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## Section 1. Linguistics

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### AMERICAN PATRIOTISM: THE SPECIFICS OF VERBALIZATION IN THE FORM OF THE LEXICAL-SEMANTIC FIELD

**Abstract:** The article deals with the specifics of the verbal representation of the concept of patriotism in the American variant of the modern English language. The study analyses the central-peripheral organization of the lexical-semantic field of “patriotism”, the hierarchy of its semantic components, universal and nationally specific semantic characteristics of the concept of patriotism in the linguistic picture of the world of the modern US citizens, and connections of the lexical-semantic field of «patriotism» with the other semantic units in the structure of English language.

**Keywords:** lexical-semantic field, lexeme, seme, semantic connection, linguistic picture of the world.

**1. Introduction.** Patriotism is one of the key concepts in the structure of national self-consciousness. Although it is believed, that every real member of the group should feel and express his or her patriotism through love, devotion, loyalty, sacrifices, readiness to fight for their own country, to protect it and to work for its merit, American patriotism has some specific traits because of the complicated history of creation of American nation: “Europeans define themselves in terms of their “type” or national character, but America, the nation of immigrants, has so many different types that that could never bind them together. The real mucilage in America is its people’s adherence to the principles laid down in the Declaration of Independence, the Constitution, and other founding documents” [3, 5]. It should be noted that the American patriotism has nothing to do with ethnicity. American people were bonded around common aims, ideals, dreams and struggles.

Thomas Grillot suggests that “in the United States, patriotism has revolutionary origins and a more conservative history. “Patriots”, in 1775, were the members of the population of settlers originating mostly in the British Isles who decided to rebel against English “tyranny”. Based on an act of defiance and what self-identified “loyalists” regarded as treason, the revolt of North American colonists paradoxically launched the career of a word, patriotism, that eventually came to be identified, at the beginning of the twentieth century, precisely with loyalty and compliance” [2, p. 1]. According to the “Merriam-Webster’s collegiate dictionary” the word *patriotism* means ‘love for or devotion to one’s country’ [5, 909] in the American variant of the modern English. This definition represents the core meaning of the concept of patriotism typical for the everyday use, but there are many other meaning components connected to the concept of patriotism. They are functioning in the

linguistic picture of the world of English-speaking US citizens, and may be revealed through the study of the lexical-semantic field of “patriotism”.

**2. Methodology.** The main method of the study is the componential analysis, that is, the method of decomposing of the word meanings on the smallest components called semes, and organizing all the lexemes and semes in the form of semantic matrix. The method was proposed by N. Trubetskoy and further improved by E. Coseriu, V. Evans, W.H. Goodenough, A. Kusnetsov, E. Kusnetsova, A. Luchyk, M. Fabian and other linguists. According to the methodology we selected words semantically connected to the word *patriotism* from the “Webster’s New Dictionary of Synonyms” [7]. Then with the use of “Merriam-Webster’s collegiate dictionary” [5] and “Merriam-Webster Online Dictionary and Thesaurus” [4] their definitions were decomposed to the smallest components of meaning. The study showed that the lexical-semantic field of “patriotism” is formed by 311 lexemes and 3477 semes. After establishing the constituents of the field, lexemes were arranged vertically in a table from the most polysemic located at the top of the list to the lexemes that have less semantic components – in the bottom. Semes were organized horizontally from the most frequent to the less frequent and semes that appeared only once. Although 3477 semes are functioning in the structure of the lexical-semantic field of “patriotism”, we found out that there are only 954 types of them. Moreover, 477 semes actualize only once, the other 477 types are represented by the repetitive semantic components.

**3. Discussion.** According to the semantic matrix, that we built, the core of the lexical-semantic field of “patriotism” is formed by the lexemes: *honor* (42) (In parentheses next to words, the number of semantic components of their meanings is indicated), *nationalism* (34), *sympathy* (34), *love* (33), *devotion* (30), *dedication* (27), *respect* (27), *faithfulness* (26), *chauvinism* (25), *consideration* (25), *devoutness* (24), *dignity* (24), *boldness* (23),

*fierceness* (23), *faith* (22), *friendliness* (21), *worship* (21), *ardency* (20), *constancy* (20), *cult* (20), *glory* (20), *racism* (20), *regard* (20), *conceit* (19), *delirium* (19), *homage* (19), *jingoism* (19), *passion* (19), *pompousness* (19), *preference* (19), *segregation* (19), *vanity* (19), *mercy* (18), *affection* (17), *allegiance* (17), *arrogance* (17), *courage* (17), *discrimination* (17), *enthusiasm* (17), *care* (17), *attraction* (16), *daring* (16), *duty* (16), *energy* (16), *greatheartedness* (16), *interest* (16), *partiality* (16), *piety* (16), *prejudice* (16), *pride* (16), *sacrifice* (16), *scorn* (16), *vainness* (16), *reverence* (16). These lexemes represent the most important concepts related to the patriotism in the linguistic picture of the world of the US citizens.

The most active semantic components of the field are ‘*quality*’ (85) (The figure in parentheses next to the semantic component indicates its frequency), ‘*feeling*’ (81), ‘*state*’ (57), ‘*strong*’ (57), ‘*act*’ (51), ‘*be*’ (46), ‘*showing*’ (39), ‘*desire*’ (36), ‘*other*’ (36), ‘*very*’ (34), ‘*respect*’ (31), ‘*self*’ (28), ‘*enthusiasm*’ (27), ‘*belief*’ (26), ‘*ability*’ (25), ‘*excitement*’ (23), ‘*interest*’ (23), ‘*own*’ (23), ‘*people*’ (23), ‘*behavior*’ (22), ‘*love*’ (22), ‘*loyalty*’ (22), ‘*courage*’ (21), ‘*esteem*’ (21), ‘*lack*’ (21), ‘*kindness*’ (19), ‘*opinion*’ (18), ‘*power*’ (18), ‘*regard*’ (18), ‘*sympathy*’ (18), ‘*affection*’ (17), ‘*determination*’ (17), ‘*devotion*’ (17), ‘*pride*’ (17), ‘*conceit*’ (16), ‘*excessive*’ (16), ‘*expression*’ (16), ‘*liking*’ (16), ‘*energy*’ (15), ‘*support*’ (15). Another active semes are ‘*attitude*’ (14), ‘*consideration*’ (14), ‘*disposition*’ (14), ‘*favor*’ (14), ‘*having*’ (14), ‘*intensity*’ (14), ‘*admiration*’ (13), ‘*emotion*’ (13), ‘*great*’ (13), ‘*help*’ (13), ‘*inclination*’ (13), ‘*tendency*’ (13), ‘*worth*’ (13), ‘*better*’ (12), ‘*group*’ (12), ‘*honor*’ (12), ‘*person*’ (12), ‘*sympathetic*’ (12), ‘*activity*’ (11), ‘*approval*’ (11), ‘*brave*’ (11), ‘*high*’ (11), ‘*idea*’ (11), ‘*worship*’ (11), ‘*eager*’ (10), ‘*extreme*’ (11), ‘*giving*’ (11), ‘*God*’ (11), ‘*good*’ (11), ‘*importance*’ (11), ‘*loyal*’ (11), ‘*spiritual*’ (11), ‘*thing*’ (11), ‘*achievement*’ (9), ‘*action*’ (9), ‘*anger*’ (9), ‘*bravery*’ (9), ‘*compassion*’ (9), ‘*confidence*’ (9), ‘*fidelity*’ (9), ‘*more*’ (9), ‘*not*’ (9), ‘*relationship*’ (9), ‘*special*’ (9), ‘*strength*’ (9), ‘*thinking*’ (9), ‘*too*’ (9), ‘*ardent*’ (8),

'attention' (8), 'concern' (8), 'contempt' (8), 'danger' (8), 'fact' (8), 'force' (8), 'important' (8), 'need' (8), 'obligation' (8), 'practice' (8), 'religious' (8), 'right' (8), 'vigor' (8), 'warmth' (8), 'advantage' (7), 'attachment' (7), 'country' (7), 'craving' (7), 'deep' (7), 'disrespect' (7), 'duty' (7), 'enjoy' (7), 'exaggerated' (7), 'fear' (7), 'fervor' (7), 'generosity' (7), 'generous' (7), 'mental' (7), 'much' (7), 'praise' (7), 'prejudice' (7), 'race' (7), 'satisfaction' (7), 'superiority' (7), 'unfair' (7), 'vanity' (7), 'wanting' (7), 'zeal' (7).

The core of the lexical-semantic field represents the most essential characteristics of the American patriotism. First of all it is semantically connected not only to universal traits such as love, devotion, loyalty and courage, but also it has some nationally specific qualities (especially in the terms of frequency), for example, excitement, interest, kindness, affection, pride.

Another national specific characteristic of the American patriotism is its connection with religion, which may be seen through the semantic components 'worship' (11), 'God' (11), 'spiritual' (11), 'religious' (8), 'religion' (6), 'faithful' (4), 'faithfulness' (4), 'lord' (4). George McKenna in his work "The Puritan Origins of American Patriotism" writes: "Foreign observers have long noted the distinctiveness of American patriotism. What impresses them is that, unlike the patriotism of the Old World, it is not tied to blood or soil but is a dynamic blend of Judeo-Christianity and political liberalism" [3, 5]. The researcher believes that common religion alongside with common aims and struggles helped to create the American nation. Moreover, religion became the role model for the real patriotism, which was based on the faith and unconditional love and devotion.

Patriotism for any person is an individualized feeling based on the self-identification with the group and contrasting one's group to another. Patriotism may be defined "as a type of group egoism, a morally arbitrary partiality to "one's own" at odds with demands of universal justice and common human solidarity. A related objection is that patriotism is exclusive in invidious and dangerous ways. Love of one's own

country characteristically goes together with dislike of and hostility towards other countries. It tends to encourage militarism, and makes for international tension and conflict" [6]. The process of contrasting own group to another is revealed through the semes 'other' (36), 'self' (28), 'own' (23), 'your' (5) and the dislike towards others is indicated by the semantic components 'contempt' (8), 'advantage' (7), 'prejudice' (7), 'superiority' (7), 'unfair' (7), 'vanity' (7), 'arrogance' (6), 'disdain' (6), 'superior' (4) etc.

Betty Jean Craige states: "Political dualism, arising out of allegiance to men, produces a continuum between martyrdom, or "hard-core altruism", acclaimed as the highest form of patriotism, and treason... Because patriotism, in this model, is defined as love of the group, criticism of the group, whether expressed as criticism of the government's policies or criticism of the nation's social values, is understood to indicate lack of patriotism and softness on the enemy. Individuals who do not display the "hard-core" loyalty that manifests itself as unmitigated opposition to the enemy are not considered by patriots to be real members of the group. The slogan "Love It or Leave It", appearing on the bumper stickers during the Vietnam War, was directed at war protesters, whose disagreement with the government's foreign policy was taken as dislike of the nation" [1, 27]. That's why there are many components of meaning, that emphasize and intensify the patriotic feelings and acts: 'strong' (57), 'very' (34), 'power' (18), 'excessive' (16), 'intensity' (14), 'great' (13), 'better' (12), 'high' (11), 'extreme' (11), 'importance' (11), 'eager' (10), 'more' (9), 'too' (9), 'ardent' (8), 'vigor' (8), 'deep' (7), 'exaggerated' (7), 'much' (7), 'bold' (6), 'firm' (6), 'intense' (5), 'pompous' (5), 'urgent' (5), 'devoted' (4), and other.

**7. Conclusion.** To summarize, although the main characteristics of the concept of patriotism in the American linguistic picture of the world are universal, the study of its lexical-semantic field revealed the nationally specific traits, such as connection with religion, intensity of acts and feelings, contrasting own group to another, which originates from the

history of creation and development of the American nation. The frequency of the semantic components also shows their importance for the US citizens in the context of patriotism.

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## ROLE OF TRANSLATION IN DISCOURSE

**Abstract:** The article deals with the role of translation in the study of lexical and grammatical aspects of discourse. Brief information is given on the determination of discourse. The cognitive panorama of the world, formed in the mind of the sender is realized in the discourse. It is perceived by the sender and deciphered in his/her mind. Attempts have been made to prove that the resulting panorama can be absolutely identical to the original one, under the condition if the words, expressions or grammatical categories in the original language may have suitable lexis and grammatical form in the translation language.

In the article peculiarities of translation are discovered and they are illustrated for the substantiation of the uttered thoughts.

It is also mentioned that differentiations are observed not only in the languages but also in the minds of the persons. This is due to the conceptual sphere of the sender and the receiver of the information.

In the process of translation, the interpreter is the linking person between the sender of information and the foreign receiver, speaking in relation to the first speaker, but in the relation to the second receiver.

**Keywords:** discourse, translation, lexis, grammatical, cognitive.

### 1. Introduction

Discourse, being a new field of linguistic study has undergone investigations by different investigators and in different linguistic approaches, but the nature of discourse still remains undiscovered as a whole. In each scientific approach new scientific elements have been discovered relatively linked with type, contents and forms of discourses. Literary-contextual information given in a discourse is absolutely different. Here the object of understanding is not limited and information rendered in a discourse is not directed to the individual, but to the whole society. In this process, the interlocutor's understanding of the reality may seem to be absolutely polar for the listeners. The reality expressed by one party of the discourse may seem to be acceptable-unacceptable, understandable-not understandable, true-false, just-unjust because in the process of understanding the reality of the whole society is involved, conditioned by the personal

factors characterizing each listener and his/her personal scale of knowledge, emotions and the mode of understanding. In this process philosophical and linguistic components are involved and each person, analyzing (interpreting) this or that type of discourse, speaks on the background of his/her understanding the reality, each of the participants of the discourse interpreted it as for himself/herself. So, we come to know the justification of the proverb "Tastes differ" in full sense of the meaning.

In spite of differences of views in analyzing any type of discourse we can't say that we may fail in this process. Admitting different interpretations by different interpreters doesn't mean that no more interpretation or investigation of a discourse is needed. In fact, going into deeper structures we may find ideas, emotions, psychological statements, political configurations which are common for all the members of the society, nourished by something common feeling of understanding.

Learning all these seemingly difficult problems via translation is one of the ways of study of the problem of discourse, which we have chosen for the linguistic study, for only during the translation we may cope with problems which we have not yet come across in the linguistic study of the problem of discourse.

## 2. Methods of Investigation

In the study of the article, comparative typological componential analyses of the language structure establishing discourses have been used.

