

European Journal of Literature and Linguistics

Nº 2 2018

European Journal of Literature and Linguistics

Scientific journal

№ 2 2018

ISSN 2310-5720

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European Journal of Literature and Linguistics is an international, German/English/Russian language, peer-reviewed journal. It is published bimonthly with circulation of 1000 copies.

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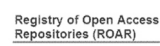
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Typeset in Berling by Ziegler Buchdruckerei, Linz, Austria.

Printed by Premier Publishing s.r.o., Vienna, Austria on acid-free paper.

Section 1. Linguistics

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THE PREFIXES FOR DERIVING GENITIVE NOUNS IN YORUBA LANGUAGE: A SUBCATEGORIZATION-BASED APPROACH

Abstract: The phonological information of some noun stems in Yoruba language plays an important role in the selection process of the two allomorphs (Oní- and Vló-) which could be interpreted as “the owner or someone who sells” being used to derive genitive nouns in the language. This phonological information in turn is dependent on morphological facts of the noun category (i.e. the derivation of such genitive nouns through prefixation). This paper picks interest in suppletive allomorphs as it affects the derivation of these nouns and thereby relating it to phonologically conditioned suppletive allomorphy (PCSA). The paper assumes the model of subcategorization in Paster (2015) for analysis, where suppletive allomorphy in this model is a phenomenon that results when two or more different affixes with the same meaning have different subcategorization requirements. The data are analyzed using two different subcategorization frames. The findings reveal that the selection between the two allomorphs is not premised on the stem initial vowels and consonant sounds dichotomy, as one of the forms is also realized as a prefix to both vowel and consonant initial stems. But rather, the stem makes the selection of the allomorphs, which the subcategorization frame captures explicitly well.

Keywords: Yoruba, genitive, subcategorization, allomorph, suppletion.

1. Introduction

Some nouns in Yoruba language select between two allomorphs to derive them as genitive nouns. These allomorphs are prefixes oní- and Vló-, which means ‘someone who owns or sells’ some goods. The phonological information of the stem plays an important role in the selection process of these allomorphs and it is dependent on the morphological facts of the data where these allomorphs are being used.

Yoruba is one of the major languages spoken in Nigeria; it belongs to the Yoruboid family under the broader Benue-Congo language family [1]. Nigeria is a country in the heart of West Africa blessed with

many languages and cultures. The Yoruba people occupy the western region of Nigeria and they speak Yoruba as a language of the region because there are other dialects grouped under the Yoruba language. The standard Yoruba has some morphological properties like so many languages in the world, ranging from reduplication to compounding, affixation, blending, truncation etc. For the purpose of this study, allomorphy will be the focus of discussion.

The derivation of some nouns in the genitive form is through prefixation, there are specific nouns that fit into this morphological environment (nouns that relate to goods, human quality). The two prefixes

are; Oní and Vló (the owner or someone who sells something) as seen in *oníbàtá* “someone who owns/sells shoe”, *oníyò* “someone who owns or sells salt” and *aláta* “the owner or someone who sells pepper”, *elépo* “someone who owns or sells salt”. This paper is interested in looking at the area of suppletive allomorphy as it affects the derivation of these nouns in the language and relating it to phonologically conditioned suppletive allomorphy (PCSA). The paper is divided into four sections; section two presents some research background, section three is focused on the analysis of the paper, and section four is the conclusion.

2. Studies on phonologically conditioned suppletive allomorphy

The genitive nouns in Yoruba language as discussed in Abiodun are derived through prefixation [2], the [oní] is a highly productive genitive prefix which also undergoes some denasalization (n→l), realignment of the high tone) when it is attached to a noun that begins with a vowel.

Booij argues that there is the need for subcategorization frames for affixes [3], which must be by Gen (the aspect of OT grammar that generates the number of tentative candidates for a word). This argument arose out of the question of whether the competition between affixes and allomorphs can always be accounted for in terms of output constraints [3, 144]. Booij further pointed out that the realization of allomorphs from different underlying forms does not mean that their distribution cannot be governed by phonological conditions [4]. He further said that allomorphs have to be considered as different, competing suffixes with a certain degree of phonological similarity, and the lexical listing of complex words with the correct allomorphs is necessary. Mascaró also discussed this view when he described the English indefinite article [ən] and [ə] as allomorphs that cannot be traced to a single phonological underlying form, therefore both should be listed in the lexicon under the lexical item corresponding to the indefinite article [5, 473].

Paster contrast two models proposed to account for phonologically conditioned suppletive allomorphy in morphology. These models are; P >> M (phonological constraints are ranked above morphological constraints) and subcategorization (where phonology is incorporated into the subcategorization frames of affixes). Subcategorization frames specify the types of stem to which affixes attach, including syntactic, morphological, and (crucially) phonological features of stems” [6, 219]. Drawing from the opinions and discussions on the subject matter of phonologically conditioned suppletive allomorphy, I intend to explore and describe the occurrence of the suppletive allomorphy in the derivation of genitive prefix in the Yoruba language and the effect of features of the stem on the choice of the prefix that would be selected.

3. Morphemes for deriving genitive nouns in Yoruba

The prefix attached to noun stems in deriving genitive forms of such nouns in Yoruba language has two different forms: Oní- and Vló-. When the stem starts with a vowel that has the [-high] feature [e, ɛ, o, ɔ, a] the Vló- prefix is used as seen in data (1). The V is the slot for an unspecified vowel, which will later be a site for a vowel from the stem that spreads into the slot while the ó indicate an empty slot with a tone that later realigns to the vowel of the stem next to it, which it will be attached. The data below presents the allomorph that attaches with non-high vowel initial stem.

1. Vló + epo → élépo ‘someone who sell/ the owner of oil’
- Vló + omi → olómi ‘someone who sell/ the owner of water’
- Vló + ata → aláta ‘someone who sell/ the owner of pepper’
- Vló + eja → eléja ‘someone who sell/ the owner of fish’
- Vló + ọsàn → olọsàn ‘someone who sell/ the owner of orange’

The data below presents the allomorph that attaches with high vowel and consonant initial stems.

2. (i) $oní + igi \rightarrow Onígi$
 ‘someone who sell/ the owner of wood’

$oní + iyò \rightarrow Oníyò$ ‘someone who sell/ the owner of salt’

(ii) $oní + bàtà \rightarrow Oníbàtà$ ‘someone who sell/ the owner of shoe’

$oní + kùlì \rightarrow Oníkùlì$ ‘someone who sell/ the owner of groundnut cake’

The stem with consonant initial sound and the stem with high initial vowel picks the prefix $oní-$ as seen in data (2i & ii). These suppletive allomorphs present a difficult case of asserting a plausible underlying form that we could possibly relate these two allomorphs to. This situation is similar to the Dja: bugay genitive suffix discussed in [6], where ‘n’ and ‘*nun*’ are two suppletive allomorphs with the former attaching to stem with vowel at the end and the latter attaching to stem with consonant at the end. Paster [6, 219] concludes that “... Even though, we are not able to write phonological rules or constraints to derive the allomorphs from a single underlying form, we nonetheless need to state the distribution of allomorphs in phonological terms, since the relevant property of the stems (consonants- vs vowel-final) is phonological in nature”.

3.1 Model for the study

This study will follow the model of subcategorization in [6]. She discusses suppletive allomorphy in this model as a phenomenon that results when two or more different affixes with the same meaning have different subcategorization requirement. By definition, a stem has no subcategorization requirements, which means that they do not have subcategorization frame. Only suppletive allomorphs are accounted for via the different subcat frames of competing affixes. The following are four predictions made for PCSA within the subcategorization model;

a) PCSA is not always optimizing. The implication of this prediction is that affix can subcategorize

for any phonological unit, the shape of the affix does not specify the requirement that the unit must have.

b) PCSA is sensitive to phonological elements in the underlying/input forms not surface forms.

c) Phonological conditions of PCSA can come only from the ‘inside’ (stem can condition affix allomorphy but not vice versa).

d) Affix allomorphs occur adjacent to the phonological elements of stems that condition their distribution.

[6, 225] for these predictions, this study will concentrate on (b & c) of these predictions.

3.2. Subcategorization and Yoruba derivation of genitive nouns.

As earlier presented in 3.0, the Yoruba genitive noun prefix has two allomorphs $oní-$ and $VIó-$. In a subcategorization analysis, the distribution of these allomorphs is shown in the subcategorization frames below;

3(a) genitive construction A
 $[[VIó- [\#\{V[-high]\}]]]$

3(b) genitive construction B
 $[[oní- [\#\{V[+high], C\}]]]$

The first allomorph in construction A will attach to stem with non-high vowel in its initial position, while the second allomorph in construction B will attach to stem with vowel [i] and consonants in its initial position. The subcategorization frames (‘subcat frames’) are schematized requirements that indicate the selection requirements imposed by morphemes. So suppletive allomorphy is generally accounted for via the different subcat frames of competing affixes.

Considering the prediction on sensitivity to elements in underlying/input forms, the subcategorization model predicts that with reference to input, we should be able to capture all instances of phonologically conditioned suppletive allomorphy. The prediction is premised on the notion that the selection of morphological allomorphs applies before the regular phonological processes, the input of the phonology is therefore based on the output of the

morphology. In the Yoruba derivation of genitive nouns, the selection between the prefix allomorphs comes before the various phonological processes that will eventually lead to the spell-out of the whole morpheme (both the prefix and stem). As discussed earlier, (oní-) will attach to [+high] that is, [i] and consonant initial stems, while [VIó] will attach to [-high] that is, all vowels excluding [i] at the initial position of the stem. However, it is worthy to note that the standard Yoruba language does not permit the vowel [u] to begin a word, so it is impossible to have a stem that will begin with the vowel [u]. The data (4) and (5) present more data of the selection of these suppletive allomorphs.

4. Allomorph with [-high] initial stem

VIó + ata = aláta 'someone who sell/ the owner of pepper'

VIó + aṣo = aláṣo 'someone who sell/ the owner of cloth'

VIó + epo = elépo 'someone who sell/ the owner of oil'

VIó + edé = elédé 'someone who sell/ the owner of crayfish'

VIó + eja = eḷéja 'someone who sell/ the owner of fish'

VIó + eran = eḷéran 'someone who sell/ the owner of meat'

VIó + omi = olómi 'someone who sell/ the owner of water'

VIó + oúnjẹ = olóúnjẹ 'someone who sell/ the owner of food'

VIó + oṣẹ = oḷóṣẹ 'someone who sell/ the owner of soap'

VIó + oṣàn = oḷóṣàn 'someone who sell/ the owner of orange'

In the case of the examples in (4) above, the initial sound segment of the stem spreads to fill the empty slot /V/ in the prefix (the V represent unspecified vowel that will be determined by the first vowel of the stem the allomorph must attach with), as also discussed in [7]. The shape of the prefix is dependent on the shape of the initial sound of the

stem, in this situation the vowels [a, e, e, o and o] are the candidates that determine the structure of this allomorph. The tone without segment realign to the immediate vowel of the stem across the morpheme boundary. The initial vowels of these various stem inherently bear mid tone in the language, while deriving these nouns in as presented in the data they bear high tone. It is evident that the high tone is part of the allomorph.

VIó + ata = a' + ata → aláta 'someone who sell/ the owner of pepper'

VIó + omi = ol' + omi → olómi 'someone who sell/ the owner of water'

VIó + epo = el' + epo → elépo 'someone who sell/ the owner of oil'

5. Allomorph with consonants and [i][+high] vowel

(i). Oní + bàtà = oníbàtà 'someone who sell/ the owner of shoe'

Oní + gèlè = onígèlè 'someone who sell/ the owner of head tie'

Oní + pònmó = onípònmó 'someone who sell/ the owner of hide'

Oní + ṣíbí = oníṣíbí 'someone who sell/ the owner of spoon'

Oní + kúlí = oníkúlí 'someone who sell/ the owner of groundnut cake'

(ii). Oní + irin = oníirin → onírín 'someone who sell/ the owner of iron'

Oní + ilé = oníilé → onílé 'someone who sells pepper/ the owner of house'

Oní + ilè = oníilè → onílè 'someone who sell/ the owner of land'

In the examples in (5{ii}) above, where we have $oní + irin$, $oní + ilé$ and $oní + ilè$, there is a deletion process which deletes one of the vowels that co-occur at the morpheme boundary between the prefix and the stem.

Oní + irin → onírín 'the owner/someone who sell iron'

Oní + ilé → onílé 'the owner/someone who sell house'

Oní + ilè → onílè ‘the owner/someone who sell land’

The deletion of one of the vowels is a repair strategy in this environment in order to avoid hiatus. In Yoruba and some other African languages, it is the vowel of the prefix that is deleted, while the vowel of the stem is retained (see also [8; 9; 10]). However, the segment of the prefix is only affected but the suprasegmentals, that is tone and nasality are retained. These suprasegmental features then realign to the initial vowel of the stem, which is identical to the segment deleted in the prefix.

The distribution of these allomorphs cannot be stated using only output-based constraint in P >> M. The only plausible explanation for the distribution is that, suppletive allomorph selection comes first afterward the regular phonology of the language that includes; deletion, spreading and suprasegmental alignment (readjustment of tone and nasality to the next sound segment), then applies.

3.3. The directionality of conditioning in PCSA

Another prediction that holds for the subcategorization model is on the directionality of conditioning in phonologically conditioned suppletive allomorphy. As opposed to P >> M model that allows

the direction of conditioning to be bi-directional that is, roots can condition PCSA in affixes and affixes can likewise condition PCSA in roots and other affixes. The presentation of the subcategorization model only allows the conditioning of the PCSA from the stem. This invariably means that root can condition PCSA in an affix but not the other way round. This prediction of inside-out condition is applicable to the derivation of genitive prefix in the Yoruba examples that has so far been discussed. The stem defines the distribution of these suppletive allomorphs; [oní-] occurs before consonants and [i] initial stems while [VIó] occurs before non-high vowels.

This type of example is also discussed in [6, 232] of Kwamera language discussed by Lindstrom and Lynch [11]. Based on the two predictions looked at in this paper, which is drawn out of the four predictions by Paster [12] and [6], the table below shows the summary of the discussion of the subcategorization model as it favors the analysis of the derivation of the genitive prefix in Yoruba language, over the P >> M model. The other two predictions made within the subcategorization model are not discussed because it is not relevant to the analysis of the data presented in this study.

Table 1.

	Predictions	P>>M	Subcategorization	Winner
a)	Input-output condition	Output	Input	Subcategorization
b)	Directionality of condition	Bi-directional	Inside-out alone	Subcategorization

4. Conclusion

The allomorphs that are used to derive genitive nouns in Yoruba language are suppletive, and they cannot be realized from a single underlying form. In the distribution of these two forms, I have used the subcategorization model to analyze their selection. The findings show that the selection between the two forms is not in vowels and consonants sounds dichotomy alone because one of the forms attaches to both vowel and consonant

sounds [oní-]. The stem makes the selection of the allomorphs, which could be better analysed within the subcategorization frame. The use of constraints in analyzing the choice of suppletive allomorphs may not be overruled. The subcategorization model captures the choice of suppletive allomorphy in a broader context than the specification of P >> M at each stage of analyzing constraints.

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MEANING-CONTENTS PARALLELS IN A LITERARY TEXT

Abstract: The article highlights consideration of theme-contents parallels in the literary and linguistic aspects.

In the introduction of the article brief information is introduced on the problems to be discussed in the article, also the importance of the consideration of the problem is substantiated. Text and discourse relations in the article are considered; opinions on their determination are viewed and exposed to the readers. It is also noted on the creation and formulation of the term actual division or actual segmentation of the sentences, the differentiation of terms on the conception is introduced, theme and rheme relations are studied.

