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MENTAL SUBSTRATE OF LINGUAL UNITS IN THE ENGLISH-SPEAKING LIMERICKS

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

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

Introduction

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

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

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

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

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

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

Literature review

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

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

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

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

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

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

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

Methods and Materials

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

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

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

Findings and Discussion

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"It occurs to me that I am

"A creature that moves

"In predestinate grooves:

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

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

(13) Alfred Lord Tennyson, I would suppose,

Must be resting today in eternal repose,

Shelley was drowned,

But this I have found,

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

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

(14) There was a young lad name of Durcan

Who was always jerkin' his gherkin.

His father said, "Durcan!

Stop jerkin' your gherkin!

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

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

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

A merry old soul was he,

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

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

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

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

(16) There was a young lady named Hilda,

Who went for a walk with a builder,

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

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

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

(17) Miss Vera De Peyster Depew

Disdained anything that was new.

She said, "I do not

"Know exactly What's What,

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

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

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

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

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

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

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

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

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

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

Functional asymmetry of the hemispheres

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

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

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

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

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

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

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

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

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

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

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

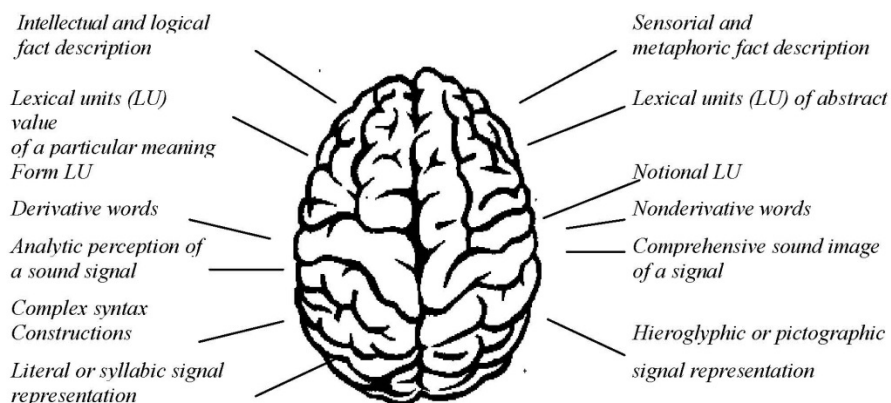


Fig. 1. Lingual hemispheric dichotomy

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Conclusion

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

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

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

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

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

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

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