## 3. Our Approach to the Determination of Discourse

We think that discourse is the result of realization of the cognitive panorama of the world in human conscious by the help of verbal and non-verbal means. In the expression of written means of discourse mainly language means operate, which may be divided into two groups – grammatical and lexical groups. They act to carry out the function of expressing and sending meanings in close unity. Discourse expresses the whole of concepts, formulating a certain thought, the cognitive panorama of the world and while carrying out this function completely, it seems to have done its duty. Let's consider such a situation: in the process of intercourse, the cognitive panorama of the world is realized in the discourse by the sender of the information, but deriving from the discourse, the initial "panorama" being directed to the cognitive space of the addressee, it is restored completely in the conscious of the addressee. As cognitive spaces of the sender of the information and the addressee are identical in no way, the cognitive panorama, rooted in the conscious of the sender of the information differs from the initial one. It can be demonstrated in such a simple example. In all the districts of Azerbaijan "tandır" (**Tandır** is a special oven built up by clay and mud for baking bread) for baking bread is used, but it has its own self-belonging peculiarities in each district as to its construction and functions. For e.g. In the districts, located in lowlands "tandır" is built up from the ground which creates possibilities for baking bread, ensuring the

family for some days. But the same object – "tandır" is constructed in a different way and creates possibilities for baking lavash (**Lavash** – thinner layer of baked batter). Namely, the speaker of the language of the lowland district, hearing the word "tandır", in his/her conscious vivifies the concept of *tandır* which he/she has seen in his/her district, while in conscious of the people from other districts as Nakhchivan, vivifies the character of "tandır" which they have seen in their own districts.

## 4. Role of translation in discourse

Realization of the cognitive panorama of the world in discourse by the sender of the information, cognition of the same discourse by the addressee and the vivification of world panorama in a certain cognitive space is absolutely a complex process, and it is extremely difficult to follow its flow in the process of intercourse. To study these processes translation offers us valuable language materials. Thus, as a result of translation the code realized by one bearer of the language is revealed in the conscious of another bearer of the language (a translation language) and comparative analysis of the initial and newly created discourses give possibilities to observe the processes going on in the concept sphere of the person and the way, they are realized by the conscious of the speaker. By this time the difference from the interlingua cognition of the translation should be taken into consideration. So, we don't feel any need of searching for lexis, especially grammatical analogues when discourse is realized between the bearers of the same language, but during the translation from one language into another one, language means in all levels are subjected to transformation.

Discourse in comparison with an independent sentence from the hierarchic viewpoint is still more complex object and naturally we should keep to the representation of expressing means in the language (including functional and structural peculiarities of discursive units).

Each language, having its own self-belonging peculiarities, their comparative study, creates pos-



sibilities to learn this problem still deeply and all-rounded.

This comparative study (analysis), when being carried out by the way of comparison, gives us possibility to determine the suitability, partially suitability or having no suitability of different lexis units and grammatical categories and all of which causes great interest from the scientific approach to the problem. On the other hand, when comparison is made even between the speakers of one and the same language, the thought materialized by one party is cognized by the other speaker, namely it is accepted in the level which the other party is able to cognize.

This process in itself is also in a certain sense of "translation", but here takes place not a translation from one language into another language, but "translation" of language from one consciousness into another one takes place (Hereinafter we shall use the word "translation" just in this wider sense). Deriving from this process, the degree of suitability is valued. One of the stages, perhaps the most important stage in translation, is the restoration of the initial text and this gives a wider and richer material from the view of determination of suitability and differences in all the levels among the languages.

Lexical and grammatical features of any language creates certain problems before the "translator" and the translator in the process of translation is compelled to solve the problem of "restoration" of the lexical and grammatical units of the original language into the one which translation is made. But as the translator does not possess the only receipt, there is not only one approach to the process of translation either, and alongside the objective knowledge and skills of the translator, who carries out the process of translation, his/her subjective approaches also take place in this process.

As to the art of translation two approaches distinguish themselves: linguistic approach and literary approach. Essentially these approaches can be valued as to the importance of which of them, a text or a discourse must be dispatched first. Some scientists call

them "letter" or "spirit" [3]. Not depending on how they are named, the main problem is the problem of choice, namely, the main problem facing translation is, revelation of the contents form unity, existing in one language, and looking for the component parts, being equivalent to them in the other language and using more or less suitable elements, to create new unity of form and contents, repeating the initial unity of the form and contents in the maximum degree.

In the linguistic approach restoration of the text and all its lexical-grammatical elements are highlighted but in the literary approach dispatching the main contents – its "spirit" is taken as the main principle. Despite the fact that these two approaches stood opposing each-other for a long period of time, at present it is necessary to agree with the thought that these two approaches complete each-other, because a text exists only in a context; though a text is established by the help of language means (lexical, grammatical) each of its element exists in a context as a whole and this context is not simply the whole of lexical-grammatical means, is a wider notion than a text. Approaching from this view point, it is necessary to agree, as we have already mentioned, that discourse does not only reflect a text and a context, it contains verbal and non-verbal means of expression and that in the process of translation, a discourse, existing in one language must be vivified in the other language, into which it is being translated. In each concrete case this kind of "vivification", truly speaking, the "restoration" has its self-belonging features in one language, it is possible to distinguish its common features, characterizing the translation as a whole and determine its main principles as a process of translation.

The environment of the concept of "translation" is extremely wide. From one language into the other one poems, literary pieces, publicistic works, scientific-popular writings belonging to different fields of knowledge, diplomatic documents, business documents, articles of political figures and their reports, reports of the speakers, newspaper materials,

talks of persons speaking in different languages and appealing for the translation of their oral speech is translated, films are dubbed.

Though the word “translation” is widely known, it is necessary to specify it as a special type of human activity and as a notion, denoting its result. When we say translation we mean: 1) recreation of a speech work (a text or an oral utterance) taking place as a psychological act (in the initial language), and its expression in another language in the form of translation; 2) the result of this process, namely a new speech work created in the translated language is understood (Fedorov) [1].

Though these two understandings do not deny each other, each of them has got its own specific features. Studying translation *as a process, taking place in the human consciousness*, essentially demands psychological or psycholinguistic approach. Acting from this approach we may speak about discourse, as a whole of units establishing concrete cognitive space, existing in the consciousness in the form of concepts, reflecting the modern panorama of the world and realizing it in the language in the present-day level of the linguistic science.

Any notion, thought, events and other small or big cognitions become “objectified”, visualized only then, when they are realized, namely, they go beyond the border of the consciousness in which they exist and become to be cognized by the others. But this kind of cognition itself possesses its own difficulties and it is conditioned by the subjectivity of the process of cognition. Any individually-taken entity may cognize the sent information, depending on his/her level of preparedness, world outlook, on the degree of how his/her concept in his/her consciousness overlaps with the “concept to be cognized by him/her. That’s why the act of complete cognition does not take place. As discourse, created by the bearer of the language is cognized by different bearers of the language differently, expression of discourse created in one language in the other person’s mind is also different. In the cognition of translation these features

increase still more and this is more influenced by linguocultural factors.

When the works of translation are investigated, newly-created works on the basis of language of the translation first of all are compared in the language level. During the analysis, investigators do not take psychological acts into consideration and they act only as to the texts, having been turned to objective reality on the account of only language means. Nevertheless language means themselves are the means reflecting the concepts. For the vivification of them in the language of translation as completely as it is possible, form and contents unity of the translated language must be adequately cognized in the space of concepts of the translator, they must be discovered, be divided into their constituent parts, their adequate equivalents in this psychological level must be found as definitely as it is possible, only after that these “discovered” concepts must be realized by the means of the language of the translation.

Despite the demands directed to the translation of this or that material, the self belonging character of the talent and creative initiative of the translator, the level of knowledge which he/she has to possess, there are two important considerations for all the types of translation activity:

1) The aim of translation; to make the reader, who doesn’t know the initial language, acquainted with the contents of the text (by the contents of oral speech);

2) To translate – to express the text created by one language truly and correctly into another language.

For the practice of translation, here derives such a thought that the original language should be expressed in another language in such a way, that the reader should receive the information with utter completion and clearness, which can be achieved by the suitability of the norms of the language of the translation.

The contents of the translated original language are directly linked with the language forms of the

created (translated) language. For the reader, whose native language is another language, or for reader understanding the language, but not knowing it well enough, willingly or unwillingly all the created characters transfer onto the basis of his/her native language. Besides, not depending on the level of his language knowledge, a translator has always to transfer from one language into another one.

The process of translation conditionally is divided into two stages. In the first stage, the translator must understand the translated material (cognitive panorama of the world realized in discourse), must cognize it, analyze it and value it. In the second stage he/she must find proper means of expression for the translation of the translation language so, the process of translation envisages the determination of relativity between the original and translation languages.

At present great attention is paid to machine (computer) translation. Despite the fact that the quality of computer translation may increase day-by-day, such translations must still pass through human editorship. This is linked with the fact that "a machine" translates words, but a human being translates "characters" and "understands" them and expresses them.

Any wordy expressed work (literary and scientific, publicist and business like work etc.) being the product of original creativity is the product of labor of the person, knowing the language perfectly well and this product must find its very level in translation. Any attempt made to translate this or that text, or a part of that text by the way of word-by-word translation, though is not resulted with complete misunderstanding, it still finally spoils the style of the translation which brings to misunderstanding of the translated text or a part of it, which can be accepted as an indication of non-fulfillment of the task, put before the translation.

The differences between two stylistic compositions of the two different languages-create a number of difficulties during the translation, but this does not mean that finding functional equivalent is impossible.

Nevertheless, during the process of translation while liquidating these difficulties, at the same time, it creates possibilities to determine some self-belonging features of speech of different languages.

Translation materials devoted to the general problems of translation are usually divided into three groups: 1) newspaper text of predicative character, documentary and special scientific texts, 2) publicist works: 3) literary (artistic) texts. Materials, which are included into this or that group can be as well divided into still smaller groups. For e.g. In the publicist style there can be news, analytic, literary and genres which can be divided into smaller groups, each of which has possessed self-belonging peculiarities. "Specific feature of publicist texts lie in the fact that they are purely of propagandist orientation. Conditioned by not meeting the demands of exactness, and the fact that publicist translation is not purely understandable... makes it not an exact translation, And at last, "the basis of the translation of business-like work or work of technical character composes of terminology. Here too, word-by-word translation is not an exception" (1950).

The classification, which we have considered mainly, overlaps with the division as to styles, and in this case we deal with a text and discourse and it is clear that the problem of context remains beyond the focus of attention. Here we take the role which plays linked with the expression of general contents of this or that language category, into consideration.

Certainly each sort of material has possessed its own features and they require special approach to their translation by the translators. Comparison of the types of translation creates possibilities to discover each of their peculiarities. This is more like opposing the types of translation materials than their comparison.

Commonly-used lexis naturally is represented in all types of literary, written and oral materials and creates for the possibility of understanding the material. It creates the ground for certain attitude of different elements of the vocabulary fund of the lan-

guage, representing different layers of the language. In this case participation of terms for special newspaper, scientific and documentary texts, rich with factual materials are characteristic. They are chosen on the ground of commonly-used words. Here, often usage of special nouns for newspaper materials and for a number of scientific texts (history, geography, economy etc.) is characteristic as well. In the narrow sense of meaning, among the special nouns stand the names of organizations, social structures, positions etc. Different from the terms they are established by the combination of a number of words. In comparison with scientific materials in scientific-popular texts the quantity of terms are less. For all the materials of this kind, belonging of clearly understandable words of vocabulary stock to this or that lexis layer is characteristic.

If in the scientific materials words are used in the initial, denotative meanings, and in special rare cases we appeal to the figurative meanings of the words, having no special stylistic role, in scientific-popular literature we happen to meet metaphoric expressions of stylistic colorings which do not play figurative role.

A person, expressing his/her thought by language means, in very cases form new words, and uses the words which already exist and are rooted in the vocabulary stock of the language. If a speaker or a writer forms a new word, he/she forms that word either on the basis of elements of existing words in the language, or on the basis of analogy of the already existing words. The translator, when realizing the translation, while choosing words from the vocabulary stock of the language fitting to the words in the original language, acts in the same way. By this time he/she takes suitability of those words in the sentences and in the context as a whole, into consideration. In the cases when formation of terms or neologisms of the author are necessary, the translator also uses lexis or morphological elements in the language of translation.

Word recourses of the translator depending on the vocabulary stock of the language usually are large.

Besides, even in the cases, when there are no words fitting to the words in the translation language, there is always a chance of describing the notion in the translation language. Therefore, it is relatively easier to translate the language of people, residing quite in different material conditions into the still richer languages. It is true that the people whose vocabulary stock is relatively limited may have such fields of life, in which the word stock of the very language may be richer in comparison with other languages. For e.g. while a camel has about 40 names in the Kazakh language, in our Azerbaijani language we haven't got equivalents for all of them and in any case dispatching Kazakh concept sphere may be relative.

It is necessary to take into consideration that the vocabulary stock is not a simple whole of words, it is a system, creating possibilities for endless variety, and in this system, the separately-taken elements of vocabulary stock are in certain meaning and stylistic attitudes. This shows itself more apparently during the translation and in many cases it creates possibilities to use the nearest meaning of the original in the translation language.

One and the same polysemantic word in the context of translation demands its expression in different words, because in the translation language its different distinctive words suit the meaning of the words in the original language. For e.g. the word "estate" if in one context expresses "sərvət" (treasure), "maddi vəsait" (material means) in the other context it denotes "mülk" (property). Besides, these two meanings in the general sense are combined in the meaning of "əmlak" (property). The word "maitre" in the French language in the concrete meaning denotes "müəllim" (a teacher), "ağa" (a master), "cənab" (a mister), and "usta" (a master) and these meanings as a rule become clear from the context. Nevertheless, when necessary variant is chosen, depending on the shades of meanings, additional concretization may be demanded.

It is necessary to note that in one line, finding one of the main oppositions (the main line and shade of

meaning) conditions speeding up of the grammatic investigations. The fact that the grammatical mechanisms of a language is more sensible to the passage type, has been discovered by empiric method. That's why hypothesis of usage of grammatic mechanisms of discursive means aimed at discriminating different passages seems more convincing. Grammatical relevant classification of the structural elements of discourse, before everything must take this feature into consideration.

Being linked with objective laws of the structure of this or that language, the grammatical phenomena conditioned with this language as a whole is different from the language phenomena of the other language. Grammatical problems standing before the translation of both in the field of morphology and syntax derive from this condition.

Certainly preservation of the grammatical form of the original language cannot be the aim of translation. The main aim is conveying the thought (the cognitive panorama of the world, having found its reflection in the discourse). In the language of translation absolutely other means may suit for the realization of this purpose.

When only separately-taken features of the grammatic form play certain stylistic role, this becomes the aim of translation and by the way of using analogical means of the translation language it is possible to vivify these lines.

During the translation from one language into another one grammatical reconstruction usually is limited with word combination. It is necessary to note that 1) the circle of such features for each lan-

guage is always limited, and 2) In the use of such word combinations there can't be a standard, the only receipt.

From the formal grammatic view an exact translation is not possible when simply formal suitability is absent. It, very often in the translation language does not meet the requirement for the norm of combination of words, and in a number of cases it becomes impossible from stylistic view.

Especially in the translation of extended sentences the fact that the word order, number of words, grammatical categories and meanings of words in the original language overlap with the similar features in the translation language is a very rare occasion.

### 5. Conclusion

Thus we can say the cognitive panorama of the world formulated in one consciousness is revealed in the consciousness of another person (translator) and the initial cognitive panorama is vivified. The initial and final stages of the processes being the processes going on in the consciousness it is difficult to learn completely its mechanism on the basis of intercourse taking place between the same bearers of the language. The process of translation is a finest example in following this process, because at this time between the addressee and the sender of information stands one more subject – a translator and he acts both as the addressee and as the sender of information and as a result of his labor we can learn still deeply the languages comparatively and mechanisms of cognitive processes going on in the human consciousness.

