Language and culture

CONTENTS

LINGUISTICS

THEORY AND METHODOLOGY OF TEACHING
FOREIGN LANGUAGES

LINGUISTICS

PRESERVATION OF THE ORIGINAL'S STYLE
AS A BASIC PRINCIPLE OF THE TRANSLATION
(as an example of the drama by A.P. Chekhov "Three Sisters")

E.A. Adam

National Research Tomsk State University (Tomsk, Russian Federation).
E-mail: Janeadva@rambler.ru

Abstract. The subject of research is one German translation by P. Urban of Chekhov's drama "Three sisters" with examples of national-cultural realities and popular language. Main attention is devoted to the clarification of the translator's ability for the creation of the author's style in its variety.
Keywords: drama; A.P. Chekhov; translation; P. Urban; Germany.

Introduction

2014 - a memorable year for connoisseurs A.P. Chekhov - 110 years ago the writer passed away. Already in the middle of the last century his legacy, including drama, received international recognition and status of the "timeless classics". A definite role was played in it by translators. The direct dependence of perception of productions of foreign-language plays from the quality of their translations Austrian researcher Klaus Bednarz (Klaus Bednarz) [1] pointed out yet in 1969. Since the 1980s most translators, following a new fashion and recommendations by directors deliberately deviate from the original, modifying the author's text. In this article as an example of the drama "Three Sisters" is given to the analysis of the translation of contemporary German Slavonic philologist and publisher Peter Urban (Peter Urban) [2], which remains true to the original. The main task of this translator is to convey to the readers of "the author's intention" [3: 29].

Research

P. Urban born in July 16, 1941 in Berlin, began to research the works of Chekhov from the end of 1960s. Preliminary analyzed available at that time the German translations of the works by this Russian writer, he comes to the conclusion that they did not consider the real Chekhov, the artist for whom the language is not only a means of communication, but also material for puns at different language levels. Urban writes that the translators did not

notice for a long time "amazing simplicity of Chekhov's language", "think out something different. But no one has annuled the old rule that the translator must always adhere to the style of the original" [4: 36].

For more than 40 years Urban is devoting himself to translations, publication and promotion of creativity of this Russian writer. From 1972 till 1974 were published 8 volumes Chekhov's plays in his translation. In 1976 as editor of the Zurich publishing house "Diogenes Verlag" he forms from existing individual translations 10 volumes of prose, and in 1979 published five-volume edition of the letters of the writer in his own translation. For this work in 1980 Urban was awarded an international prize to promote scientific and artistic translation of the name of Helmut M. Braem. Thanks to this translator in Germany were published complete works of all works, letters, diaries and notebooks of Chekhov in German, "what was not deigned yet to any other Russian writer" [5: 225]. In the last 20 years Urban is working on another major project - new complete works of this Russian writer. His purpose is - to introduce to the German reader "with the works of Chekhov as much as an approximate" [4: 37].

The designations of specific national-cultural realities, which have no analogues in the translation's language, are usually offer for translators essential lexical difficulties. Most often in such cases is used a transliteration method. One of the founders of the national school of translation theory A.V. Fedorov is convinced: "There is no word that could not be translated into another language, at least descriptively, that is as extended combination of words of the native language. But transliteration is exactly necessary when it is important to observe the lexical brevity of notation corresponding to its familiarity in the original language, and at the same time to emphasize the specificity of the known things or concepts, if there is no exact conformity in the translation's language " [6: 140]. In the drama "Three Sisters" in the most cases Urban preserves realities, specific for Russia. He uses in Russian sounding words such as "nurse", "samovar", "vodka", "kwas", "verst", "troiyka", "blini" and "Zemstvo".

Special attention in the play deserve such specific names as "wild garlic" (wild onions) and "chehartma" (Caucasian dish). Urban not only keeps it in the transliteration, but also gives an explanation in the "Notes" that accompany his translation. In this case by Chekhov is important not so much the meaning of words proper (marked realities), but the similarity of their sound shell, and so the transliteration is here inevitable. The "Notes" of Urban indicative of the special translation's conscientiousness, manifested in the careful attention to national realities and aspiration for interpretation of the essence of the comic, which is being built here on completely different semantics of seemingly similar words.

The names of the characters are used in accordance with the generally accepted in the Russian language model (surname, name, patronymic) without any cuts, and also in transliteration. A characteristic feature of translations by Urban is the use the diacritics marks of Slavic languages, their ex-

planations are also given in the "Notes"; for example: č - "tsch", wie "Čechov"; š - immer stimmloses, scharfes "sch", wie in "Asche"; šč - immer stimmloses, weiches und gedehntes "sch", nicht "schtsch" [2: 133] (č - "tsch", as "Čechov"; š - always toneless, sharp "sch" as in the German word "Asche"; šč always toneless, soft and extent of the sound "sch", not "schtsch"). The translator bases the chosen method of modern philological practice: "The transcription of Russian names follows so-called scientific, international, typical for Slav philology transcription, which uses the Cyrillic alphabet for specific sounds, for their precise differences, diacritics marks of those Slavic languages that are written in Latin - such as Czech, Slovak, Slovenian, Croatian and, in part, Serbian" [Ibid].

The transmission of various styles of speech of characters is another one of those complicated tasks that solves translator. In the drama "Three Sisters" are used different variants of popular speech, analysis of its transmission in a foreign language brings the ability of translator to recreate the author's style in its diversity, to consistent and adequate speech characteristics of the characters, as well as to transmission of specific for popular speech close connection with the domestic environment, individual for the people and the era, and cultural realities. In his first translation of this drama (1974) Urban reproduced in transliteration and such specific Russian treatment as "batyushka" and "matushka". However, in the revised edition of 1999, he, like other translators, replaces them with German words with a similar meaning. The speech of nurse Anfisa, for which is characteristic a folk-country kind of popular language, as a special stylistic stream permeates the text of the drama, the voices of other characters echo with it. Her first entrance falls on act I, and the first sentence contains as a stylistic signal the word "batyushka" [7: 125], addressed to Ferapont. Urban offers an equivalent expression - "mein Guter" [2: 15] (my good). The same treatment, too from the mouth of Anfisa, but in relation to Vershinin, appears twice in act II [7: 148-149]. The translator has consistently adhered to his first version - "mein Guter". For the translation of the treatment by Anfisa "matushka" [Ibid] with respect to Masha Urban uses the equivalent pet shape - "Liebes" [2: 44] (sweet). However, this version does not convey the right sense of the complex, which is associated with this treatment in the Russian language. The words "batyushka" and "matushka" have folk nuance and are pet shape. These are traditional treatments used not only in Russian everyday practice, but also in Russian culture in general. For an adequate transmission of such cultural realities, it may be useful to apply the transliteration and make commenting explanation.

In the same act I Anfisa, applying to the youngest of the sisters, asks her: "Аринушка, ты же будь ласковая, вежливенькая..." [7: 126] (Arinushka, be affectionate, politely…). Specific in this phrase is the use of popular speech form of the name, the form of the adjective with diminutive suf-

fix, colloquial particle "as" and incorrect case forms of the adjective. The translator, seeking to accurately convey the affectionate tone of Anfisa's voice, uses an adverb with intensive value - "schön". This adverb gives to the adjective in German exactly diminutive value, which in Russian sounds like "very" and in conjunction with the adjective "polite" - as "politely". The proposed version conveys quite accurately the lexical and the syntactic meaning of this phrase Anfisa: "Arinuška, sei schön freundlich, schön höflich..." [2: 16] (Arinushka, be very gentle, very politely...).

In act II Anfisa speaks of Vershinin with the phrase "Экой какой" [7: 149] (What a man). This phrase has very compact sense, although no direct lexical meanings. Urban kept the grumbling tone of the phrase, which is in the original, but could not pass its "well ordered", internal symmetry: "Das ist mir einer" [2: 45].

In act I Anfisa, representing Ferapont with a cake, explains: "Из земской управы, от Протопопова, Михаила Иваныча..." [7: 125] (From Zemstvo-council, from Protopopov, Mikhail Ivanovich…). The translation corresponds to the original, it keeps to the style of the speech: "Von der Zemstvoverwaltung, von Protopopov, Michail Ivanyč..." [2: 15].

In act II Anfisa, applying to Vershinin, says: "...простите, батюшка, забыла имя, отчество..." [7: 148] (...I'm sorry, my dear fellow, I forgot your name, patronymic...). The expression "name - patronymic" is a stable formula both in a conversational style, and in popular speech, and reflects the Russian tradition of interpersonal communication. In Germany the word "Vatersname" (patronymic) means the name of the father and in communication is not used, and the word "Name" can indicate both name or surname and name and surname simultaneously. This national-cultural differences are due to the deviation in the analyzed translation: "ich habe Ihren Namen vergessen..." [2: 44] (I forgot your name...).

Specific for Chekhov's drama was that the popular language is not only for the speech characteristics of the character, but also to complete the whole artistic-semantic ensemble of the play. In the play are shown a few variants of popular speech, including - soldiers-philistine, with a clerical bureaucratic nuance, which belongs to watchman Ferapont. This character is although the lowest, but a certain rank in the state-social structure. The first cue of Ferapont when he asks again: "Чего?" [7: 125] (Why?), performs in it a specific speech characteristics. The translation of this cue by Urban - "Wie was?" [2: 15] (As what?), consisting of a non-existent in the German literary combination of two interrogative words, describes very accurately Ferapont.

In act III in the speech of this character is shown his usual style of a soldier. During the fire, he repeatedly executing instructions repeats: "Слушаю" [7: 158] (Listen). The transmission of this phrase into German is not too much difficulty because it has already the stable literary equivalent, fixed in a Russian-German dictionary, - "Zu Befehl", - which borrows for his

translation Urban [2: 56]. In act II Ferapont answers Andrei: "…да не пус-кали все. Барин, говорят, занят. Ну, что ж. Занят так занят, спешить мне некуда" [7: 140] (...still not allowed. The master, is said, is busy. Well. Busy so busy, I have nowhere to hurry) [Ibid]. In Russian this construction has a comic origin, namely the element of absurdity as a result of repetition, dupli-cation; and the translation is simply repeated that looks like illogic: "...aber man hat mich nicht vorgelassen. Der Herr, sagt man mir, ist beschäftigt. Na gut. Ist er beschäftigt, dann ist er beschäftigt, ich habs nicht eilig" [2: 34] (...but I did not let in. The master, is said, is busy. Well, good. If he's busy, then he is busy, I am not in a hurry). The translator replaces a chopped, primitively constructed phrase of Ferapont about the master with one coher-ent, complex structure, not characteristic for the speech of this characters.

The next cue of Ferapont: "Не могу знать… Слышу-то плохо…" [7: 141] (I can not know... I hear something bad...) consists of two sentences, the first of which is characteristic for the "service class" and is stable in Rus-sian idiom. Urban did not convey this speech characteristics, as in the first sentence disappeared military clearness, which is the basis of phraseological, in the second is smoothed popular speech: "Kann ich nicht sagen... Ich höre schwer..." [2: 34-35] (I can not say... I hear bad).

Conclusion

Thus, in this translation of the drama "Three Sisters" are as a whole kept speech styles, that is particularly important for the dramatic text, in-tended for delivery from the scene and called to form the stylistic diversity of living speech, and to mark out in it the voices of individual characters. Urban, in the words of critic K. Hielscher, considers the works of Chekhov first of all as linguistic works of art [8: 86].

References

1. Bednarz, K. (1969) *Theatralische Aspekte der Dramenübersetzung. Dargestellt am Beispiel der deutschen Übertragungen und Bühnenbearbeitungen der Dramen Anton Čechovs*. Wien: Verlag Notring. 300 s.
2. Čechov, A. (1999) *Drei Schwestern. Drama in vier Akten. Übersetzt und heraugegeben von Peter Urban.* Zürich: Diogenes Verlag. 145 s.
3. Urban, P. (1972) Čechov übersetzen. *Theater heute.* 5. pp. 29-33.
4. Goebel, J. (2010) I need peace. *Deutschland.* 2. pp. 36-37.
5. Kluge, R.-D. (1997) Chekhov in Badenweiler. *Literary heritage*. Moscow: Nauka. 100. Chekhov and world literature. (Bk. 1). pp. 218-226.
6. Fedorov, A.V. (1953) *Introduction to the theory of translation*. Moscow: Publishing House of Literature in Foreign Languages. 335 p.
7. Chekhov, A.P. (1986) Complete works and letters: In 30 v. *Works*: In 18 v. 13: Plays 1895-1904. Moscow: Nauka. 526 p.
8. Hielscher, K. (1984) Die Rezeption A.P. Čechovs im deutschen Sprachraum seit 1945. Girke W., Jachnow H. (hrsg.). *Aspekte der Slavistik. Festschrift für Josef Schrenk.* Mün-chen. pp. 73-101.

EROTIZATION AS THE BASIS OF FEMALE METAPHOR IN THE ENGLISH LANGUAGE

L.P. Murashova[1], L.V. Pravikova[2]

[1] Southern Institute of Management (Krasnodar, Russian Federation).
[2] Pyatigorsk State Linguistic University (Pyatigorsk, Russian Federation).
E-mail: L-P-Murashova@mail.ru; pravikova@mail.com

Abstract. The article presents a logical-semantic analysis of metaphors, encoding women in English from the erotic standpoint. In the erotic metaphor a female image is revealed in a binary division: the woman as a passive object that is to meet the needs of men, and as an active agent, when she lures men, manipulates them, cheats, uses them to her own advantage, that is, her sexual behavior is in opposition to the ideas of stereotypical hierarchical patriarchal structure and phallocentricity of the universe. Important areas of erotic feminine metaphors refer to coding the semantics of women of easy virtue and lesbians. The analysis has shown that representativeness and semantic density of these metaphors are high enough and they are cognitively foregrounded in the English language and mind. The metaphoric projections of women move from bodily sensations (with the emergent scheme) to mental, epistemic or logical domains.
Keywords: erotic metaphor; gender; culture; society; the English language.

Introduction

Speaking of metaphors in connection with the representation of the female worldview, we can agree with B. Fraser, that metaphors are "black holes in the universe of language" and that they are often used as a means of disguising sexual information [1: 339-340]. As a scientific term the "black hole" refers to a hypothetical body in space, to an invisible collapsed star that has shrunk so much that nothing can escape its gravitational field, but in a broader sense, the term is also frequently used by machos to besmirch women as empty-headed or all devouring monsters [2].

Sex is a division of species to masculine or feminine, in particular in relation to the reproductive function [3-8]. The word sex in English was first noted in the 1350-1400. It was formed from the Latin word sexus, probably from the same root as secāre "divide" (compare with Russian. "sech" - to cut to pieces) and was used in relation to two main categories of mankind - men and women. At the end of the 14th century the word sex meant "males or females collectively". The lexeme sex began to be used not only to refer to the separation of sexes, but to indicate qualities of being male or female. The meaning "quality of being male or female" was first recorded in the 1520s. The meaning "sexual intercourse" appeared in 1529 (in the works of

D.H. Lawrence), sex object - 1901 sex appeal - in 1904, sex drive - in 1918; sex symbol - in anthropology in 1871; first person to whom the latter term has been applied, was apparently Marilyn Monroe (1959) [3]. Speaking about men in general, people used such expressions as the better sex, the sterner sex, which stress positive characteristics of men, for example, strength. Women, on the contrary, are described as the weaker sex: fair sex, gentle sex, as the sex that has a secondary position in relation to a man: the second sex, contrary sex.

Methods and procedures

Metaphorical constructions are the part of culture and are rooted in society and discourse. Roland Barthes in Le Plaisir du Texte [4] states that "the text has human form" that it is "an anagram" of our "erotic bodies". The metaphor "woman as a text" has been often cultivated by metaphysical poets.

Objectivation of feminine essence in metaphor is based on patriarchal practices and is often associated with sexual or erotic characteristics of a woman's identity and her behavior. Simone de Beauvoir in her book "The Second Sex" ("Le deuxième sexe") first made a statement that woman is defined as "the other one", she is an object in relation to the male subject and thus - the object of marginalization [5].

Women, according to the ideas of ancient Greeks, do not apply to the human race. They should obey men without question, they have to keep their virginity only for lawful wedded husband, to keep the family hearth and give birth only to sons [6-8].

Reification of women, nominative conceptual transformation of them from people into objects of consumption, the evaluation from the point of functionality, and in the latter case, the identification of women with regard to their bodies, leads to their dehumanization, depersonalization and sexual humiliation of their human dignity. For example, the word piece "woman" (in its primary meaning "bit", "part", "thing") implicitly indicates the deficiency and insufficiency of women relegates women to the level of things. The expression "Miss Thing" refers to a woman perceived only from the point of view of her role as a sexual partner, "warm body" positions woman as a sex object exclusively, the noun "maness", meaning woman (archaic.), shows the secondary position of a women in relation to men (man + -ess).

"Identity" is a central concept for many contemporary cultural, social and linguistic studies. The term "identity" is paradoxical in itself and means identity and originality, and this contradiction is increased in relation to the description of women. The notion of identity is the recognition that a person embodies a special combination of attributes and capabilities. These attributes and abilities influence the interaction of the individual with others, which in turn affects the identity of a person. Identity can be viewed at as the

interpretation of person's experience and the world around him. It indicates multi-faceted nature of individual personal identification, experience and associations.