The author makes attempts to disclose the real nature of theme and rheme relations, including the consideration of text and discourse attitudes.

In the article specially chosen extracts from literary pieces are analyzed as to the active sentence division or active sentence segmentation both in the concept of literary and linguistic concepts and it is indicated that there are a number of distinctions between grammatical and actual segmentation of sentences given in a particular text.

Keywords: meaning, contents, literary texts, abstract, narratives, sentence division.

1. Introduction

Learning literary texts, gaining basic knowledge on literature study, its genres, the ways of expressing ideas in different stylistic devices, knowledge on the structure of sentences, development of the quality of reading literary pieces, development of skills of understanding the piece of given piece of literature, making the learners able to differentiate different reading materials as to the meaning-contents peculiarities, we think make it necessary to take a deeper view into the problems of text-contents problems in a literary piece of literature. Literary texts exist advantageously in written forms. Their oral reproduction (Made by an actor, a reader or a narrator) has a secondary character, because the effectivity of the literary texts displayed by the performance of an actor or read by a reader depends on the personality and emotions of the actor or a reader. All these are the features, causing our interest.

As we know, an artistic piece (literature) is the product of the choice of the writer, which he or she chooses to express the reality via his/her way of understanding. In the quality of the scene any occurrence of activity can be chosen in the environmental sphere. Its reflection in a literary piece is called a theme.

Interpretation and understanding of a literary text is on the junction of theory of literature and linguistics which in the article has been chosen as the main target of our investigation.

2. Method of Investigation

In the study of the theme we have used the method of comparative-componental analyses of concepts, because the study deals with text (a literary concept) and actual division or actual segmentation of sentences (a linguistic concept). Besides in the investigation of the theme the materials of both English and Azerbaijani languages are studied by the typological-comparative method.

3. Text and discourse problems in modern linguistics

In modern linguistics text and discourse have been both the object of discussion and the object of debate. A number of determinations, explanations, proofs have been mentioned on both notions, also attempts have been made for the distinctive determinations. Despite all this, the mentioned-above notions still remain unsolved. Differentiation of ideas between the interpretations of text and discourse, including the accepted common features are explained as to the approach of the scholars.

First of all, it is necessary to consider that text is both material being and abstract being, namely it both exists and non-existing-abstract being. If we deal with a literary text then, a story, a novel, poetry, a poem and others are material beings-existing objects or are certain language materials. But when we approach this kind of existing notion from the view of contents, we discover its abstract character as well. If we try to learn the viewpoints of a number of respondents, on a story of a small value about its contents, idea of the author of the story, the aim of its writing and so on, we shall discover as many distinctive considerations and attitudes as the number of respondents. So, here we can come to such a conclusion that the main important feature preventing us, making obstacles before us in revealing the essence of the text, putting in more general words is linked with the contents of the text. Any text contains apparent explicit contents and implicit contents hidden in the deeper layers.

The reason of appearance of such causes, having been united with each-other and being as language means, formulating relatively simple and complex thoughts in the form of sentences, are as well narratives, syntactic wholes, being in chainlike parallel coordination.

If we accept the fact that text is a material being, then we cannot accept the fact that it is something of a ready-made existence in real truth, because any text is created and it possesses an author. Besides,

the created text is for a reader. So, in the structure of a text two sides take parts.

The first side (an author) is active, but the second side (a reader) is passive and does not take a direct part in the creation of the text. But while setting up any text the author takes the reader into consideration, tries to use means, which may effectively influence on the reader. In the works, which the author creates for himself, (for e.g. a diary), there exists a second party as well. In this case we face the confrontation of an author, with an author. The monological speech which the writer directs to himself is just the same of this. When a text is completed it becomes materialized.

Linguistic description and analysis of a text has started on the basis of the text which has become materialized. The initial investigations of descriptive character, leads to differentiation of the units such as word combinations, sentence and at last complex sentence in the creation of potential syntax.

If potential syntax reveals objective laws of grammatical segmentation of a sentence, coordination of words, within the distribution of words, it does not specify sentence-narrative attitudes, because a narrative does not become a unit or an element of potential syntax. Potential syntax is inseparably linked with actual syntax. That's why the tie between grammatical division and actual segmentation is very strong. The existing tie between the subject, being the unit of grammatical division and predicate being the tie between the attitude of theme and rheme, the relations of attitudes are nearer to each-other. In the unexpanded two member sentences subject may be fitful to theme, but the predicate may be fitful to the predicate [3, p. 14–15]. The investigator is right in saying that the sentences which possess the probability of the facts that the subject is fitful to theme and the predicate is fitful to the predicate are two-member sentences, but he categorically refuses accepting the subject as a theme and the predicate as a rheme. Grammatical division of a sentence cannot go beyond the limits of a sentence. If it goes beyond

the limits, then we may speak of a second sentence, second subject and a second predicate. The subject of one sentence does not put forth the subject of the second sentence, neither the predicate of one sentence demands the predicate of the second sentence. But for rheme which is a unit of actual division, the demand of theme and new rheme is possible.

“The theme is the basis information both the speaker and the receiver of the information” [2, p. 226]. “Theme is something which is known both to the listener and speaker, is the subject of talk, given information, in other words, what is going on the sentence that is a theme” [1, p. 36].

4. Problem of Actual sentence segmentation in linguistics

V. Matezius putting forth the idea of confrontation of actual segmentation of a sentence with its formal division, shows, if formal division of a sentence separates the sentence into its elements, actual segmentation studies the way of its joining the subject context of the sentence and the sentence itself is created on the basis of subject context. If the main elements of the formal division of a sentence are grammatical subject and grammatical object, the main elements of actual segmentation are the final point of utterance in this situation the thing, which is known to us, is the nuclear of utterance. The speaker gives information on the final point in the nuclear [5, p. 238].

“Renowned curator Jacques Saunière staggered through the vaulted archway of the museum’s Grand Gallery. He lunged for the nearest painting he could see, a Caravaggio. Grabbing the gilded frame, the seventy-six-year-old man heaved the masterpiece toward himself until it tore from the wall and Saunière collapsed backward in a heap beneath the canvas. As he had anticipated, a thundering iron gate fell nearby, barricading the entrance to the suite. The parquet floor shook. Far off, an alarm began to ring” [7].

“Tanınmış kurator Jak Sonyer Böyük Qalereyanın tağlı arkasının altından yırğalana-yırğalana keçib ilk gözünə dəyən rəsmə, Karavaconun tablosuna tərəf get-

di. İki əli ilə qızılı çərçivədən yapışb özünə tərəf çəkdi. Şədevr divardan qopdu və yetmiş yaşlı qoca Sonyerin üstünə aşdı. Sonyerin fikirləşdiyi kimi də oldu. Bu zala girişi bağlayan dəmir hörmə də gurultuyla aşdı. Parquet döşəmə titrədi. Uzaqdan signalizasiyanın uğultusu eşidildi” [6, s. 7].

In the Azerbaijani variants of above-given text, we see that the first of the two paragraphs, consists of three sentences, but the second paragraph consists of four sentences. Despite the quantity of sentences, the first paragraph is wider and possesses wider information contents. If it is possible to separate the “man” theme from the “gedirəm” rheme in the sentence “Mən gedirəm” in the sentences given above the paragraph it is difficult enough to determine theme and rheme.

As we have mentioned, nothing is known to the reader – the receiver of the information. Namely, the reader has no information on the theme of the first sentence. He/she may determine the theme after completely reading of the theme. No matter what level it refers to all the units of the language possess information and this informativity bears semantic characterization. When speaking on the language and speech materials “meaning” and “contents” and sometimes the notion of “essence” show themselves. Sentences are formulated on the basis of words, and as these words are not distributed in the way how they may, so, the links among them are established differently. Words are coordinated by grammatical means; they realize the possibility of a relatively complete thought, having added grammatical meanings to the word combinations and having turned to a whole unit. In the above-mentioned examples the first word or the component “tanınmış” is a participle. The word form has derived from the verb “tanımaq”. The fact that in the Azerbaijani language this participle precedes the noun “kurator” the coordination of the creation of two words expand their separately-taken semantics: *tanınmış kurator*. Here we do not deal with an ordinary “kurator”, we deal with a “tanınmış kurator” (Reknowned curator). If the reader knows

the meaning of the word curator (kurator), he more correctly cognizes the word combination “tanınmış kurator”. Jacques Sauniere is an anthonymic combination. It expresses name or surname when there is acquaintance with onomastic system or knowledge about the reader it completes the information on the fact that Jacques Sauniere is French and belongs to a male gender. “Böyük Qalereya” (Grand Gallery) is also an onomastic unit and it expresses a closed place. As Gallery may mean an exhibition hall or a museum, it can also mean a place where dresses are sold or it may mean any other place used for other purposes. While the words, establishing the sentence are being read, as if the information received by the reader becomes newer, becomes pure, specified and concrete. Though specification and concretization go on, the thought is not completed and assumptions may remain as different. Only then, when the sentence is completed, when it receives its predication, the speaker understands the initial, relatively complete thought of the addresser or the author. In the English language, as the predicate directly comes after the subject the completion of thought, the main information is quickly formulated, its expansion on the line of subject and predicate group and on different lines goes on. In the Azerbaijani language expansion goes on and only in the end the complete thought is achieved and full stop is made. If the sentence is not completed, theme and rheme do not show themselves. Naturally, here we deal with the first sentence, which is introduced to the addressee. If there is a sentence before the first, then the addressee must receive the piece of information, must process it or must understand it. Different from the addressee, the addresser has possessed additional information, or knowledge. We do not mean general knowledge or information. We mean the information linked with the information which is formulated, established and which is related to the text. The reader comes to such a conclusion that the author – Den Brown knows Jacques Sauniere and is aware of his being a “tanınmış kurator” (renowned curator).

The terms “given/known” and “new” which are used in the linguistic investigations often are used in the meanings of “theme” and “rheme”. If we want to express the concrete meanings by these words, truly speaking, if we understand the real, new one which is not mentioned under the previous context, under the term “yeni” (new) which is known to us from the nearer context under the name of “verilən/məlum olan” (given, known), then we shall see that the notions of “theme” and “rheme” do not overlap with the notions of “verilən/məlum olan” and “yeni” (“given/known” and “new”) [4, p. 42].

Practically the theme of utterance very often expresses the “known”, the “given” information. Nevertheless, as we have mentioned above the theme of the utterance may be unknown for the reader or listener. “New” may be the beginning of the chapter, paragraph of the narrated information. Many of the authors create a work of art in such a way, that in each extract the theme of each utterance becomes new. Let’s pay attention to the examples. The first example which we set from Den Brown’s work has been taken from the beginning of the work “Prologue”. The extract begins as follows:

Robert Langdon awoke slowly.

A telephone was ringing in the darkness – a tinny, unfamiliar ring. He fumbled for the bedside lamp and turned it on. Squinting at his surroundings he saw a plush Renaissance bedroom with Louis XVI furniture, hand-frescoed walls, and a colossal mahogany four-poster bed.

Where the hell am I?

The jacquard bathrobe hanging on his bedpost bore the monogram: HOTEL RITZ PARIS.

Slowly, the fog began to lift” [7].

Robert Langdon which is included into the first sentence of the first chapter is one of the personages and in the previous part of the literary piece; no information is given about him in the part Prologue. Namely, the author of the work begins the literary piece or communication process with new information and this information itself is incomplete. Only

name and surname give little information about the personage. Again the possible knowledge of the addresser possesses possibilities of giving additional information about the personage. Name, is not a French name, so, Langdon is not a French, he is an Englishman. The fact that the reader compares the achieved information with his being a French man is linked with the old information given in the prologue of the work. In the prologue it was spoken on Jacques Sauniere and this onomastic unit belongs to the onomastic system of the French language. In the first sentence new information takes place. But not any new information can be either a theme, or a rheme. In the first sentence, from the first glance Robert Langdon can be considered a theme and “oyanmadı” (awoke) can be considered a rheme. But the word “yavaş-yavaş” (slowly) completely changes the semantic panorama. If we compare the sentences “Langdon oyanmadı” (Langdon did not awake) or “Langdon yavaş-yavaş oyandı” (Langdon awoke slowly) we feel the real semantic keeping away from the meaning. From the sentence “Langdon oyanmadı” (Langdon did not awake) we understand that he is still sleeping and from the sentence “Langdon yavaş-yavaş oyandı” (Langdon awoke slowly) the addressee is given other information. Langdon has awoken, but the process of awakening demanded a certain pause in the duration of time.

We come across expression of the two communicative parts of the utterance by different terms as logical subject and logical predicate, the main nuclear and the final point and nuclear, the given/known and new, theme and rheme. Naturally the differentiation of naming does not influence on the differentiation of naming. No matter how it may be named, the theme is the subject and the rheme is what is spoken on the theme. As it is mentioned in the correct short sentences theme is a subject and rheme is a predicate. When the sentence is complex, changes take place in the subject of the information and in the utterances about which they are said. When the systematization of utterances are taken into consideration, or when the complex syn-

tactic whole consists of more than two sentences, in the established complex syntactic whole things become still more complicated. If we take the systematization of simple sentences, if we distribute their theme and rheme systematically we cannot break the meaning of a syntactic whole, or by distributing the subject and object of the sentences which follow one another systematically we can not achieve clear contents either.

“The crisp April air whipped through the open window of the Citroën ZX as it skimmed south past the Opera House and crossed Place Vendôme. In the passenger seat, Robert Langdon felt the city tear past him as he tried to clear his thoughts. His quick shower and shave had left him looking reasonably presentable but had done little to ease his anxiety. The frightening image of the curator’s body remained locked in his mind.

Jacques Saunière is dead” [7].

If we distribute this fragment by subject and predicate systematization it will be:

“Külək vururdu; maşın döndü; Lenqdon seyr edir; Lenqdon çalışırđı; Lenqdon duş qəbul etmişdi; Lenqdon görünürdü; narahatlıq sakitləşmirdi; şəkil, meyit çəkilmirdi”.

In fact the given systematization is the systematization of simple sentences. If we mark subject with M and predicate with X we may show this systematization as follows: $A = \{M_1, X_1; M_2, X_2; M_3, X_3; M_4, X_4; M_5, X_5; M_6, X_6; M_7, X_7; M_8, X_8; M_9, X_9\}$

“A” is the structural scheme of complex syntactic whole of the first paragraph, given above. The subjects M_4, M_5, M_6 and M_7 have the same subjects or their themes are just the same and indicates the name of a person (Langdon). M_2 and M_3 are the names of “contents” the structural scheme given as the systematization of simple sentences, cannot give general information on the contents of the complex syntactic whole “A”. So, as only the subject and predicate, which do not reveal the meaning of the sentence, the systematization of theme and rheme cannot create a clear imagination on the complete cognition of the information, given in the utterance.

5. Term distinctions

We observe that in the problems dealing with both the actual segmentation of the sentences, and text linguistics the same notions are expressed in different terms. We observe the usage of expressions, such as “potential syntax”, “traditional syntax”, “grammatical syntax” and generally “syntax” which are used as different variations of one another. The usage of the term “syntax” which was used in grammar for the first time, realized the expression of word combination with one term (for e.g. syntax-traditional syntax). But after the text syntax began to be studied, to differentiate two types of syntax took place, as a result of which the terms such as “text syntax”, “contextual syntax”, “communicative syntax”, “functional syntax”, “suprasyntax” began to be used as well. In linguistic study we often meet such terms as, “actual segmentation” or “actual division of sentences”, which are expressed with other terminological word combinations as “communicative segmentation”, “contextual segmentation”, “segmentation as to theme and rheme”, “functional perspective of the sentence” none of which has been chosen for the general usage yet, and terminological variety still remains as it is. From the view of domination of these terms, the terms “actual division” or “actual segmentation of sentences occupy” leading positions.