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## **COMPARATIVE ANALYSIS OF SEMANTICS OF THE PSYCH VERBS IN UKRAINIAN, GERMAN AND ENGLISH**

**Abstract:** The article deals with the comparative analysis of semantics of the psych verbs on the material of modern Ukrainian, German and English. Particular attention is devoted to determining the presence of common and distinctive features in the semantics of the psych verbs in the above languages.

**Keywords:** comparative analysis, semantics, psych verbs.

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## **СРАВНИТЕЛЬНЫЙ АНАЛИЗ СЕМАНТИКИ ГЛАГОЛОВ ПСИХИЧЕСКОГО СОСТОЯНИЯ В УКРАИНСКОМ, НЕМЕЦКОМ И АНГЛИЙСКОМ ЯЗЫКАХ**

**Аннотация:** В статье рассматривается сравнительный анализ семантики глаголов психического состояния на материале современного украинского, немецкого и английского языков. Особое внимание уделяется выявлению общих и отличительных черт в семантике глаголов психического состояния в исследуемых языках.

**Ключевые слова:** сравнительный анализ, семантика, глаголы психического состояния.

**Актуальность** исследования семантики глаголов психического состояния (далее ГПС) объясняется тем, что они обозначают динамические психические процессы и свойства человека, которые характеризуются индивидуальной спецификой и крайним разнообразием. Проблема психических состояний личности в психологии на сегодняшний день является теоретически и практически недостаточно изученной. Так, в исследовании лексики, обозначающей психические состояния в лингвистике, также отсутствует достаточная исследовательская база.

Исследование ГПС в современной лингвистике обусловило накопление значительного теоретического потенциала, но необходимо указать, что для большинства таких исследований предметом выступают не ГПС, а их отдельные классы либо группы. Так, предметом исследования лингвистов последних лет выступали: особенности функционирования ГПС в английском и китайском языках [4]; структура аргумента ГПС [5]; параметры словообразовательной парадигмы инхоативных глаголов, обозначающих внутреннее состояние субъекта в украинском

языке [1]; исследование семантики глаголов, которые выражают психоэмоциональное состояние личности в английском, немецком, испанском и украинском языках [2]; мотивационная основа глаголов, обозначающих психическое состояние в украинском и венгерском языках [3]; конструктивная вариативность ГПС на материале европейских языков [6]. Отсутствие сравнительного исследования на материале украинского, немецкого и английского языков определяет актуальность изучения ГПС.

**Объектом** исследования выступают ГПС в современном украинском, немецком и английском языках. В свою очередь, **предметом** исследования являются лексико-семантические особенности ГПС. **Целью** статьи служит сравнительный анализ семантики ГПС. В качестве основных **задач** можно выделить исследование, сопоставление и анализ лексико-семантических особенностей ГПС в украинском, немецком и английском языках.

Под ГПС в работе подразумеваем глаголы, которые обозначают внутреннее проявление состояния субъекта и мотивированы такими признаками: переживать состояние – приобретать и выражать внутренние качества. Для классификации семантических типов ГПС используется ономастологический принцип, который позволяет выявить в словарном составе языка различные семантические поля, типы, лексико-семантические группы. Таким образом, реализация семантических признаков в значении ГПС и существующая в психологии классификация психических состояний позволяют поделить ГПС в украинском, немецком и английском языках на лексико-семантические классы, группы и подгруппы, каждая из которых характеризуется спецификой семантики.

Так, на материале исследуемых языков выявлено такие семантические классы, как глаголы эмоционального (далее ГЭПС), гностического (далее ГГПС), волевого психического состояния (далее ГВПС), а также полисемантические ГПС (см. табл. 1.).

Таблица 1. – Продуктивность ГПС в украинском, немецком и английском языках

№	Семантические классы ГПС	Продуктивность в языках исследования		
		укр.	нем.	англ.
1.	ГЭПС	406 (58,0%)	130 (30,7%)	130 (39,0%)
2.	ГГПС	133 (19,0%)	147 (34,7%)	102 (30,6%)
3.	ГВПС	107 (15,3%)	126 (29,7%)	77 (23,2%)
4.	Полисемантические ГПС	54 (7,7%)	21 (4,9%)	24 (7,2%)
	ВСЕГО	700 (100%)	424 (100%)	333 (100%)

Исследование семантической структуры ГПС в украинском, немецком и английском языках выявило, что для них характерен равноценный качественный состав. Общей чертой для украинского и английского языков является то, что первое место по продуктивности занимают ГЭПС, второе – ГГПС, третье – ГВПС. На материале немецкого языка наиболее продуктивным классом оказались ГГПС, далее – ГЭПС и ГВПС. Общим для ГПС во всех исследуемых языках является низкая продуктивность полисемантических ГПС, которые занимают

последнее место по количественному составу (см. табл. 1.).

В украинском, немецком и английском языках в рамках ГЭПС выделено 11 лексико-семантических групп, среди ГГПС – 4, ГВПС – 3. Так, семантическая классификация ГПС выявила наличие общих в исследуемых языках лексико-семантических классов и групп, которые отличаются продуктивностью. Расхождения в рамках продуктивности указанных семантических типов ГПС обусловлены наличием определенных факторов, которые имеют формальный

(деривация ГПС в украинском и немецком языках) и семантический характер (семантика ГПС).

Однако, в рамках каждого семантического класса ГПС количественный и качественный состав лексико-семантических подгрупп отли-

чается. Для ГЭПС в исследуемых языках характерна продуктивность дополнительного признака «фаза», непродуктивными оказались такие семантические признаки, как «интенсивность + экспрессивность» и «экспрессивность + причина» (см. табл. 2.).

Таблица 2. – Дополнительные семантические признаки в рамках семантических классов ГПС в исследуемых языках

№	Семантические классы ГПС	Дополнительные признаки														
		Интенсивность	Фаза	Причина	Множественность	Негативность	Интенсивность + причина	Фаза + интенсивность	Фаза + причина	Экспрессивность	Фаза + экспрессивность	Интенсивность + экспрессивность	Экспрессивность + причина	Негативность + причина	Фаза + множественность	
1	ГЭПС	англ.	+	+	+	-	-	+	-	-	+	-	-	+	-	-
		нем.	+	+	+	-	-	+	+	+	+	-	+	-	-	-
		укр.	+	+	+	+	+	+	+	+	+	+	-	-	-	-
2	ГГПС	англ	+	+	-	-	-	-	-	-	-	-	-	-	-	-
		нем	+	+	+	-	-	+	+	-	-	-	-	-	-	-
		укр	+	+	-	+	+	-	-	-	-	-	-	-	-	-
3	ГВПС	англ	-	-	-	-	-	-	-	-	-	-	-	-	-	-
		нем	+	+	+	-	-	+	-	-	-	-	-	-	-	-
		укр	+	+	-	+	+	-	-	-	+	-	-	-	+	+

Среди ГГПС наиболее продуктивным дополнительным признаком выступает «интенсивность», наименьшей продуктивностью обладают ГГПС с дополнительными признаками «негативность» и «фаза + причина». В рамках ГВПС первое место по продуктивности занимает дополнительный признак «интенсивность», в редких случаях выявлены такие малопродуктивные семантические признаки, как «множественность»,

«причина», «причина + интенсивность», «фаза + множественность», «экспрессивность» (см. табл. 2).

Таким образом, общей чертой для всех классов ГПС является продуктивность дополнительных признаков «интенсивность» и «фаза», а также наличие дополнительных признаков «негативность», «множественность», «причина», «интенсивность + причина». Для ГЭПС и ГГПС об-



щим является наличие семантических признаков «фаза + интенсивность», «фаза + причина», для ГЭПС и ГВПС – «экспрессивность». Выявлено, что расхождения среди классов ГПС касаются реализации дополнительных признаков «интенсивность + экспрессивность», «фаза + экспрессивность», «экспрессивность + причина», которые являются характерными исключительно для ГЭПС, а также дополнительных признаков «фаза + множественность» и «негативность + причина», что является отличительной чертой ГВПС (см. табл. 2.).

Выявлено, что для ГПС характерны 14 дополнительных семантических признаков (для ГПС в украинском языке – 13, в немецком – 9, в английском – 6). Общей чертой для ГПС во всех исследуемых языках является наличие таких дополнительных признаков, как «фаза», «интенсивность», «экспрессивность», «причина», «интенсивность + причина». Для ГПС в украин-

ском и немецком языках характерны семантические признаки «фаза + интенсивность», «фаза + причина», «фаза + экспрессивность», для ГПС в немецком и английском языках – «экспрессивность + причина». Такие семантические признаки, как «негативность», «множественность», «интенсивность + экспрессивность», «фаза + множественность», «негативность + причина» являются отличительными среди ГПС только в украинском языке (см. табл. 2.).

Итак, в структуре дополнительной семантической информации в украинском, немецком и английском языках наблюдается ряд отличий, которые касаются набора дополнительных признаков и их продуктивности. Этот факт обусловлен спецификой исследуемых языков, в частности наличием или отсутствием префикса с соответствующим значением, то есть богатством либо бедностью инвентаря словообразовательных средств.

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## **ETHNOGRAPHY OF SPEECH AS A METHODOLOGICAL BASE FOR INTERPRETING RELATIONS OF LANGUAGE, CULTURE AND SOCIETY**

**Abstract:** Ethnography of speech explains the systemic nature of speech behavior of individuals in the holistic context of national culture. The process of integrating the language code with socio-cultural reality is illustrated by the example of how representatives of English-speaking cultures verbalize the cultural concepts «Time» and «Money».

**Keywords:** linguoculture, communicative behavior, ethnography of speech, cultural themes, cultural concepts, cultural values.

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## **ЭТНОГРАФИЯ РЕЧИ КАК МЕТОДОЛОГИЧЕСКАЯ ОСНОВА ИНТЕРПРЕТАЦИИ ОТНОШЕНИЙ ЯЗЫКА, КУЛЬТУРЫ И СОЦИУМА**

**Аннотация:** Этнография речи объясняет системность речевого поведения индивидов в холистическом контексте национальной культуры. Процесс интеграции языкового кода с социокультурной реальностью показан на примере того, как представители англоязычных культур вербализируют культурные концепты «Время» и «Деньги».

**Ключевые слова:** лингвокультура, коммуникативное поведение, этнография речи, культурные темы, культурные концепты, культурные ценности.

Культура сообщает смысл и *организованность* деятельности своих членов, в том числе коммуникативной, накладывая фиксированные рамки и на их речевое поведение. Считается аксиомой, что язык и культура связаны между собой как часть и целое. Тем не менее, роль, которую играет язык

в процессе социализации, "погружения" коммуникантов в социокультурную среду, еще ждет своего изучения. Отсутствуют на сегодня исследования того, как языковые формы, функции и значения организуют культуру и в свою очередь регулируются культурой.

Человеческая культура представляет собой систему социально-сложившихся и передаваемых от поколения к поколению норм, правил и стереотипов поведения, служащих для «гармонизации» отношений данного речевого коллектива со сферой его обитания (ecological setting). Иначе говоря, лингвокультура – это система поведения (behavior system), характеризующая данный этнос и включающая в себя все элементы необходимые для того, чтобы обеспечить адаптацию составляющих его индивидов и групп к жизнедеятельности в данной экологической среде: собственную модель экономики, общественно-политическую структуру и институты, религиозные верования, коммуникативные сценарии, ритуалы и т.п.

Когда индивид овладевает языком, он начинает использовать его в том или ином социокультурном контексте или ситуации, т.е. процесс овладения индивидом языком можно понимать как процесс *интеграции языкового кода с социокультурной реальностью*, коммуникативное поведение как неотъемлемую часть культуры этноса, а коммуникацию – как человеческую деятельность, регулируемую культурными правилами и стимулами, предписывающими говорящему как выбор языковых средств, так и интерпретацию сказанного в каждой конкретной ситуации.

Подобный подход последовательно осуществляется сегодня в русле **этнографии речи** (Ethnography of speech [4; 7; 8 и др.] – сравнительно нового междисциплинарного направления, возникшего на «стыке» антропологии и лингвистики, которое, можно сказать, «революционизировало» наше отношение к исследованию и интерпретации отношений языка и культуры, осмысление роли языка в развитии культуры социума. M. Saville-Troike [8, 351] определяет основную задачу этнографии речи (далее ЭР) как выявление взаимосвязи между языковыми формами, их значениями и употреблением и формами знаний о мире и социальной организации

речевых коллективов. Обобщая, можно сказать, что ЭР изучает системность речевого поведения в холистическом контексте национальной культуры, рассматривает взаимоотношение различных коммуникативных (под)систем, включая проблемы межкультурного взаимодействия.

ЭР учит говорящего отличать культурно корректные от культурно неприемлемых высказываний, делая особый акцент на *уместности* (appropriateness) сказанного в той или иной этнокультурной среде.

Среди других проблем, занимающих этнографов речи, следует назвать также описание и сопоставление различных типов этнокультур, например, эгалитарных и иерархических, индивидуалистических и коллективистских [3; 9], особенностей их развития, взаимодействия и трансформаций под воздействием друг друга, в том числе в современных условиях глобализации.

В данной связи особое внимание уделяется этнографами речи так называемым «культурным темам» и «культурным концептам» – доминантным симптоматическим социокультурным измерениям, характеризующим то или иное сообщество. Понятие культурного концепта включает систему традиций и ценностей, отношений, верований и норм поведения, которые в первую очередь определяют и формируют характер социального поведения членов этноса в основных сферах их жизнедеятельности – образования, политики, экономики, отправления закона и др. Известная американская исследовательница в области когнитивной лингвистики А. Вержбицка, например, убедительно доказывает в своих работах [10; 11 и др.], что культурный уровень – самый глубинный уровень в организации речи и что на этом уровне наша речь регулируется так называемыми культурными сценариями (cultural scripts), существующими на уровне национального подсознания и национальной психологии. Совокупность культурных сценариев, представленных определенными

наборами когнитивных тем/концептов, составляет, по мнению ученой, неписаную «культурную грамматику речи» (cultural grammar of speech), правила которой императивны для всех членов данного речевого коллектива. Т.А. ван Дейк [2] также считает, что у представителя каждой культуры знания о мире организованы в «сценарии». Подобные «сценарии» относительно постоянны, часто используются членами социума и находятся в долговременной социальной памяти народа. В том же методологическом русле развивает свои идеи о «социо-культурной грамматике языка» Дж. Грейшон [5].

Исследования в области ЭР показывают, что именно различия в характере и языковой реализации культурных тем и концептов определяют национальную специфику универсальных принципов, регулирующих речевую коммуникацию, а именно, культурную вариативность грайсового Принципа Кооперации и стратегий Положительной и Отрицательной вежливости, описанных в известной теории П. Браун и С. Левинсона [1].

Культурные темы (концепты) – это традиционные, исторически сложившиеся понятия, доминирующие национальной психологии людей, принадлежащих к одной и той же лингвокультуре. Они отражают ценности и приоритеты, разделяемые представителями данного социума, а потому широко представлены в их языке, в частности, в его образных средствах, прежде всего, в метафорической системе.