The woman is identified with creation and protection. She is described in terms of fertility / fecundity and reproduction; she is the mother, creating a man from her own material, and then supporting, defending and protecting him. In order to exist in society, women are forced to identify themselves with the images created for them by patriarchal ideology. These include, among others: the image of the mother, the Virgin, the femme fatale, the prostitute, all of whom are the subject of men's desire.

According to Freud's theory, sexual symbolism refers to many ordinary things, in particular, to flowers, fruits, different artifacts, etc. The list can be continued: to animals, food, objects of nature, etc.

Associations of women with flowers as metaphors of fertility are old and are used in many languages. Flowers are used as both positive and negative symbols of female sexuality. Instrumental and symbolic role of women are projected on "universal" values of motherhood and femininity in form of fetishised body parts of a woman. The association of woman with flower evokes a vision of a defenseless beautiful creature in need of protection.

Floristic terminology, bearing floral symbolism, often uses parallel analog correlation between flowers or their parts and aspects of female sexual anatomy, such as the bosom, womb, labia and vagina, and also nominates the stages of women's sexual and reproductive activity and sexual status and actions. If we extrapolate this symbolism further, mankind is born from the womb of a woman, which means that the sexual and reproductive organs of women are the "essence" or "flower" of humanity. Puberty, female physiological processes that happen in the body, first sexual experience, fertility, pregnancy and motherhood are conceptualized through floristic terms: enclosed buds, ripe blossoms. The lexeme "flowering" is sometimes used to describe a particular period for a woman - in the phrase "menstrual flowering".

"Rosebud" is a nomination of a beautiful blossoming young lady. The verb deflower is a euphemism for the name of the act of rupturing a hymen through sexual penetration. The internal form of the verb "to pluck the petals of a flower" correlates with the meaning of the transition from the state of a blossoming organism as an essence of an innocent girl to the loss of this essense and its transformation into a female flowering. The phrase "to cop a cherry" (to be the first one to have sex with, to f * ck a virgin) means to be the first sexual partner of a virgin. The verb "to bloom" has the same root as "to blow".

The lack of female sexuality - innocence, chastity, virginity has secondary nomination through floral codes when concepts such as "rose", "lily", "enclosed garden" symbolize the ideal of feminine beauty and impregnability.

The concept Garden serves as a metaphor both for the female body as a whole, and for the female sexual organ. Garden where fragrant herbs, fruits, flowers or trees grow, is a symbol of fertility, a symbol of place for enjoyment. The word garden has the same etymological meaning as "paradise" (see Persian. Pardec (paradeisos) "paradise"). The garden is a metaphor of sexual paradise (Song of Solomon 4: 12-16) [9]. A cloistered garden became a symbol of sexual integrity, virginity, impermeability to the outside world. A woman's body is perceived as an enclosed garden. Words "A garden enclosed is my sister..." relate to Shulamith's body. In verse 16 of the canticle of canticles, the word garden refers not only to the body of a woman in general, but also to her genitals in particular. The interpretation of the passage is clear: Shulamith metaphorically compares her female sexual organ to a garden. Eating sweet fruits of this garden symbolizes a metaphor for love-making. Eden Gardens in the biblical tradition are images of paradise lost and paradise regained.

The word flower is used as a euphemism for women selling their bodyes, and the phrase flower market for the nomination of prostitution. The expression flower smoke rooms means rooms in which customers could smoke opium and communicate with the ladies of the demimonde at the same time. And the patron, who paid dearly for the privilege of "defloration" of a girl that had been introduced to the profession for the first time arranges a feast for his friends in a brothel to celebrate a procedure known as celebrating the flower "a celebration of the flower" [10].

Food in conceptual metaphor often has euphemistical meaning of exploitative sexual attitude towards women: dish, seafood, tart, cookie, cheesecake, tuna, etc. Food and its consumption are symbolically associated with sex. Associative figurative parallels stimulate the creation of gender-specific metaphors. Body language is translated into the language of hunger, desire and lust. A Source domain "Sweets" creates metaphorical expressions, in which woman is conceptualized indirectly as an erotic object, an object of sexual and aesthetic admiration and desire to possess: honey, angelcake, bit of jam, peach, and other.

Anatomy and physiology of sex. Women and female organs are seen as edible objects for male consumption. For example, the female reproductive organs are represented in English by the names of vegetables: artichoke, cabbage (garden); meat: beefbox, bit of pork; dessert: basket of goodies, bit of jam, cake, etc.

A part of a woman's body - breasts as a special manifestation of femininity is an attractive sexual object. It symbolizes femininity, motherhood, fertility, prosperity, and it is also a sexual weapon. Metaphorically, in English slang, they have many names, only 2% of which neutrally describe female biology, while others are rude nicknames or sexual names. Priority is given to the nomination based on visual similarity with some fruits and vege-

tables of rounded shape and of pleasant taste and / or pleasant to touch: apples, melons, cantaloupes, cherries, bell peppers, chestnuts, coconuts; with sweets and candies: bonbons, basket of goodies, cakes, cherry-topped sundaes, raspberry tart, cupcakes; with milk containers and products: dairies, cream jugs, milk cans, milk wagons, baby's dinners; with meat products: bangers, animals: piggies, weapons: barbettes; bazookas, with a device for knocking at the door: knockers; musical instrument: maracas; et al. (see. [11]).

The domain ''animals'' is one of the most productive for depicting sexual aspects of a woman metaphorically. Human beings are most often understood in terms of the (alleged) properties of animals [12: 19]. Thus, metaphors formed from the names of pets: kitten, pussy, young pets: filly, birds: chick, dove, nightingale, beetles and butterflies: beetle, butterfly, bear sexual connotations. The performance of femininity - weakness, small size, youth - stresses the masculinity of the stronger sex, make it possible to create the illusion of love - ladies do not always sell sex, and often give affection and love. Some metaphorical names may carry both positive and negative connotations applied to women: bird, pigeon, pussy, fox, vamp.

The roles of women are different - a passive object, a giver, a destroyer and creatress.

Musical instruments symbolize potential of a person physically and socially express his needs, desires, passions and creative forces in the harmony of sounds. Musical instruments are important cultural artifacts that bear a wide meaning and have a certain power resources. Their presence, the sounds they produce, images that they evoke, make it possible to change cognitive states and tuning of recipients, ie to transform consciousness. The meanings of musical instruments are encoded in their forms, their use, their purpose. Visual metaphor is often based on visual images. For example, a woman's body is a violin, her breasts are maracas - a South American percussion instrument of precussion type, kind of a rattle. Conceptually, music is understood as a metaphor of emotions, thoughts, perpetual motion, life and beauty. Gender meanings are built in the framework of relationships between a human and musical instruments.

Gender meaning can be applied to any artifact. The meanings of physical objects are derived from the relationship between objects and people. They can serve as markers of asymmetric evaluation of the functioning of women and men in the genital area from the point of stereotypes that exist in society. For example, a man thinks that a woman behaves reprehensibly, if she has casual sexual affairs. In this case, it is acceptable to call the female a slut. According to the logic of men, women are associated with a lock, and men - with a key. If a key opens a lot of locks it's a good key but if a lock opens up to a lot of keys then it's a shitty lock [13]. This metaphorical nomination of a woman shows that woman has no value on her own, and is a complex device, a mechanical problem that must be solved. At the same

time, to solve the problem is the task of a man, who is believed to have the necessary physical and physiological resources. These associations reinforce outdated sexual double standard that is rooted in archaic notions of masculinity and female chastity.

In the erotic metaphor female image is revealed in binary splitting. On the one hand, the woman is shown as a passive object that exists to meet the needs of men, on the other, the woman represents an active source: she evokes certain emotions in men, lure them, manipulate them, mystifies, deceives, uses them for her own purposes.

From the active plans as a deconstructive being a vampire, monster, dangerous opponent in sexual battles: vampire, monster, houri; as a domineering agent: virago, dragoness. Sexual influence and power of a woman are conceptualized in metaphors witch, sorceress, enchantress, sibyl, wise woman, charmer, beldam, hex, femme-fatale, in which woman is presented as a sorceress and a witch who lures a man into her arms. She is a seductress, a ruthless hunter, who draws a man into sex using her beauty, various tricks, traps and direct violence, something smashing and awesome: temptress, Delilah, siren, beauty dish, knockout, looker, lulu, mantrap, peach, ravisher, smasher, stunner, sweetheart. Metaphors, in which woman actively displays her sexuality, are in opposition to the idea of stereotypical patriarchal hierarchical structure and phallocentrism of the universe in which a female desire is limited and historically has no right to exist. Negative connotations are connected with amazons, mythical women in whose world men have a small role of impregnation, and then are subjected to utilization. These are woman, wanton and impetuous, who pose a threat to traditional marriage. Their behavior is masculine, because they are engaged in traditionally male activities - riding on horseback and military affairs.

One of the most important areas of gender feminine metaphor refers to the encoding of the meaniing of a women of easy virtue, who lives idecent life. Prostitute is a person, most often a woman who earns on paid sexual services, the one who lives partly or wholly on prostitution. The lexeme prostitute is derived from the Latin verb "prostituere", which means to expose publicly, to offer for sale by public exposure.

Metaphors nominating women with low standards of sexual purity are numerous in the English language. The following names mean women professionally engaged in sex on demand for money, ie representatives of the oldest profession, prostitutes. Features on which generalization is based are the following:

1) generalization of prostitution as work or activity of women: business girl, working girl, body worker, sporting girl;

2) external features: cock-eyed jenny, bob tail, painted woman, dirtyleg, lowheel, blue gown, bluefoot, flesh pot;

3) functional professional prototypical actions and sexual techniques: call girl, cum-catcher, window tapper, vent renter, pintle-twister, ass peddler, butt-peddler, poker climber, foreskin hunter, hooker, merry-legs, flatbacker, needle-woman, speedy sister, fast-fanny, coffee grinder;

4) social value: mattress, hat-rack, hay-bag, hose-bag, garbage can, garbage woman, barrack hack, village bicycle;

5) place in the hierarchy: bottom woman;

6) insignificance: moth, cheap thing, dirty thing;

7) target purpose: sailor's bait, common sewer, piece, piece of trade, dress for sale, lease-piece, company girl, joy boy;

8) attendant temporal and local circumstances: woman about town; moonlighter; streetwalker, night jobber, camp follower, ammunition whore, nymph of darkness, alley cat, pavement princess, overnight bag, red-light sister, escort, lot lizard, apartment girl, fly-by-night;

9) ethical evaluation: vice sister, bad girl, bad woman;

10) ayment methods: coke whore, dope whore;

11) professionalism: amateur, etc.

Another use of feminine metaphors is the nomination of a gay woman [14]. Terminology for homosexual women often includes lexical units or complexes in which there are nominations, pointing to the opposite sex: male proper names: amy-john (late 1950s), derrick, jasper (NYC late 1960s); simple and complex nominations, that include the names of men: brother-girl; fellow; king; king stud; manflora; marimacho; she-male; she-man, masculine pronouns: he-she; as well as nominations with direct and indirect reference to the prototypical actions and moods of lesbians: girl kisser; lady-lover; horsewoman; shesexual; penis-envy queen; names that describe the intensity of contacts: big diesel; big diesel dyke; external features of agents: pansy without a stem (mid 1960s), or their function: dyke; proximity type: collar-and-tie (1040s), and others.

Conclusion

Metaphor is the result of projecting, or displaying of conceptual scheme from one domain to another. Logical-semantic and cognitive-frame analysis of metaphors that conceptualize women, showed that these cognitive metaphors are highlighted in the consciousness of English language speakers. Their representativeness and semantic density are sufficiently high. They rely on comparisons and analogies between the real world objects and abstract concepts and fix both ontological aspects of figurative representation of women in general, and their gender-specific portraits from the point of view of men within the framewwork of the dominant - dependent asymmetric model of relations between the sexes.

Reflection of the actual state of affairs in the world through metaphorical code identifies the particularities of ethno-national and gender language picture of the world, reveals particularities of etnospesific thinking within the system of values, shows the dependence of the verbalization of the world picture from the stereotypes in society. Metaphorical projections of women shift from bodily sensations (with emergent scheme) to the mental, epistemic or logical domains.

References

1. Fraser, B. (1993) The interpretation of novel metaphors. *Metaphor and Thought.* A. Ortony (ed.). New York: Cambridge University Press. pp. 329-341.
2. Mansbridge, P. (2000) *Metaphor, Male / Female Theorists, and the "Birth Rites" of Women: The Reclamation Projects of Sylvia Plath, Anaïs Nin and Maya Deren: A Thesis Submitted to the Faculty of Graduate Studies in partial fulfillment of the Requirements for the Degree of Master of Arts.* Ottawa. [Online]. Available at: http://mspace.lib.umanitoba.ca/bitstream/1993/2572/1/MQ59915.pdf.
3. *Sex.* Dictionary.com. [Online]. Available at: http://dictionary.reference.com/browse/sex?s=ts
4. Barthes, R. (1973) *Le Plaisir du texte.* Paris: Le Seuil. 105 p.
5. Beauvoir de, S. (1949) *Le deuxième sexe.* Paris: Gallimard. 2 volumes.
6. Golosovker, Ya.E. (1993) *Tales of the Titans.* Moscow: Niva of Russia. 136 p.
7. Publius, V.M. (1971) *Bucolic. Georgics. Aeneid.* Moscow: Hudozhestvennaya literatura. 462 p.
8. *Amazons.* Encyclopedia of fictional creatures. [Online]. Available at: http://www.bestiary.us/blogs/dmitrij/amazonki.
9. *Song of Solomon 4:12-16.* [Online]. Available at: http://www.biblestudytools.com/nkjv/song-of-solomon/passage.aspx?q=song-of-solomon+4:12-16.
10. Frownfelter, A. (2010) *Flower Symbolism as Female Sexual Metaphor.* Senior Honors Theses. Ypsilanti: Eastern Michigan University Paper. 88 p.
11. *262 Names for Boobs.* [Online]. Available at: http://mycampustalk.com/262-names-for-boobs.
12. Kövecses, Z. (2010) *Metaphor: A Practical Introduction.* New York: Oxford University Press. 375 p.
13. *On a disgusting metaphor.* [Online]. Available at: http://dearcoquette.com/post/1585403701/on-a-disgusting-metaphor.
14. *A Brief Dictionary of Queer Slang and Culture.* Submitted by Rebecca Scott. [Online]. Available at: http://www.oocities.org/westhollywood/stonewall/4219.

LEXICAL PRAGMATIC MARKERS
OF TEMPORAL POSITIONING

Ye.A. Murashova

A.P. Chekhov Taganrog Institute (branch) of the federal state budgetary
educational institution of higher professional education "Rostov State Economic University"
(Taganrog, Russia).
E-mail: shenetschka@rambler.ru

Abstract. In this article, the position of temporal lexical markers of the group of constatives in the entire system of the lexical pragmatic markers (such lexical units which reflect various parameters of positioning of the subject of the sender in relation to various facts of the reality represented by it) is revealed. Temporal lexical markers of the group of constatives are distinguished as one of types of markers of this system due to the ability to express the relation of the communicating subjects to the temporal positioning of the objects represented by them and subjects of reality including themselves.

The analysis of lexical pragmatic markers of temporal positioning (temporal lexical markers of group of constatives) is carried out on the material of epistolary texts of the Cossack discourse at the start of the 20th century; first of all, on the material of the Cossack letters of A.I. Dutov, P.N. Krasnov, A.S. Lukomsky and A.M. Sholokhov; also the texts written on behalf of Cossacks and about Cossacks by representatives of the non-Cossack subethnos (I.S. Shmelyov's stories, I.E. Babel's stories, etc.), texts with not personified authors (the Cossack songs "The Letter of the Cossack from military service", the Cossack song "Friends, be not afraid of slander!", etc.).

Lexical pragmatic markers of temporal positioning are analyzed in the article from positions of linguistic pragmatics and taking into account the research conducted earlier by representatives of a linguoculturology, literary criticism, lexical semantics, functional grammar and cognitive linguistics. The linguistic pragmatics is treated in this case as the most perspective direction which creates a basis for understanding of the major form of human activity - the speech communication which is carried out by means of speech signals of various levels (including lexical) with values inherent in them. It promotes formation of continuity between multidirectional branches of scientific knowledge, which in turn inevitably leads to a reflection in the relation, both of a phenomenon of pragmatic meaning, and the principles and methods of its research.

Keywords: lexical pragmatic markers; lexical pragmatic markers-constatives; temporal positioning of the communicating subject; the linguopragmatic analysis.

Introduction

The meanings actualized by temporal lexical markers together with the communicating subject (in the actualized syntactic groups where the active communicating subject is explicated) refer to the group of pragmatic

meanings like constatives, which we singled out earlier [1: 75-77]. Constatives are pragmatic meanings through whose realization the sender presents one's own temporal and local relation to the presented, and also an individual interpretation of the presented temporary continuum. Pragmatic meanings of this type go back to the temporal deictic reference demonstrating the sender's position in relation to the orientation of interpretation of various temporal factors.