6. Initial investigation of actual segmentation of sentences

Investigations linked with actual segmentation of sentences, for the first time was carried out on the basis of the simple sentences. By this time the final point was the unextended simple sentences, sentences consisting of two components, on the basis of which stood justification of both the terms on such levels as grammatical division of sentences (subject-predicate) and actual segmentation of sentences. But the problem of specification of extended variants of actual division made the things more complicated, the demands to distinguish subject and predicate groups showed themselves as well. Investigations and analyses once more affirm that transition to actual segmentation is closely linked with the consid-

eration of issues of establishment, and building up of a text. The second important factor derives from the communicative purpose of the speaker, namely from the purpose of the person who establishes the text. Through their determination of forms grammatical means take part, going beyond the possibilities of grammar the field of semantics is involved as well.

Eventually, language realizes the communication via speech. One of the demands making the language inevitable in communication is exchange of information. As non-verbal means are unable to establish communication on the needed level, the demand of expressing the communication by verbal means appeared. A driver turns to a non-verbal participant as to the help of the traffic signs, placed on the sides of roads. The figure within a red circle marked with, let's say, 80, indicates the driver that driving the means of transport in higher speed than 80 km per hour is forbidden. By the indications of the apparatus located in the panel before the driver, predict on the speed of the means of transport, since the very moment that the driver sees the traffic sign. If the speed exceeds 80 km per hour, the driver lowers the speed below 80 km per hour. If the non-verbal red circle actualizes the understanding of banning, the figure within the circle actualizes the higher limit of speed. The sign of banning, being different from other traffic signs is important and importance of their being fixed on the sides of the roads are more important.

Informative road signs bear secondary characterization. For e.g. in what distance the driver is, between the two points of the road, and how many kilometers remain to reach the destination etc. The actualization degree of sending the information by these signs is lower. In the process of communication, built up by means of speech, attraction of the attention of the speaker, and sending the information to which the addressee has directed his attention is absolutely possible.

“We were sitting around the camp fire, some thirty miles north of place called Taqui, when Lawson announced his intention of finding a home” [8, p. 20].

In the given examples the word “when” used in the first sentence draws the attention to the part preceding it and actualizes it.

In the sentence used in Den Brown’s work “Robert awoke slowly” the word “slowly” draws the attention of the addressee to the reason why Robert did not wake up immediately. In the prologue of the same sentence actualizing the personage’s action – the reason of “*Robert Lanqdon dərhal oyanmadı*” bringing it to the focus of attention is the expression “*Sonyerin fikirləşdiyi kimi də oldu*” in the sentence “*fikirləşdiyi kimi*”. At the same time, this expression actualizes to find an answer to the question, “what Soner thought and what was it that happened?” Naturally “actualization” used in these explanations is not used in the completely same understanding as the expression used in linguistics as actual segmentation. The more the number of components which establish the sentence is the more number of information attracting the attention of addressee increases. But as we deal with the text, the following sentence weakens, deinfers a certain part of information in the preceding sentence, directs the addresser towards his/her communicative intention.

Thus, it becomes clear that there are plenty enough distinctions between grammatical division and actual segmentation and that the actual segmentation takes place as a result of actualization.

But actualization depending on different factors are realized by distinctive means.

7. Conclusion

Having studied the theme-contents parallels in a literary text, the author comes to the conclusion, that text and discourse are nearer to each other as to the contents, but different as to their aims and functions which they play. Texts have certain authors, whereas discourses lack this quality.

Information on the other distinctions about theme and rheme and subject and predicate relations are introduced. It is discovered that though the terms serve to express the same goals, their determination depends on the angle of view with which we approach the problem.

In the consideration of the problem, utterance plays an important role. The term utterance in the linguistic study has found its different ways of expressions. No matter how the terms differ, they serve to express one and the same notion.

The author comes to the conclusion that only through actual segmentation of sentences we may achieve still deeper cognition of contents.

So, it becomes clear that there are plenty enough distinctions between grammatical division and actual segmentation and it may be concluded that actualization depends on different factors and is realized by different means.

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INTERFERENCE IN THE CONTEXT OF WORD CO-OCCURRENCE

Abstract: The article is devoted to interference in the context of word co-occurrence. Currently, one of the pressing issues of linguistics remains that of word co-occurrence. Its importance is evident: the most complex and conflicting language norms refer to co-occurrence. Within this paper we'll consider the word co-occurrence as a problem of cross-language interference. Interference often results in the failure of mutual understanding among people, thus the addressing co-occurrence from the perspective of interference is of a major importance as it serves to anticipate errors and facilitate their correction. The paper also considers main types of word co-occurrence that generates interference.

Keywords: interference; bilingualism; word co-occurrence; language contacts; lingual interference.

Introduction. Word co-occurrence is one of the most important aspects of the lingual interference. The lingual interference is usually understood as changes in the structure or elements of structure of one language under the impact of the other.

Consequently, interference results from the interaction of several (usually two) languages and may cause both positive and negative effects. In the latter case, due to the difference of various elements of language systems there occur errors in people's speech, which may create major obstacles in the process of communication.

When a person develops its speech in a foreign language (L2), he combines the words of this language he uses under the rules of his native one (L1). No errors will occur in the speaker's speech if the rules of collocation fall together in both languages. However, such rules often disagree that causes errors of co-occurrence. As in the combination of one words with the others, the interrelation of its three mechanisms – lexical, semantic and grammatical ones – occurs, the lingual interference (depending on its type) may lead to errors in any level of co-occurrence.

Thus, interference often leads to the violation of norms of co-occurrence of the receiving language (L2). So we can say that the study of co-occurrence from the perspective of interference is extremely important as it helps us to solve both methodical and linguistic problems.

The main factors which define word co-occurrence are its meaning, lexical peculiarities and grammatical properties. Accordingly, three types of co-occurrence are traditionally distinguished: semantic, lexical and morphosyntactic (or syntactic). Morphosyntactic co-occurrence is defined by the belonging of words to the parts of speech, the lexical one – by the selectivity of lexical items and the semantic one – by the semantic concord – the components of word combinations must not have contradictory semes [3, 483]. When it comes to the types of co-occurrence, it is as well to remember that all the types of co-occurrence are organically related and the boundaries between them are fuzzy enough.

Lexical co-occurrence is the most hardly determinable. There exist the commonly held opinion that it is obvious in the selectivity of lexical items

which is defined not only by the lexical meaning of the word but many other factors, such as grammatical, usual, stylistic, connotative, phraseological ones, etc. All these factors form lexical co-occurrence of this word. In other words, lexical co-occurrence is defined by individual characteristics of the word, not the class of words it relates to.

N. Z. Kotelova specifies the word co-occurrence as “a set and conditions of realization of word extenders, paradigmatics of its syntagmatic properties, its change of relation”, in other words, the analyst qualifies word co-occurrence as a set of its selectional features [5, 51].

N. Z. Kotelova distinguishes syntactic and lexical co-occurrences only. She defines the syntactic word co-occurrence as the complex and properties of syntactic links it may potentially have, a set and conditions of realization of syntactic links”, but the lexical one as “a set and conditions of realization of lexical extenders” [5, 52].

Lexical co-occurrence is divided into absolute and relational. Absolute co-occurrence is a co-occurrence that is inherent to the word as such, irrespective of conditions of its realization (for example, burn to the ground, drop eyes, sworn enemy); relational one is a co-occurrence that realizes on one or another condition (for instance, run across the field, run toward the house, go over to the enemy) [5, 53]. Absolute co-occurrence cannot serve as a means of distinction of meanings of a multivalent word whereas relational one can.

Grammatical co-occurrence. D. N. Shmelyov defines grammatical co-occurrence as possibility to use words in certain constructions. Each lexical unit has a fairly strict set of syntactic links with other lexical units. The nature of such links (namely, morphosyntactic co-occurrence itself) defines the belonging of this lexical unit to a certain grammatical category (part of speech, grammatical class or type). Such an approach to this type of co-occurrence is traditional, but there exist other points of view. So, V. V. Morkovkin offers to describe a gram-

matical co-occurrence of word from the perspective of characteristics of words that are able to collocate with them: “information on the part of speech or grammatical status of B and on the grammatical form in which B must be is a morphosyntactic co-occurrence A or morphosyntactic restrictions of co-occurrence A” [6, 34].

From this point of view we can speak about the obligatory and optional (non-obligatory) co-occurrence, depending upon the necessity of the use of extender to this word. In case of the obligatory co-occurrence there should always be a dependent component, but as soon as the optional one is concerned, the extenders are non-obligatory. In this case, selectional properties of the key word (its ability to be extended using the dependent one) is called active co-occurrence and the ability of the dependent word to link with the key one is passive co-occurrence.

However, morphosyntactic co-occurrence is defined not only by grammatical properties of the word. L. D. Chesnokova distinguishes three types of morphosyntactic co-occurrence depending on the factors that define it.

Morphosyntactic co-occurrence motivated by lexical meaning of the word. In case of polysemy such type of morphosyntactic co-occurrence may act as differentiator of lexical and semantic variants of this word, namely it is “potentiality of both combination of words and differentiation of meanings.” In this case the grammatical meaning of the word does not have a direct impact on its co-occurrence.

Morphosyntactic co-occurrence stipulated by lexical and grammatical features of the word. Such co-occurrence is caused “when the general lexical and grammatical meaning” of this word interact.

Morphosyntactic co-occurrence caused by grammatical factors only. The lexical meaning of the word in this case in no way impact on its co-occurrence [1, 6].

Thus, morphosyntactic co-occurrence depends not only upon grammatical but lexical and semantic factors; first of all it depends on the lexical meaning

of the word. This results in close relationship of morphosyntactic co-occurrence with the semantic one.

Semantic co-occurrence is defined by the denotative aspect of the word. In this case we are referring to the ability of the word to combine with a whole class of other words associated with it by the commonality of meaning. According to V. G. Gak, “the principal law of word combination is that in order for two words make a right combination, they must have one common seme except for specific ones” [2, 27]. It is a seme which in the French linguistic tradition is generally called as *classeme*. Any seme that doesn't have to be of the utmost importance for this utterance can be a *classeme*.

The law of semantic concord by V. G. Gak is central for characterizing semantic co-occurrence. So, V. V. Morkovkin defines semantic co-occurrence as “one which is set by pointing out the seme that must be present at the meanings of all words filling in the appropriate syntactic and semantic position [2, 24]. It should be noted that V. V. Morkovkin singled out the semantic co-occurrence within lexical one.

Stylistic co-occurrence is usually considered within the stylistics of text and connected with the stylistic connotations of language units. Stylistically marked words freely combine with lexemes that have the identical colouring. Neutral words that have bookish and colloquial synonyms freely combine only with neutral ones, bookish words with bookish ones and colloquial words with colloquial ones.

The combination of words that have a various stylistic colouring is restricted in use.

Stylistic restrictions of word co-occurrence as compared with grammatical and lexical ones have no character of absolute, “rigid” norms. In this case much depends upon not only stylistic formation of words but also particular conditions and purposes for their use. The combination of stylistically inhomogeneous words often serves as a way of artistic expression making sense in a jocular or ironic context. Here the stylistic restrictions are intentionally broken with the purpose to create a certain artistic

effect. But unmotivated break of lines of stylistic co-occurrence often results in stylistic errors. Whether the combination of stylistically inhomogeneous words is an error or stylistic device, one can define only by analysing particular text [8, 65].

Phraseological co-occurrence (sometimes called as context-sensitive) is specific for words with a phraseologically linked meaning. It is national and inherent in a given particular word in a given particular language only.

Phraseological collocations are characterized by stability, an idiomatic nature and a figurative meaning. When using phraseological units one should consider their semantics, a figurative character, lexical grammatical structure, emotional expressive and functional stylistic colouring, as well as the combination of phraseme with the other words in the composition of sentence. Unmotivated change in the composition of phraseme (its reduction and extension, substitution of one of the components without the extension of composition of phraseological unit or with its simultaneous extension) or structural-grammatical changes, as well as the distortion of the figurative meaning of collocation are the result of the break of phraseological co-occurrence [8, 69].

In terms of the possibility or impossibility to enter into syntagmatic relations, they distinguish: 1) phraseological units with a wide co-occurrence (to promise the moon, a white crow, certain as preaching); 2) phraseological units with a restricted co-occurrence (at full speed); 3) phraseological units with a self-contained co-occurrence (roll in money, to give a long song and dance) [4, 128].

The issue of differentiation of lexical, semantic and phraseological co-occurrence is still unresolved. Some analysts (N. Z. Kotelova and I. A. Melchuk) consider the lexical and phraseological co-occurrence to be a common type of co-occurrence, the others propose that above-mentioned types of co-occurrence should be differentiated. As there are no absolutely free word combinations but more or less linked ones, one can

speak of the differentiation of semantic, lexical and phraseological co-occurrence [9, 30].

We scrutinized main types of word co-occurrence that were one way or another differentiated by

the majority of the analysts and came to a conclusion that the analysis of co-occurrence in terms of cross-language interference seemed to be extremely important as it helped to foresee occurrence of errors.

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LITERACY AND NUMERACY PRACTICES IN EDUCATION: PERSPECTIVES AND PROSPECTS

Abstract: The article highlights the importance of literacy and numeracy along the other basic skills of language learning in education. Hence, Literacy and Numeracy skills should also be taught/ included yet having proper assessments in all subjects.

Keywords: literacy, numeracy, skills, language learning, education.

1. Introduction

Literacy and numeracy are considered the most important skills amongst the former important skills of life which we often acquire to live a moderate life. In past decades, good reading and writing electively could be considered the basic elements of literacy, yet, today the practical definition of literacy has been totally changed [1, P. 32]. Therefore, the contemporary skills of **Literacy** has been emerged with **Numeracy**, for instance, reading and writing are being combined speaking and listening having a sound knowledge of numbers and problem-solving utilizing technological gadgets (such as mobile, laptops and notebooks). Hence, the modern definition of Literacy and numeracy defines it as the critically understanding of the modern communications i.e. spoken language, digital media, broadcast media or printed text [1, P. 8].

2. Importance of Literacy and Numeracy Skills

Literacy (reading and writing) and numeracy (mathematics and statistics) are very important skills

which should be taught in a combined way at early stages of education i.e. through the rhymes (for example 'one, two, buckle my shoe...') [1] along with reading and writings of alphabets and mathematics numbers. Moreover, the critical experiences would also be included in this process i.e. "fitting 'smaller' boxes inside 'bigger' boxes, learning that some things are the 'same', whilst others are 'different', experiencing going 'faster' or 'slower'" [2; 3]. Contemporary concepts of Literacy and Numeracy could also be taught to the children teaching the practical experiences of life such as the usage of recycle bin or the connections between the things inducing through the ideas [1, P. 33]. Hence, it is very important to teach the concepts of contemporary Numeracy utilizing the problem-solving skills [4]. Modern world has got success focusing on modern literacy emerging the new concepts on the level of primary education and early childhood [3]. Lack of Literacy i.e. communication, reading or writing could lead children towards school-leaving at early ages which could result into unemployment or lower-skilled

job and ultimately resulted into poorer living of life or unhealthy life style [5]. Moreover, low literacy could also lead children towards drug or other social crimes which could result into less chances to live having increased health risk [6]. Social and educational would improve having an acceptable and necessary quantity of literacy and numeracy skills along with a better level knowledge which would improve the career prospects as well. Due to higher and better level of literacy and numeracy skills and knowledge, the employability rate could also be increased.