Попытаемся проиллюстрировать сказанное на примере того, как представители англоязычных культур вербализируют такие чрезвычайно важные, можно сказать, в некотором смысле ключевые для них культурные темы, как «**время**» и «**деньги**» (Time and Money).

Отношение к этим понятиям, в частности, американцев общеизвестно: для большинства из них – это, по сути, две грани одного и того же понятия, что отражено в общеизвестном выражении “Time is money”. Американцы, как правило, очень

пунктуальны, серьезно относятся к соблюдению сроков и графиков работы (meeting deadlines), ибо время – это ценный ресурс, который необходимо беречь (to *save* time) и расходовать экономно – отсюда постоянное стремление изобретать все новые и более совершенные “time-saving devices”.

Лозунг “Time is money” отражает социокультуру, в которой царит культ денег, в которой богатство и обладание материальными благами относятся к числу традиционных культурных ценностей, ибо, по убеждению большинства представителей англоязычных социумов, “Money makes the world go round” (Деньги правят миром).

Подтверждением этому можно считать тот факт, что английский «язык денег» (monetary language), особенно его лексическая составляющая, приобретает в последние десятилетия богатый спектр метафорических значений, широко представленных в современной англоязычной речи. Сплошь и рядом в художественной литературе и повседневном общении можно услышать высказывания типа: «I wouldn't *put my money on* this method, I don't think it'll *pay feedback wise*»; «John's first suggestion – *that's where my money is*»; “My money is not on this plan”, “My check-book is not on this idea”; “I wouldn't risk my check-book on his project; “I cannot say for money what he sees in this girl”; “You are *right on the money* here («you're dead right») – he did steal those papers”).

Соглашаясь с чьей-то точкой зрения, англоязычные коммуниканты могут сказать, что «покупают» ее (*buy* an argument), аналогично они могут ее «продать», т.е. получить признание, одобрение и т.п., например, *sell* a theory, an idea, etc., или задать вопрос «ценой» в миллион долларов (ask a *million-dollar* question). Банальный комплимент “You look like a thousand/million dollars” всегда будет воспринят в англоговорящей среде благосклонно.

Очень многочисленны и разнообразны метафорические употребления английского глагола *pay* (платить): *pay* a visit; *pay* a compliment; *pay*

respect, homage or attention to smb.; *pay* an arm and leg for something; *pay* lip-service to smb. or smth.; *pay* court to smb.; *pay* for one's mistakes; it doesn't *pay* to argue with your teacher/boss и т.п.

Другие примеры с **pay** включают: get a pay-off (получить от чего-то удовлетворение, вознаграждение, не обязательно денежное) for one's efforts; get payback (расплата) for some wrongdoing; a pay window (телевизионное время, отведенное для коммерческой рекламы в ходе передаче или демонстрации фильма) и др.

Такие понятия, как «деньги» (money) и «плата» (pay) неотделимы в коллективном сознании англоязычных коммуникантов от понятий «рынок» (market) и «прибыль» (profit), т.к. все они принадлежат к одному и тому же когнитивному фрейму: "I'm always on the market for picnics and parties, count me in for the Saturday outing" (реплика, подслушанная автором данной статьи). Даже в академической среде можно услышать высказывания типа: "It is very marketable research material – you won't have difficulty selling it to the best journals in the field". Среди метафорических употреблений "profit" вспомним такие, как: to profit by experience, to use your time profitably, to be a profiteer и др.

"Wealth" (богатство) также относится к числу культурно маркированных концептов. Согласно протестантской религии, доминирующей в англоязычных сообществах, богатство – это божий дар человеку за «труды праведные», зажиточные люди традиционно пользуются в обществе уважением и считаются носителями добродетелей и высоких моральных качеств. Поэтому в США, например, к неимущим, особенно белым гражда-

нам, относятся с известной долей презрения, считая их никчемными бездельниками – "white trash".

"Happiness is a positive cash flow" (счастье – это постоянный приток наличности) написано над входом в один из крупнейших американских банков. Примечательно, что подобное отношение к богатству, характерное для представителей англоязычных культур, резко контрастирует с концептуализацией данного понятия носителями, например, русского языка, что находит выражение в многочисленных фразеологизмах, народных пословицах и поговорках, например: "Не в деньгах счастье"; «Не имей сто рублей, а имей сто друзей»; «Бедность – не порок»; «Гол как сокол – поет и веселится»; «Богатство с деньгами, а голь с весельем» и др.

Таким образом, бедность воспринимается носителями русскоязычной культуры как добродетель: бедным сочувствуют и сострадают, их жалеют, считая невинными жертвами «плохих богачей». Последних в народе не любят, часто при этом завидуя им в душе: «Богатый бедному не брат»; «Богатый и в будни пирует, а бедный и в праздники горюет»; «В суде убогий перед богатым, хотя и прав, всегда бывает виноватым».

Подводя итог вышесказанному, можно заключить, что ЭР знаменует собой особый новый подход к описанию коммуникативного поведения представителей различных лингвокультур. Это – интегративное междисциплинарное направление, основанное на синергетических принципах речевой системности, взаимодействия системы и среды, и позволяющее по новому осветить принцип всеобщей связи речевых и социокультурных факторов.

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## REPRESENTATION OF PAKISTAN'S INTERNATIONAL ISSUES THROUGH NEWSPAPER CARTOONS: A SEMIOTIC ANALYSIS

**Abstract:** The article highlights the Pakistan's international issues through a semiotic analysis of cartoons in Pakistani newspapers. Henceforth, the issue of Kashmir and Corruption issue are emphasized as international issues through semiotic analyses of two cartoons.

**Keywords:** semiotic analysis, cartoons, issues of Pakistan.

### 1. Introduction

Semiotics means the study of visible language i.e. signs, photos, cartoons etc. Often scholars seem confused due to the traditional theory of Saussurean which is called semiology but its only the subset of the semiotics. Semiotics discourse includes the study of semiosis (study of the sign process), indication, symbolism, analogy, allegory, designation, metaphor, likeness, metonymy, signification and communication [1, P. 3].

### 2. Literature Review

According to Saussure (1991) the sign is signifier and meaning of sign is signification [2]. Furthermore, he argues that meaning can be derived heterogeneously from a single homogenous language. Hence, he argues that sign language plays an important role between two or more people having distinctive language to communicate with each other [2]. Bozkort and Uzun (2015) argue that the semiotic discourse is a branch of linguistic analysis and it increases writing skills of the students [3]. Culler (2002) states that the words semiotics is derived from the Greek word 'semions' which means 'sign or mark' [4]. Hence, we can say that the study of semiotics is not a contem-

porary branch of the language, yet, it is as old as the language is. According to Parsa and Parsa (2004), semiotics is the study of sign process and sign keeps two-fold meaning; signify and significant [5]. Semiotic analysis would be a tool through which sign and symbol could be interpreted.

Béveniste (1995) describes that language is a physical phenomenon which could be understood through sounds and concepts, for instance, the word 'bear' would keep different meanings according to different situations and conditions in which the sound of bear occur [6]. For example, Nargis is a stage performer and only performs on the stage, so that, the word 'stage' would give meaning according to the situation in which it is used. Marayama (1983) argues that the sign language could be understood as; a signifier and signify [7]. But according to Saussure (1993) a word has only one signifier [2] but Marayama gives an example of French word sens. "It is significant as a /sa: s/ an signify senses is velour as potential which is realize and significations for corresponding to Japanese word meaning senses and direction. Its depending on context where it is used" [7]. Moreover, he points out that "son violin

is meme son (French sentence)” [7]. Its means his violin has the same sound. In the above-mentioned sentence, the word son is used two times having distinctive meanings; first ‘son’ means ‘his’ and second ‘son’ means ‘sound’. Hence, we can say that one word of sign has more than one signifies and signifier.

### 3. Analysis

In the (Figure 1), it can be easily understood that Indian government is holding election in the Kashmir and ballot box is in the hand of Modi (a prime minister of India) and Modi has a knife behind his back. A knife is wet with the blood. And there are also some chairs behind the PM of India which are empty and not a single person is sitting on these chairs. There are also three statements written on the Figure 1. First statement is “Modi Sarkar” then “Kashmir Election” and lastly “Killing the people

of Kashmir”. All the statements show that Indian government holds elections in Kashmir to show the world that they are called democratic, hence in actual, they kill people in Kashmir. Print media portrays the cartoons as a tool of communication and the readers would understand it through the semiotics discourse. The issue of Kashmir causes many battles between Pakistan and India and media of Pakistan often highlights it at both domestic and international levels. And due to this act of print media of Pakistan, UNO also accepts that Indian government is ruling over Kashmir through military force without the consent of the Kashmir’s people. And it is also against the rules of UNO. Hence, Pakistan is facing a lot of problems due to the issue of Kashmir, yet the peace of subcontinent only could be possible when this issue will resolve properly.



Figure 1. URL: <https://e.jang.com.pk/06-28-2018/lahore/page15.asp>

In the (Figure 2), we can easily realize that decreasing the value of Pakistani rupees & increasing the value of dollar is another huge problem that Pakistan faces at domestic and international level. Increasing value of dollar also causes increasing in the debt which Pakistan takes from IMF. Such problem would be harmful for Pakistan. In the Figure 2, there are two cartoons; one is on the top of the mountain and second is falling from that mountain due to the push of

first cartoon. First cartoon marked with the dollar sign and second is marked with the Rs (Pakistani Rupee Sign). Dollar represents the world bank because it practices the dollar for its business. First cartoon shows a healthy & strong position which shows that IMF is in a strong position and second cartoon shows a weak position which shows the weakness of Pakistan in contrast with the IMF. Hence, Pakistan should pay serious attention towards this issue.



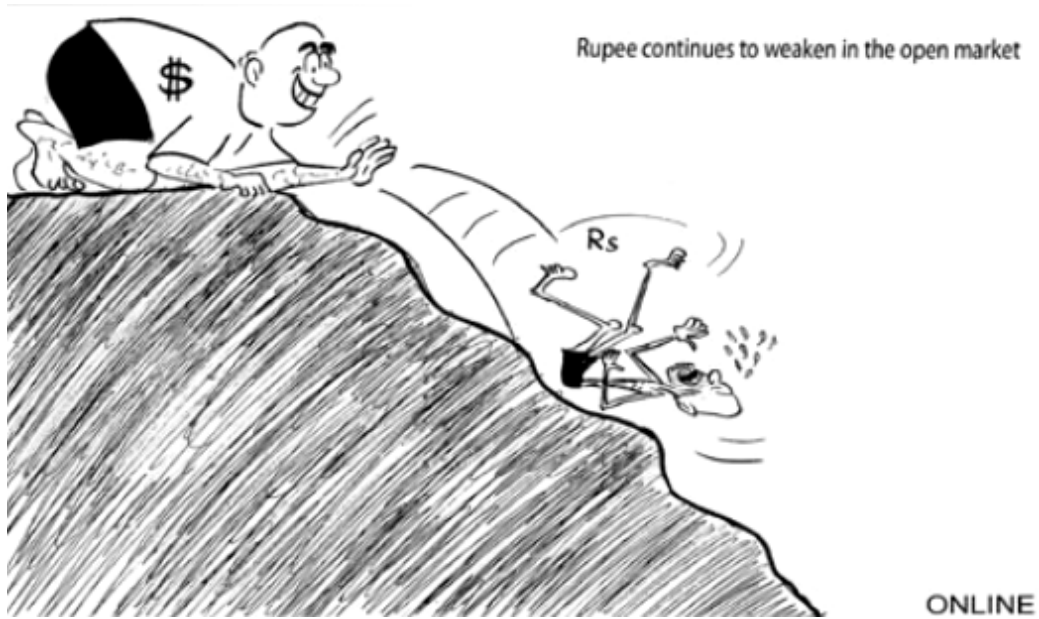


Figure 2. URL: <https://www.dailyparliamenttimes.com/20-07-2018>

In (Figure 3), we can analyze through the semi-otic discourse that corruption is another problem for Pakistan which creates lots of crises at domestic and international level. For instance, debt of Pakistan increasing day by day, and due the corruption, Pakistan fails to pay the debt. Politicians of Pakistan saving/sending their money in foreign countries which they earn through corruption and they are also immigrating with their families in foreign

counties as well. The (Figure 3), there are three cartoons; one is of the Hussain Nawaz (left) and second is of the Hassan Nawaz (middle) and last is of the Ishaq Dar (right). They all left the country and shifted their asserts in England. All three above mentioned persons are wanted criminals in Pakistan due to the corruption cases. Although, NAB follows them and tries to catch them to bring back to Pakistan through Interpol.

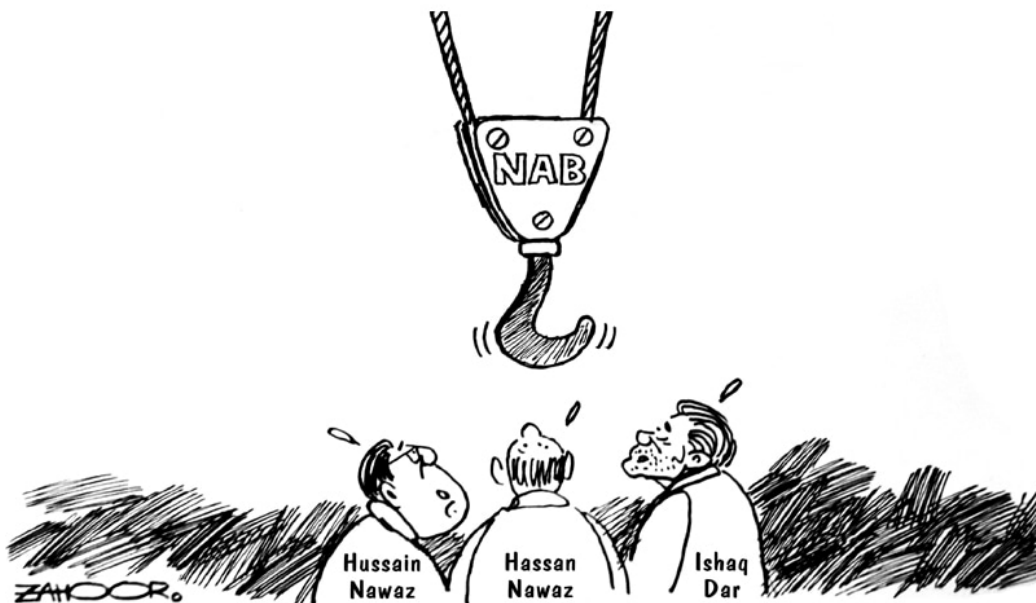


Figure 3. URL: <https://www.dawn.com/news/1416544>

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## **COLORISTIC PHRASEOLOGISMS OF METAPHORIC AND METANOMIC CHARACTER IN THE AZERBAIJANI AND ENGLISH LANGUAGES**

### **Abstract:**

Culture, history, traditions and customs national mentality of this or that people find their reflections in the phraseology of the very people. The unit of the phraseology – phraseologisms are considered elements of motional colourings. Both in the English and Azerbaijani languages, there are a number of phraseologisms formulated by the names of colors within their compositions. The article is aimed at investigating phraseologisms of metaphoric and metanomic character, formulated by the names of colors in the compared languages.