Temporal lexical markers are, first of all, lexemes of temporal positioning - time adverbs, nouns and adjectives containing an assessment of temporal positioning, time conjunctions and time particles, and also verbs of temporal and spatial localization and its change [2: 34-39] that are actualized in the text together with an indication of the active communicating subject. For example, *веснусь* - last spring, *обыдёнки* - days, *задавний* - long ago passed, *набежать* - to come around for a while, etc.

Research design

Being actualized within an epistolary Cossack discourse, lexical pragmatic markers of temporal positioning can express the attitude of the speaker to the fact of one's own temporal positioning (a kernel of the temporal deixis) and to the fact and to the fact of temporal positioning of the objects of reality (the periphery of a temporal deixis) presented by the speaker. The fact of one's own temporal positioning is supported with the existence in the actualized syntactic group of a special marker - the index pointing at the active communicating subject (the actual sender). It can be a personal pronoun in the form of the first person singular, the personal pronoun of the first person plural (including in the communication situation of the speaker and someone else), a verb in the form of the first person singular or plural, etc. We will consider actualization of pragmatic markers of temporal positioning on concrete examples (see Examples 1, 2).

Example 1

Между *мною* и *Вами* **теперь** та разница, что *Вы имеете* много свободного **времени** для того, чтобы вести беседы и писать длинныя письма и *Вы отдохнули* от своей тяжелой государственной деятельности, *я* же *перегружен* работой и *не имею* ни одной свободной **минуты** - это во-первых.

The difference between me and you now is that you have a lot of free time to conduct conversations and to write long letters and you have had a rest from heavy state activity, and as for me, I am overloaded with work and I have no free minute - that is in the first place [3: 173] (hereinafter, the original spelling in examples is preserved).

In this fragment of the letter by P.N. Krasnov to M.V. Rodzyanko of July 30, 1918, there is simultaneously an expression of the attitude of the speaker to the fact of the speaker's own temporal positioning (a kernel of a temporal deixis) and with an expression of the attitude of the speaker to the fact of the temporal positioning of the depicted subject of reality (the periphery of a temporal deixis).

The reference to the temporal positioning of the actual sender (Ataman P.N. Krasnov) is carried out by means of the personal pronoun of the first person singular and the verb in the form of the present tense of the first person singular linked with a negative pronoun (*I have no…*), and also a short participle of the perfective aspect (*am overloaded*) linked with a personal pronoun of the first person singular. The reference to the temporal positioning of the partner in communication (M.V. Rodzyanko) - by means of a polite form of the personal pronoun of the second person singular (*by you, you, you*) and verbs in the form of the second person singular (*you have, have a rest*).

The temporal vector of a fragment actualized by a temporal lexical marker - a temporal adverb (*now*) - is sent to the present. The orientation of a temporal vector in the present is supported by markers of grammatical level - category of time of verbs (two verbs in the present, *I have, you have*).

In the fragment, along with a temporal adverb *now*, lexical temporal markers - *time, minutes*, which relate to each other as a holonym to meronym (or to partonym), that is as a whole to a component, are actualized.

Example 2

И *я*, как дворянин Российской империи, *советую* Вам не противиться и покинуть облюбованное Вами Войско Донское, где **пока** спокойно, благодаря вероятно моей глупой политике, так как выселять Вас с конвоем *было бы* слишком неудобным для Вас и *сыграло бы* во вред Вашей партии, так как имя Ваше слишком ненавистно казакам и известие о том, что *я* Вас *выслал* насильно *подняло бы мой* престиж, а это Вам не выгодно.

And as a nobleman of the Russian Empire, I advise You not to oppose it and leave chosen by You the Almighty Don Host, where it is so far still quiet, thanks possibly to my silly policy, as it would be too inconvenient for You to expel You with an escort and would do harm to Your party, since Your name is too hateful to Cossacks, and the news that I have expelled You violently would raise my prestige, and it isn't favorable to You [3: 174].

This fragment represents the positioning of the communicating subject - the sender P.N. Krasnov. Besides, the sender marks the temporal positioning of the existing really and possible events - consequences of the carried-out communication. Positioning of the communicating subject sender,

P.N. Krasnov, is noted by a verb of imperfective aspect in the first person present singular together with the personal pronoun of the first person singular, indicating the active communicating subject (*I advise*), his probable actions in the future - a verb of perfective aspect in the first person singular in the past tense also linked with a personal pronoun of the first person singular (*I expelled*), consequences of this action for the sender - a verb of perfective aspect in the form of the third party singular in subjunctive mood linked with a possessive pronoun of the first person singular (*would raise my prestige*). The situation of communication is positioned in the present tense by means of an adverb referring the events to the existing at present reality (*so far*). Positioning on the time axis of the existing really and possible events - consequences of the carried-out communication - verbs of imperfective aspect (*would be*) and perfective aspect (*would do harm*) in the third person singular in subjunctive mood. The position of the partner in communication, M.V. Rodzyanko, in the present is brought out of the fragment context (*Your name is* [at the moment] *too hateful to Cossacks, it* [at the moment] *isn't favorable to You*).

In general, the temporal vector of the fragment strives from the present (*I advise, while*) into the future (*would be, would do harm, I expelled* [possible action in the future], *would raise*).

In the given examples, lexical pragmatic markers (*now, time, minute, so far*) are actualized in close connection with pragmatic markers of other levels of language, first of all, by grammatical ones. In view of the domination of the markers of other levels, lexical pragmatic markers often remain on the periphery of research in various linguistic fields. Nevertheless, it is possible to note a number of interesting works devoted to studying markers of this type.

Thus, representatives of linguoculturology pay much attention to studying lexical temporal markers as parts of complete functional and semantic system of the concept of "time" (along with other parts, morphological and syntactic chronemes - means of representation of time), in the cognitive discourse contour of the literary fiction text (for example, in I.S. Turgenev's texts - see [4]).

Temporal lexical markers are actively investigated in modern literary criticism as one of the main representants of the author's perception of reality, as well as the world outlook and the existence categories, and also creative dominants of the individual style of the author. This research is conducted on the material of works of various authors (for example, I.A. Brodsky - see [5, 6]).

Besides, temporal lexical markers (including, time nouns, time adjectives, adverbs of time and particles of time) are investigated by representatives of lexical semantics as peripheral means of expression of the category of time (the lexico-semantic field of the temporality - the lexico-semantic

field with a predicative core) in comparison to morphological temporary categories, in particular - with the grammatical category of time of the verb [7]. Such research, undoubtedly, supplements data on speech realization of temporality, but leave open the questions of pragmatic conditionality of updating the lexical means of expression of the category of time within specifically given texts.

As peripheral means of the functional and semantic field of temporality, lexical means of expression of temporal characteristics of events and phenomena (in opposition to the nuclear means of the functional and semantic field of temporality - to the morphological means, namely, aspectual-temporal forms of the verb) are investigated also by representatives of functional grammar, including research with the purpose of detecting the peculiarities of functioning of temporal metaphorical models as a way of disclosure of the language picture of the world of members of a certain language collective [8] and for the purpose of detecting the peculiarities of the ontogenesis of the category of temporality caused by mental and cognitive peculiarities of the speakers [9]. Words whose root morpheme contains the seme of temporality belong to the lexical means of expression of temporary characteristics of events and phenomena [8: 242].

In works of representatives of cognitive linguistics, lexical ways of the embodiment of time are considered in close interrelation with individual and encyclopedic knowledge of participants in communication as means of verbal coding of the fundamental existence concept "time" [10: 4]. Lexical ways of an embodiment of time (also as well as within functional grammar) are marked by representatives of cognitive linguistics as peripheral and studied in close interrelation with grammatical means of verbalization of a concept "time" [Ibid: 10].

The list of research data can be continued; however, from our point of view, despite a big range of works opening various aspects of temporal positioning, the pragmatic aspect can still be considered not fully studied systemically. It means that the use of new methods and techniques for the solution of this problem, including the use of new methods of linguistic pragmatics, is vital.

We will analyze in more detail the lexical pragmatic markers of temporal positioning recorded by us during studying Cossack letters, literary fiction texts stylized after the Cossack letters, and dictionaries, using algorithm of linguopragmatic approach.

Methodology and experiment

In the group of lexical deictic markers (lexical constatives) by the results of a continuous selection analysis, there were 1 808 units. With 983 lexical pragmatic markers of personal positioning, it makes 54.37% of

the total number of lexical constatives, 631 lexical pragmatic markers of local positioning - 34.9% of the total number of lexical constatives and 194 lexical pragmatic markers of temporal positioning - 10.73%. On the chart it looks as follows (Fig. 1).
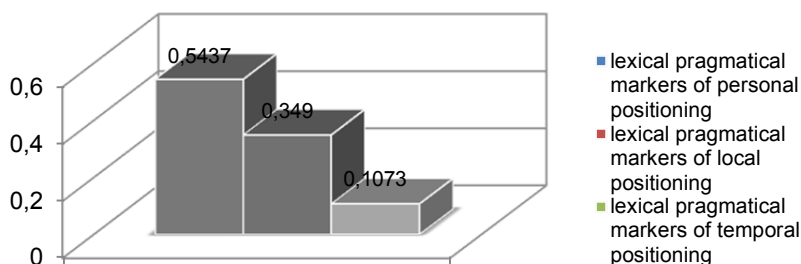
Fig. 1. Lexical constatives of an epistolary Cossack discourse
of the beginning of the 20th century

The temporal lexical constatives recorded by us are presented by various parts of speech: time nouns, time adjectives, time verbs, and time adverbs. We singled out set time phrases "pretext + time noun", "adjective + time noun", "time adjective + noun", etc. in a special group.

We will note that during the research no conjunctions of time and time particles were recorded, and, respectively, they weren't included in the analysis presented further.

The generalized data of the analysis of temporal lexical constatives are submitted in the chart (Fig. 2).
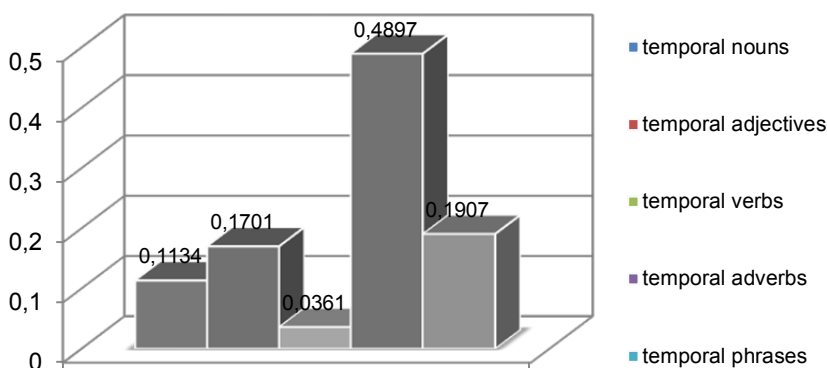
Fig. 2. Temporal lexical constatives

As we see, the most productive lexical pragmatic markers with meaning of temporal localizations of subject / object (objects) are adverbs of time

(for example, *даве* - the day before, *тады* - then, *теперича* - now). The percentage of actualization of time adverbs makes up 48.97%.

In the second place by the frequency of actualization, there are set temporal phrases (for example, *на кочетах* - early in the morning, *солнце в дуб* - sunrise, sunset, *телячье время* - morning cool time, early evening). Time phrases are actualized in 19.07% of cases.

In the third place, there are adjectives of time (for example, *нонешний* - present, *унагдышний* - day before yesterday, *хтонатькадашний* - existing from time immemorial). Actualization of temporal adjectives is presented as 17.01%.

Nouns of time are in the fourth place (for example, *исход* - the period of the last phase of the moon, *солнцесяд* - a decline, *ужотка* - part of day). Temporal nouns are actualized in 11.34% of cases.

In the last, the fifth place, there were verbs of time (for example, *опозниться* - to return closer to the night, *перелетовать* - to live through the summer). The percentage of their actualization makes up 3.61%.

All temporal pragmatic markers investigated by us are united by a general meaning of temporal positioning, which, in turn, is presented by two subspecies of values - "representation of time as the reality fact" and "positioning of subject / object (objects) on a time base".

As pragmatic temporal lexical markers representing time as the reality fact are ranked:

• the temporal markers referring to time as an essentially natural cycle, for example, *бокогрей* - February, *обыдёнки* - days, *денной* - day, *заутро* - in the morning, *на коровьем реву* - at dawn, *свинячьи полдни* - 10-11 o'clock in the morning;

• the temporal markers signaling about the duration of a temporal cycle, for example, *набежать* - to come around for a while, *бура* - is infinite, *обыденно* - within one day, *сзамальства* - since the early childhood, *как хохол на отживе* - to live by the present, as if serving a term.

The pragmatic temporal lexical markers indicating positioning on a time base are presented by the markers referring the subject / object (objects):

• to the past, for example, *полеток* - year before last, *бувалошный* - last, *задавний* - forgotten, long ago passed, *ногдашний* - day before yesterday, *зимусь* - last winter, *кадысь* - once long ago, *из предвеку* - for a long time, from olden days;

• to the present, for example, *нонешний* - present, *досе* - still, *зараз* - now, *по цель* - still, or

• to the future time, for example, *предбудущий* - forthcoming, *зарань* - in advance, *на лето* - next summer.

We will calculate the actualization number of each of the presented subtypes of meaning and we will record the thematic classification of temporal lexical markers in the table (Table 1).

Thematic distribution of temporal lexical markers of an epistolary Cossack discourse at the beginning of the 20th century

Representation of time as reality fact		Positioning of subject / object (objects) on a time base		
Time as essentially natural cycle	Duration of the Temporal Cycle	Past	Present	Future
61	53	58	16	6
114 (58.76%)		80 (41.24%)		
194 (100%)				

As appears from the table (Table 1), in epistolary Cossack texts, first of all, the temporal lexical markers representing time as the reality fact are actualized. Thus these markers more frequently designate time as a naturally natural cycle - 61 (53.51% of total of the temporal lexical markers representing time as the reality fact), and less frequently mark the duration of this cycle (a current of time, its dynamics) - 53 (46.49% of total of the temporal lexical markers representing time as the reality fact).

According to the table (Table 1), the temporal lexical markers designating positioning of subject / object (objects) on a time base are actualized less than the temporal lexical markers representing time as the reality fact, thus the vector of actualizing the temporal lexical pragmatic markers is considerably displaced in the past (72.5% of total of the temporal lexical markers representing positioning of subject / object (objects) on a time base).

The arrangement of lexical pragmatic markers on a time base looks as follows (Fig. 3).
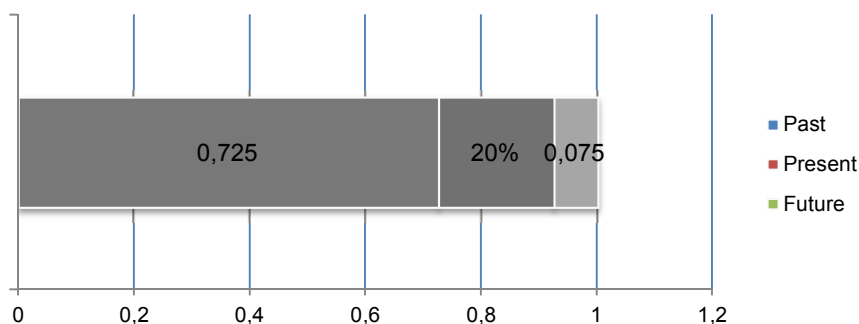
Fig. 3. An arrangement of lexical temporal markers on a time base

Further we will present a classification of the markers indicating positioning on a time base separately, considering the distribution according to parts of speech (Table 2).

Table 2

Positioning of subject / object (objects) on a time base

The relation to parts of speech / Part of speech	Positioning of subject / object (objects) on a time base			all
	Past	Present	Future	
Temporal nouns	1	0	0	1 (1.25%)
Temporal adjectives	18	2	1	21 (26.25%)
Temporal verbs	0	0	0	0
Temporal adverbs	38	12	5	55 (68.75%)
Set temporal phrases	1	2	0	3 (3.75%)
Total	58 (72.5%)	16 (20%)	6 (7.5%)	
	80 (100%)			

As it is seen from the table (see Table 2), the main means of positioning of subject / object (objects) on a time base are temporal adverbs and temporal adjectives (the temporal adverbs marking positioning on a time base - 68.75%, temporal adjectives marking positioning on a time base - 26.25%, temporal phrases marking positioning on a time base - 3.75%, temporal nouns marking positioning on a time base - 1.25%, temporal verbs marking positioning on a time base - 0).

Apart from the illustrated hierarchies of actualization of lexical pragmatic markers of time positioning, the following was noted during the linguopragmatic research. Alongside with the nomination of a certain time span some lexical pragmatic markers of the group of constatives in the corresponding context can also indicate position of the communicating subject in space (three such markers are recorded): *напереди* - 1) ahead, 2) before, *передом* – 1) earlier, 2) ahead, *попереди* - 1) ahead, 2) at first. Such fact confirms the hypothesis of inseparability of the category of time from the category of space (cf. for example, [7: 8]). As the initial spatial meaning (as a reflection of subject reality) in these lexical pragmatic markers, the temporal meaning is considered, which develops on the basis of the spatial meaning.