3. Stages of Literacy and Numeracy Developments

Hence Literacy and Numeracy help individuals in various ways at every stages of life; for instance; the process of literacy begins at the time ‘babbling stage’ and numeracy at early stages of ‘crawling’ through active processes of learning fundamental ideas through various ideas in informally throughout. When children start their formal student life their minds become stronger gradually developing the abilities to solve complex problems having more confidence and habits and they contextually develop the ideas of creations, connections and communications beyond the basic learning skills i.e. writing, reading along with arithmetic problems which were very simple at informal learning stage [7; 8]. Henceforth, Literacy and numeracy are not the duties of the specific teachers of trainers, yet, it is a responsibility of all teachers or trainers of all disciplines/subjects at all levels, for instance, RV Schools [9] explains it as follows;

- Literacy and numeracy should be increased through a joint effort at every stage of education (i.e. provincial, divisional)
- Literacy and numeracy should be instructed through a high-quality system-wide commitment
- Induction of literacy and numeracy are the responsibilities of all educators; for instance, all formal teachers are teachers, yet, also the teachers of literacy and numeracy as well.

- Hence, “Working collaboratively to identify explicit and implicit literacy and numeracy expectations that build and scaffold learning as students move through the subjects and grades” [9, P. 6].

Therefore, Literacy and Numeracy are “Collaborative actions and shared responsibilities among educators, school authorities, parents, community members, business leaders and students...” [10; 11].

Henceforth, the practice begins at birth, the family environment advances them at the early stages of leaning environs and gradually the society increases it in school years in every important consequences. Hereafter, Literacy and numeracy are foundational, shared responsibility (ies), system-wide commitments, Leadership learnings, and partnerships amongst school, home and community, a sound research, engages and supports, a balanced and responsive approach having digital technology and an ongoing professional learning [9].

4. Literacy and Numeracy in Subject and Assessments

Literacy and numeracy should be included in all types of assessments in all subjects, for instance, teachers should be trained and taught to induce literacy and numeracy practices together through an affirmed link along with acquisition of other the rich skills throughout the long journey of learning and thinking “to enter adulthood with the skills they will need to participate fully in a democratic society” [12]. The viewpoints of learners should be expository and narrative while learning every subject and their complex materials, and resultantly, they should be able to synthesis the material/text into multiple perspectives. They would need to enhance their concepts and knowledge accessing and reading them critically. This would help to develop a more sophisticated literacy and numeracy perspective beyond the general learning and thinking while learning the subjects. So as to, in each and every area of expertise or subject, a refined literacy and numeracy practice should be seen, even, in post-school context [13].

5. Conclusion

Hence, all basic skills i.e. reading, writing, listening or speaking should be educated and erudite integrating with literacy and numeracy skills to enhance sophisticated and contemporary knowledge

strategically. This would happen through better monitoring of learning, assessments, progresses and improvements applying effective literacy and numeracy learning at all levels of informal and formal education.

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LEXICAL AND SEMANTIC CORRESPONDENCES OF POLYSEMANTIC SOCIAL AND POLITICAL INTERLEXEMES

Abstract: Intercultural communication improves international elaboration, which makes easier the transfer adequacy of international semantic specificity of language elements. This article's aim is the analysis of lexical and semantic correspondences of social and political interlexemes in English, French and Ukrainian languages. In the article provisional 22 semantic subgroups of polysemantic interlexemes with changed semantics are introduced. Quantitative data of polysemantic's interlexemes distribution in compared languages. 503 triads of interlexemes of explanatory dictionaries of mentioned languages were the exploring material.

The quantity of polysemantic interlexemes presents 1347 units witch corresponds to 89.26% of general quantity studied elements. We should mention that the semantic structure in English, French and Ukrainian languages contains from 1 to 27 lexical and semantic variants. The triad of polysemantic interlexemes forme (27 in French) – form (24 in English) – форма (13 in Ukrainian) has the most of lexical and semantic variants The biggest subgroup by the size is the polysemantic group of norms of the law and of political and social relations. The interlexemes of this subgroup helps to regulate social life and to coordinate social and political relations. 2 subgroups are the smallest in this investigation: denomination of ethnic groups and denomination of adversaries of state authority. The analysis of polysemantic social and political interlexemes under investigation gave us an opportunity to propose our own classification divided in thematic subgroups of semantic particularities of polysemantic social and political interlexemes.

Keywords: polysemantic, monosemantic, interlexeme, lexical and semantic correspondences.

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ЛЕКСИКО-СЕМАНТИЧЕСКИЕ СООТВЕТСТВИЯ ПОЛИСЕМИЧНЫХ ОБЩЕСТВЕННО- ПОЛИТИЧЕСКИХ ИНТЕРЛЕКСЕМ

Аннотация: Статья посвящена анализу лексико-семантических интерлексем общественно-политической сферы использования в английском, французском и украинском языках. В работе представлены условные 22 семантические подгруппы полисемичных интерлесем с измененной семантикой, а также наведены численные данные распределения полисемичных интерлексем

в сопоставляемых языках. Анализ исследуемых полисемичных общественно-политических интерлексем дал возможность предложить собственную классификацию, разделённую на тематические подгруппы соответственно семантических особенностей полисемичных общественно-политических интерлексем. Материалом разведки послужили 503 триады интернационализмов с толковых словарей английского, французского и украинского языков.

Ключевые слова: полисемичный, моносемичный, интерлексема, лексико-семантические соответствия.

В результате роста роли политической коммуникации, общественно-политическая лексика представляет собой большой лингвистический интерес. Именно в сфере политической лексики наблюдаются существенные изменения, обусловленные общественно-политическими процессами.

В разное время изучением лексических интернационализмов занимались В. В. Акуленко, Т. И. Зеленина, Ю. А. Жлуктенко. Лексико-семантические соответствия были предметом исследования Ю. М. Кочуровой, А. И. Едличко, М. Bakillah, Б. К. Харитоновой, И. А. Стернина, Т. О. Чубур, Н. В. Проценковой С. В. Кийко и др. Однако до сих пор ещё не были рассмотрены лексико-семантические особенности общественно-политических интерлексем французского, английского и украинского языков.

Целью исследования является описание лексико-семантических соответствий общественно-политических интерлексем на материале французского, английского и украинского языков. Материалом разведки послужили 503 триады интернационализмов с толковых словарей английского, французского и украинского языков: Longman Dictionary of Contemporary English [7], Le petit Larousse [6], Академический толковый словарь современного украинского языка [1].

В лингвистической науке известно, что лексическая полисемия – явление, свойственное всем языкам на разных этапах их функционирования. К полисемии следует отнести случаи наличия больше одного значения лексемы [5, с. 106].

Ю. М. Кочурова указывает, что степень развития языка, уровень его выразительных возмож-

ностей можно определить, исследовав характер той или другой полисемии [3, с. 121]. Полисемия определяется как наличие у слова нескольких связанных между собой значений, которые обычно возникают в результате видоизменений первоначального значения слова [3, с. 122]. При явлении разного отрыва «периферийного значения» от основного современные языки формируют омонимы [2, с. 35–47].

Интерлексемами являются лексические единицы, которые владеют графическим, фонематическим и морфологическим сходством, характеризуются наличием полной или частично схожей семантикой не менее, чем в трёх языках близко- или дальнородственных языках, выражают понятия с разных сфер жизни, являют собой новообразования или заимствования из классических и современных языков и присутствуют на синхронном срезе. Соответственно лексико-семантическим особенностям общественно-политические интерлексемы делятся на моносемичные и полисемичные.

Согласно с А. И. Едличко, моносемичной общественно-политической интерлексемой считается интерлексема, в семантической структуре которой содержится значение, связанное с областью политики, которое является общим для всех сопоставляемых языков. Полисемичными являются интерлексемы, которые характеризуются смешиванием интернациональных и национальных особенностей [4, с. 13], другими словами полисемичными интерлексемами считаются лексические единицы, семантическое значение которых было изменено. Поскольку моносемичным

интерлексемам присуща тождественность семантической структуры в сопоставляемых языках, предлагаем, остановится более детально именно на полисемичных интерлексемах.

Большое количество интерлексем (449 триад) с измененной семантикой позволила нам отнести их к полисемичным интерлексемам общественно-политической лексики, что в свою очередь дало возможность выделить 22 семантические подгруппы:

1) названия этнических сообществ, например: *aborigène* (фр.) – *aborigine* (англ.) – *абориген* (укр.);

2) номинации этнических процессов, например: *consolidation* (фр.) – *consolidation* (англ.) – *консолідація* (укр.);

3) номинации государственно-территориального строя, знаков, символов страны, например: *hymne* (фр.) – *hymn* (англ.) – *гімн* (укр.);

4) форма государственной власти, форма правления, например: *fédération* (фр.) – *federation* (англ.) – *федерація* (укр.);

5) наименования субъектов политики (представителей государственных структур), например: *ministre* (фр.) – *minister* (англ.) – *міністр* (укр.);

6) названия исполнительно-распорядительных органов власти, учреждений, например: *sénat* (фр.) – *senate* (англ.) – *сенат* (укр.);

7) интерлексема сферы внутренней политики государства, например: *favoritisme* (фр.) – *favoritism* (англ.) – *фаворитизм* (укр.);

8) наименования классов, прослоек, групп общества, например: *élite* (фр.) – *elite* (англ.) – *еліта* (укр.);

9) номинации политических партий, течений, группировок, например: *léninisme* (фр.) – *Leninism* (англ.) – *ленінізм* (укр.);

10) интерлексема сферы внешней политики государства и дипломатической практики, например: *neutralité* (фр.) – *neutrality* (англ.) – *нейтралітет* (укр.);

11) номинации характера деятельности политических организаций и партий, методы и фор-

мы партийной работы и борьбы, например: *tolérance* (фр.) – *tolerance* (англ.) – *толерантність* (укр.);

12) интерлексема особенностей речи субъектов политики, например: *articulation* (фр.) – *articulation* (англ.) – *артикуляція* (укр.);

13) интерлексема направлений мировоззрения субъектов политики, например: *ascétisme* (фр.) – *asceticism* (англ.) – *аскетизм* (укр.);

14) наименования социальных процессов дезорганизации общественной жизни, например: *boycott* (фр.) – *boycott* (англ.) – *бойкот* (укр.);

15) наименования противников государственной власти, форм правления, например: *maffia* (фр.) – *Mafia* (англ.) – *мафія* (укр.);

16) интерлексема выборного процесса, например: *référendum* (фр.) – *referendum* (англ.) – *референдум* (укр.);

17) наименования морально-философской области общественной жизни, например: *fatalisme* (фр.) – *fatalism* (англ.) – *фаталізм* (укр.);

18) наименования правовых норм общественно-политических отношений, например: *appellation* (фр.) – *appellation* (англ.) – *апеляція* (укр.);

19) интерлексема военной терминологии, например: *artillerie* (фр.) – *artillery* (англ.) – *артилерія* (укр.);

20) наименования экономической области деятельности, например: *affaire* (фр.) – *affair* (англ.) – *афера* (укр.);

21) обозначения социально-политических наук и общественно-политической терминологии, например: *urbanisme* (фр.) – *urbanism* (англ.) – *урбанізм* (укр.);

22) интерлексема бытовой тематики, например: *appartement* (фр.) – *apartment* (англ.) – *апартаменти* (укр.).

Численные данные распределения полисемичных интерлексем наведены в таблице 1. (см. табл. 1)

Таблица 1. – Семантическая классификация полисемичных интерлексем

	Лексико-семантическая группа	Количество
1.	Этнические сообщества	1
2.	Этнические процессы	3
3.	Государственно-территориальный строй, знаки, символы страны	14
4.	Форма государственной власти, форма правления	35
5.	Субъекты политики (представители государственных структур)	28
6.	Исполнительно-распорядительные органы власти, учреждения	22
7.	Внутренняя политика государства	9
8.	Классы, прослойки, группы общества	26
9.	Политические партии, течения, группировки	10
10.	Внешняя политика государства и дипломатическая практика	6
11.	Характер деятельности политических организаций и партий, методы и формы партийной работы и борьбы	12
12.	Особенности речи субъектов политики	13
13.	Направления мировоззрения субъектов политики	35
14.	Социальные процессы дезорганизации общественной жизни	8
15.	Противники государственной власти, форм правления	1
16.	Выборный процесс	13
17.	Морально-философская сфера общественной жизни	13
18.	Правовые нормы общественно-политических отношений	67
19.	Военная терминология	17
20.	Экономическая сфера деятельности	22
21.	Социально-политические науки и общественно-политическая терминология	39
22.	Бытовая тематика	56
	Вместе	449 триад

Количество полисемичных интерлексем становится 1347 единиц, что соответствует 89,26% от общего количества исследуемых элементов. Следует указать, что семантическая структура интерлексем в английском, французском и украинских языках содержит от 1 до 27 лексико-семантических вариантов. Наиболее ЛСВ обнаружилось в триаде полисемичных интерлексем *forme* (27 во французском языке) – *form* (24 в английском языке) – *форма* (13 в украинском языке). Самой большой по объему оказалась полисемичная группа правовых норм общественно-политических отношений, которые содействуют регулировке общественной жизни и координируют общественно-политические отношения, например: *convention* (фр.) – *convention* (англ.) – *конвенція* (укр.);

directive (фр.) – *directive* (англ.) – *директива* (укр.); *déportation* (фр.) – *deportation* (англ.) – *депортація* (укр.). Наименее полисемичными являются сразу две подгруппы: 1) наименования этнических сообществ, единственным примером которой есть триада: *aborigène* (фр.) – *aborigine* (англ.) – *абориген* (укр.); 2) обозначения противников государственной власти, форм правления, единственным примером которой является триада: *maffia* (фр.) – *Mafia* (англ.) – *мафія* (укр.).

Анализ исследуемых полисемичных общественно-политических интерлексем дал возможность предложить собственную классификацию, разделённую на тематические подгруппы соответственно семантических особенностей полисемичных общественно-политических интерлексем.

Следует заметить, что значения многих полисемичных интерлексем оперирует определённым семным набором, который вмещает дифференциальные признаки. Их функцией является уточнение смысла, репрезентация важной национальной информации. Как свидетельствует А.И. Едличко, дифференциальной семой мо-

жет выступать идиоэтничный компонент, который выражается эксплицитно и имплицитно [4, с. 16].

Перспективными считаем исследования относительно полной и неполной семантической общности общественно-политических интерлексем в английском, французском и украинском языках.

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‘DAY TO DAY’ or ‘DAY IN DAY OUT’?

(Case Study: Benefits of Linguistic Relativity Ideas Application In Language Teaching)

Abstract: This paper provides an overview of an educational technique used for teaching English on the basis of advantages of linguistic relativity ideas known as Sapir-Whorf hypothesis. The use of its principal notions in teaching English was occasionally combined with psycholinguistic, cognitive and cross-cultural analysis. Final contribution to the understanding of the outer world through the language explication of metaphoric transfer was demonstrated by the examples from general English teaching experience. A case study was illustrated by verbal description of some spatial and orientation relations among objects as well as temporal indications. They were interpreted in the light of linguo-cultural correspondence between English and Russian languages. The conclusions comprise summarized results of the technique developed, aimed at the improvement of English language acquisition including students’ intercultural understanding abilities.

Keywords: linguistic relativity, language acquisition, linguo-cultural correspondence, educational technique.

Introduction

The study deals with the applicability of Sapir-Whorf linguistic relativity manifestations in the course of English language acquisition. The material presented is not intended to prove or disprove the Whorfean determinism so much debated in the last five decades and stating that “all observers are not led by the same physical evidence to the same picture of the universe, unless their linguistic backgrounds are similar” [1; 2]. Neither it is considered to bring forth new theoretical or experimental arguments in favour of its recent distractors, opponents or proponents [3; 4; 5; 6; 7]. The idea is to find out and demonstrate how an insight into the everyday use of the language can serve as an educa-

tional technique for the improvement of teaching and learning English as a foreign language. But prior to this, both the teacher and the learner, have to master the cognitive linguistic approach that would help to answer the question: how a language is influenced by unseen cultural patterns. Most of the techniques under study gained practical approval in the course of long-term teaching both general English and English for specific purposes, carried out by the authors in the linguistic environment of Chinese and Ukrainian shipbuilding colleges and universities.