The article consists of an abstract, an introduction, four subtitles, a conclusion and references (The list of used literature). Each of these subtitles has been substantiated by both scientific theses and practical evidences. In the conclusion, the brief generalization of the introduced ideas has found its reflection.

**Keywords:** phraseologism, metaphor, metanomy, conceptualization.

### **1. Introduction**

When we say cognitive approach to the notion of language, we mean “world conceptions, being the product of human consciousness, which are expressed by the forms of language means, but the meanings of these forms are understood as the system of certain knowledge and notions, described by these linguistic signs”. During the latest investigations cognitive approach to the linguistic study is highlighted on the basis of metaphoric and metanomic characterization of phraseologisms used with the names of colors in the compared languages stands just cognition. Thus, all the metaphors and metanomies are created as a result of cognitive processes directly influencing on the conceptualization of reality, peculiar to this language and culture. Conceptualization is the whole of information of non-metaphoric and metaphoric bases on the world, created in the process of cognition of the world.

### **2. Method of Investigation**

In this research work descriptive and comparative- diachronic method has been used.

### **3. Metaphor and Metanomy in Phraseology**

Metaphor and Metanomy show themselves as the result of our mutual experience with the surrounding us environment. Figurativeness, expressiveness and their influencing possibilities, increase, just thanks to metanomy and metaphors in phraseologisms. Putting them in other words, we may say that metanomy and metaphor are associations among the objects and events surrounding us in the world. Metaphorization belonging to the mechanism of thinking, reflects the manner of dealing of the people with the events and objects in itself, and penetrates into the essence of target objects which derives from the nature of the very object; unless a person possesses knowledge in the level of semantic synthesis on the comparing and

the compared notions, the process of metaphORIZATION cannot take place [4, 129]. The process of metaphORIZATION appears from the imagination of the people on the outer world and here emotional intervention also finds its reflection. As to G. Paul, by the operative metaphors in a concrete period of time, we can determine which circle of interests in that century the people possessed, what purposes they fought for, which ideas stood on the bases of cultures. As to the books of J. Lakoff “Metaphors. We live in” (Lakoff Johnson 1980) and “Women. Fire and Dangerous Things” (Lakoff 1987) describing the role and main considerations of Metaphors, we may come to the conclusion that metaphors not only penetrate into our daily life, but they also penetrate into both of our thinking and actions. In other words, our cognition, our thinking is metaphoric in them. For many years metaphors have been the object of investigation of both – philosophers and investigators, but metaphors have always been considered in one direction – from the stylistic view point they have been considered as the means of literary expression. During the last 20 years investigators base on cognitive approach in studying metaphors, this is a new field. From this view, metaphors show themselves not only as the means, bringing figurativeness to the language, but they also show themselves as the means creating new thoughts in the language and as the means of cognition of the surrounding world. Metaphors as cognitive process are the indicators of analogical possibilities of human consciousness. They are inseparable parts of language bearers of cultural paradigm. Phraseologisms too as to their nature are metaphoric. Just their metaphoric features make them difficult to understand. We may say that all the phraseologisms are of metaphoric character. Metaphoric phraseologisms are created on the basis thinking of both – individually taken persons and literary thinking of the people on the bases of their world outlook. Metaphoric phraseologisms are at the same time reflections of the national-

cultural features of the people in the language. Just as to these peculiarities it is difficult to translate metaphors from one language into the other one.

#### 4. Coloristic Phraseologisms of Metaphoric Character

In the English and Azerbaijani languages a great majority of phraseologisms having the names of colors in the composition are of metaphoric character. Here features, belonging to different objects, beings and notions are transferred onto the colors. Names of colors used within the composition of phraseologisms, sometimes reflecting universal and sometimes national colorings, are expressed by figurative thinking of human beings. Names of colors reflect the features characteristic to the outer appearance of the people; reflect the features peculiar to their characters, including the events and notions, characteristic to them.

In the both of the compared – Azerbaijani and English languages, there are plenty of phraseologisms used with “white” color. In some of the phraseologisms, the word denoting “white” color are used to express *innocence*, purity, exactness, security, rightfulness etc. For e.g.

**White bird means** pure honor. In this word combination the notion of *innocence* has been substituted by the word *white*, but the word *honor* has been substituted by the word *bird*. Speaking more exactly, the features of combinations of purity, innocence, and honor have been transferred onto the words of *white* and *bird*.

**White sepulcher** means a hypocritical person. In the word by word translation *white sepulcher* means a white mausoleum. In this example the word white has found its sarcastic expression. Here white *sepulcher* indicates the white view but it is a hint to the blackness of the internal part of the object. Despite the fact that hypocritical persons try to show themselves as good people, in fact they are not good morally. As it is obvious, the feature belonging to a human being, to his/her moral world has transferred onto the lifeless notion.

**White alert** is a signal given after the emergency situation or a state of excitement has been over and all is normalized. In this example *white* color gives the meaning of safety.

In the coloristic phraseologisms *white* color can be used to substitute the feeling of excitement or fear.

**White at lips** means very nervous.

Ağ bayraq qaldırmaq – to raise (show) white flag

In the phraseological combinations of the English and Azerbaijani languages the words denoting *black* color are used to substitute misfortune, lawlessness, gloom, excitement and so on:

To be in one's black books – to be in smb's black list: not to be in good terms with someone.

**Black outlook** – bədbəxt, yazıq görünüş.

**Qara dəlik** – kosmik obyekt (black hole), here the word black has been used in the meaning of uncertainty, having no light.

In the both compared languages the phraseologisms, formulated by the words denoting green color express freshness, youth, inexperience.

**Green horn** – cavan, gənc (young, mainly used about boys). In this phraseologism the *green color* indicates youth but the word horn (buynuz) has been used to substitute a man (a boy).

Phraseologisms formulated by the word denoting *green color* expresses meanings linked with naivety, gelausy, also meanings linked with *"money"*.

**To see green in smb's eye** – to consider smb. naive, plain. Here the word denoting green color has been used instead of the word plainness (naivety).

**Yaşıl işıq yandırmaq**, to permit smb. do smth. Here the word yaşıl (green) gives the meaning of permission, agreement.

In the both English and Azerbaijani languages *red* color expresses danger, warning shyness, excitement, a distinguished event etc. These meanings of red color find their expressions in coloristic meanings as well:

**Red alert** – means a signal of danger (word by word translation it gives the meaning of a red signal). It is a signal given during the *air alarm*.

Go red in the face – to flush, to become red, to redden means to have a change of color in the face caused by shyness, or excitement.

**Qırmızı adam** – means a disgraceful person. Here the word "qırmızı" (red) has been used to substitute the word *"disgraceful"*.

In the compared languages the word denoting "blue" color acts as a part of the following metaphorical expressions:

**The blue blanket** means a blanket in the color of sky. Here instead of the word sky the word blanket has been used.

**To feel blue** means to fall under depression, to subject to depression, to be in melancholic situation. Here the word *blue* which expresses color, has been used in the meaning of depression, intensity, strain position.

**Bolt from the blue** means an unexpectedly happening event. Here the notion of *"event"* has been substituted by the word bolt, but its unexpected happening has been expressed by the word *"blue"*.

Phraseologisms in the composition of which the words, denoting yellow color are used, express warning, fearfulness, timidity. All these features have transferred onto the yellow color.

**Yellow dog** – a coward (word by word translation is – sarı it). Here the features of a person have transferred onto the animal, but the notion of cowardness has transferred onto the *yellow* color.

**Yellow flag** – karantin bayrağı (word by word translation is – sarı bayraq). This phraseological expression expresses a flag denoting the territory, which is under quarantine. As it becomes clear, here the word quarantine has been denoted by *yellow* color.

In the compared languages, in the phraseologisms, having the word, denoting brown, reddish and golden colors also exist. These contain a number of phraseologisms of metaphorical character:

**Golden hours** – həyatın xoşbəxt anları, (happiest moments of life). Here the notion of happiness has been expressed by the word *"golden"*.

Grey area – qeyri-müəyyən nə isə (something which is uncertain). Word by word translation is – boz sahə. In this example the word “grey” expresses uncertainty.

**Çəhrayı inqilab** – the revolution without bloodshed (word by word translation is “a pink revolution”). Here the word denoting the color of çəhrayı (pink) expresses an action (revolution) without bloodshed.

There are too many other phraseological combinations with the participation of word, denoting names of colors in the composition of the both compared languages but it's out of possibility to embrace them all in one article.

### 5. Coloristic phraseologisms of Metanomic Character

In the English and Azerbaijani languages, some of the coloristic phraseologisms are also of metanomic character. Metanomy in the translation of the Greek language means “change of names”. Here, transference of names belonging to one class or event or the names denoting one notion onto the other, takes place. Since the antique periods metanomy attracted the attention of the philosophers. Aristotle, in his work “Rhetoric” distinguished metanomic expressions from visual expressions: When we say visual expressions, we mean combinations, whose results are visually seen by ours, eyes and these expressions visually describe notions and show themselves as the results of this or that activity: [5]. Here, when he said visual expressions, he meant expressions of metanomic character. Metanomy in the traditional approach only as a means of literary expression was considered from the stylistic viewpoint. But cognitive approach investigated metanomy as a mode of thinking, as a product of thinking. Metanomies as metaphors showed themselves as the result of cognitive processes. Here, when we say cognitive process, we mean cognition, thinking, understanding and other process. When we approach the problem from the cognitive viewpoint, metanomy and metaphor

show themselves as the development of daily consciousness of human beings. J. Lakoff and M. Johnson not that metanomies as cognitive means influences on the world outlook of the peoples. As to them “metanomy is conceptualization of one” [7, 37]. In cognitive linguistics metanomy is: 1) conceptual phenomenon; 2) cognitive process; 3) a constituent part of cognitive model. Metanomy does not passes only the function of naming this or that notion, on the ground of lexis meaning, it expresses the formulated concept. The fact that metanomy is a constituent part of cognitive model, derives from the fact that it is the unity of both traditional approach and cognitive approach related to metanomy. As to the traditional approach, one notion is used instead of another notion, which is related to it, and this gives the determination of the term metanomy. As to the cognitive approach this among these notions are studied and this process is carried out on the conceptual level.

Both, separately taken words and phraseologisms can be of metanomic character.

Both in English and Azerbaijani languages it is possible to see metanomic phraseologisms with nouns, denoting color:

White Christmas means qarlı; Milad (snowy Christmas). The word by word translation is –a] Milad. In this example the white color of snow is used to substitute the word snow.

Climb into the black – to start getting benefit. The word by word translation is “qarayaya dırmanmaq”. In this example the color of black (substantially it is the color of profit) wholly has been used in to substitute the word profit, benefit. It is necessary to note that the color “black” in American and English cultures give the meaning of materially richness. But in the Azerbaijani language the word “black” does not give such a meaning.

To turn grey means saçı ağarmaq. Here the word “grey” is used instead of the notion “to become old”:

Red-handed – əliqanlı (the word by word translation is (qırmızı əlli) – (having red hands). In this

phraseologism instead of the word “blood” the word red, which is the color of blood, is used:

**Qara qızıl** means balck gold (neft – oil): In this example instead of the word oil, its two elements. Its color (black) and its value (gold) have been transferred onto the words – “qara” and “ qızıl”.

### 6. Conclusion

We may say that as a result of development of cognitive linguistics metaphor and metonymy began to be studied as different from the traditional linguistics. Development of the languages is the result of mutual relation of people with surrounding environment.

Metaphor and metanomics being the product of human consciousness have been specified, structuralized and conceptualized. Metaphor and metanomics in many cases have been represented with different phraseological expressions. Phraseologisms in the composition of which there are names of colors can be both of metanomic and metaphoric character. Coloristic phraseologisms of metaphoric and metanomic character are linked with the conceptual system of the mother tongue and this grounds on the literary and associative notions, of the language bearers, on the world.

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## Section 2. Literature

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### SPECIFICITY OF THE ART CONCEPT IN THE FAIRY TALE "PUSS IN BOOTS" BY V. A. ZHUKOVSKY

**Abstract:** In this article an attempt is made to reveal new aspects in the interpretation of the well-known fairy tale *Puss in Boots* by V. A. Zhukovsky; with that end in view we investigate the accumulative principle that is analogous to that used in the *The Tale of the Fisherman and the Fish* by A. S. Pushkin. We analyse the peculiarity of the fabulous image-symbols and their influence on the general understanding of the fairy tale by V. A. Zhukovsky, and place particular emphasis on the specific character of the use of the central images of the Marquis / Puss in Boots. Special note is made of the absence of fortuitousness and the significance of author's attentiveness to the particular image of wizard in the castle, which has a substantial effect on the general interpretation of the fabulous model employed.

**Keywords:** fairy tale, image-symbol, zoomorphic personage, alter ego of the heroes.

Being one of the founders of Romanticism in nineteenth century Russian poetry, V. A. Zhukovsky directed his energies towards several literary genres, including the fabulous one, where his work is characterised by an inspired and refined simplicity, originality of plot and his authorial imprint of poetical charm in combination with the depth of the approach to life presented in these works; one of his masterpieces in this genre is the fairy tale *Puss in Boots* (1845), which presents the versification of the generally known French fairy tale of Ch. Perrault.

The fabulous works of V. A. Zhukovsky have always been at the centre of attention of a number of specialists in the study of literature (Yu. V. Mann [1], A. S. Yanushkevitch [6], E. P. Zvantseva [5] et al.). These authors have mainly emphasised the evolution of the author's mastery in interaction with

folklore and popular poetical tradition. While recognizing the validity of such an approach, at the same time it remains necessary to note the existence of a definite gap in the research on Zhukovsky's works in the fabulous genre. Therefore, the current article aims to make up for a deficiency and highlight hitherto neglected sides of the tale *Puss in Boots*.

The plain and uncomplicated plot of this fabulous piece by V. A. Zhukovsky represents a variant of the cumulative fairy tale, in which the events unfold on the principle of interlocking cog-wheels: joining each other, they inevitably set in motion the whole narrative mechanism, with an open ending. The scenes of the analyzed fabulous plot form the following succession of events: under pressure of danger of death a cat performs valuable favours for his poor owner and, after a sequence of events sees



him married to the king's daughter, in the end the humble youth becomes the king's son-in-law (at the same time inheriting the enormous real estate of a sorcerer) and in the foreseeable future he will govern the country as a crowned person; thus, in the plot is embedded the principle *from rags to riches*, also involved in the narrative of *Tale of the Fisherman and the Fish* (1835) by A. S. Pushkin.

With the purpose of comparison of these two works of art, the key elements of the fairy tale of V. A. Zhukovsky should be marked, the most important of which lies in the fact that the cat is threatened with mortal danger (the poor master believes that this hanger-on with a tail is of no use, which is why he plans to eat the cat and sew a muff from its fur); a combination of circumstances forces the wretched animal to reveal his gift of human speech in order to strike a profitable bargain with his master (receiving top-boots in exchange for regulating the master's life) and thus save his precarious life; on the whole, at the beginning of the fairy tale the situation is palpably similar to the fishing episode from A. S. Pushkin's work of art: having got into difficulties, the mistress of the sea also shows her ability to speak the language of humans and is obliged to compromise, by promising a ransom to the old man in exchange for her own life.

