a translation strategy and therefore does not either provide any set strategies or seek to give universal guidelines.

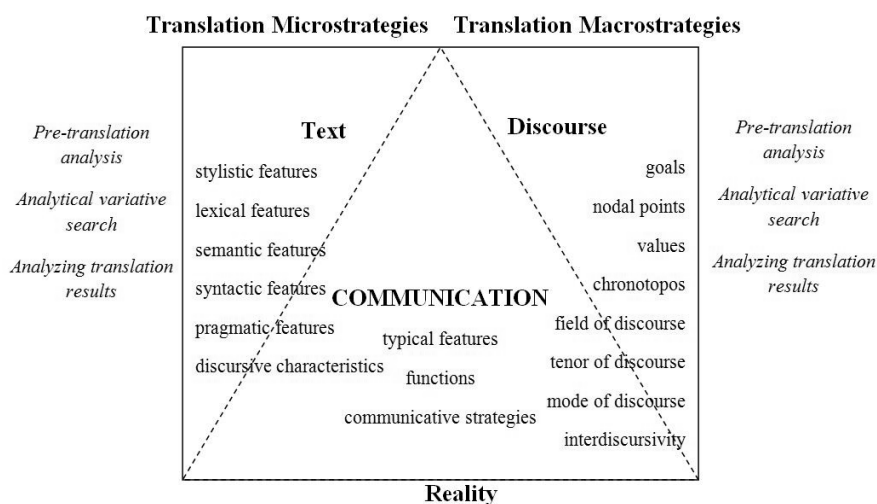


Fig. 1. Discourse and communication translation model

The discourse and communication translation model (for a more detailed description and references see [5]) is based on a set of interrelated levels: a textual level, a discursive level, and a communicative level. Within this framework, the process of translation is cyclic: decisions are made at each level, and as the translation process unfolds, the cycle may be repeated.

A translator analyzes for the source text properties and features: linguistic (lexical and semantic, syntactic, stylistic, and pragmatic) source text parameters, its discursive characteristics (text authorship, addressness, and narrative), discourse nodal points, discourse constitutive features (goals, values, chronotopos, topic and participants of discourse, and interdiscursivity), and communication-related functions, typical features and strategies define decisions made by a translator and build up translation microstrategies on the textual level and translation macrostrategies on discursive and communicative levels.

Discussion

How does discourse complement the source text proper? As the additional layers of discourse and communication unfold, they allow a translator (interpreter) see the “world behind a text” [7]. Using the model parameters as a tool for analysis helps a translator (interpreter) “find their way” in this “text world”.

How does the model differ from the existing communicative concepts (e.g., a communicative-functional approach to translation or skopos theory)? On the one hand, the model aims at creating a fairly rigid structure, a template that a translator (interpreter) “places over” the source text to check what parameters (translation dominants) have and what have not been heeded. On the other hand, the model aims at creating a deeper multilayer system that would take into account the discourse and communication parameters rather than be limited to textual features only.

A scope of the discourse and communication translation model application includes diverse kinds of institutional discourse and a range of related texts both in translation and interpreting, and hence in translator and interpreter training. When applying the same model to both translation and interpreting, though at different stages, we follow the integrated approach put forward in: “the differences between these two activities are essentially associated with the cognitive stress interpreters face under the pressure of time (with far-reaching implications on strategies and online tactics), but <...> the similarities are fundamental and deserve to be highlighted for the benefit of all. <...> it is useful for translators to know something about interpreting and vice versa” [6: 3].

To revisit the notion of a translation strategy let us quote Douglas Robinson for the following useful distinction: “from the user’s external point of view, the only possible reason for translation theory to exist is to develop and enforce normative standards”, whereas “from the translator’s internal point of view <...> translation theory exists largely in order to help them to solve problems that arise and to defend their solutions” [8: 170]. A translation strategy as a sequence of actions is per se “only applied to the text as a whole” [9: 48]. A “strategy - tactics - operations” concept is one productive way of looking at a translation strategy [10]. We would, however, tentatively suggest a “*features - difficulties - solutions*” concept, which is largely source text based, but which heeds the target text parameters in the “solutions” phase and is in line with the discourse and communication translation model.

Our algorithm for working out a translation strategy runs as follows: a translator analyzes the source text for various features, some of which may be regarded as translation difficulties, and finds solutions for these difficulties that build a translation strategy. A translation strategy is not a rigid program, but a *flexible* and, to a certain extent, *individual* action plan, a non-

linear sequence of translator's actions (solutions) shaped but not limited by the discourse and communication translation model. Translation microstrategies and macrostrategies may be applied quite liberally in accordance with the translation brief, translation setting, text type, and presumed recipient. Decisions made by a translator are split into microstrategies and macrostrategies solely for analytical purposes, allowing a translator to explore the source text in an integrated manner, pinpoint the translation difficulties, and find possible solutions.

Source text features (difficulties) may certainly prove universal for various kinds of discourse. Similar features, difficulties, and solutions may form similar translation strategies that are otherwise individual, though not unique. We do not find splitting strategies into tactics strictly necessary as the multiple existing translation techniques seem quite sufficient if the aim is to work out a variable translation algorithm rather than frame specific translation procedures.

One way of looking at a translation strategy in translator training is have students hand in short "strategy reports" together with their translations (cf. reports, diaries, and the IDRC framework in [6]) that are largely based on their previous translation analysis. A translation strategy naturally follows translation analysis with a given set of parameters to analyze and feeds back into the "*model - analysis - strategy*" concept. D. Robinson outlines the importance of analysis with a number of key statements, encouraging a translator to "always analyze for text type, genre, register, rhetorical function, <...> analyze the source text's syntax and semantics, <...> pay close attention to the translation commission and <...> the special nature and needs of your target audience" [8: 208]. It would be fair to note that some exclusively text-oriented (and often loosely structured) approaches to translation analysis either provide no models and use no discourse-related data or incorporate only the most basic discourse-related parameters. A translator may, however, rely on existing discursive research or their own individual or collective experience, "filling up" the discourse and communication translation model with data. As a result, a "*discursive profile*" is composed for a particular source text following the model threefold set of parameters. Depending on a text type, a translation setting or a particular kind of (institutional) discourse, a discursive profile may be more or less standardized.

Conclusion

A paradigm shift in translation modeling towards the "translation process - translator's actions" and "descriptive model - prescriptive model" distinction justifies the "*model - analysis - strategy*" concept: a translation strategy naturally follows translation analysis performed on a given set of parameters that form a valid translation model. The discourse and communication

translation model combines contemporary linguistic concepts with a comprehensive communicative and discourse-based methodology for translation analysis aimed at working out a translation strategy. A translator analyzes the source text features at all levels to form a pool of translation difficulties and find the relevant solutions. Quite exhaustive fundamental research on institutional discourse may therefore be directly applied to translation through discursive profiles.

The model varied applications suggest that the discourse and communication translation model may be regarded as a concept broader than a translation model per se. The model is descriptive and explanatory in character, focused on both the source text and the target text through a translation brief and a cyclic multilayer template with a set of parameters to analyze for. The translation brief (translation purpose) is extralinguistic, and translation analysis is largely source text oriented. The model helps frame discursive profiles applying discourse-related data to translation, interpreting, and training. Following the “features - difficulties - solutions” concept, a translation strategy is reconsidered as a flexible and variable category, with a technical distinction between micro- and macrostrategies formulated on textual, discursive and communicative levels.

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