From time to time it was found impactful to scrutinize the language patterns from the viewpoint of psycholinguistic and cognitive analyses [8] so as to

understand certain features of the outer world on the linguistic background.

The most applicable areas of the language habitual behaviour display were selected from three domains: 1) relations among objects expressed by spatial or orientation prepositions and adverbs defining location or direction; 2) everyday English lexicon units that became phraseological combinations due to the hidden metaphoric similarity; 3) temporal indications denoting position in time.

Methodology

Conventional scientific and specific linguistic research methods were used in the study. Discourse analysis was applied in order to clarify the ways a language is used in a wider communicative context and accounts for changing its denotations, from structural characteristics to the ways how texts are organized and constructed to create meaning, and, finally, to socio-cultural interpretations that unite speakers and communicative events.

Admitting the intuition as a classic linguistic method for evaluating the correction of judgement, we verified it, wherever possible, in the existing linguistic corpora materials as the most reliable sources based on millions of usages.

The authors used conceptual analysis only as a way of the notion explication. Certain focus was centered around associative reconstruction method that made it possible to analyze chosen patterns of verbal memory of society and cultural stereotypes of nations, reflected in the language: the so-called Standard Average European (SAE) way of perception, introduced by B. Wharf. Descriptive method was applied to the explications of language structures and forms functioning in society. The reconstruction of the use of orientational, spatial and temporal metaphors, fixed in the language at a definite historic period, was based on comparative-historical method, especially when viewing similarity and differences of relations among objects. To explain the reasons of such likeness or divergence in the language structures, describing physically equal ideas, cross-cultural interpretation was used.

Discussion

Language relativity phenomena are encountered almost in every field of language manifestations. The authors of the hypothesis often demonstrated them on the most bright examples of sound imitation, perception of colours, forms, causes of the events, etc.. Actually, in English we transcribe the cock's cry as a [kɔk-ə-du: dl-du:], Frenchmen hear [kɔ-kə-ri-kɔ], whereas Russian language native speakers imitate it as [ku-ka-rə-ku:]. Various animals, – dogs, cats, cows, sheep, wolves, goats, birds, insects, – sound differently judging by their transcription notification in different languages, although the latter do have equivalent sounds in their phonetizing kits for similar audial reproduction to obtain the closest onomatopoeic effects. The bee is *buzzing* in English, however the same nectar sipping insect [зүз'зит] in Russian. The most popular examples of linguistic relativity proponents are well known divergencies among the one-word names for rainbow colours. There are seven of them in Slavonic languages, but five in German and English, four in the Shona language of the people of Zimbabwe and only two in the language of Bassa (Liberia).

Numerous facts of different ways of identifying objects by means of metaphoric reconsideration could be highly encouraging for English language acquisition by foreign students. They demonstrate great distinctions and it would be helpful to find an efficient way of their mastering by EFL students, absorbing specific ways of imaginative thinking and retaining patterns of another vision of the outer world. For example, *a brow of a hill* has once obtained its image on the similarity basis with the arch of hair above each eye. The same notion in Russian is fixed as *гребень холма*, associated with a crest or a comb on a bird's upper flesh over the head. *An eye of a needle* will take time to be understood by a Russian language speaker unless he has at hand his own language equivalent associated with an ear – *ушко иголки* (literally *an ear of a needle*).

The above-indicated area of a language display reveals dissimilar approaches in different languages as a result of nomination process and it is first and foremost the reflection of specific understanding of outer world through the language. It proves to be highly productive as a result of cognition processes fixed in different languages and pertaining to various cultural stereotypes.

The focus on word-building elements of everyday objects could reanimate the visual image of a once bright notion, gradually fading away until complete oblivion. Explicating *breakfast* as created of two components, *break* and *fast*, the language user can reconstruct the feeling and attitude of the people of Early English period, as if they oversaw the fast all the night before breaking it by the morning act of food consumption. In Russian, the hostess gathered all the leftovers, that remained in the house in the evening, to prepare them for tomorrow's early meal *завтрак*, i.e. *к завтраку* [1; 2].

Each EFL teacher knows frequent occurrence of repetitive errors in the use **preposition of space and time by beginners** and pre-intermediate students, e.g. *on* [1;2].

This fact was first observed by Chicherin A. V., an outstanding Ukrainian philologist, founder of lingual stylistics in literary criticism [9; 10].

the street instead of *in the street*; erroneously used *on the picture* instead of *in the*

picture, or in an attempt to express continuum by *from day to day* instead of the verbal collocation *day in, day out*, etc.. This negative recurrence could be eliminated by using the educational technique of the insight into cultural stereotypes reflected in a language. Cross-cultural interpretation of the same structure in the mother tongue (L1) and that of a foreign language (L2) will reinforce the retention of historical and cultural divergencies in learner's memory and, finally, contribute to the effective improvement of English language acquisition.

Let us demonstrate it by a few examples. EFL learners often tend to substitute preposition *in* by

on in prepositional phrase *in the street*. This erroneous substitution can be justified by identifying 'the street' with 'a road surface' where preposition *on* would sound quite reasonably. Especially when in an EFL learner mother tongue *on* (*на*, 在...上) literally means to be located on (the surface of) smth.

In order to radically correct the situation we can refer to the historic and cultural facts of the urban development history of medieval towns in Western Europe. As is known, a fortified town centre was usually located on an upland area or a hill, surrounded by a defensive stone wall. The outside area was populated by craftsmen and merchants in the so-called *down-town*, where later a business centre were erected and finally changed its meaningful shade from an underdeveloped place into an advanced one. Nowadays it became "related to, or located, in the lower part or business center of a city" [11]. On the contrary, *upper town* or *up town*, literally meant a topographically elevated area where the municipal administration was located and nobility lived.

Due to frequent internecine wars among small but multiple feudal principalities, which was peculiar for Western Europe, craftsmen population suffered most of all. Naturally, the people strove to get inside a safer fortified space of a town where the land was limited and cost extremely high. These were the reasons that resulted in a familiar features of today's ancient quarters of almost all West European cities: the streets were narrow, the area deficit urged the construction workers to build up the storeys higher and higher.

In order to enlarge inner sizes of premises the walls of upper floors were brought out as much forward as possible. They literally towered the street, so it became deeply shadowed. Sometimes they even closed up above the street. All this created an impression of a closed stony box. Hence, the verbalized notion *in the street* was encoded in the mind of a native speaker and retained as a historical and cultural pattern in the English language.

In East European town erection traditions, the street looked like a broad area of the road, fenced by low one- or two-storied rows of houses on two sides. It looks quite vivid that the space-related word combination *на улице* (Russian), or 在街上 (Chinese) retained in the national language memory practically the same as 'on the surface of the road between two opposite row of houses' [1].

Another similar example of divergencies of understanding is connected with different traditions in the history of painting, even remaining within the frames of Whorfean Standard Average European (SAE) idea and based on Aristotle-Newton model of the world. and creation and perception of the works of arts differently in English, Russian and Chinese.

English prepositional combination *in the picture* brings forth one and the same **frequent mistake as far as the use** of its equivalent is concerned [1].

An interesting fact is the emergence of the word combination "on the street" in early American English practice, fixed in Webster's dictionary (who was a great proponent of American English as a separate language). The first meaning of the word entry 'street' had the following definition: "a road in a city or town that has houses or other building on one or both sides' e.g. "They live on a busy/residential street" [11]. It is likely to be a direct consequence of the first towns planning by the American settlers, that didn't follow the West European patterns. In the course of time it was substituted by the same *in the street* as the consequence of the US linguocultural development.

Russian and Chinese present a distinctive difference in the preposition used in the same sence: *на картине*, 在图. Both mean literally *on the picture*. The easiest way to find the explanation of this difference is to refer to the world history of arts, namely to drawing and painting history.

As is known, the development of this kind of descriptive arts has covered a long way from petroglyphs of primitive peoples through Ancient Egypt arts, frescos of Ancient Greece and Rome, mosaic

smalts of Bysanth, icon paintings of old Christian tradition, etc.. All their images were plane, two-dimensional by their character. More realistic reflection of the outer world in arts found its implementation in the West European painting when a mystical influence of the Medieval Church started to loose its positions in the Renaissance.

By the middle of the XV century, the theory and practice of the perspective or three-dimansional portrayal became firmly established in Italian painting. It was percieved quickly by the West European schools of arts and through France and Holland became a heritage of English arts. It is due to this fact, the artistic image has moved inside the picture perspective in the English native speaker's mind. A contemplator, with the help of vision and imagination, is shifting from the objects located on the surface within the picture frames, into the deeper unfolding perspective, – *in the picture*.

In the East European painting, canonic plane arts has dominated as an artistic technique since the Roublyov tradition and other later masters. Secular painting of the VII–VIII centuries inherits these traditions and does not conceive the achievements of the Renaissance so promptly as it happened in West European arts. Therefore, it was natural for Slavonic language speakers to perceive the image depicted in plane technique, when the painter put the paint by the brush touches on the canvas surface. Hence, the prepositional phrase *на картине* (literally *on the picture* has finally consolidated in the language in this form and become an instrument and result of cognitive thinking.

No doubt, English language memory has retained and used actively the version *on the picture* though at radically lower frequency rate, which is fixed in all representative lexicographic sources, such as defining and frequency dictionaries,

linguistic corpora, etc.. We have confined ourselves from statistical data and extensive exemplifying it by two reasons: firstly, due to the space limits of material presentation, and secondly, because

qualitative contextual occurrences are more essential for our study of the above phenomena.

The meaning of this prepositional phrase, – *on the picture*, – is clarified easily from the appropriate context, namely, on the surface of the picture, e.g.: ‘There was a thick layer of dust *on the picture*’.

This dual existence and, hence, comprehension, precisely discloses Wharf’s idea, that objects of the outer world are identical for different native speakers. But divergencies, fixed in the language, lie in the coordinate system of perceiving this reality. The explication of this approach, reducing metaphorical meaning of ‘coordinates’, to its literal sense, could be the following: the point on the plane in Cartesian and polar coordinate systems is the same. Different are the frames of reference and fixation of this reality: in the first system it is understood as perpendicular projections of the point onto the two axes, in the second one it is the point on a plane determined by a distance from a reference point and an angle from a reference direction.

The last examples of language relativity manifestation in different languages, as well as the ways of their disambiguation as an educational technique for better language acquisition deal with temporal indications. First and foremost, they concern errors or inaccurate language use caused by misunderstanding of differences among the systems of verbal description of actions and processes in various languages. Even superficial comparison of tenses system in English, Russian and Chinese proves that due to elaborate ways of analytical formation of means of action or process description, English is by far more accurate among the languages mentioned. Concerning the example of verbal collocations and prepositional phrases, expressing the time flow by different language speakers, we can readily analyse by the following.

Russian *из одного дня в другой* (from one day into another day, literally translated into English) is associated with the illusion that we are ‘moving’ from one temporal space into another, and so on.

English equivalent collocation *day in, day out* implies quite the opposite process: we are staying statically in one temporal space and the days are moving through it. One day comes in and goes out, then the process is repeated, creating the illusion of time span continuity. Such perception, explained as an insight into the language functioning, forms a reliable basis for its proper acquisition and durable retention in memory by foreign learners, in contrast to other versions that appeared as a result of borrowings from other languages. Much more study cases of this phenomena applications can be taken from the register of scientific and technological language manifestations. For example, in the lexicon of ESP teaching for naval architects and shipbuilding, over 570 somatism-based terms (N.B.: for the ship’s structure only) were singled out by us in the course of teaching this discipline. They constitute a great resource for the effective use of the educational technique described above and form a strong basis for further studies.

Conclusions

We have demonstrated the peculiarities of emergence and functions of linguistic facts in the language memory by two representative examples for each case of their possible occurrence. On occasion we have resorted to allusions of metaphoric transfer, vividly present in the discourse and constantly participating in the development of the language, speech and culture. They possess a high potential not only for nominations in everyday English, but are extremely numerous in the English language register of science and engineering originating in result of notion transfer, based on visual similarity, contrast, adjacency etc.

The practical result of the article is supposed to lay another small brick into the huge structure of a foreign language acquisition techniques, namely, how to highlight a word, word combination or phrase, so as they could be perceived comprehensively, retained durably and retrieved easily in the course of verbalizing a communicative task.

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Section 2. Literature

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SUNG-POETRY: EVOLUTION WITHIN GENERATIONS

Abstract: This article describes the phenomenon of the sung-poetry evolution within generations in the contemporary Russian literature.

Keywords: sung-poetry, autoreflexion, generation, hip-hop, subculture, underground, rock-poetry, rap-poetry.

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АВТОРСКАЯ ПЕСНЯ: ДИНАМИКА В ПОКОЛЕНИЯХ

Аннотация: В статье рассматривается феномен эволюции авторской песни в контексте сменяемости поколений в современной русской литературе.

Ключевые слова: авторская песня, авторефлексия, поколение, андеграунд, хип-хоп, субкультура, рок-поэзия, рэп-поэзия.

Обострение социальных, культурных противоречий современной эпохи привлекло к изучению проблемы поколения ученых разных областей знания – социологов, культурологов, демографов, а также литературоведов, поскольку культурная идентичность поколения фиксируется, становится легитимной и влиятельной именно в художественных текстах.

Пространство современной литературы представляет собой весьма пеструю и неоднородную картину. В настоящее время литературной критике

и в литературоведении идут активные дискуссии о феномене поколений в современной литературе. Исследователи говорят о нескольких поколениях в современной литературе. М. Черняк выделяет тех, кто существовал в недрах советской литературы, тех, кто работал в андеграунде литературы, и тех, кто начал писать совсем недавно. Указывая на то, «что у представителей поколений принципиально различное отношение к слову, к его функционированию в тексте» [1], исследовательница выделяет писателей-шестидесятников, поколение

70-х (называвших себя «поколением отставших»), поколение, ворвавшееся в литературный процесс на излете перестройки, а также выделяет поколение, вошедшее в литературу в конце 90-х. Тех, о которых В. Ерофеев сказал: «Молодые писатели – первое за всю историю России поколение свободных людей, без государственной и внутренней цензуры, распеваящих себе под нос случайные рекламные песенки. Новая литература не верит в «счастливые социальные изменения и моральный пафос, в отличие от либеральной литературы 60-х годов. Ей надоели бесконечные разочарования в человеке и мире, анализ зла (литература андеграунда 70–80х гг.). Вместо концептуальных пародий на социалистический реализм она балдеет от «большого стиля» [2].

Независимо от того, насколько дискуссионными остаются общетеоретические вопросы динамики литературных поколений, исследователи планомерно изучают новое явление – творчество «поколения 1990-х». Знаменательно, что его появление и оформление как самостоятельного явления отмечают исследователи разных литератур, в чем видится глобальность данного феномена, его связь не только с этапами развития конкретной литературы, но и с общим культурным кризисом. Эту связь подчеркивает А. Мережинская, постоянно подмечая, что творческие поиски нового поколения драматизируются общим кризисным контекстом и одновременно открывают новые возможности в рамках смены культурных парадигм. Творчество молодых ассоциируется с общим процессом «формирования нового мировосприятия, языков культуры, способных описать сложную динамичную реальность. Фиксируется географический размах явления <... > Отмечается и его глобальность: возникновение новых видов искусства и модификации старых, актуализация видео-арта, reality-shows, дизайна, электронной музыки, субкультуры Интернета и др. Причем эти новации, ассоциирующиеся именно с творчеством молодых, затрагивают всех <... >» [3].