The strange desire of the cat to have a pair of top-boots is founded on the planning of certain practical matters; on the one hand, it only underlines the fact of the independence of the cat (the frequent appearances of the hero with a tail in human society are invariably highlighted with the presence of his top-boots as the characteristic feature, allegorically pointing to the new social function of the personage – his execution of a role of middleman / mediator between the upper and lower social structures) since, symbolically, top-boots or any boots are the embodiment of freedom and prestige (at the royal court everyone in the court circle shakes the paw of the booted cat and bows to him, taking the cat for a very impor-

tant person). On the other hand, having got the top-boots from his master, the cat is placed under his authority / humiliating personal dependence, as now the cat's life depends on the master's favour / goodwill and desire / intention: the general control over someone's shoes also means the control over a being who wears the shoes; it signifies that, having agreed to accept the master's gift, the cat is entirely at the mercy of his self-willed young master; consequently, the top-boots simultaneously represent an ambivalent symbol of freedom and slavery. The introduction of *such an image* of an extraordinary cat indicates his astonishing flexibility / adaptability to circumstances, his capability for transformation and the force of transformation in the material world; at the same time it should be noted that cats are often used as an image-symbol of the manifested divine benevolence of the Great Mother in her protective aspect regarding the person who is served by the cat. Thus, the use of the zoomorphic personage of a *booted cat* represents an image-symbol of the mighty transforming earthly force that is both independent and subordinated at the same time (in this connection it is essential to emphasize the analogous features of masterfulness / obedience that are observed in the relationship of the goldfish and the poor old man in the fairy tale of A. S. Pushkin).

The next key factor, which relates the analyzed fairy tale and that of A. S. Pushkin, is the concentration of chronology of development of events within a four-week period (it is quite astonishing that the events in the *Tale of the Fisherman and the Fish* are limited to the same four weeks): during this period of time the cat catches in turn rabbits and quails and offers them to the king, knowing that the king adores fresh game and rabbit meat (in view of the aforesaid it is helpful to point at the brightly lit allegory of the used combinative couple *rabbit / quail*: it is well-known that the symbolism of *rabbit* includes its worship as the moon animal in different ethnocultures, as a result it is connected with

all kinds of moon goddesses / cults, whereas *quail* is related to the transition from night to day or, in a figurative sense, the transition from darkness to light; i.e., the rabbit / quail pairing represents the cult animals of the Sun / the Moon and in this context contains the indications of lapse of time of short duration within *a solar / moon month*). In the foreground, the meaningfulness of the cat's personal acquaintance with the monarch is distinguished, however, the second, less noticeable level of understanding the background of the scenes lies in the intention of the zoomorphic hero to confer on his master a name, title and social status with the help of his contact with a royal person (the same analogy is drawn in the *Tale of the Fisherman and the Fish*, in which the goldfish contributed to transforming the social image / status of the old woman), since the gifts are offered to the king in the name of the non-existent Marquis Karabas, whose name is a recognizable anagram of Abraxas – a mystically significant being in the world of alchemists. Abraxas is an invisible creature that supervises the material world in all its manifestations, its gifts in the form of rabbit / quail symbolize the Sun / the Moon and all the solar / moon life forms / activities. In this way (with the help of introduction of the indicative name Karabas / Abraxas) an additional mystical level of the fairy tale's interpretation is put into operation.

Another key factor, which relates the analyzed fairy tale and that of A. S. Pushkin, is revealed in the concentration of all the important final events in the fairy tale in the framework of the most active day, rich in diverse actions: a) the walk of the king and his daughter along the river, b) a meeting of the king and the marquis, organized by the cat, c) the provision of the marquis by the cat with material prosperity, d) a destruction of the sorcerer-cannibal by the hero with a tail, e) the wedding of the already recognized / confessed (and, consequently, realized) Marquis Karabas and the royal daughter in the cannibal's castle. If during the preceding stage

the cat was occupied with making a name / image for his poor master, the following step inevitably has to be the materialization of the earlier declared wealth of the master. Astonishingly, the cat easily solves these problems, firstly, providing his master with the sumptuous attire suitable for his new status (it is illustrated in a scene of pretended robbery next to a river: the incident encouraged the king to present the pretended victim – the marquis – with a minister's uniform), secondly, producing someone else's fields, estates and belongings as evidence of the marquis's properties; the effectiveness of the plain scheme of mass fraud / deception invented by the cat is amazing: initially, a non-existent name and title are devised, which are afterwards supplemented with the addition of some valuable estates. (Like the poor master with his cat from the fairy tale of V. A. Zhukovsky, the old woman from Pushkin's fairy tale does not think of the possible consequences of her actions either; she is not stopped by the old man's warning about her lack of necessary skills and qualifications, which is why she must not have pretensions of holding a high social position: in some measure, it is another reason for the disaster that overtakes the old woman).

This stage of the analysis reveals a fundamentally important difference in the plots of the two fairy tales: Pushkin's old woman, having encroached on power in the magical kingdom of the golden fish, was sharply repulsed by the mistress of the sea, and afterwards returned to her poor hut by the sea, remaining in her former social status as the fisherman's wife, whereas in the fairy tale of V. A. Zhukovsky the dangerous magical episode of the meeting between the cat and the wizard-cannibal terminated in favour of the cat because the good friends of the wizard, mentioned in the narration and hypothetically capable of interfering and preventing the rootless marquis from settling down in the cannibal's castle, simply remained potential heroes: being in terror, they left the castle as the main trophy of the newly arrived king and his suite and the marquis-impostor.

As a whole, *Puss in Boots* can be considered as the zoomorphic double of the poor master in his role / image of some artful adventurer who uses all available ways and methods in order to reach his indubitably selfish ends – the achievement of the peak of power and wealth (for instance, the hay-makers and reapers in the fields were strongly recommended by the cat to name the Marquis Karabas as their master, all those not agreeing were cruelly threatened with slaughter). The scheme employed here is simultaneously an example of the use of the method of falsification and forgery, as the cat has specially taught all people to give the *correct* (from his point of view) answers the king; as a result of the use of this simple trick, the cat manages to stun the king (in a literal sense) with the imaginary riches of the marquis.

It is evident from the fairy tale's text that there is no shame or comprehension of the immorality of his behavior, or the unfairness / unlawfulness of the obtained benefits on the part of the cat; consequently, the similar qualities are inherent in his young master. Therefore, the final settling down of the heroes in the castle is a test either for the cat or its master; at the same time the penetration into the castle represents the image-symbol of a spiritual peak or the mystery wisdom needed to be obtained and symbolizes the final spirit trial. It was exactly this point that the cat had in mind during his audience with the wizard, asking him the intriguing question about his ability to transform himself into different animals (a special accent was put on the word *wisdom*). In order to increase the degree of difficulty for grasping this wisdom and reinforcing its significance, the owner of the castle is presented as a wizard-cannibal, which considerably augments the possible risk and danger in the field of acquiring magic knowledge.

The necessity of indication of the double status of the castle host (wizard / cannibal) is additionally grounded on the fact that when a person finds himself at a critical juncture, he willy-nilly is made to pass tests, on completion of which he loses his

human nature: this specific aspect is allegorically reinforced with the epithet *cannibal*, this hero is also called a wizard because he is skillful in witchery / sorcery, which is illustrated by the hero's ability to turn himself into something very big or small. Consequently, it would be a gross simplification to consider the introduction of the episode of transformation of the wizard into a mouse as simply the author's original fantasy employed with the mere object of diminution of the physical parameters of the personage in order that he be eaten by the cat; in connection with this it is worth recalling the allegorical meaning of the castle as a place of secret wisdom and the magical supervisor of the castle – as the keeper of wisdom. The first transformation into a lion (which almost frightened the cat to death) should be just considered as the death test because the enraged lion symbolizes physical death or the power of omnivorous time. In this case, the wizard's second transformation into a tiny mouse demonstrates the chthonic forces in their incessant movement; this image also embodies the birth of the human spirit with the subsequent fall of the soul into material embodiment, in which it has to learn a lesson many times over. The following wedding of the marquis and the king's daughter serves as an apparent proof of the successful passing of the test in the castle, attested by the conferral of the reward.

The fairy tale *Puss in Boots* by V. A. Zhukovsky should be regarded as a work of art with three levels of interpretation: 1) a description of the life story of a poor youth who gains surprisingly rapid advancement in the social hierarchy, 2) a narration of the risky adventures of a cunning cat, 3) a reflection of the hidden mystical level indirectly displayed through the interpretation of definite image-symbols. When the analyzed work of art of V. A. Zhukovsky is compared with the *Tale of the Fisherman and the Fish* by A. S. Pushkin, certain common points of contact in the plots are revealed, which permit us to affirm the inner compatibility of the investigated works.

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## THE LOST SYMBOL

**Abstract:** “The Lost Symbol” raises questions about human nature such as the power of human mentality, the human capacity or impossibility of becoming God, the science integrating all this, etc. The human being is God, everyone’s God is within himself/herself. But the main problem is related to seeing Him, that is, not everyone trusts in his/her own power and seeks it somewhere else, beyond himself/herself. Whereas, if a human being has a look inside himself/herself and realizes his/her own capacity, he/she could have discovered a mystery which mankind has not been able to decipher so far.

**Keywords:** Dan Brown, Christianity, symbol, secret, deist.

If it were not for Dan Brown’s work “The Da Vinci Code”, most probably his novel “The Lost Symbol” wouldn’t have been so successful to be sold in 80 million copies. Given that in this work the author has touched upon many sciences, religions, movements, secret and open societies and so on, then such kind of work can’t be but interesting. Alchemy, Astrology, Kabbalah, Christianity, Buddhism, Rosicrucianism, Masonry, Astronomy, Physics, Noetic science – all these are the themes mentioned in “The Lost Symbol”.

“In “The Lost Symbol” Dan Brown assembles different traditions under the banner of “Western mystery” or “esoteric traditions” [7, 35] Here intermingled are both the remote past and near future, both the mysterious sides of science unknown to anyone and modern discoveries, both religion and mysticism. Again the author has not deviated from stereotypes, and consequently, this novel has become somewhat the copy, or if it were possible to say so, the repetition of the previous ones: the same main character and the same plot, secret symbols, coded messages, pictures, ancient communities, interpretation of the tricky mixture of puzzles, persecutions, visits to real historical places, cruel criminal... However, all these similarities do not turn “The Lost Symbol” into an unexciting work; on the contrary, a re-encounter with the familiar character,

following his ideas, logical and intuitive judgement facilitate the reader’s task of reading which is confusing from the informational perspective. Although the main idea of the work is finding “the lost symbol” and saving Peter Solomon as well as the entire world, the writer often deviates from the main plotline and deals with the issues not concerning the base-line which keeps the reader in extreme tension.

“The Lost Symbol” raises questions about human nature such as the power of human mind, the human capacity to become God or not, the science which brings all this together. A human being is God; everybody’s God is inside him/her. The main problem is related to seeing it, i.e. not everyone believes in his/her power, but seeks the power in other places, beyond himself/herself. Whereas, if the human being simply looks into his/her inside and realizes his/her own potentials, he/she can discover a secret not decoded so far by mankind.

Langdon, who is invited by his friend Peter Solomon to read a lecture in the Capitol (Washington D.C), encounters unexpected incidents. His plan to read a lecture fails, it turns out that he hasn’t been invited by Peter Solomon at all. The developments are managed by a cruel criminal who tries to obtain the main secret of the Masonic order, and Langdon is to rescue Peter Solomon and the entire world within 12 hours. It is not difficult to guess from Dan Brown’s

previous works that Langdon will manage it at the end; however, in this journey many interesting and exciting events, confusing plotline making an impression of the hero's stumbling are in store for the reader. The puzzles follow one another, and the answer is close at hand. The events are developing fast and dynamically. The main character is being followed not only by the criminal, but also security service of the CIS which is also interested in all these affairs.

The choice of time, space and character pertinent to the Dan Brown writing style finds its reflection in "The Lost Symbol" too.

All the events, in accordance with the author's writing manner, take place within a certain time span – 12 hours, in the period of highly-developed computer technologies and mass management of information. While reading the work one is impressed as if the events did not take place within several hours. It seems as if the deciphering of all the labyrinth-shaped mysteries requiring considerable physical and mental labour took not a day but lasted for days. Its reason is associated with the journey to the past of the main and other characters, the lengthy explanation of the measures to be taken, different ideas, arguments and discussions and especially the detailed description of everything related to the masons' customs and mysteries, efforts to elucidate them. One of the curious points is the space where the events take place. "The Lost Symbol" can also be called a new vision of the American history. Washington D. C., which is well-known to the readers, is presented to them in quite a new and distinct manner full of mysteries. The author tries to reveal the mysteries of the monuments which many people simply pass by. However, these are not the issues we've heard about Washington D. C. so far or encountered at accidental places. Washington D. C. turns out to conceal a secret which mankind has failed to reveal for centuries. All this is revealed in Dan Brown's work "The Lost Symbol". Washington D. C. is the key city where the events take place and has been selected not by accident. The founding

fathers of America have created the capital Washington D. C. somewhat in the style of a new Rome, and that is why, each monument, each building, each street, even each stone has its own special meaning. Earlier the capital of the country was called Rome and its river – the Tiber, and on its banks they built temples and pantheons, and the city was decorated with the descriptions of the Roman Gods – Appollo, Minevra, Venus, Helios, Vulcan, and Yupiter. As a sign of eternal respect to the ancient wise, the Egyptian obelisque was erected in the centre of the city like in the centre of many antique cities. Standing five hundred fifty feet high, it is even taller than the obelisques of Cairo and Alexandria. Now after several centuries, despite the construction of considerable number of churches in the USA as a Christian country, the US Capitol Rotunda hall rich in the antique religious symbols has so far maintained its extraordinariness [5, 56]. "The Temple of Vesta was circular, with a gaping hole in the floor, through which the sacred fire of enlightenment could be tended to ensure the flame never went out" [2, 123].

The Rotunda is also circular and once there used to be a hole where a sacred fire was placed like in the Temple of Vesta. Now Peter's severed hand with his two fingers pointing towards the ceiling – towards "the Apotheosis of Washington" is set in the place where the hole used to be. The Apotheosis – the theme of elevation of the human being to divine status constitutes the key element of Rotunda symbols ("apotheosis" is the ancient Greek word derived from "apo" meaning "to turn" and "theos" – "God") [11]. In the Capitol "the Apotheosis of Washington" is the hugest description which depicts George Washington's elevation to divine status. "The Apotheosis of Washington" was painted by the Italian artist Constantino Brumidi who was called "the Michelangelo of the Capitol". Exchanging Rome, one of the most ancient sacred places of the world for the New World, Brumido emigrated to America in 1852 and decorated the entire Capitol with ancient religious symbols [6, 78].