It is possible to single out separately the temporal lexical markers connected with a religious aspect of life of the Cossack community (four such markers are recorded): *сердокрестье* - the middle of the Lent, *сороки* - the ninth of March, day of forty martyrs, *сеедная неделя* - meat week, *Христов день* - Easter. Existence of such markers in texts of an epistolary Cossack discourse emphasizes the high level of value of religiousness for the Cossacks at the beginning of the 20th century.

Among temporal lexical markers, we find the diminutive markers - the words and word forms representing temporal positioning of the subject with additional diminutive-hypocoristic value (in the studied texts, nine such markers are recorded): *ночушкой* - at night, *полднички* - hook, time from 12 to 14 o'clock, *четверок* - Thursday, *давечка* - recently, several hours ago, *недавночко* - recently, *недавнушко* - recently, *нынечка* - nowadays, *дё-*

нушки - for days on end, *солнышко с полдён* - time in the afternoon. These markers indicate a positive evaluation of time which is well influencing subject - eliminating the negative moments of the represented reality, the subject / object (objects), weakening negative emotions.

When studying lexical pragmatic markers of temporal positioning of subject / object (objects), it is necessary to consider the existence of close interrelation with the markers of morphological and syntactic levels of the language. To summarize, by the results of the linguopragmatic analysis of actualization of markers of a temporal reference in epistolary Cossack texts at the beginning of the 20th century, lexical temporal markers take the third place after morphological and syntactic markers (cf. only 575 lexical markers of a deictic temporal reference from 4 337, 13.26%).

Conclusion

We will sum up the research results. In this article we presented some prerequisites of research on temporal lexical markers of the group of constatives. Further the markers revealed at the previous investigation phases were subjected to more careful linguopragmatic analysis, which allowed us to reveal the main subspecies of their meanings, to make up a hierarchy of the dominating means of actualization of these subspecies of temporal pragmatic meanings, and also separately to note features of markers, alongside with the temporary localization, representing as well spatial localization, and to designate pragmatic lexical temporal markers of the religious content and pragmatic lexical temporal markers of diminutives.

References

1. Gorlo, E.A. (2013) To a question of lexical pragmatic markers. *Philological sciences. Questions of the theory and practice.* 7. (25), 2. Tambov: Diplom. pp. 75-77.
2. Gorlo, E.A. (2012) Deictic reference. *Donskoy institute of law: personality, speech and law practice: interuniversity collection of scientific works of the international scientific and methodical conference.* Rostov-on-Don: DYuI. 15. pp. 34-39.
3. Krasnov, P.N. (2010) Letters. *About dispatch by the Ataman P.N. Krasnov of M.V. Rodzyanko from limits of Vseveliky Army of Donskoy. Archives and documents. The Don Cossacks in fight against Bolsheviks.* Almanac. 2. The Art. Elanskaya. Moscow: Moskovskij pechatnyj dvor. pp. 164-183.
4. Ogneva, E.A. (2013) Temporal cognitive grid of the art text: tendencies of cross-cultural adaptation. *Modern problems of science and education.* Release 3. Belgorod: BGNNIU. [Online]. Available from: http://dspace.bsu.edu.ru/bitstream/123456789/5643/1/Ogneva_Temporalnaya.pdf.
5. Shtyrlina, E.G. (2012) God in poetic diction of I. Brodsky. *The Bulletin of the Udmurt university.* Release 2. Izhevsk: YES. pp. 75-82. [Online]. Available from: http://vestnik.udsu.ru/2012/2012-052/vuu_12_052_11.pdf.

6. Shtyrlina, E.G. (2013) *Representation of an art concept "time" in poetic diction of I. Brodsky.* Philology Cand. Diss. Kazan: Volga federal university. 180 p.

7. Rusakova, N.V. (2006) *Temporally (lexical) and reference properties of the text like "description".* Philology Cand. Diss. Ulan-Ude: BGU.

8. Yaroslavtseva, M.V. (2011) Temporal metaphorical models as a way of research of a language picture of the world (on the example of the Russian and Spanish poetic texts). *The Young scientist.* Kazan: Izdatel'stvo molodoj uchenyj. 4 (1). pp. 242-245.

9. Sudareva, O.G. (2007) Temporal markers in the children's speech. News *of the Russian state pedagogical university of A.I. Herzen.* SPb: RGPU of A.I. Herzen. 36 (13). pp. 142-145.

10. Sinkina, E.V. (2008) *Lexical units as era markers (on German material).* Philology Cand. Diss. Samara: SGPU.

"FIVE TO ONE. ONE IN FIVE": THE NUMBER IMAGES IN THE LANGUAGE PICTURE OF THE WORLD OF JIM MORRISON

B.Ya. Sharifullin

Lesosibirsk pedagogical Institute, Branch of Siberian Federal University (Lesosibirsk, Russia).
E-mail: borshariff@gmail.com

> Yeah, I'm proud to be a part of this number
> *Jim Morrison, "Soft Parade"*

Abstract. In the article the number images are considered, as one of the key fragments of the language picture of the world of American poet and musician Jim Morrison. The symbolism of numbers, which is important for all lingual cultures, in the poetics of Jim Morrison is manifested in a special way, because of his specific perception of the world caused by childhood experiences. In the Jim Morrison's linguistic picture of the world the elements of European (Antic, Germanic, Celtic) culture and culture of North American Indians are invented. Jim Morrison has created also his own cultural code, American one, more exactly, a code of California, and the appropriate poetics of myths, that is reflected in his poetic texts. Therefore, the number images in the lyrics by Jim Morrison reflect all these cultural codes. For example, the using of the numeral *four* dates back to native American Indian traditions, and the numeral *seven* - to European one. The symbolism of the number "five" combines several cultural and mythological and poetic traditions all at once. In the article the most interesting cases of inclusion of some of the numerals in the lyrics are presented. English quotations from the songs are accompanied by Russian translations made by the author.
Keywords: language picture of world; cognitive and typological reconstruction; numeral; symbolism of number; Jim Morrison; The Doors.

Introduction

One of the most important components of the language picture of the world (LPW) in any nation and in any language is those fragment of knowledge about the world (real, mythological, esoteric), in which there is what the ancient Greeks called ἄρυθμος "number" [1: 162-188]. This word gave our arithmetic, literally "the art of numbersђ". With a Greek root associated also the word *rhythm* (ρυθμος), i.e. the ancient Greeks associated the rhythm of the Cosmos (ordered Universe) with the number, alias "Order".

The numbers in mythopoetic systems are one of the best-known classes of signs, focused on qualitative and quantitative assessment, it is a special numeric code, which describes the world and the man.

You must keep in mind that the symbolism of numbers in mythological beliefs is not universal but the regional phenomenon. When in the West

Eurasia the number "three" or "seven" is dominated by, in Japan - "eight", in North America "four" and "five", in the East of Central America and Northern Colombia - "nine", etc. By the way, South American monsters have two heads instead of three.

In the poetics of myths of Jim Morrison, the famous poet and frontman of the American band "The Doors", "number" occupies a more important place than in LPW of "The Beatles", which is understandable, taking into consideration the particular mythopoetic perception of the world by Morrison.

The purpose of this article is to analyze the numerals in the lyrics of Jim Morrison in terms of their mythopoetic significance.

The research methods

The main research method in this article is a semantic-mythopoetic interpretation of textual material. The comparative textual analysis and methodology of translation and interpretation of the text are also used.

The investigation

The names of numbers themselves, in fact, are quite a lot in the texts of "The Doors", if we keep in mind only individual tokens, but the significance of them is high. The number line built as following: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 16, 20, 21, 22, 30, 32, 40, 100, 1 000, 28 000, 1 000 000, 21 lexemes at all. In the article, of course, it's impossible to consider all numerals in all their inclusions in the text, and therefore we confine ourselves to the most interesting cases.

1

One is a numeral not especially interesting, taking into consideration its often pronominal using, i.e. in the sense of "a, one": "there lived a man...". There are other enumerative meanings, for example, "one of some set", as in the song "Curses, Invocations" from the album "An American Prayer":

Weird bate-headed mongrels
I keep expecting one of you to rise.

Here is an example of using the lexeme *one* in its literal meaning of the numeral denoting the number "one":

Your brain seems bruised with numb surprise
Still one place to go.

2

The number "two" always has dual meanings in a variety of languages and linguistic cultures. It is a known fact and to confirm its with some links to Internet resources makes no sense. Just look at any "Mythological dic-

tionary" or "Dictionary of symbols", and so on. Here the problems of "geminity" in history and literature lies, and the "dualism" of religious ideas and superstitions, etc.

Let's just refer to texts Morrison. In the song "Stoned Immaculate" (album "an American Prayer") numerals "one" and "two" occur in the same context:

One summer night, going to the pier
I ran into two young girls
The blonde one was called Freedom
The dark one, Enterprise.

Together with the corresponding number "five" number "two" is found in the song "Land Ho!" (see below, on the number "3") in the snippet, which is the rowers' old Maritime descant for the more rhythmic of the oars, inserted by Morrison in the text of his song:

If I get my hands on a number five,
Gonna skin that litlle girl alive.
If I get my hand on a number two,
Come back home and marry you, marry
You, marry you.

3

The number "3" at Morrison is presented only in one song, "Land Ho!" from the album "Morrison Hotel", although the number "3" by itself is mentioned in many religions and mythologies. So, in Christianity, the number is represented in the Holy Trinity, in Ancient Egypt family tree consisted of Isis, Osiris and Horus, in Hinduism the universe is ruled by Brahma (the Creator), Shiva (the Converter) and Vishnu (the Guardian) [2: 550].

In some interview, Jim noticed that he didn't like that number, it associates by him with the Trinity, and it causes him some kind of rejection. Perhaps this is due to children's and youth experiences (three children of his parents, rejection of Catholicism, with its cult of St. Trinity, etc.). "Trinity" pursued Jim up to his death: for example, "love triangle" (loved with Pamela Curson, Jim shortly before his death married another woman, but then he went along with Pamela to Paris).

Here's the snippet of the song:
Yea! I've got three ships and sixteen men,
A course for ports unread.
I'll stand at mast, let north winds blow
Till half of us are dead.
Land ho!

4

The number "four" encounters in a very interesting context of a rather complex compositions "Soft Parade" from the eponymous album of 1969:

There's only four ways to get unraveled
One is to sleep and the other is travel, da da
One is a bandit up in the hills
One is to love your neighbor 'till
His wife gets home.

In the beginning of this article I mentioned that the North American Indians considered "4", also "5" as particularly sacredly significant. First, the cult of nature included the worship of the four elements: earth, fire, water, wind, each of which had its own personification. The Dakotas, for example, personified the Earth as the spirit of Tunkan etc.

Secondly, the cult of the four parts of the world. At the Indian tribes according to the four parts of the world the stocks were grouped. During the ritual gatherings they were located in a certain order, in four sectors of a circle, symbolizing the world construction [3].

Let's take a look at these Indian tetrads, how they fits the text of Jim Morrison, obviously, used the symbolism of the number "4" in its composition. So, the sleep, the travel, the robbery (war) and love are the four ways to get unraveled.

The sleep and the Earth? The war and the fire? The travel and the water? The love and the wind? It is quite possible. The sleep (not dreaming, he word *sleep* is related, by the way, with Russ. *слепой*) is a metaphor of death, and therefore, the image of the chthonic, i.e. connected with the earth as a ground.

The war and the fire are also connected. Why the bandit from the hills is associated with the war? I think that's understandable. The situation is similar to our Caucasus...

The travel and the water are related, at least in the sense that for mythopoetics and symbolic of Morrison, the water, the sea, the river is very significant [4]. And the sea, the river means swimming.

The love and the element of the wind are probably associated also. Love is also natural, but fickle as the wind. No wonder that in the Russian language about the woman is spoken "windy".

One more time we see the number "four" in at already mentioned song "Land Ho!":

This old man was graceful
With silver in his smile.
He smoked a briar pipe and
He walked four country miles.

American colloquial expression *country mile* means "the greater distance, the long road", which is obviously due to immeasurable distances in rural areas of the United States.

5

Lexeme **five** is presented in the song "Five to One" from album альбома "Waiting for the Sun" of 1968:

Five to one, baby
One in five
No one here gets out alive, now
You get yours, baby
I'll get mine
Gonna make it, baby
If we try

The ratio of 5 to 1, mentioned here, is still a matter of controversy: whether it is the ratio of whites to blacks in the 60s, whether of normal people to drug addicts, or people over the age of 25 and youth. In this song we meet also the word *number*, literally, "номер", as it translated often in Russian:

They got the guns
But we got the numbers
Gonna win, yeah
У них есть оружие, а у нас есть номера!
Мы должны победить!

However, all is not so simple: in the slang the word *number* (in singular and plural) has a whole set of other meanings, for example, "money". So, in the song of the Beatles "Carry That Weight" a line "You never give your number" is translated as "You never give me your money" in Russian. Such a translation is possible here.

But there are also other possibilities. For example, taking into consideration the often sexual context of many of the songs by Morrison, it is highly likely the slang meaning of the plural form *the numbers* as "male genitalia, specifically the testicles" (http://www.urbandictionary.com/define.php?term=number).

In favor of this version is the fact that during the recording of the song Jim sang, as always improvising, "And get fucked up", this sentence in the album version was thoroughly mixed by sound engineers (https://ru.wikipedia.org/wiki/Waiting_for_the_Sun).

In this context, I dare to make such an interpretation of a combination of five to one: the ratio of adult Americans ("fathers") to young people ("children"), which considered themselves Morrison and Pamela. Again a reflection of generational conflict and Jim's conflict with his parents (in the background of the "flower revolution" of the 60s: hippies, flower children). Among them, the "fathers", there are all sorts of rifles, pistols, but we, "children", have strong "balls", and of course, we will win! This is indicated with the previous line of the song:

The old get old
And the young get stronger

He line *No one here gets out alive* became later the name of the biography of Jim Morrison, written by John. Hopkins and D. Sugarman.

In its direct numerical meaning "five" the word is used in the song "The Movie" from the album "An American Prayer":

The movie will begin in five moments
The mindless voice announced.

A special comment, in fact, is not required.

6

The number "six" we met only in the song "Angels and Sailors" from the album "An American Prayer":

Girls in garages, stripped
Out to get liquor and clothes
Half gallons of wine and six-packs of beer

It is, rather, not actually about six boxes, but about one box, which contains six cans or bottles of beer. So why there is a hyphen in the expression *six-packs*. A gallon is about two and a quarter liters.

7

The number "seven". Like they say in English, "Seven Is a Number in Magic" (there is a song of the group, in fact, the Dutch, "Shocking Blue", 1970). This is certainly true: in the linguistic cultures of many Nations, including European, this number is an important concept that has a very voluminous conceptual sphere. Enough, for example, to mention the "week" (seven-day week, each day was associated in ancient Babylon with the seven planets and their respective deities; in English, it is still available: Sunday "day of the Sun" Monday "day of the moon" Tuesday "day of Mars, the ancient German God Tiuz", Wednesday "day of Mercury and ancient Germanic God Wodan" etc.).

In the Bible, the number "7" is a human, there are seven deadly sins, seven virtues, seven sacraments. The same is in Russian LPW: how much sayings, superstitions, etc., associated with the number, "seven" are presented in it: *семь пятниц на неделе, у семи нянек дитя без глазу, одним махом семерых убивахом, седьмая вода на киселе* etc.

But the Indians of America, as I wrote above, this number has no special value. But Jim Morrison reflects still more European cultural code: ancient, Christian, Germanic, Celtic. Therefore, in his poetics of myths the number "seven" is quite significant. This is manifested, first of all, in the song "Love Her Madly" from the album "L.A. Woman":

All your love is gone
So sing a lonely song
Of a deep blue dream
Seven horses seem to be on the mark

The Russian poet Konstantin Balmont wrote the poem "Seven horses", the modern Russian singer Vaenga performs the song of the same name? which is a metaphor for the seven-string guitar. The British rock group "Icicle Works" has a song "Seven Horses", as the American actor and singer

Jonathan Rado too. So, the combination of seven horses is very "popular". The symbolism of both the number and the animal explains it, perhaps. Nikolai Gumilev, by the way, wrote the ballad "Five horses".

We meet the number "7" in the same context as the name of the animal, snake in the song "The End":

The snake is long, seven miles
Ride the snake... he's old, and his skin is cold.

The number "7" here is not accidental: in European folklore, including Russian, this numeral in combination with nouns denoting units of length, size, etc. parameters, is used to mean an unspecified but significant amount.

Cf. English *seven-league, seven-mile strides*, i.e. "very wide, long". Hence is the folklore image of the "seven-league boots", for example, in "Cinderella". The English mile is approximately equal to Russian not a metric unit of length, a versta. Cf. Russian proverb:

Семь верст до небес и все лесом - about a distant and difficult path to the goal.

За семь верст киселя хлебать - to go on a long and arduous journey and return with nothing.

Thus, the "seven-miled snake" is a very long great snake. In Slavic folklore, there is the image of the "snake of the seven heads" also, but this is a different story. A more complex example of the semantics of the number "7" in the song "Celebration of the Lizard", again associated with the snake (lizard):

For seven years I dwelt
In the loose palace of exile
Playing strange games
With the girls of the island.