Каждое из поколений ярко заявило о себе не только в прозе, но и в поэзии.

Ситуация в современной поэзии мало отличается от ситуации в современной культуре, она представляет собой весьма пеструю и неоднородную картину. Показательно, что во время вхождения старшего поколения в русскую литературу, во второй половине пятидесятых – начале шестидесятых годов XX века, у русской поэзии появилось новое, параллельное русло – авторская песня, которая станет неотъемлемой частью русской поэзии второй половины XX века. В основе авторской песни лежит синтез трех начал: музыкального, поэтического и драматического. Именно синтез выразительных средств каждого из них образует единое целое в восприятии зрителя.

Главной проблемой для исследователя этого феномена русской поэзии становится возможность изучения составной части – вербального компонента в отрыве от целого. В литературоведении уже сложился опыт исследования отдельных составляющих синтетических искусств, когда изучается исключительно словесный компонент. Существуют многочисленные работы по изучению драматических текстов, фольклорных текстов, поэзии В. Высоцкого, Ю. Визбора, в 90-е объектом активного изучения станут тексты рок-поэзии.

«Авторскую песню создавали «поющие поэты» – одновременно авторы стихов и музыки собственных песен, являвшиеся одновременно и их исполнителями (как правило, под аккомпанемент гитары). В одних случаях это были профессиональные поэты, сочетавшие песенное творчество с созданием непесенных стихотворений (Булат Окуджава, Александр Городницкий, Новелла Матвеева). В других случаях это были авторы песен, именно в этом жанре реализовавшие свой поэтический талант (Юрий Визбор, Владимир Высоцкий, Юрий Кукин, Евгений Клячкин и многие другие)» [4].

Авторская песня появилась в годы «оттепели», как альтернатива тоталитарному искусству, она возникла в противовес массовому «безличному песенному производству», песня, где один человек сочетает в себе и автора музыки и текста, исполнителя, аккомпаниатора и, конечно, исполнителя. Главным для авторской песни будет являться именно текст. «Авторская же песня в первую очередь с самого начала воспринималась и оценивалась в зависимости от качества стихотворного текста – качества и формального, и содержательного» [4].

Для следующего поколения 70х – 80х авторская песня не прекратила свое существование, а продолжила свой эволюционный путь развития, часто во взаимодействии с другими системами. Одной из таких систем для поколения 70х-80х станет рок-поэзия. В современном литературоведении нет четких критериев дифференциации этих двух явлений в русской культуре. «В некоторых исследованиях русские рок-поэты максимально сближаются с бардовской традицией, чему есть основания ведь рокеры унаследовали многое от бардов» [5]. Таким образом, авторская песня проходит определенный путь эволюции от бардовской песни к рок-поэзии, но главным в ее восприятии остается вербальный компонент. Рок-поэзия, как и бардовская песня, уже давно стала литературным фактом. «Слово рока», становится в 70-е – 80-е явлением сначала молодежной субкультуры, а потом и культуры в целом. В настоящее время многие тексты рок-стихов изданы в печатном виде, выпущена энциклопедия русского рока, издаются антологии русского рока, сборники научных трудов, посвященные проблеме изучения русского рока, в литературоведении систематизированы различные литературоведческие подходы к изучению рок-поэзии, устанавливающие связь с литературными традициями Золотого и Серебряного века русской литературы, законами построения и существования рок-поэзии, а также его эволюции в литера-

туре. Кроме того, исследователи говорят о том, что рок-поэзия становится важным культурным явлением, отражающим мировоззрение и ценностные ориентиры своего поколения. «Рамки 60–90-х гг., период между странными, суматошными всплесками российского демократизма, – время медленного 30-летнего раздумья, трагического осмысления, великой иллюзии или великого обмана. Духовное движение было скрытым, глубинным, но более мощным, чем поверхностная митинговая подвижка умов. В недрах этого тягостного времени выплавились замечательные образы в литературе и искусстве: у И. Бродского, А. Тарковского, Э. Неизвестного, В. Шукшина, Ю. Любимова, В. Высоцкого, Б. Окуджавы и др. В его глубинах возник огонек русского рока с его повышенным вниманием к социально-нравственным проблемам. Рок-культура (как духовный отзвук на революцию в науке и технике) отразила судьбу поколения 70–80 гг» [6]. Ю. Доманский конечную цель своего исследования тоже определяет «как попытку осмыслить мироощущения того поколения, которое, с одной стороны, воспитывалось только на роке, то есть впитало в себя те ценностные ориентиры, которые предлагались в текстах рок-исполнителей, с другой же – служило своеобразным «прототипом» для создания в роке этих ценностных ориентиров» [7]. На фоне падения интереса к поэзии в 80-х из-за утраты поэзией своего важного общественного статуса, именно рок-поэзия станет главным выразителем ценностных ориентиров поколения 70–80х. «В наше время роль традиционно принадлежавшая литературе, узурпировала видео и телевидение, на смену поэту приходит киноактер, в случае молодежной культуры – рок-музыкант» отмечает исследовательница феномена русского рока в культуре О. Сурова [9].

90-е годы станут для русской литературы периодом тотального обновления эстетических, идеологических, нравственных парадигм – периодом тотальной свободы в культуре и литера-

туре, которая тоже, как ни странно, станет для нее своеобразным вызовом. Рок-поэзия, которая была такой востребованной в условиях тоталитарной системы как форма проявления социального протеста, а также, как форма изъявления вольномыслия художников слова, окажется не столь востребованной в новых условиях. Многие исследователи заговорят о конце истории авторской песни. Другие будут настаивать, что развитие бардовской песни и рок-музыки в 90-е годы забуксует, но не прекратится. В рок-поэзии 90-х заявят о себе музыканты нового поколения: Земфира Рамаданова, Диана Арбенина, Илья Лагутенко, Юлия Чичерина и др., но это явление не будет носить столь яркого и масштабного характера, а главное, протестного характера как в 70–80-е. Весьма показательно, что Ю. Доманский – исследователь русской рок-поэзии, характеризуя состояние рок-музыки на рубеже XX–XXI веков, тоже прибегает к принципу поколений: «старые исполнители со сложившейся репутацией живых легенд русского рока – Вячеслав Бутусов и «Аквариум» (заметим, что в проекте не приняли участие такие живые легенды, как Кинчев, Егор Летов и Шевчук); рокеры старшего поколения, не ставшие культовыми фигурами, – Рикшет, «Пикник», Чиж, Александр Ф. Скляр, Дюша Романов, в какой-то степени – «Текила»; молодые исполнители, ставшие уже культовыми фигурами уровня живых легенд – «Мумий Троль», Земфира, «Король и шут»; наконец, молодые исполнители с культовыми потенциалом или со всем малоизвестные – сюда следует отнести большинство участников проекта от активно раскручиваемых в то время «Би-2» и «Воплей Видоплясова» до «Колыбели» и «Танцев минус» [8].

Владимир Новиков также обращается к поколенческому принципу, характеризуя ситуацию в рок-поэзии в 90-е годы, «культура авторской песни складывается из двух слоев. Один из них – это творческая деятельность новых бардов, гораздо менее политизированных, чем знаменитые

мастера 60–80-х годов, по-своему интересных, но не имеющих, конечно, общественного резонанса, сколько-либо соотносимого со значением их предшественников. Нет у нового поколения и ошеломляющих открытий в области песенной поэтики, хотя средний уровень мастерства и культуры здесь достаточно высок» [4].

Для поколения двадцатилетних главным выразителем их мироощущения в современной культуре становится хип-хоп. Еще одно культурное направление, наряду с рок-музыкой, пришедшее с отставанием в двадцать лет в русскую культуру с Запада. Хип-хоп – «уличная культура», возникшая в бедных «цветных» кварталах Гарлема и Бронкса в середине 70-х годов в США. Затем получила широкое распространение как молодежная субкультурная форма «освоения молодежью социальной субъектности через создание, освоение, распространение, развитие четырех основных направлений – брейк-данс, рэп, граффити и диджеинг» [10]. «Rap was created and continues to exist primarily as a young, African American (predominantly male) rhetoric of resistance primarily to issues of race. Though rap artists' approaches differ to these issues, as an art form rap music uniformly draws on and expands the Black rhetorical tradition» [13]. Хотя многие западные исследователи рэпа утверждают, что рэп, как культурное явление, возникает намного раньше хип-хопа, своими корнями уходя в культурные традиции африканских поэтов-проповедников (Griots), а также традиции быстрого проговаривания текстов молитв и проповедей в черных протестантских общинах. В 60-е годы его стали применять на черных радиостанциях в США диджеи. Постепенно рэп становится все более массовым явлением, а возможность использовать его на улицах из-за отсутствия необходимости в дорогом музыкальном оборудовании, приводит к стремительному росту популярности этого явления среди молодежной субкультуры.

Как правило, рэп читается в сопровождении бита (beat) – электронной музыки, создаваемой диджеем, но возможно исполнение и без музыкального сопровождения (а-капелла). В середине 70-х возник альтернативный термин для обозначения рэп-исполнителя – Эмси “Emcee” или MC (М.С): ведущий церемонии или человек с микрофоном, то есть не тот, кто поет, а кто говорит. Сегодня этот акроним все еще активно используется, но роль и функции эмси в современной хип-хоп музыке культуре значительно расширились, и, чаще всего, используются как синоним рэп-исполнителя, а не просто ведущего мероприятия, говорящего рифмованным текстом.

Первые хип-хоп ласточки появляются еще в СССР в середине 80-х, но это явление носило единичный характер, более массовым оно стало только в середине 90-х. Появляются первые рэп-исполнители, рэп-группы, начинают организовываться первые рэп-фестивали. Однако рэп-культура оставалась в рамках молодежной субкультуры, ее явление не носило массового характера и не имело большого влияния на культурный процесс, а, тем более, на литературный процесс. Тексты рэпа никогда не имели самостоятельного значения и о феномене рэп-поэзии в 90-е даже не говорили. Молодежная хип-хоп субкультура на своем начальном пути развития отличалась очень низким уровнем вербализации. Алгоритм эволюции в русской культуре этого “западного” явления схож на путь, пройденный рок-музыкой, который описывают И. Кормильцев и О. Сурова: первоначальное заимствование готовых музыкальных форм с последующей адаптацией к языку; совмещение готовых заимствованных форм с национальной поэтической традицией; осознание и освоение рэп-поэзии, адаптация ее к русскому социокультурному контексту. Помимо низкого уровня вербализации на начальном этапе ее развития, можно отметить возникновение и активного использование молодежного сленга с большим количеством пиджини-

зированного английского. Это первый этап активного копирования англоязычного музыкального и культурного явления.

И только с началом нулевых и появлением новой генерации рэп-исполнителей ситуация начинает меняться, можно говорить о начале стремительной экспансии этого культурного движения, о попытке выработки молодой генерацией собственной эстетической платформы. Русский рэп все еще находится в поисках собственной идентичности, однако после этапа прямого копирования англоязычного рэпа, можем говорить о попытках новой генерации вписать его в русский культурный контекст, выработать собственные пути развития, с учетом национальных культурных традиций: от фольклора до культуры начала XX века. Прежде всего, обращения к культуре русского авангарда. Безусловно, в русском рэпе также присутствует синтез трех начал: музыки, текста и исполнения. Владимир Новиков считает, что именно союз стихов и музыки наделяет авторскую песню статусом высшего жанра в современной русской поэзии.

Новое поколение рэперов: Охххумiron, Хаски, Криптонит, АТЛ, Луперкаль, Кровосток – делают акцент в своем творчестве именно на текст. И также, как и для авторской песни, главным свойством будет “коммуникативность” и “демократичность”, так как “язык, божественный у классиков жанра”, с легкостью подчинялся всем, кто умел не только рифмовать, но и худо-бедно брэнчать на гитаре. Отсюда – бурный расцвет (разгул) непрофессиональной, самодеятельной песни <...> И отсюда же – такие такие родовые черты поэтики авторской песни, как постулированная искренность, отчетливый месседж, разогретая эмоциональность, граничащая то с ораторством, то с сентиментальностью, и ставка прежде всего на разговорную речь, на общедоступный фольклор городской интеллигенции” [11]. Если поменять целевую аудиторию, то характеристика Чуприна, данная авторской песне, очень применима

и к ее обновленной версии XXI века, отражающая задачи и эстетику уже своего времени.

Хип-хоп культура становится все более массовым явлением, все больше выходя за рамки исключительно молодежной субкультуры. О феномене культурного ренессанса русского рэпа, о быстром превращении из субкультурного движения в мощную культуру мейнстрима, пишут и западные медийные платформы: "It's now a fact – the great renaissance of Russian rap is upon us. What started a couple of years ago as an online-powered subculture, is now a massive cultural force dictating its rules to the mainstream. Russian rap and hip-hop today is a movement of great variety and depth, ruling the minds of millions across the country" [14].

В своем интересе к этому феномену признаются люди по возрасту и роду деятельности совершенно далекие от нее. Мирон Федоров (рэпер Оксимирона) за свой альбом "Горгород" впервые в истории русской литературы вошел в лонг-лист литературной премии имени Александра Пушкина. Осенью на канале "Культура" вышло ток-шоу, посвященное рэпу, как новому виду литературы. По сути, происходит легитимизация это явления в литературном процессе. Дмитрий Быков неоднократно признавался в своем интересе к этому культурному явлению: «Рэп при всей своей грубости никак не блатная культура и тем более не шансон. Рэп – современная, наиболее живая и успешная форма существования русской поэзии, которая раньше точно также преобразила

русский рок, отодвинув музыку на задний план» [12]. Сами рэп-исполнители в интервью тоже говорят о себе как о поэтах, а, рефлексируя о причинах небывалой популярности рэпа, называют генетическую связь рэпа с авторской песней, имеющей в русской литературе культовое значение. По сути, мы можем наблюдать новое поколение «поющих поэтов», которые являются одновременно авторами своих текстов стихов, а также являющиеся одновременно и исполнителями. А небывалый интерес взрослой публики к этому явлению можно объяснить генетической тягой к литературному процессу и тоской по утрате поэзией и поэтом своего статуса в русской литературе. И, если рок-культура стала главным выразителем духа поколения 70–80 гг, то, возможно, именно рэп-поэзия сможет занять это нишу для поколения нулевых.

В последнее десятилетие филологи открыли новое явление в современной культуре, активно ведутся дискуссии о новом языке, о новом жанре литературы. Безусловно, место этого нового феномена в русской культуре, связь с литературными традициями, степень осознания и освоения культурой еще предстоит выяснить, но уже можно с уверенностью отменить, что рэп-поэзия – ярчайшее явление современного культурного процесса. И дальнейшее изучение этого культурного пласта позволит в значительной степени дополнить наше представление о мироощущении, нравственных, идеологических ориентирах нового поколения нулевых.

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SPECIFIC FEATURES OF THE ART WORLD IN THE FAIRY TALE "THE RED CARBUNCLE" BY V. A. ZHUKOVSKY

Abstract: This article examines the peculiarities of the art world in the early fairy tale "The Red Carbuncle" by V. A. Zhukovsky, in which irreality combines in an intricate way with the patriarchal character of the narrative and the common didacticism of the contents. The sources of viciousness of the protagonist as the root cause of his misfortunes are analyzed; the behavioural analogies of the main characters from three fairy tales (including fabulous pieces by A. S. Pushkin and N. V. Gogol) are investigated.

Keywords: fairy tale, irreality, didacticism, occult personage, contrast of good and evil.