As for the characters of the work, here again one can encounter a group of characters common to the manner of Brown. Certainly, the main character – Professor Langdon, his antagonist – cruel man named Malakh, who tries to get the ancient secret and is scared of nothing in this process, also the hero who has nothing in common with the novel at the beginning, yet is being described in parallel with the events and later joins the base-line of the work – Katherine Solomon.

In the book Brown raises a number of questions related to the human being, his/her place and role in the world, his/her intellectual and physical abilities, speaks of the Noetic science which is the symbiosis of Philosophy, Physics and Esoterics (the term “Esoterics” is used to denote the idea, theory intended only for the educated and to be understood only by the specialists). Its main idea is that the human intellect is capable of everything. There is also mention of the term “Apocalypse” in the novel, and the term is introduced in a new sense. Owing to this sense, the date 21 December 2012 does not seem so dreadful. The author notes that apocalypse is not the end of the world, but means recreation, renewal.

It is no secret to anyone that the US capital enjoys a rich history associated with masons. George Washington did lay the foundation stone of the Capitol building in accordance with the mason customs and traditions, the plan of the entire city was developed by three “volunteer masons” – George Washington, Benjamin Franklin and Pierre L’Enfant, the new capital was sufficiently decorated with the mason symbols which turned into mysteries and were concealed from the public. Although in Brown’s work these symbols are openly described, there is only a hint at the existence of the mason secrets which remain to be secrets at our present time like in all the periods, “our nation is overflowing with secrets and hidden history. And exactly as in Europe, all of the best secrets are hidden in plain view” [2, 52].

“The Lost Symbol” opens to a horrible scene. Being deceived, Dan Brown’s hero Langdon is called

to the US capital – Washington D. C. The professor is supposed to deliver a lecture in the Capitol. Although everything seems usual at first sight, as soon as he arrives in the Capitol, it turns out that nothing is in order, and the unknown call increases Langdon’s confusion more. The screams coming from the Rotunda hall of the Capitol induce the professor to hurry there. And here it is: a severed human hand in the centre of the Rotunda! The professor has been mistaken to think that the hand is of plastic material. That is a genuine human hand, and it is his close friend Peter Solomon’s hand! Hence starts the introduction of the events.

The severed hand not only heralds of the cruelty of the criminal, but also anticipates unusual events yet to come. Since, it is not simply a severed hand, but a mystic invitation, the invitation to decode some ancient and secret mystery. Langdon recognizes the mason ring round the finger of the hand: the ring with a double-headed eagle and number 33 inscribed on it. This is his friend Peter Solomon’s hand. The thumb and point finger of the hand are open and point towards the ceiling, and the remaining three fingers are clenched in his palm, and the hand is placed on the wooden support. And each finger of the hand has tattoos on it: a crown, star, the Sun, torch and key. All this is not just a view; it implies “The Hand of Symbols”. “The Hand of Symbols” is one of the most ancient magic symbols. Though rarely encountered now, in the ancient times it used to be of a very great importance and sense, was accepted as an important challenge to perform some task, an invitation to reveal great secrets [7, 98]. “In ancient times, the Hand of the Mysteries actually served as the most coveted invitation on earth. To receive this icon was a sacred summons to join an elite group – those who were said to guard the secret wisdom of all the ages” [2, 81]. The hand of the master is extended towards his disciple. The master passes the secret to his disciple. The honour of being such a disciple is bestowed upon Robert Langdon. Although “the Hand of Mysteries” is usually

made of stone or wood, this time a live human hand has been chosen as a material. “Langdon had never heard of the Hand of Mysteries being fashioned from actual flesh” [2, 81].

“The Hand of Mysteries” is a talisman reflecting the symbols of apotheosis or the elevation of the human being to divine status. “The Hand of Mysteries” is engulfed in symbols. It is also used as “The Hand of the Philosopher” or “The Hand of the Master Mason”. This “Hand” implies the revelation of different aspects of the human being’s existence by himself. This symbolic hand maintains the key to becoming divine, a person with a special skill can open its secret. It is a challenge to wisdom [10, 150]. The Hand of the Mysteries is a formal invitation to pass through a mystical gateway and acquire ancient secret knowledge – powerful wisdom known as the Ancient Mysteries... or the lost wisdom of all the ages” [2, 116].

The Ancient Mysteries are the sum of mysterious knowledge coming through long times. The point is that this knowledge is of divine power, and thus, it is dangerous, and is kept in secret from people. Since, this power can be used both for good and evil deeds. This knowledge is like a match: in skillful hands it produces light, in unskillful hands it causes a fire. The reason for the protection of the Ancient Mysteries for centuries in a very confidential manner by all means is associated with the disasters it can inflict on mankind. Any mystic cult is based on the idea of the existence of some mysterious wisdom capable of giving the human being a divine force and exalting him to the level of a deity [9, 150].

It is also pointed out that the Hand of Mysteries also has had a part in the formation of the USA. As, “the Great Seal” is said to have been formed on the basis of the symbols of “the Hand of Mysteries”. The Great Seal of the United States proves the truth of the documents adopted by the United States of America. The main side of the Seal is most often called “the US coat of arms”. Despite the importance of the existence of only one side of the seals, “the

Great Seal” has two sides which is the main characteristic feature distinguishing it from the other seals. And this is the next sign of the US masonry [7, 240].

The criminal is well aware of all the information. That is why, at the sight of Peter’s severed hand, Langdon says, “It seems the man we are dealing with, in addition to being mentally unstable, is also highly educated. This hand is proof that he is well versed in the Mysteries as well as their code of secrecy... the Hand of the Mysteries is a sacred invitation” [2, 26].

In the novel Malakh believes that the masons are protecting some very ancient secret and if he learns it, this mystic secret will then turn him into a very strong, all-mighty creature – God. No matter how strange it seems, the masons are also of this opinion. That is, almost all of the US founding fathers including Thomas Jefferson, Benjamin Franklin, George Washington, John Adams were deists. And the masons resort to the doctrine of deism. Further, there arise curious questions: can the USA be a Christian country once the founders of the USA were masons, and as deists, the masons accept neither Judaism, nor Islam or Christianity? Despite being an official Christian country, which religion does the USA serve? What is their goal?

The masons reassure that masonry is not against religion. In order to become “a volunteer mason” one should believe in the great Supreme Creator, otherwise, one cannot become a mason. According to Brown, masonry displays respect and tolerance to different religious traditions and religious diversity. (No doubt, Brown has over-idealized it” [3, 7]. The difference between masonry and religion is that the masons do not give a precise definition and name to the Supreme Creator like Deity, Allah, Buddha, Jesus. There is one name for them – the Supreme Creator. “The Masons use more general terms like Supreme Being or Great Architect of the Universe. This enables Masons of different faiths to gather together” [2, 56]. This is Dan Brown’s opinion about masonry. Not everyone admits the positive attitude of the masons to religion. One can encounter



a number of interesting ideas about it in the writer Harun Yahya's book "Kabbalah and Masonry", "Like in all other issues, in order to eliminate the trust in God, the masons make use of the degree system and implement it slowly. When reviewing the masonic books one can see the expression "The Great Architect of the Universe" instead of God. This expression is actually the initial stage of the transfer to atheism. "The Old Architect of the Universe will further be assessed as "energy" [21, 80].

For the Masons, the Supreme Creator is manifested in the example of real persons. Although the masons do not openly admit it, their theory, the rituals they perform, the confidentiality they are maintaining by all means and indirectly Dan Brown's "The Lost Symbol" hint at the human being's revelation to divine status.

And this turns out to be almost what Dan Brown meant. The Apotheosis of Washington describing George Washington as the deity proves the above-stated. Another proof is the semi-naked sculpture of George Washington preserved in the National Museum of the American history and described as the Greek God Zeus. The term "The Great Architect of the Universe" turns slowly into an unknown concept. Its goal becomes clear from the following expression given in the mason journal, "If we study our temple, we go into ourselves, and if we study ourselves, we'll go to "The Great Architect of the Universe, and we'll see that "The Great Architect of the Universe is inside us" (Mason Dergisi, number 27-28, p.40). As it is known, the expression "the Great Architect of the Universe" is aimed to ring the changes. The religious beliefs gradually disappear and in the end the human being - mason turns into the Great Architect of the Universe [21, 80].

Well aware of all this, for that reason the criminal has brought the hand of the mason Peter Solomon to the Capitol, the centre of Rotunda hall symbolically. These events induce Langdon to set on a dangerous journey. And the severed hand is the hand of Langdon's old friend Peter Solomon, who has been kid-

napped by the criminal named Malakh. Solomon is the head of the Smithsonian Institution. He is also the mason of 33 degree of the Scottish Rite. Like the other masons, he also follows all the masonic customs.

The main goal of the criminal Malakh is to possess the divine power and become a deity through the talisman which is in the sealed box he once gave to Peter Langdon. Jesus also has been both the human being and God. Once George Washington can be divine, why should Malakh not be? Peter's severed hand is supposed to guide Langdon who is to find the ancient portal and open it with the talisman given to him by Peter and inform Malakh on the secret.

The novel introduces the mystery of the masonic pyramid. The pyramid symbolizes the ability of the human being to rise from the Earth to the skies and the golden Sun, and reach the genuine source of wisdom in the end.

The gold caption of the pyramid is heated at 33 degrees by the Newton scale, and new letters are revealed: Franklin Square Eight. When these words are taken together with the words in the upper part of the pyramid, it results in the address "The secret is concealed in Franklin Square Eight". Although the professor considers his task to be accomplished, the reverse is the case, the most horrible is yet to come. Langdon is taken a hostage by the criminal. Faced with death, Langdon deciphers the 64 mixed symbols in the bottom part of the pyramid. Franklin Square Eight turns out to be not an address. Here the word "square" is introduced in its original sense, which means a quadrangle. And the word "Franklin" implies the 8x8 quadrangle developed by Benjamin Franklin. Owing to the Franklin quadrangle, the 64 symbols are put in order and the place of the lost symbol becomes known.

Finally, the lost symbol is found. The lost symbol is the lost "word" which is maintained by our wise in the books. And it turns out that the lost symbol is the Bible. Although all through the work there are ideas such as the great ancient mysteries, wisdom, the loss of wisdom, the regain of wisdom, etc., the outcome

obtained from the book remains to be rather mysterious.

Taking all this into consideration we can say that the Bible and the Ancient Mysteries much spoken of in "The Lost Symbol" contradict each other in all the cases. The Mysteries try to convince that God is within us. The human being is his own God, whereas the Bible leaves the human being as the guilty and raises God to the skies. Nevertheless, stating that these two distinct views are identical, but simply possess different ways of expression, Brown introduces his following ideas, "The moment mankind separated himself from God, the true meaning of the Word was lost. The voices of the ancient masters have now been drowned out, lost in the chaotic din of self-proclaimed practitioners shouting that they alone understand the Word ... that the Word is written in their language and none other" [2, 646]. Thus, Brown wants to emphasize that the Bible has a more important implicit meaning along with its explicit meaning. However, the human beings do not understand the former meaning. The human being does not know his own potentials. This secret is known only to the masons, and they protect this secret by all means, because as soon as the human being is aware of his physical and intellectual potentials, this will lead to something devastating rather than benefitting mankind (as in the case of Malakh), because devastating is easier than creating, and the human being is always inclined towards the easy.

It is clear that Dan Brown's work deals with not a simple love, but a global problem concerning the entire world, and the writer presents the idea of saving the world by attaining wisdom as the baseline of his work. Here the author hints at the possible disasters and the processes that can end mankind. And the secret Biblical code – "the Lost Symbol" is "the Lost Trust". The trust in God begins with self-trust. God is inside of everyone, and this, i.e. the elevation of the human being to divine status constitutes the main idea of the book. Kabbalah is a mystic Jewish tradition, doctrine trying to understand the essence

of the deity and understand the reason for the existence of the creatures in the world including the human being. This doctrine has tried to penetrate into the depth of the divine essence. Kabbalah has attached great importance to the names of the deity and angels and made attempts to decode the mystery of the creation and divine orders. That is why, this doctrine has treated the words and letters of the Gospel as a mystic code bearing some secret meaning. Kabbalah has offered the ways of understanding the deity through sacred names, divine numbers and ardent prayers [11]. Such statements can be encountered in Azerbaijani literature as well. The baseline of our great poet Nasimi's literary works passes through the idea of identification of the human being with Allah and the divine nature of the human being. Nasimi also said, "I'm the Truth". The Bible presents these statements similarly, "The power of God is inside you" [2, 590]. "Newton who tried to study the codes of the Bible, was convinced that the prophecy of the human being constitutes the essence of the Bible" [4, 189].

At present time, in the period of highly-developed science and technology, human beings have lost their trust in everything which leads mankind to destruction. We mentioned the development of science and technology not in vain. On the one side, the great scientists' invention of the weapons, a-bombs capable of destroying thousands of people at the wink of an eye rather than targeting their intellect and knowledge at benefitting the society and on the other, the ordinary people's attachment to the internet as a malady, no doubt, mean a clear-cut destruction. Certainly, the advantages of modern technology are many, we are far from criticizing new discoveries and inventions, simply, in our opinion, the misled modern technology will be more harmful than good as if manipulating the human brain. Most probably Nitsche was aware of what might happen when he said back in the previous century, "God is dead". When treating this famous expression of Nitsche with attention, it turns out that this expression somewhat formulated the entire Eu-

ropean Renaissance culture. (If something is dead, it means it has existed earlier). If not the destruction of the most supreme truth, what does then the alienation of Him, i.e. God from the thoughts, shutting the doors to the house of soul at Him mean? [11] The novel manifests a desire and hope to return this trust, the trust in God. It must be because of this that the author ends his work with the word "hope". That is, by return-

ing our trust in God, it might be possible to prevent our destruction. Hope dies last; we have some hope at least. The English poet and playwright Thomas Elliot points out in his play "The Family Reunion", "You do not know what hope is until You have lost it". And we have no other choice but hope. We hope that our lost faith and trust will return and our world will survive and prosper.

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## Section 3. Philology

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### REDEFINING MILITARY TRANSLATION

**Abstract:** The article focuses on the basic concept and term of the military translation theory. The author argues that there is a need to review the concept and redefine the term “*military translation*”, and offers his own definitions.

**Keywords:** translation studies, military translation, military translation theory, conceptual construct.

**Introduction.** The *theory of military translation* is a special branch of the translation studies. As such, it should meet the established methodological criteria set for all plausible and scholarly acceptable body of principles offered to explain the specificity of intercultural communications between the military. The results of the latest research of publications on military translation show that most conceptual units of the military translation theory remain terminologically undefined.

**The purpose of the article** is to review and redefine the concept/term “*military translation*”, which forms the core of the military translation theory’s conceptual construct.