The number "7" in this case, in combination with nouns denoting a certain period of time, also has folklore motivation, intertwined in the sense of "some time, often a long period". In other words, it's analogous to the using of the number "7" to indicate a long and difficult journey.

8

This number met in the song "Black Train Song" from album "Without a Safety Net (part of The Doors Box Set)":

Well, I woke up a morning
Got the eight ball on my mind

Why 8 balls, i.e. bullets? Obviously, this refers to the famous 8-shooter revolver "Smith & Wesson", especially popular in the era of the Wild West. In other words, the entire drum of the revolver released to the head.

9

Although in modern numerology, referring to mythological traditions, the number 9 is regarded as very significant, in the lyrics of "The Doors" the numeral *nine* is missing, and it is presented only in one poem by Jim

Morrison, and not in symbolic, but in the ordinary meaning, just an indication of the actual time of the day:

I will be there
after 9:30 p.m.
("Wilderness", poems of 1965-1971).

10

The numeral *ten* we find in the song "Build Me a Woman" concert from the 1970 album "Absolutely Live":

Build me a woman,
Make her ten feet tall.
Don't make her worthless,
Don't make her small.

The song perfectly lies in the context of the relationship Morrison with women. It is interesting here that, in my opinion, Jim perhaps ironically used the image of a giant woman Nancy from the cult sci-Fi American film from 1958, directed by Nathan Yuran "Attack Of The 50-ft. Woman". Foot is an Anglo-American unit of length, approximately equal 30.5 cm. The numeral *fifty*, apparently, was not included in the size of the string, and Jim replaced its with *ten*, thereby reducing the growth of its "women" in 5 times.

13

This number appears only in the title of a collection "13" of 1970, according the number of hits, included in its contain.

16

The number 16 (*sixteen*) we find in the song "Black Train Song" (album "Without a Safety Net" (a part of "The Doors Box Set")):

Train-a-ride
Sixteen coaches long
Where there be no train
Took my baby, he's gone

Obviously computer and therefore funny translation I found on the website http://tekst-pesni-tut.ru/song/show/1712130/the-doors/tekst-pesni-i-perevod-black-train-song/:

Поезд-a-ride
Шестнадцать coaches долго.
Там, где нет железнодорожного.
Взял мой ребенок, он ушел.

Other "normal" translation I did not find on the Internet, therefore, I propose my own:

Едем на поезде
Длиной в шестнадцать вагонов
Туда, где не будет никакого поезда.
Он забрал мою девушку, он ушел.

With this translation, however, there are difficulties associated with a deixis: the combination *he's gone* has to do with some kind of an animate entity that "took my girl", but the meaning refers to the train. This noun is inanimate and would require the pronoun *it*.

My explanation is: obviously, this train at Morrison's is a living being and, most likely, associated with the Snake (visually it's clear, train like a snake crawls, bends, as it also consists of segments-cars), which is the key "hero" of some of his songs. In favor of this assumption is the use of verb *to ride* (remember the words *ride a snake* from the composition "The End"), as well as lexical and semantic parallelism: *The snake is long, seven miles* and *Train-a-ride / Sixteen coaches long*. 16 cars, of course, are not seven miles long, but who are them, the Americans, knows/ ...Perhaps Jim in the writing of this text had any allusion to the famous American song "The Sixteen Tons".

In general, this train-the snake took the hero's girl, because she rides a snake. The second example of the use of the numeral "16" is in the song "Land Ho!", I have already mentioned:

Yea! I've got three ships and sixteen men,
A course for ports unread.
I'll stand at mast, let north winds blow
Till half of us are dead.
Land ho!

A very interesting interpretation about "sixteen men" on a board of "nice old man" emerges here. The first thing that came to my mind when I first heard this song in his student years were the famous "Fifteen men on the dead man's chest", known in Russia by the movie "The Treasure Island". It was an old pirate song, and there, from time to time, these menwere killed - as at Morrison's in his song.

But in Jim's text there were "sixteen men", and the text "Fifteen men on the dead man's chest" is considered canonical, used by Stevenson in his novel.

Is it a Morrison's slip (which is possible too)? Or he did o purpose, under the influence of, for example, the already mentioned song "The Sixteen Tons"? And here's an interesting fact: modern Russian rapper from Novosibirsk Uncle Zhenya has a song "16 men on a dead man's chest". There, among a heap of Russian rap structures, there is the English text:

Sixteen men on a dead man's chest
and I've been drinkin' from a broken cup.

I think that this Uncle Zhenya, if he was familiar with the works of Morrison, showed his creative: he compiled "sixteen" with "dead man's chest". Anyway, the song "Land Ho!", of course, written in "pirate" style and "sixteen men" there are not accidental.

20

This number is found in the song "Twentieth Century Fox" from the album "The Doors". I reviewed the playing character of the song title in accordance with the translation of the text itself, in the article about the Morrison's poetics, which is now being prepared for publication. In any case, the meaning of the numeral is obvious: "the twentieth century".

In a poem "L' America" (collection of "Wilderness", the poems 1965-1971) this numeral is also represented:

L'America
eyes like twenty
L'America

The combination *eyes like twenty* in one of Russian translation is given as "отличное зрение". Better still: "глаза как в 20 лет", i.e. young.

P. S. There is a rock band from Birmingham, Alabama, "Eyes like the 20", the title of which, as said Boyd Richie, one of its founders, was taken from this line of the poem by Jim Morrison. Here's their logo:

21

We met the number "21" in composition "Woman Is A Devil" in the collection "Essential Rarities" (1999):

Well she feel like dyin'
But she only only twenty-one
She not the only one alright,
Gonna save the whole world, alright.

21 years old is the age of majority in some countries, in the USA - in New York and Mississippi. In most countries, and States the legal age of majority is 18 years old, including also Russia.

22

This quite rare number for its significance, unlike "21", presented in the song "Who Do You Love?" (the album "Absolutely Live", 1970):

Tombstone head and graveyard mind,
Just twenty two and I don't mind dying.

Actually, this song was written by Ellas Mac Daniel, better known as Bo Diddly, but it was very in tune with the Jim's worldview, especially as it manifests the image of the snake (see the number "40").

30 and 32

Generally it's rather badly with numbers from 30 to 40 in the lyrics of rock groups, British and American: I know only the Queen's "39". In the

poems by Jim Morrison the number 30 is presented as the designation of minutes and 32 - as the room number in the hotel:

I am a guide to the labyrinth
Come & see me
in the green hotel
Rm. 32
I will be there
after 9:30 p.m.

40

This number is found in the song "Who Do You Love?" from the live album 1970 "Absolutely Live":

I walked forty damned miles of barbed wire,
Cobra snake a-for a necktie,
Built new house by the roadside,
Made from rattlesnake hide.

Why just 40 miles? Perhaps Bo Diddley equated it with the 40 years, during which the prophet Moses led his people through the desert. In America there is such a lot of deserts, and the roads through them are often surrounded by barbed wire.

100

We find this numeral "hundred" in the quite rare Morrison's song "Hour For Magic" (from the album "An American Prayer"):

Give us trust in
The Night
Give of color hundred hues
a rich Mandala
for me & you.

This is actually a poem from the same Jim's collection, not originally intended for singing. The mandala (Sanskrit मण्डल "circle drive") is a schematic sacral illustration or the construction of complex structures, symbolizing the Universe and used in Buddhist and Hindu religious practices [5].

1 000

The number *thousand* is presented, first of all, in the song "Love Her Madly" (album "L.A. Woman", 1971):

Don't ya love her as she's walkin' out the door
Like she did one thousand times before

It's interestingly, in English, as in Russian, the numerator *thousand* can refer to an indefinite, but a great set, i.e. she could do it ("to walk outside the door") much more than just a thousand times. It's embarrassing, really, that the word *one* indicates an exact numeric meaning: "one thousand". The sense of undefined, but a significant set is represented, rather, in the song "The Crystal Ship":

The crystal ship is being filled
A thousand girls, a thousand thrills
A million ways to spend your time
When we get back, I'll drop a line

The same meaning of uncertain, but a great set of the objects is reflected in the following example:

When the true kings murders
Are allowed to roam free,
A thousand magicians arise in the land
Where are the feast we are promised?

("The Ghost Song")

28 000

In the poetry of Jim Morrison ("Wilderness", the poems 1965-1971) there is such a "non-standard" number:

I have a vision of America
Seen from the air
28 000 ft. & going fast.

28 000 feet are about 8.5 kilometers. It's completely normal height for passenger aircraft like "Boeing". But I allow to offer also such an interpretation, taking into consideration the quivering Jim's attitude to birds, especially the eagles. I have no proof, but if you imagine that Jim Morrison felt himself not only a snake, but an eagle too, he could metaphorically see America from the height of bird flight. There is evidence that the condors, for example, fly over the Andes at altitudes of up to 9 000 miles.

1 000 000

In the song "The Crystal Ship", in the same verse, which I have already cited above, the numeral *million* is used too:

A million ways to spend your time
When we get back, I'll drop a line.

Of course, the number "a million", like "a thousand", does not denote the exact quantity: that is simply the expression of a great multitude, like the Russian "I've already told you a million times not to come home late!"

P.S. In the album of "The Doors" "Full Circle" there is a song "4 Billions Souls", but it was occurred after the death of Jim Morrison - 1972.

Conclusion

The article describes the numerical symbolism in the lyrics by Jim Morrison, which holds a prominent place in his language picture of the world. After analyzing not all, but the most interesting inclusions of numerals into Morrison's songs, in comparison with the possibilities of translation and interpretation in Russian binding, we concluded that the significance of numerical nominations in many of the songs by Morrison is quite high. In

addition, the fact that Jim Morrison has created a world at the crossroads of European and North American Indian traditions is confirmed one more time.

References

1. Sharifullin, B.Ya. (2014) *The Language Picture of the World of "The Beatles": The Cognitive and Typological Reconstruction*. Saarbrucken: Lambert Academic Publishing. 216 p.
2. Ye.M. Meletinskiy (ed.) (1988) *The Mythological Dictionary*. Moscow: Sovetskaya entsiklopedia. 736 p.
3. Limarev, V.N. *The Ancient Believes of the North American Peoples*. [Online]. Available from: http://religion.limarevvn.ru/ind.htm.
4. Fevraleva, E.A. (2010) The Image of the Ship and the Sea (the Way) in LPW of Jim Morrison. *Student and scientific-technical progress: proceedings of XLVIII International scientific conference of graduate and undergraduate students, 10-14 April 2010, Novosibirsk State University. Linguistics.* Novosibirsk: NSU publishing house. pp. 74-75.
5. Toporov, V.N. (1992) Mandala. *The Myths of People of the World*. 2. Moscow: Nauka. pp. 100-102.

HISTORICAL AND CULTURAL DEFINING CHARACTERISTICS OF THE ENTRIES IN THE 1787 CENTURY DRAMA DICTIONARY

P.A. Zueva

Euroschool (Moscow, Russian Federation).
E-mail: euroschool@mail.ru

Abstract. This article deals with the results of socio-cultural analysis of the first theatre dictionary published in Russia in 1787 that has not been much studied in terms of interdisciplinary theatre arts criticism. The author looks at the 1787 dictionary as a historical and cultural product of a certain time period, discusses its social and cultural functions in the context of the evolutionary development of the Russian theatre, Russian dramaturgy and theatre life in the 18th century.

Keywords: drama; theatre history; theatre arts criticism; the 18th century Russian culture; the Enlightenment; theatre studies; theatre evolutionary developments.

Introduction

In the 18th century theatre influence on Russian public life had greatly expanded, because, on the one hand, Russian amateur theatres blossomed out and, on the other hand, by 1756 Russia had been ready to develop its own national theatre and dramaturgy. The first play of the newly established Russian theatre, as noted in L.M. Starikova's work, took place on February 1, 1757 [1: 82]. The following periods are chronologically distinguished in the history of the Russian 18th century theatre:

– Theatre developments & theatre life in Peter the Great's era [2-5];

– theatre and theatre life under Peter the Great's successors (Peter II and Anna Ivanovna [2, 4, 6] etc.);

– theatre and theatre life in the era of Empress Elizabeth Petrovna [6, 7];

– further theatre and dramaturgy developments during the reign of Catherine II [6, 8, 9].

When considering the issues of theatre developments during the historic period under consideration, researchers often refer to different archival data, including rare and *antiquarian books*. The 1787 Drama Dictionary [10], is thought to be one of the most valuable materials in this respect for theatre arts analysis. This first theatre reference book appeared in the late 18th century, during the reign of Catherine II. And, although it did not escape the attention of some scholars [5, 6, 11], its materials were mainly used either as a factual basis for literary discussion of 18th century playwrights' works, or when considering general issues of literature developments in

the18th century, or for trying to solve some historical mysteries about the author of the 1787 Drama Dictionary because his identity appeared to have been unknown.

Even if the 1787 Dictionary was studied as a theater reference book by some researchers, it hadn't beenanalysed by them as a historical arts product of a particular historic time period. For example, M.V. Halizeva in her thesis research [5: 8-20], in one of its chapters, tries to describe some characteristics of the dictionary mentioned above, but in that description the author does not go beyond:

- some quantitative parameters (number of plays and pages, number of translated and original plays, foreign and Russian) without any attempt to interpret the factual information, proceeding from cultural and historical factors that influenced particular parameters of the edition under discussion;

- simple listing only of the most well-known foreign and Russian playwrights;

- some speculations about who might have been the author of the 1787 drama dictionary;

- some attempts to define - hypothetically, but very narrowly - the purpose of the 1787 Drama Dictionary: "Perhaps, the author was thinking primarily about the descendants, trying to preserve for them all the known facts of the then Russian theatre life..." [5: 9], paying no attention to the Enlightenment spirit developing in Russia in the second half of the eighteenth century, especially during the reign of Catherine the Great, and, accordingly, an educational function of the dictionary under consideration and its refection in the structure and content of the 1787 Drama Dictionary.

In connection with what has been said above, it seems to be important in this article to give special attention to the structure and functions of the 1787 Drama Dictionary as a unique historical and cultural product of the end of the 18th century in terms of theatre arts criticism.

1787 Drama Dictionary

Analysis

If we have a look at the title page of the 1787 Dictionary, we can easily notice that even its title tells us a lot about the author's purposes:

Drama Dictionary, or Alphabetic indications of all original and translated theater works staged in Russia, with the names of the aforesaid known authors, translators and composers, when these plays were presented in the theatres, and where, and at which time printed. In favor of loving submission of theatre. Moscow, 1787.

As can be seen from this rather long title, the author of the Drama Dictionary aims at sharing with the reader his knowledge on the theatre works

staged in Russia and purposefully selected by him for his dictionary entries. He also finds it important to inform the reader which of the theatre works were original plays (and in case of foreign plays, the country of their origin and their language) and which of them were plays translated into Russian. Accordingly he differentiates between playwrights as authors and translators as co-writers. Besides, the author of the dictionary finds it possible to use the word "composers", hinting at the possible presence of music in this or that play.

In the title of the considered Drama Dictionary the author also promises to inform the reader about when and where (in which theater) plays were staged, and even when and where they were printed. And if the information about the time and place where a particular play was staged had mostly a factual value, then the information about the time of its publication could have mostly commercial and educational values. This is indirectly confirmed by the analysis of 19th century landowners' library catalogs, for example, the library catalog of the Bryanchaninovs, Vologda noble family [12], which includes a majority of plays described in the 1787 Drama Dictionary. Sometimes the Dictionary title - "Drama Dictionary" - may be wrongly interpreted by a modern reader, unless he or she refers to the very content of entries, which includes plays associated with the broader meaning of the term "drama", because not only dramas referring to a genre were included in the author's dictionary entries such as comedies and tragedies and some dramas as specific plays, but operas, ballets, mystery plays and history-bound theatrical performances devoted to the most important events in the Russian history.

The 1787 Drama Dictionary is an alphabetical catalog-like list of entries on foreign and Russian plays (339 plays), which have been selected by the author with the author's introduction and some additional comments on some plays in the dictionary text. As further seen from the title page, this dictionary has been purposefully and primarily designed for theater lovers and by one of its lovers. This is reported in the author's introductory article and what is of no less interest is that the author emphasizes that he is not a writer, but he has done this work mostly for all kids and young people interested in theatre as a form of educational entertainment. Still the author hasn't hesitated to publish it, believing that he has done a good deed (esteeming a favor for the public) [10: A4].

The cultural circumstances of the appearance

However, in order to understand more deeply for whom this dictionary was created, it is necessary to refer to some cultural and historical events that took place in the 18th century, such as:

1. 1740 was marked by building up an extensive network of amateur (including school and student) theatres in Saint-Petersburg, Moscow, Kazan, Novgorod, Tver and other cities, that completely lost their original church connection.

2. Democratic population circles took wide initiatives in staging home theatrical performances.

3. The first state regulation of theatre life in Russia found its expression in 1750 in the publication of the first legislative act of Elizabeth Petrovna's theatre that gave official permission to put on performances with "Russian comedies" in private houses, providing, however, that "no religious or other habit related to spiritual people should be worn, and not to walk or ride the streets in such and other similar dresses used for performing on comedies" [13].