Among the dazzling brilliance of creative efflorescence of the Russian writers of the first half of the XIXth century, the poetic gift of eloquence of V. A. Zhukovsky occupies a highly important place, the poet wrote within several literary genres but his fairy tales are without doubt his most noteworthy creations. The writer revisited the fairy tale genre over a period of almost thirty years, skillfully exploiting both native and foreign plot sources; a particularly striking example of the author's specific fabulous world with its diverse cast of heroes is presented in the poetical fabulous piece *The Red Carbuncle* (first published in the edition *Works of the Society of Literature-Lovers at Moscow University* in 1817), realizing an original sophisticated experiment of verse translation of a German story.

Many literary critics (Bessarab M. Ya. [1], Zvantseva H. P. [6], Semenko I. M. [4] et al.) have concentrated their attention on the fabulous creative work of V. A. Zhukovsky as an essential part of his artistic literary heritage; nevertheless, we believe that our research will shed light on a number of indisputably interesting aspects of the poet's fairy tales which have escaped the attention of contemporary specialists in literature. The purpose of the present article is to study the specific features of the art world in the early

fairy tale *The Red Carbuncle* by V. A. Zhukovsky in comparison with the fairy tales of some other masters of Russian literature.

With the object of more productive analysis, it is worth introducing a condensed version of the fairy tale content: inclined to adventurism, a poor man and unlucky person Walter undertakes contractual obligations with the sinister Buka in order to succeed in a gambling game and attract fortune to his side; the contract is considered to be valid only as long as Walter observes the agreed conditions, right after the first breach of the contract the hero meets with a violent end; being beside himself with rage and fierce aggression, just before his own death, Walter kills his wife Mina and their children. Generally, V. A. Zhukovsky precisely set out the plotline of the authentic German story, he only changed the names of the protagonists: in the original variant the hero is called Michel, his bride – a daughter of a tavern owner – Catherine; the narration of Michel's misfortunes is conducted by the respectable head of a family, while in the fairy tale of V. A. Zhukovsky a very old man surrounded by his grandchildren attentively listening to their grandfather performs the duties of story-teller: this technique helps to reinforce the atmosphere of a patriarchal character / family ties on

the general narrative background and contributes to the increasing of the level of demonstrative (didactic) lessons and moral and ethical criteria (their obligatory presence comes from the poet's conviction that besides being superstitious legends fairy tales transmit significant conceptions which serve as a basis for morals, manners and enlightenment for the coming generation). Presumably, the peculiarity of the art world is based on the plot and distinctive thematic features and the specificity of representation of images of the protagonists from the fairy tale, which is clearly manifested in the process of comparative analysis of the poetic piece of V. A. Zhukovsky and *St John's Eve* from the cycle *Evenings on a Farm near Dikanka* (1832) by N. V. Gogol.

In the presence of the external formal differences, the key moments in *The Red Carbuncle* correlate with *St John's Eve* as the work of art that bears a definite plot similarity to the analyzed fairy tale. To begin with, the main narrative lines and the key personages of V. A. Zhukovsky should be marked: the protagonists are Walter and the occult character Buka; Walter is handsome, clever, energetic, however he is keen on pubs and gambling; he is antisocial in his behaviour, uses bad language and curses in the name of God in public, has a quarrelsome, unbalanced, trouble-making nature; thus, the main distinctive feature of the hero is viciousness / depravity, as he willingly embarks on shady enterprises with Buka and puts his principal treasure (well-being / happiness of his family, his wife's / children's life together with his own life) in the kitty. In the same way, in the story by N. V. Gogol, the main protagonist is a poor man Peter who falls in love with his master's daughter Pidorka; Peter attempts to collect the money necessary for his wedding and finds it by means of a devilish agreement with a servant of hell Basavruk; while in sway to an evil suggestion, Peter ritually murders Pidorka's little brother, celebrates a lavish wedding, but he eventually dies, and Pidorka goes into a convent. It is obvious that the Gogol's hero Peter is vicious and identical (in this way) with Walter as he turns out to

be so greedy that he thoughtlessly gives Basavruk an opportunity to inveigle himself into a gambling game where the principal prize (happiness and lives of Peter and his young wife) is put into the kitty.

The mysterious Buka possesses some uncanny abilities for unusual actions, the main one being permanent availability of money: he helpfully lends it to those people whom he wants catch in his net; extraordinary luck in gambling games is also peculiar to Buka – never losing, he has always profited and been the gainer. This hero corresponds to Gogol's Basavruk in his astonishing ability to lure adventurers who are prone to making reckless deals: for example, when the imprudent Peter enters a contract of doubtful value for the sake of acquiring gold, which brings a fatal result as Peter is even prepared to murder a child to achieve his end; it is notable that Basavruk is the winner in any circumstances and his opponents always lose.

It should be accepted that the story of Peter demonstrates the equivalent variant of the story of Walter, which is presented by Gogol-narrator in a skillful and emotional way and is equally compared with the tragic talent of Zhukovsky-dramatist. From point of view of the poet / stage manager of tragedy, the introduction of two main narrative lines is justified (instead of one in the work of art of N. V. Gogol) – the plotline of Walter and the other one – of his wife Mina with use of the proper names for both heroes (N. V. Gogol used the same technique for all dramatic personae except an incidental occult character – a forest witch, acting under a common name as the generalizing image-symbol of all evil forces, opposing to light and good). The plotline of Mina represents a description of the tragedy of the suffering woman and wife; from the very beginning her ill-fated lot is marked by the author in the abject details of the prophetic dream of the miserable girl: having complied in blind submission with her parents' desire for her to marry, in her dream Mina asked a black monk to foretell her a fortunate marriage, however, instead of happiness the heroine was predicted an unhappy family life, a

broken heart and a violent death from the side of her husband, this prophecy is completely realized later. The thematic line of Mina is comparable with the narrative line of Pidorka in the work of N. V. Gogol, but this time it is registered in genuinely tragic style through the fine details of the terrible way of life of the destitute family, whose head is a confirmed drunkard-husband, an unsociable person and an inveterate card-player. One of the cards from the prophetic dream of Mina appears to be the ace of diamonds, which embodies evil destiny and is at the same time the image-symbol of material realization of money in the form of a magical red carbuncle, whose genuine owner turns out to be Buka (personifying the malicious fraternity of hell); consequently, Walter's receipt of the carbuncle from Buka is equated with the fact of handing over his own soul to the devil. Having concluded the treaty, Walter is not able to dissolve it on his own in order to get rid of Buka (similarly, up to his death Peter cannot reject the services of Basavruk, which were agreed in advance), meanwhile restless and indefatigable Buka makes Walter's blood burn hotter and hotter and pushes the thoughtless and foolhardy hero to perform the very last fatal action, shoving him into the fathomless pit. The unwise and unreasonable behaviour of Walter (as with Peter, his emotions prevail over common sense) results in his actions being motivated exclusively by advice from the side of Buka; submitting to his infatuations due to lack of resolution, the weak-willed Walter has already lost his ability to keep his presence of mind and preserve his selfhood, rapidly bringing himself to ruin under the influence of evil forces (reaching the end, the satisfied Buka states that his disciple has ended up in total defeat and coolly hands him a knife with which he can commit suicide).

In addition to everything analyzed above, it is also necessary to point out the curious coincidence of plotline between *The Red Carbuncle* by V. A. Zhukovsky and *Tale of Priest* (1830) by A. S. Pushkin (these poetic pieces present, perhaps, the only fairy tales in the creative work of the two writers in which

money or gold are used as an independent image-symbol exerting exceptional influence upon the plot development). The well-being of the families in both fairy tales is obviously connected with the availability / lack of money to the heroes: the image-symbol of wealth in the fairy tale of V. A. Zhukovsky is the red carbuncle gifted by Buka (which is allegorically duplicated by means of the image-symbol of the ace of diamonds in the narration); in the fairy tale of A. S. Pushkin there are the bags filled with tribute / gold taken away from devil by Balda. In both cases, as soon as the heroes (the priest / Walter) receive riches for their private use, they condemn themselves to death (because Buka's carbuncle and Balda's gold kill their owners); the described mechanism / process of interconnection – wealth from the Evil One / spiritual death / physical death – is distinctly and clearly registered by both authors. The priest and Walter represent heroes with the same level of consciousness as both of them are linked with the same vice – covetousness and greed for tangible assets (the difference in social status of the personages does not have any importance: being a ubiquitous quality, greed can be equally inherent in the representatives of any social class).

It is indicative that in both fairy tales the principle of triplicity is involved: in A. S. Pushkin's masterpiece the priest thinks up diverse tricks three times (because they could help him escape being ensnared by Balda's penalty and caught in his threads), but Balda successfully accomplishes the priest's tasks three times as well; in the same way in V. A. Zhukovsky's poem, in the scene of Walter's temptation with the help of the magical red carbuncle from Buka, a fair-haired little boy knocks at the window three times (an allegory of the vigilant and watchful human conscience trying to prevent the lost soul of the hero from going astray and taking a false step). In the light of the tragic endings that are characteristic in both fairy tales, the principle of triplicity highlights even more the fateful interdependence between the boundless thirst for money and the terrible end of the main heroes and focuses

the reader's principal attention on the vanity of their attempts to resolve a desperate situation through their own efforts: the immeasurable power of Buka / Balda and the minimal will of Walter / the priest are simply incommensurable in scale and strength. The occult images of Buka / Balda undoubtedly have much in common with each other: both characters are able to provide for the material and financial well-being of the other characters through mystical means; however, the price of this well-being is the life of those who take the risk of tying themselves to the terms of the mystical treaty and undergo the consequent inevitable destruction of themselves as personalities. Even the names of two mystical heroes are brought into definite correlation: Balda is a common noun and abusive one, delineating a cunning, smart, ruthless and pitiless fabulous hero who always defeats his opponents; Basavruk is evidently a compound name, indicating the basic Russian root *bas-* / *bes-* and the second basic combination of letters *-vr-* from the Russian verb *to lie*, as a whole the name means a lying demon or a being who is not worth trusting; the personage is also a merciless hunter of human souls, which he ruins by indulging the viciousness and depravity of their weak nature.

At first sight, the destinies of female personages (the priest's wife / Mina) in the two analyzed fairy tales differ from each other to a considerable degree: the priest's wife, perhaps, is shown to be luckier and happier than Mina, who is murdered by her husband; yet the hope of the priest's wife (becoming a widow), her chances of remarrying are infinitesimally slight, the financial position of the family was poor enough even when the priest was alive; consequently, hunger and poverty await the widow and her children after the death of the head of their family, therefore, the fortune of the lonely widow of the priest and her

children is not better in any way than the fate of the dead Mina.

It is important to emphasize that in both fairy tales, concluding transactions with the representatives of hellish forces of the mystical world for the sake of possessing money causes personal difficulties to the heroes (for all that, it is unimportant in what way the mystical representative is described by the author – positively and humorously in the story by A. S. Pushkin or negatively and tragically in the poetical piece of V. A. Zhukovsky); as a consequence of the contact between the flawed, human main characters and the mysterious Balda / Buka, both writers depict the identical ending in a fully predictable way – unavoidable death as a form of payment for consumerism and as a tough and ruthless warning for those who oppose the mercantilism, callousness and heartlessness of the material world to spiritual evolution.

Thus, the conclusion should be drawn that the unknown and mysterious, fantastical and unreal, mystical and sometimes frightening / dreadful world of *The Red Carbuncle* by V. A. Zhukovsky simultaneously remains irresistibly attractive / inviting owing to the brightly coloured patriarchal tinge and the evident notes of didacticism which are felt with special intensity at the beginning and the end of the analyzed fairy tale; it is significant that the poet purposefully underlines the negative / obscure traits of character as a root cause of the unfolding private drama of the protagonist; later the same underlying causes will be pointed out in two more fairy tales by well-known masters of the written word; it is essential to note that the edificatory plot proves to be in great demand in the creative work of A. S. Pushkin and N. V. Gogol, in such a way confirming their keen interest in a subject first touched by V. A. Zhukovsky in *The Red Carbuncle*.

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Section 3. Philology

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MOTIVATIONAL ATTRIBUTE AS A FACTOR IN THE NOMINATION OF PHYTONYMIC VOCABULARY

Abstract: Motivational properties of botanical terms are examined as a product of the ordinary cognitive nomination in the languages with different systems, the motivational and nominative signs of which in the English and Adyghe languages are various.

Keywords: Phytonyms, nomination, motivational properties, terminology, cognitive, ordinary.

In modern linguistics, the study of language is becoming increasingly important not only as a means of communication, but also as a factor determining the laws of the nomination of reality. The motivational attributes that underlie the names of the surrounding reality represent one of the most complex and interesting problems in the theory of the nomination of phytonymic vocabulary of different-system languages.

In this case, the languages to be compared belong to different groups of languages: English language – to Indo-European languages, Adyghe – to Ibero-Caucasian languages.

The need for such studies is determined by the urgency of the development of new directions in anthropological linguistics, the anthropocentric approach to language as a phenomenon of culture in the context of linguocultural problems, and the emergence of a cognitive approach to their analysis and description. This approach revises the traditional problems of terminology and forms an opposition

to the scientific and rational description of botanical terminology.

Modern linguistics always shows a special interest in the problems associated with the study of terms and individual terminology. The presence of such interest is determined by the special role that terminology plays in the system of modern knowledge, in all practical human activities.

Of great importance are the studies of terminopoles and nomenclatures, in which the questions of the structure of lexical units, the formation of their denotative and derivational meaning, are brought to the forefront. Similar work is carried out in the mainstream of cognitive linguistics and allows a new approach to understanding of private and common terminology.

The term “nomination”, like many other linguistic terms, belongs to the number of many-valued terms. It can be used dynamically, denoting the process of naming, and in the static, denoting the result, the name itself. In this article the term “nomination” is used in

both meanings, both for designating the naming method, and for designating the name of plants. Thus, it can be stated that the term “nomination” traditionally combines two phenomena: the process of creating a nominative unit and the result of this process, i.e. the nominative unit itself, which implies the continuity of these phenomena and their interdependence.

Natural language is the main means of understanding the surrounding reality. A person, learning objects and phenomena, gives them names, at the same time new concepts are formed, certain relationships are established between them, feelings are expressed, estimates and various intentions are determined. Language, being multifunctional, giving names to things and phenomena, generalizes and differentiates their properties and relations, preserves and transmits social and historical experience, which is reflected in the meanings and denominations of language units.

The isolation of extralinguistic features is, to a certain extent, automated, dictated by the general laws of the reflection of the world by man.

So, in particular, if you take the phytonym, they are distinguished by a large number of names that fix the color and form of reality. This is due to the fact that it is impressions of color and form, as well as visual impressions, that appear when people perceive objects by the most informative signs that are easily noted by consciousness.

The phytonymic vocabulary of the language, like any other vocabulary, is a form of objectifying the linguistic consciousness of different generations of people. Consequently, the choice of linguistic sign for the name of an object is determined by the level of individual and public consciousness of a given language community, a unique way of life, national and cultural traditions, and the specific social and natural conditions of human life.

Every concrete object or phenomenon of the surrounding world has a whole system of properties and various connections that form in the human mind rather complex denotative associations

Here it is essential to determine how the perception of individual fragments of flora by a person is reflected in semantic and lexical categories. This is revealed in the nomination process, as a result of which the naming object, concept and linguistic sign interact logically.

The signs of the nomination are usually very specific, they are recognized by the native speakers and are perceived in relation to a certain plant as highly individual.

In the studied languages, the names of plants are determined by their characteristic features, both significant and accidental. It is known that the process of naming is carried out on the basis of the allocation of a certain feature of the subject. Here it is appropriate to recall once again the words of L. Feuerbach that “the name is a distinctive sign, some conspicuous sign, which I make the representative of the object, characterizing the object, to imagine it in its totality.”

The everyday cognitive nomination of phytonyms of the English and Adyghe languages is determined by the specific features of the ordinary consciousness of the nominator, in which one can single out a practical relation to reality, including the aesthetic approach.