**Presentation.** In the Former Soviet Union, L. L. Nelyubin pioneered the military translation studies in the early 1960 s [1]. Besides L. L. Nelyubin, the renowned researchers and scholars of military translation are R. K. Min’yar-Beloruchev, A. D. Shvejcer, G. M. Strelkovskij, M. Ya. Cvilling, G. A. Suzilovsky, V. N. Shevchuk, L. K. Latyshev, E. G. Knyazeva, N. K. Garbovskij and others. In Ukraine, the research on military translation started in the mid-1990s. V. V. Balabin, P. A. Matyusha,

M. B. Bilan, S. Ya. Yanchuk., B. A. Dzys, O. V. Yundina, and L. M. Goncharuk successfully defended their PhD dissertations in the field of military translation. The synopsis of the researched topics and problems of military translation is outlined in article [2]. However, the essential military translation concepts urgently need terminological definitions. Here are some facts.

The “*Explanatory translation studies’ dictionary*” by L. L. Nelyubin [3] – one of the most authoritative academic and reference guides that contains 2,028 entries extracted from 224 sources – has only six headwords on military translation. They are: *military translation* [3, 32], *lexical specificity of the translation of military materials* [3, 97], *specificity of the translation of military materials* [3, 132–134], *stylistic specificity of the translation of military materials* [3, 212–213], *theory of military translation* [3, 220–221], *demands on the military interpreter* [3, 230–231]. L. L. Nelyubin undoubtedly authors all these dictionary entries on military translation, since they are practically identical to the paragraphs of his theoretical introduction to different military translation textbooks [2, 8]. Unfortunately, only

one out of six headwords (*military translation*) has the terminological definition in the dictionary. Besides L. L. Nelyubin, R. K. Min'yar-Beloruhev coined a definition for military translation in his famous book "General theory of translation and interpretation" [6, 222]. Min'yar-Beloruhev's definition is also registered in the dictionary [3, 32].

L. L. Nelyubin emphasizes that "the theory of military translation is comprehensively presented in the works of G. M. Strelkovskij" [3, 220]. However, a thorough analysis of G. M. Strelkovskij's monograph "Theory and practice of military translation" [4] shows that the author, in fact, defines the concepts and units of the general theory of translation studies. Although G. M. Strelkovskij monograph's enumerates 101 terms in the Glossary [4, 259–263] and 142 concepts in the Index [4, 271–272], there are no definitions for specific concepts and terms of the *military translation theory* in the format of the meta-language algorithm: *concept – term – definition*.

In our opinion, the terminological definitions of military translation theory's concepts ought to explain the ontological essence of the military translation specificity, characteristic features and qualities, as well as ensure ample perception and unambiguous understanding of an appropriate concept or category. They should logically and comprehensively describe military translation's concepts by vocational terms from the translation studies' domain, be systematic, consistent, complete, and optimally concise. Furthermore, the lack of special definitions for military translation theory's basic concepts has been significantly hindering its development since 1960s.

**The definition of military translation.** The concept/term of *military translation* belongs to the headmost units of the military translation theory's conceptual construct that require proper clarification and definition. Currently, we have only two definitions of military translation, and both are registered in Nelyubin's dictionary [3, 32].

According to L. L. Nelyubin, "**Military translation** 1. a type of special translation with a clearly

*manifested military communication function. A distinctive feature of the military translation is the heavy terminological saturation and extremely precise, clear presentation of the materials with the relative absence of figurative and emotional expressive means*" [3, 32]. R. K. Min'yar-Beloruhev defines military translation as "a type of special translation for operational purpose, the object of which are military materials" [5, 222].

Min'yar-Beloruhev's definition looks better; it is more precise and concise. Nelyubin's definition is longer; it consists of two separate sentences, which is normally undesirable for terminological definitions. Likewise, both definitions lead to a "vicious circle" – they define the term by the same definition: "**military translation** is a type of special **translation**...". Even though both definitions do not exactly explicate the nature and specificity of military translation, many researchers and scholars accept them beyond reasonable doubt, judgement or critique. Interestingly enough, most of them refer to Nelyubin's definition in their papers.

With due respect to both distinguished authors, we would like to offer our definition for the term/concept of military translation, bearing in mind that for scientific, educational, methodological and practical purposes it is preferably desirable to have two types of definitions – a short (concise) definition and a long (expanded) one.

The *concise definition* demonstrates only predominant features of military translation, and simultaneously makes it possible to differentiate military translation from other translation types and translation concepts; it also meets the requirements of rational and operational brevity, which is an essential prerequisite for terminology definitions:

**Military translation** – a special type of mediated intercultural communication, carried out for the linguistic support of the armed forces.

The *expanded definition* explicates additional indispensable features of military translation; it presents the term/concept of military translation as a complex

system having integral structural elements; it also reveals military interpreter's role and functions:

**Military translation** – a special type of mediated intercultural and bilateral communication in the armed forces, which has military-political, military-technical and military-special texts as its object, and is carried out under normal and extreme conditions of military service through a professional military interpreter.

**The object of military translation.** There is no separate headword, entry or definition for the concept/term “object of military translation” in the aforementioned academic and reference sources. However, we can derive its meaning from R. K. Min'yar-Beloručev's definition of military translation: “*Military translation. A type of special translation for operational purpose, the object of which are military materials.*” [5, 222]. Therefore, according to R. K. Min'yar-Beloručev, military materials comprise the object of military translation.

Another definition can be found in the fundamental article on military translation by N. K. Garbovskij and E. N. Mishkurov [6]. The authors quote L. L. Nelyubin and use his definition to define military translation [6, 16–17]. They define the object of military translation as the “so-called “military parlance” – all those speech products that are generated by the military or for the military under specific communication conditions. Thus, military parlance can be regarded as a specific form of language communication, inherent in a particular professional community, united by the common object of its activities.” [6, 17]. Accordingly, N. K. Garbovskij and E. N. Mishkurov identify

professional military speech and/or discourse (“military parlance”) as the object of military translation.

In our opinion, *military-political, military-technical and military-special texts constitute the object of military translation*, which is included in our expanded definition of military translation as one of its key characteristics.

**Military translation theory.** Even though, according to L. L. Nelyubin “the theory of military translation is comprehensively presented in the works of G. M. Strelkovskij” [3, 220], there is no definition for this concept/term in G. M. Strelkovskij's monograph [4], Nelyubin's dictionary [3] or other research papers on military translation. To summarize the analysis, we would like to offer a definition for the theory of military translation, which fills the existing gap of its conceptual construct:

**Military translation theory** – a group of well-structured and summarized facts, theoretical judgments, hypotheses and methodological provisions, coherently integrated into a system by carefully selected and terminologically refined units of its conceptual construct, which reveal the essence and specificity of the military interpreter's professional duties.

**Conclusion.** Most categorical units of the military translation theory, which form its conceptual construct, remain unidentified and/or undescribed. The lack of special definitions for military translation theory's basic concepts has been significantly hindering its development since 1960s. Thus, the term and concept of *military translation* was reviewed and redefined.

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## **SPIRITUAL AND MORAL EDUCATION OF STUDENTS AT THE LESSONS OF RUSSIAN LANGUAGE AND LITERATURE**

**Abstract:** the article discusses the technology and methodology for analyzing the artistic text through which the student assimilates knowledge and values, the spiritual culture of his people, and clarifies the moral and aesthetic positions.

**Keywords:** spiritual and moral education, moral qualities of the individual, the national originality of the Russian language, genres of works, religious philosophical, culturological, problematic, motivational, associative.

## **ДУХОВНО-ПРАВСТВЕННОЕ ВОСПИТАНИЕ УЧАЩИХСЯ НА УРОКАХ РУССКОГО ЯЗЫКА И ЛИТЕРАТУРЫ**

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**Аннотация:** В статье рассматриваются технология и методика анализа художественного текста, через который ученик усваивает знания и ценности, духовную культуру своего народа, уточняет нравственные и эстетические позиции.

**Ключевые слова:** духовно-нравственное воспитание, нравственные качества личности, национальное своеобразие русского языка, жанры сочинений, религиозно-философский, культурологический, проблемный, мотивный, ассоциативный.

Во все времена в образовательном учреждении большое внимание уделяется не только процессу обучения, но и воспитанию подростков. Цель учителя – защитить детей от насилия, сделать их невосприимчивыми к злу и способными творить добро на благо людей. Это задача решается прежде всего с помощью духовно-нравственного воспитания на уроках русского языка и литературы.

Основными задачами духовно-нравственного воспитания учащихся на уроках русского языка и литературы являются

- формирование нравственных качеств личности в процессе ее обучения;
- воспитание гражданина и патриота;
- формирование у обучающихся представления о русском языке как духовной, нравственной и культурной ценности народа, осознание учащимися национального своеобразия русского языка.

Направления работы по духовно-нравственному воспитанию школьников:

- внедрение на уроках русского языка и литературы форм и методов работы с текстом, спо-



собствующих духовно – нравственному развитию учащихся;

– подбор тематического текстового материала, транслирующего духовно-нравственные ценности, разработка способов практической работы с ним.

Особые условия для развития личности ученика, раскрытия всех его духовных и интеллектуальных возможностей создаёт творческая работа по написанию сочинений как традиционных разных жанров (описание, рассуждение, повествование), так и нетрадиционных: эссе, сочинение в жанре письма, в жанре дневниковых записей, в жанре рекламы и т.п. Федеральный государственный образовательный стандарт основного общего образования второго поколения ориентирован на «становление личностных характеристик ученика», на формирование высоко духовного гражданина своего Отечества.

Уроки подготовки к Единому государственному экзамену по русскому языку превращаются в школу духовного развития и нравственного совершенствования. Ведь без языка как без души. Тексты для заданий с развёрнутым ответом имеют огромный духовно-нравственный потенциал.

Для аргументации собственной позиции по проблеме текста ученикам предлагаются произведения.

Проблема восприятия человеком природы как живой материи (влияния природы на душу человека): А. П. Чехов «Степь», Л. Н. Толстой «Война и мир», В. Астафьев «Царь-рыба». Проблема постижения прекрасного в природе: Ю. Яковлев «Разбуженный соловьями». Проблема роли семьи в формировании личности: Л. Н. Толстой «Война и мир». Проблема взаимоотношения отцов и детей: А. Алексин «Безумная Евдокия», Н. В. Гоголь «Тарас Бульба», Ф. Искандер «Начало формы». Проблема преемственности поколений: Э. Хемингуэй «Старик и море». Проблема развития и сохранения русского языка: А. Кнышев «О великий и могучий русский язык!» Проблема соотнесенности имени человека и его

внутренней сущности: Д. И. Фонвизин «Недоросль». Проблема духовной убогости (ложного понимания счастья): А. П. Чехов «Крыжовник». Проблема нравственного падения: Н. В. Гоголь «Тарас Бульба». Проблема искажения понятия «патриотизм»: Б. Васильев «Кольцо А». Проблема ответственности человека перед самим собой и обществом в целом за реализацию своих способностей: И. Гончаров «Обломов», А. П. Чехов «Ионыч». Проблема истинных и ложных ценностей в жизни: А. П. Чехов «Попрыгунья». Проблема нравственной прочности человека: В. Быков «Сотников». Проблема неразрывной связи с родиной, родной землей: А. Солженицын «Матренин двор». Проблема любви и милосердия: М. Булгаков «Мастер и Маргарита».

Воспитание идет через обучение. Это является достаточно эффективной стратегией, так как учащиеся вступают в диалог с текстом патристического характера, и происходит субъективное переосмысление текста с позиции ученика. На уроках учащиеся размышляют вслух, что является важным для осознания той или иной проблемы, затем реализуют сказанное в письменном виде. Таким образом, формируется представление о патриотизме как значимого чувства к своей Родине.

Патристические проблемы (образ родины, героическое прошлое России): проблема отношения к родине (М. Ю. Лермонтов «Бородино»), проблема определения героического, героизма и ложного героизма (А. С. Пушкин «Капитанская дочка», Л. Н. Толстой «Война и мир», М. А. Шолохов «Судьба человека»), проблема сохранения мира на Земле (М. А. Шолохов «Тихий Дон»), проблема героической личности (А. Н. Толстой «Русский характер»), проблема исторической памяти («Слово о полку Игореве», «Повесть временных лет»), проблема любви к родине (А. А. Блок «Родина», А. А. Ахматова «Родная земля»), проблема объективной оценки исторических событий и личности (М. А. Булгаков «Белая гвардия»,

Б. Л. Пастернака «Доктор Живаго», В. В. Набоков «Другие берега»).

Постигая художественный текст, ученик усваивает знания и ценности, духовную культуру своего народа, уточняет нравственные и эстетические позиции.

Технология и методика школьного анализа литературного произведения детально разработана в научно-методической литературе. Учителя успешно применяют в своей практике историко-генетический, историко-функциональный, системно-целостный, филологический и лингвистический виды анализа, по-разному сочетая и комбинируя их на своих уроках в зависимости от характера изучаемого материала.

Сейчас все большую популярность приобретают религиозно-философский, культурологический, проблемный, мотивный, ассоциативный виды анализа литературного произведения.

Действенным способом изучения литературного произведения в контексте православной культуры является культурологический анализ.

В художественных произведениях поднимаются вопросы этики, эстетики, политики, но самое главное – проблемы веры и безверия, души и духа отдельного человека и целого народа. Русская литература дает нам богатейший материал для изучения ее отдельных произведений в контексте культуры Православия.

Использование религиозно-философского комментария на уроках литературы в 9 классе.

Произведение, изучаемое в 9 классе: А. С. Пушкин «На холмах Грузии...», «Я вас любил...»

Где необходимо использовать религиозно-философский комментарий: «Мне грустно и легко; печаль моя светла»; // «И сердце вновь горит и любит – оттого, // Что не любить оно не может».

Содержание, которое учащиеся усваивают благодаря религиозно-философскому комментарию: любовь истинная – всегда жертва; счастье жить ради другого человека. Исполнение евангельской истины: «Любовь... не ищет своего».

Проблемные ситуации и вопросы к урокам углубленной работы над текстом художественного произведения: 1) перечитать «гимн любви» – слова апостола Павла из 1-го Послания коринфянам (13: 4–8, 13); 2) ответить на вопрос: как христианское понимание любви выражено Пушкиным в стихотворениях «На холмах Грузии...» и «Я вас любил...»?

Произведение, изучаемое в 9 классе: М. А. Шолохов «Судьба человека».

Где необходимо использовать религиозно-философский комментарий: образ Андрея Соколова.

Содержание, которое учащиеся усваивают благодаря религиозно-философскому комментарию: история страданий, окаменения и воскресения человеческой души под влиянием жертвенной любви.

Проблемные ситуации и вопросы к урокам углубленной работы над текстом художественного произведения: 1) найти в «Житиях святых» рассказ о житии святого Иоанна Русского, его схожесть с образом Андрея Соколова; 2) сравнить образ Андрея Соколова с образами былинных и сказочных героев-змееборцев, вспомнить чудо святого Георгия Победоносца; 3) найти в православной энциклопедической литературе значения выражений «окаменение сердца», «весна духовная»; 4) объяснить с точки зрения духовного возрождения человеческой души финал рассказа «Судьба человека»; 5) найти в заключительных строках символические образы, связанные с христианской традицией.

Духовно-нравственное развитие и воспитание учащихся, несомненно, являются первостепенной задачей современной образовательной системы и представляют собой важный компонент социального заказа для образования. Ведь именно образованию сегодня отводится ключевая роль в духовно-нравственной консолидации российского общества.

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