In the introductory article to the Drama Dictionary, the author pays special attention to the Enlightenment role of theatre. The author is safe to say that "The whole enlightened world knows well how useful and also funny are theater plays that lead not only to well-behaved child-rearing; pleasant sermons without memory burdening during spare time bring fun and pleasant amusement to an older person; when educating infants, theatre works encourage kids' good behavior, clearly revealing the severity of vices, temptation to weaknesses or predilection for credulity, impudence, suspicious shyness, disobedience and many other human faults and weaknesses" (emphasized by P.A. Zueva) [10: A2].

The author's introduction traces a clear tendency of using theatre as an instrument of Enlightenment, characteristic of the latter half of the 18th century. In other words, at that time theatre had got a new task - to release the human mind from old prejudices and introduce new, enlightened life ideas and true morality. So, the 18th century theatre became not only a place for entertainment, but also a school of reason and morality [14]. Talking about the Enlightenment, one should remember that a number of various dictionaries appeared in Russia together with the 1787 Drama Dictionary, such as "Alphabetical register of Russian products, natural and handmade" by M.V. Lomonosov, "Lexicon..." by V.N. Tatishchev, etc. [15], because they were much needed by the Russian educated community and, in particular, its elite for making progress in different areas of human activity.

Thus, theatre as a form of leisure is opposed to some other forms of pastime activities, characteristic of Russia's past: "Who will praise the joy of past centuries? They fought with beasts and with each other until death, considering it to be heroic; fistfights were the best entertainment show, parents brought their children there to be amused; and how to make it possible that in childhood a person wouldn't open his heart to bitterness and violence; until recently even noble women were spectators of this disgrace" [10: A3]. The author believes that with the advent of the Enlightenment era, new opportunities to use theatre as an instrument of promoting Enlightenment ideas in Russia, including provincial theatres, not only theatres located in Saint Petersburg and Moscow. In his introduction the author draws the reader's attention to the fact that "Fortunately our aforesaid time has changed; the

Enlightenment triumphs, good behavior and tenderness are manners; cruelty disappears, violent amusements are left everywhere, no ignorance can be seen even in the remote Russian provinces..." [10: A3-A4]. In this passage, the author focuses on some important changes in Russian society values and morals. The author specifically emphasizes that "Everyone knows that in ten-year time and less chiefs, which manage Russian cities remote from the capital, thought up with the then nobility to start honorable and useful amusements; we hear about theatres, which were built and are still built that have quite decent actors. Noble people much to their amusement and general use try to write and translate theater works; it is noticeable that children of noble people and even commoners admire theatrical performance more, than persecution of pigeons, horse hunting or hare baiting, and reason about plays. I myself was a witness of this in provinces" [Ibid: A4]. In addition to what has been said, it is also interesting to pay attention to the fact that the 18th century theatre as a form of entertainment doesn't serve only nobility, because its public range extends and commoners became an inseparable part of theater-goers.

The 1787 dictionary structure and content

The 1787 Drama Dictionary describes different types of theatre works including primarily tragedies and comedies, and also some dramatic works, comic operas, ballets and musical performances staged in the 18th century Russia. Only after having read the dictionary entries, the reader begins to understand the true meaning of the 1787 Drama Dictionary title. In terms of terminology, the Dictionary title uses the first meaning of the "drama" - *any theatrical work*. Most plays, listed in the considered dictionary, belong to different varieties of comedies (67.7% of the total number of plays), or tragedies (16.7%).

However, it should be noted that in the author's description of plays some of them are called "drama", for example, when describing the "The Triumph of Love" play: "THE TRIUMPH OF LOVE. A drama in three acts written in Russian by Vasiliy Levshin, published in Moscow by N. Novikov's University Press in 1787 [10: 142]. In this case, the "drama" term is used to refer to serious plays with no heroic content (unlike comedy and tragedy) of middle class people life: "Drama... means any kind of theatrical act; therefore, sad comedies refer neither to true comedy, nor to tragedy in its general meaning" [16: 251].

Though the structure of the dictionary entries varies, still it is quite possible to identify some common pieces of information included in the descriptions of theatre works there. Among them are as follows:

- naming the title of any theatre work and its genre;
- indicating whether it is a translation (and from what language) or actually a Russian original play;

- indicating a play authorship (though sometimes the author's name is given only as an acronym), including the author's name, surname, rank and title, if s / he has the latter) and including as well sometimes the translator's name;

- giving information about the printing house, where each of the plays was printed;

- publication year.

For example, "HAMLET. A tragedy by Alexander Sumarokov, that is an imitation of Shakespeare's play, English writer, presented for the first time in early 1750s at the Imperial Theatre in St. Petersburg, printed in Moscow at N. Novikov's University Press in 1781" [10: 35].

Variable components of dictionary entries may include additional information about:

1) the direction of a particular theatre work and audience's opinions and reflections on it;

2) characteristic features of the translation of this or that play;

3) the names of famous actors or actresses involved in acting;

4) moral and ethical values of a particular theatre work;

5) emotive and expressive information (though rather seldom).

For example, most of Voltaire's works are characterized as the best examples of French playwriting: "**ZAIRE**. A tragedy of Voltaire considered the best of French drama works..." [Ibid: 59] or "**ALZIRA**. A tragedy in five acts, Voltaire's famous play, was staged in Russian by somedrama amateurs. The enlightened world knows that this tragedy is the greatest work of the writer..." [Ibid: 16].

When analyzing the dictionary entries on plays produced by Russian playwrights, it is easy to notice that much praise is given to A. Sumarokov's tragedies, it is vividly seen in the follwoing: "**SINAV AND TRUVOR**. Sumarokov's tragedy in five acts. ...There is no need to describe the importance of this famous tragedy, hoping that everyone interested in theatre plays highly respect it..." [Ibid: 127] and "**SEMIRA**. A tragedy of A. Sumarokov... The beauty of verses and heroic characters are worthy of respect and immortality of the author. This tragedy was translated into different European languages and was printed many times. Lately Sumarokov's workshad been collected and printed in Moscow at **N. Novikov's University Press in** 1781" [Ibid: 124].

In the dictionary under discussion the author introduces many plays written by the most prominent Russian and foreign playwrights of the 18th century, though one can also come across a few works written by less known authors. Among foreign playwrights one can find in the dictionary well-known works by Moliere, Voltaire, Racine, Corneille, Lessing, Goldoni, Destouches, Marivaux, Regnard, Marmontel, Terentiusand a number of oth-

er less known authors. Many of these plays were translated from French, German, Italian Latin and even Polish.

Newly-born Russian dramaturgy of the period under discussion is represented in the 1787 Drama Dictionary with works of A.P. Sumarokov in the lead and plays of A.O. Ablesimov, M.I. Verevkin, A.A. Volkov, Ya.B. Knyazhnin, V.P. Kolychev, D.P. Korchakov, M.V. Lomonosov, V.A. Levshin, V.I. Lukin, V.I. Maykov, N.P. Nikolev, M.M. Kheraskov, D.I. Fonvizin (although compared with other playwrights, he is represented only by one play - "The Minor"). However, not only were the plays by prominent Russian and foreign playwright listed and described in the 1787 Drama Dictionary. The reader may also come across some information on amateur translators of foreign plays and even playwrights who were great theatre lovers and for whom these activities were a kind of a noble hobby. In other words, this dictionary gives us a unique information on writing plays as a part of leisure, a peculiar hobby of the nobility of those times and not only a professional occupation. Among these amateur authors there army officers and even generals (for example, "Virtue crowned with faithfulness" of M.I. Prokudin-Gorsky), actors (for example, I. Sokolova's plays), and young ladies and gentlemen from nobility circles.

It should also be added that according to the opinion of the dictionary compiler, the role of a translator of foreign plays has been as important, as a playwright's job. That was why he provides in his dictionary besides the names of playwrights, the names of translators in most cases as well. Moreover, the description can contain not only their names, but also additional information, such as their social status, their belonging to a particular social stratum / social class. Many of them later became famous Russian playwrights like M.I. Verevkin. Thanks to the 1787 Drama Dictionary we learn that translations were made by amateur translators, among them pupils of the Cadet Corps and the Institute of Noble Maidens, students of Moscow State University, actors themselves, military men of that time, family members of landowners and others.

It is interesting to note that in addition to the Western European theatre works that are described in the considered dictionary, references to Eastern European theatre works are given some attention to. In quantitative terms, the number of foreign plays staged in the 18th century Russia greatly predominates over Russian plays (the number of foreign plays comes to 55% of all plays listed and described in the dictionary foreign plays, meanwhile the number of Russian plays is equal to 37%, the plays without the author's identification are up to 42%). This can be explained, on the one hand, by a huge European influence, which was and in some way encouraged by the Russian rulers of that time, and, on the other hand, by the process of developing Russian theatre public conscience and, accordingly, Russian playwriting. Russian dramaturgy is a part and parcel of broader achievements in the

18th century literature. And what is worth mentioning in this connection are the following: Cantemir's satires, Trediakovsky's contribution to the reform of Russian verse, Lomonosov's contribution to the further development of the Russian poetic language, Trediakovsky's, Lomonosov's and Sumarokov's dispute on the most arguable questions of drama theory and practice.

As has been said earlier, the Drama Dictionary was already published in 1787, but it was certainly compiled much, much earlier. And this should be taken into consideration when analyzing the terminological content of this dictionary as a cultural source of evolutionary theatre developments in Russia in the indicated period.

Conclusion

To conclude, it should be said that the preliminary analysis of the structure and content of dictionary entries in the Drama Dictionary of 1787, let us assume that it can be widely used for research purposes as one of the most valuable documentary sources that helps to create a more specific and detailed picture of theatre developments in the context of Enlightenment ideas that were spread in Russian society in the second half of the 18th century. And to understand in particular, to which extent the changes in Russian theatre life, dramatic creativity in Russia and have changed the public vision of theatre as a valuable cultural experience and stimulator of translating foreign plays into Russian that sometimes even bring to life Russian-history-and-customs-bound versions of foreign plays and getting involved in writing national plays.

[1] In 1749, the servant Kondraty Baykulov submitted an application to the Moscow police with a request to allow him to "play comedies". At the same time in Moscow a group of enthusiasts, led by bureaucrats Hilkovsky and Glushkov, submitted a similar request. In 1755, "a solicitor, Kazan seminary student, trained and moved from Slavonic-Greek-Latin Sciences, Ivan Varfolomeev, Nordinsky son" organized a troupe. The copyist Kochergin, plumber Stepanov, "Ink masterof Moscow Printing House" Ivanov and many others submitted applications regarding public performances. In a word, theatre attracts great attention of "wide" artisans [14: 59-60].

References

1. Starikova, L.M. (1997) *Theatre in the XVIII century Russia: Experience in documentary research.* Moscow: State Institute of Art Studies, A.A. Bakhrushin State Central Theater Museum. 152 p.
2. Varneke, B.V. (1908) *History of the Russian Theatre. Part One: XVII and XVIII centuries.* Kazan: Typolithography of the Imperial University. 360 p.
3. Ignatova, S.S. (1914) Theatre of Peter's Time. *History of the Russian Theatre.* V.V. Kalash, N.E. Efros (eds.). 1. Moscow: Book Publishing "Obyedineniye". pp. 69-88.

4. Stennik, Yu.V. (1974) Playwriting of Peter's time and the first Sumarokov's tragedies: (To the statement of the question). *Problems of literary development in Russia in the first quarter of the XVIII century.* Leningrad: Nauka. pp. 227-249. (XVIII cen. Col. 9).

5. Halizeva, M.V. (2001) *Russian theatre reference books and their makers.* Art History Cand. Diss. Moscow. 138 p.

6. Arapov, P.A. (1861) *Chronicle of the Russian Theatre.* Saint-Petersburg: N. Tiblen and Comp. Printing House. 368 p.

7. Brodsky, L.N. (1914) *Theatre in the era of Elizabeth Petrovna. History of the Russian Theatre.* V.V. Kalash, N.E. Efros (eds.). 1. Moscow: Book Publishing "Obyedineniye". pp. 103-134.

8. Evstratov, A.G. (2009) *Catherine and the Russian Court Playwriting in 1769 - early 1770.* Philology Cand. Diss. Moscow. 296 p.

9. Varneke, B.V. (1914) *Theatre during the reign of Catherine II / History of the Russian Theatre.* V.V. Kalash, N.E. Efros (eds.). 1. Moscow: Book Publishing "Obyedineniye". pp. 115-210.

10. (1787) *Drama Dictionary, or Alphabetic indications of all Russian theater essays and translations, with the names of the aforesaid known authors, translators and composers that when they were presented in the theatres, and where, and at which time printed.* Moscow: A.A. Annenkov Printing House. 166 p.

11. Berkov, P.N. (1959) "Drama Dictionary" of 1787. *From the history of Russian literary relations of the XVIII-XX centuries.* Moscow; Leningrad. pp. 52-65.

12. Morozov, P.O. (1889) *History of the Russian Theatre until the half of the XVIII century.* Saint-Petersburg: Publishing House: SPb. V. Demakova Printing House. 446 p.

13. Shambinago, S.K. (1914) Theatre of the time of Peter II and Anna Ivanovna. *History of the Russian Theatre.* V.V. Kalash, N.E. Efros (eds.). 1. Moscow: Book Publishing "Obyedineniye". pp. 89-107.

14. Danilov, S.S. (1944) *History of the Russian Drama Theatre.* Moscow: Zvezda. 612 p.

15. Vompersky, V.P. (1986) *Dictionaries of the XVIII century.* Moscow: Nauka. 137 p.

16. (1984-1991) *Dictionary of the Russian Language of the XVIII Century.* The Academy of Sciences of the USSR. Russian Language Institute; ed. by U.S. Sorokin. Leningrad: Nauka, Leningrad branch. [Online]. Available from: http://feb-web.ru/feb/sl18/slov-abc.

THEORY AND METHODOLOGY OF TEACHING FOREIGN LANGUAGES

INTEGRATIVE TEACHING FOREIGN LANGUAGE
FOR ENGINEERING GRADUATES IN CONTEXT OF SPECIALTY

T.S. Serova[1], E.G. Krylov[2]

[1] Perm National Research Polytechnic University (Perm, Russian Federation).
[2] Izhevsk State Technical University (Izhevsk, Russian Federation).
E-mail: tamaraserowa@yandex.ru; 649526@mail.ru

Abstract. The paper discusses the integrative method of teaching workplace English. The focus group is master students of engineering specialties. The method is based on ideas of the activity and student-centered approaches. A feature of the method is the organization of in-depth students activity based on the significant professional foreign language information, the introduction of a special foreign language lexicon in the context of its professional use, the study of the principles of reading and writing scientific texts, the use of study and quasi professional problems, and intensive discussions concerning master thesis researches. The results of two years of testing the proposed method are suggested. The assessment of the effectiveness of integrative teaching was conducted in several aspects in accordance with the objectives that were set when designing the educational process. Following types of assessment were implored: comprehensive testing conducted in English and based on professionally important problems; assessment of professional foreign language discourse in the course of analysis of oral utterances of learners; and the analysis of changes in the field of a master students motivational-value sphere based on surveys.
Keywords: graduates; integrative teaching; foreign language scientific literacy, assessment; criterion.

Introduction

If the effective teaching foreign language for engineering graduates (master students) is considered as a cognitive process, then it should not be reduced to the linguistic aspects only. If we actually want to reveal, what and how to teach, then we, obviously, find it necessary to understand the peculiarities of a modern engineering / research activity and relate language skills to the professional ones. The experimental course of workplace English for master students was held in Izhevsk State Technical University for two academic years. The innovative method suggests specially designed curriculum with its focus on "proper context" of terms, principles of reading / writing a

scientific paper, solving training and semiprofessional problems, and discussing highly specified professional topics [1].

Method

The core ideas of the experimental teaching course of English for special purposes are seen as, first, actualization of latent language skills and, second, motivation of the students to improve these skills. A psychological aspect of mastering a foreign language is not less (and maybe more) important than knowing special grammar rules. Frequently the engineering graduates express the opinion that mastering foreign language is of no value for them, and, hence, it doesn't worth wasting time for such tiresome matter as learning the language. Follow this way of reasoning we can find the due motivation as the first step in learning. Introducing actual foreign language (L2) professional information related to an easy-to - use engineering knowledge creates a situation of recognition, recollection, and success. It's important that popular language structures and phrases should be incorporated to the lessons and be repeated continuously.

But what is it, an easy-to - use engineering knowledge? Maybe this is presented by the descriptive topics looking into the devices and inventions, which one can find in almost every textbook of Engineering English? Indeed, these provide L2 up to date engineering information, and provide a base for discussions, dialogs, and even role plays. Unfortunately these textbooks are addressed to undergraduate students and designed for a large number of teaching hours. By perforce, the topics above are also, of a general type and hardly addressed to a leaner trying to use them in short time schedule for getting some competence in his / her area of expertise.

Considering the particular qualities of engineering as a type of human activity and a type of professional knowledge we see among them Math knowledge, mastering special information about an object to work with, and some operational skills. So, some Math topics are good for the first step of teaching / learning. Of course, these topics should not be descriptive only. We should achieve an active use of L2 by solving Math problems. This will result in the memorizing necessary words and phrases like: *it follows from this, this is equal to this, draw a line, divide the numerator by a factor, collect the factors, make an angle, to turn through, interpret the findings*, and so on. What branch of Math will do for the course depends on the audience. It's recommended to use rather simple branches to create the atmosphere of success in the class.

So, at the ***first step*** we find a good deal of L2 activity related to the description of the process of making simple mathematical models, doing calculations, and drawing sketches. Large texts should be avoided. The ***second step*** can bring more textual information, yet concentrated about Math.

As an example, some topics of the theory of probability, statistics, and theory of engineering experiment could be pointed out. Here the strong need in text comprehension arises.

When teaching professionally focused reading one should choose coherent texts of sizes minimally sufficient to trace the development of the author's predicates and rhemes, and provide information for understanding and comprehension. Working with texts is particularly effective if they are accompanied by the exercises, involving perception and construction of a lexical-semantic model, perception and comprehension of hierarchy of themes, subthemes, rhemes enclosed in text [2]. Exercises are useful for extracting information from each sentence in the form of a chain of keywords, phrases which expresses denotations [3].

To keep practice in oral skills we need to study problems once more. The terms of reasoning extends a vocabulary. A schedule should be discussed with the learners. The relative distribution of class hours between the first step and the second depends strongly on the L2 skills of the learners.

The third step brings examining the area of the future specialist's expertise. Actually it starts in parallel with the first step with seeking papers, patents, other information available in the library and the Internet. Very often, the learners have difficulties even with the statement of their problem at hand, and the formulation of a question in an Internet search engine. Translating the papers, learners fill up their own thesaurus. The learners open the active stage of the third step with presentations of their fields of interest. A necessary discussion could be stimulated with the questions handed out to the audience before the class. The examples of such "talking clips": *encourage participation, express a doubt, give an idea, ask for clarification, respond to idea, say something positive about someone's idea, express agreement, express disagreement, summarize* and so on.

Graduate students do both engineering and research work. It is important for them to able to read L2 scientific papers effectively as well as to write readable texts. Special efforts should be made to grant this.

What do we see as a possible result of two-semester, 100 - hour course of engineering English? The main and absolutely necessary achievement should be the positive change in a self-assessment of a student as L2 individuality: "I am able to use a foreign language in proper situations, and I accept that it is necessary for me". The next expected achievement is getting some linguistic skills by a learner. Also, the learner is believed to gain a habit and pleasure to get L2 professional information from different sources.

Practical results

An experimental course for engineering graduates (master students) was held in Izhevsk State Technical University (ISTU) in the 2010-2012

(two ears each of two terms long) for teaching professional English in the integrated form. Because of this form studying English was carried out in the process of investigating the below special topics in details.

The curriculum of the experimental course [1] is presented below. The course was taught to students in English only by E. Krylov, Ph.D. in mechanics, an associate professor in Mechanical Engineering Department. The content was based on authentic texts and problems and coordinated with English teachers.

1. First term.
1.1. Review of grammar rules (every lesson for 1/5 of total time).
1.2. Geometry of simple shapes (definitions, properties, calculations).
1.3. Trigonometry (basic functions, identities, theorems).
1.4. Algebra (equations, functions).
1.5. Collection and analysis of experimental data.
1.6. Elements of probability and statistics.
2. Second term.
2.1. How to read an engineering research paper.
2.2. How to write an abstract.
2.3. Principles of operation of simple machines.
2.4. Gears (nomenclature, principles of operation, manufacturing technology).
2.5. Metal rolling processes and equipment.
2.6. Training for student's scientific conference.

The experimental groups included 17 master students (2010-2011) and 12 master students (2011-2012) of "Technology, equipment and automation of engineering processes" specialty. In 2010-2011 there was also a reference group of 26 master students. For this reference group a teaching methodology based on Tempus Project JEP-26093-2005 "Communicative approach in teaching languages (CATCH)" was used. Both groups had 51 academic hours in the first term, and 34 academic hours in the second one.

In the experimental groups a complex evaluation of both English and engineering proficiency was carried out in the mid-term examination, see the results presented in Fig. 1, 2. Up to 82% of students from the first group (see Fig. 1) showed satisfactory results, with more or equal to 50% of points offered in each exam card. For the second group (Fig. 2) the results were not such good but yet remained satisfactory ones, up to 75% of students had 50% of points.

By the authors' opinion, the low difference between English and engineering points indicates the progress in a good processed English proficiency in the given discourse. The second semester classes focused on the English literacy in the student's research areas.

To establish an objective criterion of acquired literacy a criterion was established [4], based on the change in a spoken language patterns produc-

tivity during a switch from prepared to spontaneous speech. The calculated values of the words per second recorded during a spontaneous speech (dialogue) are related to these during a prepared speech (monologue).
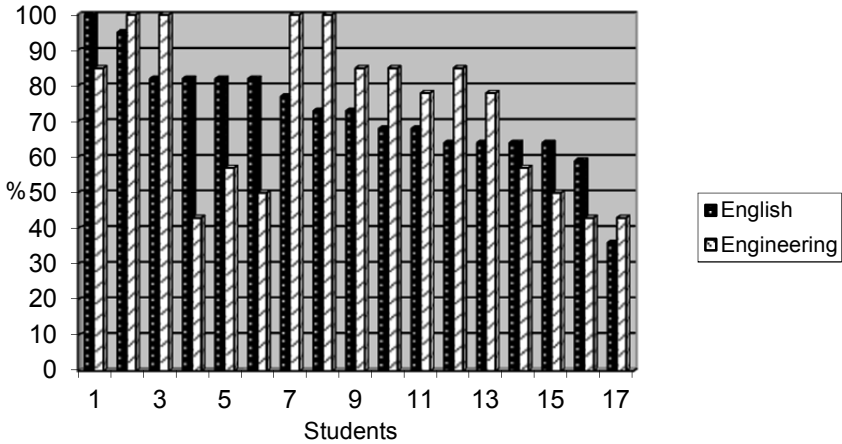

Fig. 1. Results of the mid-course test for English and Engineering skills, year 2011
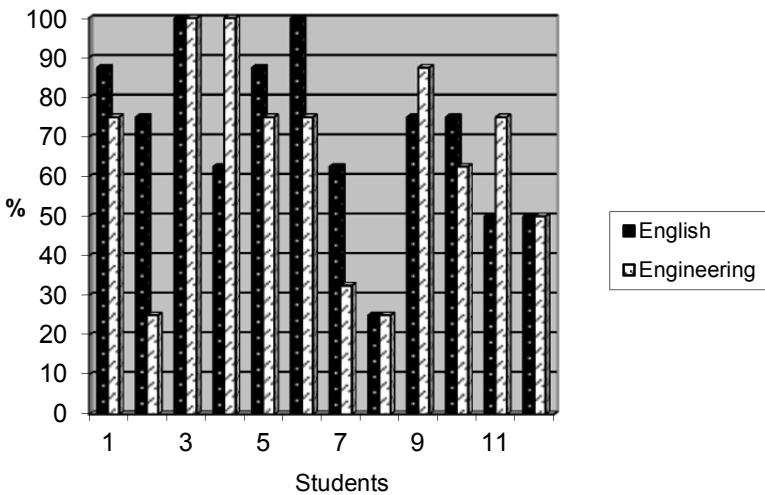

Fig. 2. Results of the mid-course test for English and Engineering skills, year 2012

Table 1 illustrates the criterion values obtained in the course of a research conference conducted every two years. Five students from the test group and five students from the reference group which contributed in the

conference, had good academic achievements, and were specially trained for taking part in this event. It is seen from Table 1 that the students from the test group demonstrated better values of the ratio WPS(S) / WPS(P).

At 2011-2012 academic year the analysis of a spoken language was carried out for of all 12 students from new test group. The criterion WPS(S) / WPS(P) was calculated for dialogues / monologues recorded in the course of the final examination. Good average values of the criterion indicate that English professional discourse had been well understood and learned. Yet, rather low average values for both WPS(P) and WPS(S) points out for a poor general English proficiency.

T a b l e 1

Average WPS values for test and reference groups, year 2010-2011

	WPS(P), prepared speech	WPS(S), spontaneous speech	$\dfrac{WPS(S)}{WPS(P)}$
Test group	1.625	1.216	0.748
Reference group	1.482	0.766	0.517

T a b l e 2

Average WPS values for test groups, year 2011-2012

	WPS(P), prepared speech	WPS(S), spontaneous speech	$\dfrac{WPS(S)}{WPS(P)}$
Test group	0.637	0.565	0.887

T a b l e 3

Results of self-assessment survey, year 2011-2012

Student	Self-assessment of *ability* for written English workplace communication, %		Self-assessment of *ability* for oral English workplace communication, %		Self-assessment of *readiness* for both written and oral English workplace communication, %		Use of the English-language Internet recourses	
	before course	after course	before course	after course	before course	after course	before course	after course
A	50	70	25	30	40	50	no	yes
B	40	60	20	30	30	40	yes	yes
C	20	25	15	35	10	30	yes	yes
D	20	30	20	30	20	60	no	yes
E	45	45	20	20	30	40	no	no
F	40	50	20	30	50	50	yes	yes
G	60	70	50	50	50	50	yes	yes
H	20	20	25	25	20	20	yes	yes
I	50	60	50	60	60	80	no	yes
J	50	55	49	60	50	80	yes	yes
K	65	60	50	60	40	40	yes	yes
L	60	60	25	70	20	90	yes	yes

Learning English for special purposes after years of learning general English (often without a marked progress) is sometimes considered by master students as the formal and tiresome activity. This contradicts with the demand of high motivation of the learning process as a condition of good academic achievements. What's why a positive change in the students' motivation towards learning (and using) English is seen by the author as one of the main objectives of the experimental course. A survey of 12 master students (see Table 3) was conducted before the beginning of classes and just after the classes ended. For near every student all characteristics concerning self-assessment of ability, readiness, and individual perspectives of English communication raised up (see Tables 1, 2). This positive trend can be regarded as an improvement in the students' motivation towards learning English.

T a b l e 4

Change in the average values of the survey parameters, year 2012-2011

Para-meter	Self-assessment of ***ability*** for written English workplace communication, %		Self-assessment of ***ability*** for oral English workplace communication, %		Self-assessment of ***readiness*** for both written and oral English workplace communication, %		Use of the English-language Internet recourses, %	
	before course	after course	before course	after course	before course	after course	before course	after course
Average value	43.33	50.42	30.75	44.58	35.00	52.50	66.77	91.77
Change in average value	16.36% up		44.58% up		50.00% up		37.50% up	

The typical students' faults found at the final examination were: bad spelling, switch into native language, omission of verbs in speech, poor harmonization of parts of speech. Possibly these faults could be reduced in case of a longer teaching course.

Conclusion

The integrative method of teaching workplace English for engineering graduates through discussing highly specified professional topics can be classified as an alternative promising method of teaching. The experimental research above shows that it is not less effective than general around-science discussions.

References

1. Krylov, E.G. (2011) Integrative teaching English for engineering master students in the context of specialty. *Siberian pedagogical journal*. 7. pp 60-69.
2. Serova, T.S., Zaitseva, L.V. & Shishkina, L.P. (1990) *The system of exercises for professionally-oriented interconnected teching of all kinds of foreign language speech activity.* Perm.
3. Serova, T.S., Litvinova, S.V. (2009) Exercises in the course of the practice of translation of future translators in the field of professional communication. *Actual problems of linguistics, translation and intercultural communication.* Arkhangelsk. pp. 49-56.
4. Krylov, E.G. (2012) Assessment of foreign language competence of engineering master students in the process of productive learning and research activities. *Language and Culture.* 4 (20). pp. 72-82.

TEACHING STUDENTS VERBAL COMMUNICATION ON THE BASES OF SYNCHRONOUS VIDEO-INTERNET-TECHNOLOGIES

P.V. Sysoyev, D.A. Ezhikov

Derzhavin Tambov State University (Tambov, Russian Federation)
E-mail: psysoyev@yandex.ru

Abstract. This paper addresses the issue of the development of communication skills via means of synchronous video-internet-communication. The authors discuss the following issues: a) definitions of the term "synchronous video-internet-communication"; b) didactic features and methodological functions of synchronous video-internet-communication technologies; c) develop teaching algorithm of teaching students using synchronous video-internet-communication technologies; d) describe preparation and results of the experimental study.
Keywords: informatization of education; foreign language education informatization; synchronous video-internet-communication technologies; communication skills.

Introduction and definition of the concepts

Informatization of education, including language education, has now become one of the priorities of foreign language teaching [1, 2]. Didactic properties and methodological features of modern information and communication technologies (ICT) allow to greatly enrich the teaching process of learning a foreign language on the basis of one or another Internet-based technology [3, 4]. **Video-internet-communication technology** is one of such technologies. In this paper, this term defines *tools that provides the ability to communicate in real-time web-based programs that provide video and audio connection*. These technologies acquire some particular relevance in the light of the implementation of distance learning models for the most popular non-linguistic areas of training ("Law" and "Economics") by the majority of Russian universities. Interaction between teachers and students, located at an indefinite distance from each other, is facilitates on the basis of video-internet-communication technologies. Foreign language is one of the subjects of the curriculum that can also be taught remotely on the basis of special software.

At the moment, there is a fairly large variety of software that allows you to organize video-internet-communication. The most common are the following programs: "Skype", "GoogleTalk", "Raketu", "Yahoo!", "Trillian", "iChat", "aMSN", "ooVoo", "Mail.Ru Agent". Moreover, the educational process is intensely introduced with learning management systems (Learning Management System, LMS), such as "BigBlueButton", "Adobe

Connect", Survey "Comdi" etc., which serve as a base for organizing video-internet-communication between the participants of the educational process; allow teachers and students to post their materials, as well as to participate in the network discussion in web-forum or blog. Of course, each of these programs has its own advantages and disadvantages. The latter include: a) many of the programs lack of the Russian version; b) the ability to expand the video to full screen is only in the paid version of the program; c) a program is designed for a limited number of members, etc. Not for a while yet the video-internet-communication technologies are elective, they may be chosen on the following criteria:

  - Free version of the software;
  - Stable and high-quality video and audio connection;
  - Opportunity to participate in a video conference for over 10 participants or groups of participants (with individual connection);
  - Availability of a chat, a forum or a blog for network discussions;
  - Ability to record video conversation;
  - Possibility of transferring data (text, video, audio).

One of the popular and public Internet technologies, comporting with criteria, is a service of video-internet-communication technology "ooVoo". **"ooVoo"** is a public softwear (as well as the client program of the same name) for video conferencing and instant messaging on the Internet. When you install the program it tries to automatically detect the camcorder and bandwidth of the Internet connection, thus eliminating in many cases the need for manual input. The program allows to make calls to people regardless of whether the software is installed on their computers (the user receives a link, clicking on which he can join the conversation via his web browser (the conversation will occur through the ActiveX-Plugin)). To use all the "ooVoo" software functions you need: a) the program (installed on your computer, which you can download on the official website of the distributor http://www.oovoo.com/), b) a webcam in) headphones / speakers and a microphone.

Didactic properties and methodological functions of the synchronous video-internet-communication technologies

Synchronous video-internet-communication technologies have a number of properties of didactic and methodical features that are to be considered when learning a foreign language based on these technologies. P.V. Sysoyev considers *didactic properties as main characteristics and features that distinguish one information technologies from the others*. *Methodical functions are the external manifestations of these technologies* [3, 4]. **Didactic properties of the synchronous video-internet-communication technology "ooVoo" are as follows**: a) the ability to organize a video or audio communication between two or more users in real time; b) the ability

to post video and audio messages online and offline; the ability to record video or audio conversations, which subsequently can be sent to other users; c) the ability to post messages to chat in real time (up to 6 people at a time) and offline; d) the ability to broadcast the work from the desktop. In detail didactic properties and methodical functions of the synchronous video-internet-communication technology "ooVoo" are presented in Table 1 [5].

T a b l e 1

Didactic properties and methodical functions of "ooVoo" service

"ooVoo" Didactic properties of the "ooVoo" service	Methodical functions of the "ooVoo" service developing speech abilities of students
The ability to organize a video or audio communication between two or more users in real time	Using the service, students can communicate with each other, developing listening, dialogic and monologue (if one person makes a presentation or a report, while the others perform as audience) skills. The thematic content of dialogues and monologues is defined by the thematic content of educational programs in foreign languages for students of non-linguistic training programmes. The length and format of the communication is indicated by the teacher
The ability to post video and audio messages online and offline	Every student creates a video or an audio record on the "ooVoo" server and sends it to the other (s) student (s). After watching a record of a particular student other students can post their comments in the chat, record and send a video or an audio response, or organize an online panel discussion about the record they have watched. Thus, while preparing audio or video record and discussing it further, students can develop all kinds of communication skills. Depending on the task, after watching or listening to a message, in the comments students can 1) express their opinion on the matter under discussion; 2) express agreement or disagreement with the opinion of the author; 3) highlight the positive and negative moments of the content and presentation of the message; 4) focus on the language of the message (linguistic correctness of the active vocabulary, etc.). Teacher defines an algorithm of structure of the discussion
The ability to record video or audio conversations, which can be sent to other users later	This feature is different from the previous one only by the fact that in the record (video or audio), that the other students will watch or listen there will be presented not monologue, but dialogue speech
The ability to post messages to chat in real time (up to 6 people at a time) and offline	Depending on the task with the help of this feature, students can develop the specific skills of reading and writing. Students can use chat for discussing the material they watched or heard (developing thereby also listening skills), or when discussing a predetermined subject, or after reading a text
the ability to broadcast the work from the desktop	Students can broadcast the work they do (the writing work), or to share information (images, text, audio, videos, etc.), which they are interested in, that may subsequently become the topic for discussion.

Nomenclature of the students' communication skills developed on the basis of the "ooVoo" service

The mentioned didactic properties and the correspondent methodological functions of the synchronous video-internet-communication technology "ooVoo" allow the students to develop a wide range of communication skills (Table 2) [6].

T a b l e 2

Nomenclature of the students' communication skills developed on the basis of the video-internet-communication technology "ooVoo"

Listening	Speaking
1) understanding the general idea of the audio-text: - to understand the purpose of communication / audio-text; - to understand the subject of audio-text; - to determine the participants of the communication / the speaker; - to understand the main ideas of the audio-text; 2) selective understanding of the audio-text: - to separate the important information from a minor one; - to extract the necessary information from the audio-text; - to highlight facts and arguments according to the issues; 3) complete understanding of the audio-text: - to define the logic of the argument or the argumentation (sequence of facts / events); - to understand the relationship between facts, causes, events, and etc .; - to be able to analyze the contents of the audio-text; - to determine the attitude of the speaker to the subject in matter; - to predict the course of events; - to express one's opinion about the information they have heard	1) the reproduction of general information: - to reproduce the goal of the communication; - to reproduce the subject of the message; - to describe the main participants of the message; - to present the main content of what one heard / seen; 2) the reproduction of specific information: - to reproduce the requested / selective information; - to reproduce the main facts and arguments according to the issues; 3) detailed reproduction of the information: - to characterize the characters of fiction, theater, cinema, and so on; - to express and explain one's point of view on the subject under discussion; - to draw conclusions; - to assess the information received
Reading	**Writing**
- Allocate the necessary facts / information; - Separate the basic information from the secondary; - Predict the development / result statement of the facts / events; - Summarize the facts described / events; - To assess the importance / originality / authenticity of the information	- Describe events / facts / events; - Communicate information; - To express their own opinion / judgment; - To express and explain their point of view; - Fix the necessary information from the read / listened / seen; - Make clarifications / additions; - Summarize information from different sources; - To draw conclusions

Algorithm of students' communication skills development on the basis of "ooVoo" service

Depending on the interests and needs, as well as on the level of students' foreign language communicative competence formation different methods of teaching a foreign language on the basis of synchronous video-internet-communication technologies can be developed [7, 8]. In this paper we propose a learning algorithm, which consists of three phases and 11 steps (Table 3).

T a b l e 3

Algorithm of students' communication skills development on the basis of video-internet-communication technologies

Stage I. PREPARATORY	
Step 1: Introduction of students with the purpose and objectives of the work. The teacher explains to students the purpose and objectives of the work on the basis of synchronous video-internet-communication technologies and of the projects making based on them, which are aimed at developing students' communication skills; indicates the expected outcome; introduces to the algorithm of actions; lists criteria for evaluating students' achievements and participation in training and project activities; divides the students into groups of 6-12 people	
Teacher's actions	**Students' actions**
divides students into groups	-
explains the purpose and objectives of the work in the "class" (based on the "ooVoo" platform)	ask organizational questions
explains what is the work of each group	ask organizational questions
explains the expected final version	-
gives instructions on what algorithm to use	ask organizational questions
lists the criteria for evaluating students' achievements and participation in training and project activities	ask organizational questions
Step 2: Getting to know the rules of carrying out a lesson; recording / uploading discussions (monologue) / discussion on the watched materials. Teacher tells students the server address of the selected synchronous video-internet-communication technology, so that the students could download and install the software for the selected program on their computers; introduces to the installation and registering instructions of the program; explains the rules of the online tutoring sessions, posting text, photos, and media in a chat, the demonstration of the material from the desktop; explains the rules of recording projects (dialogues and monologues in video or audio format), uploading them to the chat (as a file) / spreading it among the members of the group; explains the rules of discussion (oral / written) on the watched / listened material	
Teacher's actions	**Students' Actions**
introduces a group of students to a list of the themes developed	make their suggestions on the additional topics in the curriculum, they would like to discuss
introduces students to the performance estimation criteria	-
tells students the server address of the selected synchronous video-internet-communication technology	get the server address of the selected synchronous video-internet-communication technology

introduces students to the installation and registration manual	-
explains the rules of the online tutoring sessions, posting text, photos, and media in a chat, demonstrating the material from the desktop	-
explains the rules for recording projects (dialogues and monologues in video or audio format), uploading them to the chat (as a file) / spreading it among the members of the group	-
explains the rules of the discussion (oral / written) on the watched / listened material	-

Step 3. Demonstrative activity. The teacher, using the synchronous video-internet-communication technology, demonstrates to the students at practice all the actions that students will have to perform during training: download and install the program; registers in it; demonstrate the way conducting an online class; upload a text, photos, and audio-visual information to a chat; show some material from his desktop; record a project (dialogue / monologue in video and audio format), upload it to the chat (as a file) / spread it among the members of the group; demonstrate how to conduct discussions (verbal / written) on the watched / listened material

Teacher's actions	Students' actions
the teacher organizes a demonstration lesson, showing how to use the synchronous video-internet-communication technology, demonstrates to the students at practice all the actions that students will have to perform during training: download and install the program; registers in it; demonstrate the way conducting an online class; upload a text, photos, and audio-visual information to a chat; show some material from his desktop; record a project (dialogue / monologue in video and audio format), upload it to the chat (as a file) / spread it among the members of the group; demonstrate how to conduct discussions (verbal / written) on the watched / listened material.	repeat the teacher's actions in groups

Step 4. Discussion of the issues of information security. The teacher introduces students to the rules of compliance with information security while working with the synchronous video-internet-communication technologies [9]

Teacher's actions	Students' actions
explains to students the rules of information security while working with the synchronous video-internet-communication technologies	listen to the teacher's instructions

Stage II. PROCEDURAL
Communication skills development of students of non-linguistic institute on the basis synchronous video-internet-communication technology will be divided into "classroom" (regular classes) and "project" (the projects will be carried out according to the planned course of "classroom classes").
A. Step by step scenario of "classroom" sessions, whose goal is to develop communication skills of students of non-linguistic institute on the basis of synchronous video-internet-communication technology
Step 5A. Selection of material on the subject. On the basis of a platform "Moodle" students receive the material for lessons. Each trainee has a personal access to the content of the platform, which they have to work out and prepare for the "classroom" sessions

Teacher's actions	Students' actions
-	work on the material for the lesson
-	seek additional material using different search engines, for example, Rambler, Google, Yahoo!, Alta Vista

Step 6A. Carrying out "classroom" sessions. At the "classroom" lesson the teacher explains the material of the lesson to the students, training communication skills

Teacher's actions	Students' actions
explains the material (lexical and grammatical)	participate in the analysis of the material

Step 7A. Discussion on covered material. Students discuss the material of the lesson, work out dialogic and monologic speech in a group with the teacher

Teacher's actions	Students' actions
monitors and directs the students' activities	discuss the material of the lesson, work out dialogic and monologic speech in a group with the teacher

Step 8A. Independent activity in the lesson. Students on their own (without a teacher) prepare mini-performances on the topic of the lesson; prepare dialogues in groups of 2 people

Teacher's actions	Students' actions
-	work on the covered material, prepare monologues and dialogues

B. Step by step scenario of conducting the students' project activity, the purpose of which is the development of communication skills of students of non-linguistic institute on the basis of synchronous video-internet-communication technology

Step 5B. Selecting a theme and looking for material. During the month, at "classroom" lessons thematic material is reviewed, after a cluster *students perform projects on one of the covered topics* (they are to make and write a dialogue and a monologue, and also to provided a written project in the form of drawing up a legal document (letter, statement, agreement etc.) and a group discussion

Teacher's actions	Students' actions
-	choose a theme for the project
-	discuss their ideas on the content of projects
provide assistance to students when working with search engines if necessary	analyze the covered material, look for additional information using various search engines, for example, Rambler, Google, Yahoo!, Alta Vista, if necessary
-	work on the material
providing assistance in adjusting material if necessary	adjust the material

Step 6B. Preparation and implementation of the project. At this stage, students of all the groups make and record dialogues (for 2 people) and monologues, write the project. Further, the content is sent to the group discussions (6-12), by uploading the material directly during the debate, or to an account (contact) of each member of the group, or using the "demonstration of the desktop"

Teacher's actions	Students' actions
-	prepare the material and record the project (dialogue / monologue) and make a project in *.doc or *.docx format
monitors uploading / distribution of projects	upload / distribute their material in the "ooVoo" environment

Step 7B. Discussion on the given material in a text chat (video chat). At this stage, students in groups discuss the watched / heard / read material. Students express agreement / disagree-

ment regarding the position of the author, give their opinion on the material provided, and the method of its presentation, make recommendations on the aspects of the topics that can be covered in a different way, respond to each other's comments. The discussion takes place in the audio-visual format and the text chat

Teacher's actions	Students' actions
monitors the conduct of the general debate	discuss the projects of other members of the group

Step 8B. The response of the author (s) of the recording to the discussions (both written and oral). After discussion, every author responds to comments on the project and explain his position

Teacher's actions	Students' actions
monitors the process of discussion	give response to the debate and explain their positions

Phase III. FINAL

A. The final stage of "classroom" lessons

Step 9A. Presentation of individual work in class. At the lesson students present their mini-monologues and dialogues in the "audience"

Step 10A. Teacher's evaluation of students' work. The teacher evaluates the students' work

Step 11A. Reflection. Students make notes on the covered material, on the errors and mind the teacher's comments to take them into account in project activities

B. The final stage of the project activities

Step 9B. Presentation of Internet project in the "classroom". After a discussion in small groups students present the project the whole groups

Step 10B. Teacher's evaluation of student participation. The teacher evaluates the students' work

Step 11B. Reflection. Students evaluate their participation in the project activities, analyze what they have been able to achieve and what could not be achieved in a particular Internet project, that needs to be done to overcome the setbacks in the future

Experiment

In order to determine the effectiveness of the proposed method of the students' communication skills development on the basis of the video-internet-communication technologies a teaching experiment was conducted. It was carried out during one cycle of one academic year long - from September 2013 through May 2014 at the Institute of Open Education and Innovative Entrepreneurship of Derzhavin Tambov State University. Participants of the experiment were 150 first year students majoring on Law. The students' level of English was equal to B1-B2 on the European scale of levels (Common European Framework).

Experiment was conducted according to the algorithm of the students' communication skills developed on the basis of the video-internet-communication technology "ooVoo". Students in the control group (75 people) were trained internally in the Institute of Law of Derzhavin Tambov State University and the students of the experimental group (75 people) were trained remotely via the "ooVoo" service. The professor was in the teaching studio on the university basis in Tambov, and students came to the classroom

training classes of the University in their hometowns: Rasskazovo, In-zhavino, Kotovsk, Morshansk.

Training materials and assignments for students of both groups were given at "MOODLE" platform of Derzhavin Tambov State University (Picture 1).

Picture 1. "Moodle" platform of Derzhavin Tambov State University

According to the curriculum, students had 4 classes per month (in the fall semester: Auditoria Classes - 108 hours, self-study - 72 hours; spring semester: Auditoria Classes - 86 hours, self-study - 108 hours).

To evaluate the development of communication skills of the students in the control and the experimental groups two exam tests were given before and after the treatment. The test involved tasks on monitoring of the development of students' communication skills (four types of speech activities) using the "Moodle" platform and the video-internet-communication technology "ooVoo". The results of the experiment were decoded for statistical processing, which was carried out using the "Minitab" program. The results of test before and after the experiment were coded into 4-point scale: "1", "0.75", "0.5" or "0". To evaluate the meaningfulness of the results *t*-test procedure was applied.

Table 4 shows value for T-test for differences between experimental and control groups before the treatment.

T a b l e 4

P-value for T-test for differences between experimental
and control groups before the treatment

Group	Number of students	t	p-value
The control group	75	3.48	≤0.05
The experimental group	75	3.32	≤0.05

The statistical analysis of the t-test shows that in the control group (t = 3.48), and the experimental group (t = 3.32) before the experimental training students already had some communication skills developed. Table 5 shows the results of the data analysis of the language test in the control and experimental groups after the treatment.

T a b l e 5

P-value for T-test for differences between experimental
and control groups after the treatment

Group	Number of students	t	p-value
The control group	75	5.72	≤0.05
The experimental group	75	5.68	≤0.05

The results of the test after the treatment show that in the control (T = = 5.72) at p ≤ 0.05, and experimental (t = 5.78) at p ≤ 0.05 groups the level of students' communication skills has increased significantly.

For testing the effectiveness of the proposed method statistical analysis of the results of the final test between control and experimental groups is particularly important (Table 6).

T a b l e 6

Results of the data analysis of the language test in the control
and experimental groups after the treatment

Group	Number of students	t	p-value
CG vs EG	150	1.74	> 0.05

The data in Table 6 show no statistical difference between the results of language test in control and experimental groups (p > 0.05), which proves that the development of communication skills based on the video-internet-communication technologies is a feasible goal. Also, taking into consideration the minor differences in the results of the final test in the control and experimental groups, we can say that the synchronous video-internet-communication technologies can be used to develop communication skills of students as an analog to the classroom lessons.

References

1. Robert, I.V., Panukova, S.V., Kuznetsov, A.A. & Kravtsova, A.Y. (2008) *Information and communication technologies in education.* Moscow: Drofa.
2. Sysoyev, P.V. (2012a) Informatization of foreign language education: main directions and perspectives. *Foreign Languages at School.* 2. pp. 2-9.
3. Sysoyev, P.V. (2012b) Modern information and communication technologies: didactic characteristics and functions. *Language and Culture.* 1 (17). pp. 120-133.
4. Sysoyev, P.V. (2014) A system of teaching foreign languages based on individual ways by means of modern ICTs. *Foreign Languages at School.* 5. pp. 2-11.
5. Ezhikov, D.A. (2013a) Means of synchronic Internet communication in the development of learners' speaking skills. *Bulletin of Tambov University.* Series: Humanities. 1. pp. 150-153.
6. Ezhikov, D.A. (2013b) Information and communication technologies in the development of students' speaking skills. *Bulletin of Tambov University.* Series: Humanities. 2. pp. 43-47.
7. Sysoyev, P.V. (2011) Students' information security in modern educational Internet environment: modern response to challenges. *Foreign Languages at School.* 10. pp. 16-20.
8. Ezhikov, D.A. (2013c) Methodological conditions for the development of students' speaking skills via synchronous video-internet-technologies. *Bulletin of Tambov University.* Series: Humanities. 6. pp. 75-79.
9. Ezhikov, D.A. (2013d) *Methods of the development of students' speaking skills via synchronous video-internet-technologies.* Philol. Dr. Diss. Moscow: Sholokhov Moscow State University for Humanities.

INFORMATION ABOUT THE AUTHORS

Ezhikov Dmitry A. - Ph.D., Assistant Professor at the ELT Department at Derzhavin Tambov State University (Tambov, Russia).
E-mail: ezhikov.dima@gmail.ru

Murashova Ludmila P. - Graduate student, Senior Lecturer in Linguistics and Translation, Southern Institute of Management, Pyatigorsk State Linguistic University (Pyatigorsk, Russia).
E-mail: L-P-Murashova@mail.ru

Pravikova Ludmila V. - Professor at the Department of West European languages and Cultures, Pyatigorsk State Linguistic University (Pyatigorsk, Russia).
E-mail: pravikova@mail.com

Serova Tamara S. - Doctor of Pedagogical Sciences, Professor, Department of Foreign Languages, Linguistics and Translation, Faculty of Humanities, Perm National Research Polytechnic University (Perm, Russia).
E-mail: tamaraserowa@yandex.ru

Sharifullin Boris Ya. - Doctor of Philology, Professor of Department of Russian Language and Literature, Faculty of Philology, Lesosibirsk pedagogical Institute, Branch of Siberian Federal University (Lesosibirsk, Russia).
E-mail: borshariff@gmail.com

Sysoyev Pavel V. - Ph.D., Ed.D., Professor at Foreign Language Department at Sholokhov Moscow State University for Humanities, Professor, Head of ELT Department at Derzhavin Tambov State University (Moscow, Tambov, Russia).
E-mail: psysoyev@yandex.ru

Zueva Polina A. - Master of Fine Arts, Deputy Director of SRC, "Euroschool" (Moscow, Russia).
E-mail: euroschool@mail.ru

Krylov Eduard G. - Ph.D., Associate Professor, Department of Mechanical Engineering, Izhevsk State Technical University (Izhevsk, Russia).
E-mail: 649526@mail.ru

Academic periodical journal

Language and culture

Number 2 (6)   2015