One of the most common methods of nomination in both English and Adyghe languages is the way to express the motivational attribute with a word in its direct meaning.

Under the primary nomination we mean the primitive nomination, realized in modern language as non-derivative; under the secondary nomination – a derivative nomination, formed due to the rethinking of ready-made language units acting in the secondary functions.

The phytonymic space of the English and Adyghe languages is a representative nominative field consisting of root, simple and derivatives, as well as composites and word combinations that make up complex structures.

The group under discussion consists of simple names, most of which have lost feature markers of

nomination, representing the oldest fund for naming plants.

The object of our research in this case is the motivational justification of the nominative attributes “color” and “aletic” in the English and Adyghe complex structure names of phytonyms, both nominal composites and nominal word combinations that can be interpreted directly nominally, with a clearer nomination and implicitly, with a darkened nomination, when it is impossible to identify the motivational-nominative attribute of the plant.

Motivational sign “color” in the studied languages refers to the sphere of assessments-affections or parametric features, which is intended to determine the spectral-color coloration of phytonyms. Structural features of phytonymic names with this motivational attribute refer to both endo- and exocentric complex-structural names. In both endocentric formations, both the modifier and the supporting component are not metaphorized, or only the modifier that can have a portable metaphorized meaning expressed by names with different denotative orientation is metaphorized.

Motivational characteristic is usually denoted by a modifier that has a transparent motivation and, as a rule, being an expressed adjective, performs the function of determination. The reference component is transferred by the name of the plant.

These examples of endocentric formations with a definition show that the motivation of phytonyms in endocentric formations is predominantly determined by colors. We give a number of examples: *scarlet pimpernel* “polevoy ochny tsvet” – field full-time color – a common and wide-spread creeping annual which has long been known as a combined sundial and weather-glass, opening its red petals at about 8 a.m. and shutting them out at two in the afternoon or if the weather becomes dull or wet Flora Britannica [5, 173]; *blackthorn* “tern” – a thorn of the plum Flora Britannica [5, 197]; yellow wort “zelenka” – a Eurasian clover with reddish-purple flowers (Webster, 1996: 2971); *white-beam* “ryabina

ariya” – the opening leaves of white-beam – conical and white-coated are like magnolia buds just before they bloom Flora Britannica [5, 207], etc.

Below are examples of exocentric formations of the motivational attribute “color” in which the modifier can have a direct or metaphorized value, and a list of examples: *silver birch* “bereza belaya” – an exquisite tree, white-trunked, airily leaved, rich in bide-life Flora Britannica [5, 84]; *blue-bell* “kolokolchik” – the sight of sheets of blue-bell’s ‘wash wet like lakes’ under opening woodland leaves is one of our great wild-flower spectacles Flora Britannica [5, 412]; *beef wood* “kazuarina” – a tree so called from its red color (Webster, 1996: 2444); *golden larch* “listvennitsa lozhnaya” – a Chinese coniferous tree with golden -yellow deciduous leaves (Webster, 1996: 1075); *red-necked-nightjar* “krasnosheiny kozodoy”; *white-lotus-of-Egypt* “yegipetsky lotos” (lit.: “white lotus of Egypt”); *blue-winged locust* “pustynnitsa obiknovennaya” (lit.: “blue-winged robinia”); *black foxtail* “lisokhvosť mishekhvostikovodny” (lit.: “black foxtail”); *purple foxglove* “naperstyanka purpurnaya”; *green foxtail* “schetinik zeleny”; *satin oak* “atlasny dub” etc.

In the Adyghe language, the semantic model of the motivational attribute “color-name” is also a fairly common sign. Color is one of the ancient representative features underlying the name of plants, the distinctive features of which were their coloration. This is due to the role of color-based phytonyms in human life.

In most cases, this motivational attribute is realized on a material of complex structural names consisting of a supporting component and a modifier. The modifier of this motivational attribute usually stands in the postposition. The analysis shows that the supporting components are represented by the following species and generic plant names: *pshessen* “nettle”, *lantche* “maple”, *dgench* “beans”, *khaby* “pumpkin” etc., and the modifiers are expressed mainly in the following colors: *pshessenkolen* “nettle” (pshessen “nettle” + kolen “motley”); *dgench fizhy*

“white beans” (*dgench* “beans” + *fyzhy* “white”); *saney plyzh* “red currants”; *natrif plyzh* “corn red”; *gubgeutsshkegozh* “tansy” (*gubgeuts* “field grass” + *shkhegozh* “yellow head”); *shybzhy shoots* “black pepper” (*shybzhy* “pepper” + *shoots* “black”).

Speaking of the motivational sign “aletic” in English, it should be noted that at all times, living in contact with nature, English-speaking people had to be able to distinguish between true plants and their false similarities. Plants that belonged to prototypical plants had undeveloped useful qualities, which later were cultivated and successfully used in everyday life. The markers of true / cultivated plants were adjectives *common* / *true* and *false* / *uncultivated* – *false*. We give a number of examples: *common comfrey* “okopnic” – “comfrey” – a bushy perennial with bristly leaves and spear-shaped, reticulated leaves Flora Britannica [5, p. 307]; *false-acacia* “robinia lzheacasia” – has been much planted as an ornamental tree in town parks and streets, and to a lesser extent in large gardens and village greens in the countryside Flora Britannica [5, p. 218]; *common vetch* “goroshek posevnoy” – “peas”; *false vetch* “hosakia amerikanskaya” (lit.: “false peas”); *common flax* “len obyknovenny” – “flax ordinary”; *false flax* “ryzhic” (lit.: “false flax”); *common banana* “banan desertny” – “dessert banana”; *false banana* “azimina trekhlopastnaya” (lit.: “false banana”); *common elm* “vyaz polevoy” – “elm field”; *false John’s wort* “zveroboy pronzenny” (lit.: “false St. John’s wort”); *common wheat* “pshenitsa myagkaya” – “soft wheat”.

As supporting components are the generic-species phytonyms *acacia*, *vetch*, *flax*, *wheat*, etc.

In the Adyghe language there are also phytonyms, which in appearance and in the place of their growth resemble other plants, which are called false plants and have exactly the opposite qualities. Actually, the true names of plants that form opposition to the names of false plants are very few. It can be assumed that in this case the true plants act as fact-fixing names and do not contain clear estimated values.

In the Adyghe language, information about the false nature of plants is transmitted directly to the nominative lexicon of “false”. Indirect nomination is seen in a number of individual names of phytonyms with modifiers expressing the names of animals, for example, *khe* “dog”, which, in all probability, carries a sometimes negative connotation and is a marker of the motivational trait of a wild plant. Here we also include the names of plants with the modifier *shef* “shady”, which, from our point of view, due to their latent features, tend more to false plants. We give a number of examples: *dgench nepts* “convolvulus” (*dgench* “string beans” + *nepts* “false”); *khakuzh* “dogrose” (*kha* “dog” + *kuzh* “pear”); *psayesheff* “yew yew” (*psaye* “fir” + *shef* “shady”); *bzhynyfsheff* “goose onion” (*bzhynyf* “garlic” + *sheff* “shady”); *pkhysheff* “carrot” (*pkhy* “carrot” + *sheff* “shady”); *khakeler* “lily of the valley” (*kha* “dog” + *keler* “leek”); *khadgench* “horse beans” (*kha* “dog” + *dgench* “string beans”); *khodezhy* “acorn” (*kho* “pig” + *dezhy* “hazelnut”); *khoghin* “thistle” (*kho* “pig” + *ghin* “grass”).

As the supporting components are the generic-species phytonyms: *kuzh* “pear”, *dgench* “bean”, *pkhy* “carrot” and others.

A comparative analysis of motivational signs “color” and “aletic” in the English and Adyghe languages revealed certain similarities and differences in the motivational and nominative aspect.

Plant names in the context of motivational characteristics are complex structures that differ in similar nominative features.

The revealed fragments of the phytonymic field, represented by phytonymic formations in the matched languages, on the whole confirm the universality of these motivational characteristics and their common cultural and historical place in the phytonymic space.

The nominative-semantic space in each language is built prototypically. The main majority of these names refer to the botanical nomenclature as a product of the ordinary nomination, which is an integral part of the naive language picture of the world.

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LANGUAGE GAME IN POPULAR SCIENTIFIC TEXTS

Abstract: The present paper deals with the notion of language game which is viewed in the framework of scientific discourse. Language game can be defined as a linguistic phenomenon based on breaking the usual norms of building the texts of a particular type. It can still be present in scientific texts with particular functions. Such functions of language game in popular scientific texts include the aims to entertain the audience, to draw special attention of the audience to certain topics or statements and to emphasize the high status of a scientist who can afford to joke breaking the rules of the discourse.

Keywords: institutional discourse, language game, popular scientific texts, scientific discourse.

The language game is a multi-level phenomenon, which, on the one hand, demonstrates the creative possibilities of communication participants and, on the other hand, reveals the evolutionary potentials of language. Thus, the anthropocentric nature of the object of research and determines its relevance. The author of the term is the Austrian philosopher Ludwig Wittgenstein, indicating that the communicants do not always communicate by means of narrative sentences and frequently use commands, requests, express their opinions and expectations, joke which, in his opinion, are examples of the use of language games. Thus, according to L. Wittgenstein, language game is a special activity of native speakers, which aims to create contents that show the relationship of language laws of nature and logics.

In purely linguistic terms, we use the definition of “language game”, given by O. P. Skovorodnykov, “language game is a creative, non-standard (non-canonical) use of any language units and / or categories to create beautiful expressions, including those of a comic character, which are characterized by a deviation from the language / speech, including stylistic, logical rules”. At the same time, the language game is aesthetically motivated and used deliberately within the limits of the idiosyncrasy of the author [9, p. 54].

Thus, the language game is so using a rhetorical device (verbal expression), which aims to create witty, mostly comic statements, for which accuracy, originality and surprise, and optionally – eccentricity in different sets and combinations are inherent [9].

A universal mechanism for constructing a language game implies a violation of linguistic norms from one of the communicants and willingness of communicants on the other hand to recover or at least come close to a state of symmetry and stability of speech act that has certain deviations arising due to the shift of the static position of the language system in the process of obtaining new information.

It is possible to define a language game in wider terms as an activity of consciousness, a mental addition over the existing world. Analysis of linguistic material indicates that a certain extent of instability and insignificance is a prerequisite for successful communication. Thus, the process of producing speech is simultaneously at the level of consciousness, which can be guided to a certain extent by social and linguistic stereotypes, and at the level of the unconscious, which can not be controlled by anything. From this perspective, the linguistic game can be regarded as a manifestation of the level of the unconscious, the attempt of human nature to be free

from the stereotypes that limit the possibilities of consciousness [7, p. 26].

At the first glance, a language game cannot be a feature typical of the texts of scientific discourse, since comedy and eccentricity are not concepts directly related to scientific discourse as a type of institutional discourse. It is possible to distinguish the following main features of scientific text in comparison with other types of text materials. First of all, it should be noted that the scientific text is rational, it consists of judgments, inferences, constructed according to the rules of the logic of science and formal logic [5]. Thus, any violation of the rules of the logic, even insignificant, will attract the attention of the reader. Another important feature of it is the widespread use of the conceptual, categorical apparatus of science. Unlike artistic text, it is not based on an image, it does not activate the sensory world of its reader, but focuses on the sphere of rational thinking. Unlike the journalistic text, it does not involve simplification and uses a conceptual apparatus. Its purpose is not to make him believe, but to prove, justify, and argue the truth, while the concept TRUTH is fundamental to scientific discourse. At the same time, the use of the methods of language game in the texts of the scientific discourse is not simplification, but, in certain cases, facilitating the perception of the conceptual apparatus of science.

It is important to note that the frequency of using the language game by the authors in the texts of scientific discourse varies depending on the style and the basis of scientific communication. R. S. Alikayev within the scientific style distinguishes the following subcategories: the actual scientific (academic), scientific-educational, scientific-technical, scientific-journalistic, scientific-informational and scientific-colloquial subcategories [1]. For the most part, the use of language game techniques will be inherent in texts of scientific journalistic and scientific-colloquial style, since they allow the author a greater degree of freedom in choosing expressiveness, which will

be used in order to interest the listeners, draw their attention to certain facts.

The main stylistic extralinguistic factors that determine the regularities of functioning of the linguistic means in popular scientific texts remain the same as in the scientific style. The difference between the popular science and the academic style is in the “additional” special tasks of communication: for science-popular literature, this task is to report to non-specialists in a clear form the true scientific knowledge. Taking into account the presence of features common to popular scientific texts with self-scientific and several altered extra-linguistic factors (“simplification” of presentation, “complication” of the goals and objectives of communication), the logical style of the aspect of popular science literature is to be defined as the basis of a single scientific functional style and, thus, to consider scientific popular texts within the limits of the actual scientific discourse.

Scientific-popular literature, as a rule, has its own non-specialist reader, but in modern scientific communication one can note the tendency to expand the addressing of popular scientific texts. Thus, there are three forms of popularization: general education, introspection (aimed at satisfying the professional requests of specialists who are trying to go beyond the narrow specialization within the framework of their science) and inter-science (aimed at filling the interdisciplinary interests of scientists).

In the popular scientific text, expressive syntactic means play an important role in achieving the communicative goal. They are organized in it at the level of the whole text: they act as means of expressing and constructing subject and emotional and evaluative components of the text. They are placed in the “nodal” places of the popular scientific text: in the headings, at the beginning and at the end of the text, in the places where the main theme is formulated, the problem is raised, the hypotheses are formulated. At the same time, they serve to create a communicative-discursive (beginning and end of communication) and emotional and evaluative

framework of the text (mobilizing the attention and interest of the addressee, expressing the author's assessment). Thus, the means of expressive syntax in the popular science text correspond to the basic style of the popular science statement – the principle of accessibility and visibility.

Therefore, in spite of the differences and the peripheral position of the texts of the popular subtext in comparison with the texts of the actual academic subtext, they are regarded as the elements of scientific discourse in their main characteristics.

Let us look at some examples. The well-known scientist and popularizer D. Symanek in his work "Mistakes in Science" describes a new technical device: *"I would call it arty farty wiffle waffle" (actually I would use other words but that is a more polite version) ...* [10], bearing in mind that he is not enthusiastic about the new device and could use even more powerful expressions, but cannot afford it. With the help of these phonetic tools and the overall joke, Simanek draws the attention of readers to the fact that a certain phenomenon, in his opinion, is negative, and at the same time makes the reader smile and have fun.

An analysis of examples also suggests that a language game in scientific texts may indicate the high status of a popular scientist, for example, the lecturer allows himself to deviate from the standard rules for constructing texts and messages of scientific discourse. *"Somerset was a prominent public figure who was interested in science, mechanics and mathematics and made useful suggestions and improvements for them, especially for the use of steam as a motive power.*

He has some claim to be the inventor of the steam engine. The PDF of his book is free online, and certainly worth no more" [10]. In this example, the well-known scientist-popularizer D. Simanek during the lecture does not approve of his colleague-scientist, allowing himself to catch it from him.

Another function of using the language game in the texts of scientific discourse is to entertain, interest the audience. *"If you have just invented a seemingly marvelous perpetual motion machine, you'd better look here to see if it has been done before. If it has, you can be sure it does not work"* [10]. In this example, the lecturer Donald Simanek begins a dialogue with the audience in order to attract listeners' interest.

Thus, the basis of constructing a language game is a violation of the linguistic norm, which in practice is implemented through the use of rhetorical means, which in general aims to create witty, comic expressions that are characterized by accuracy, originality and unexpectedness. Despite the fact that, at first glance, the use of language game reception is not inherent to the texts of scientific discourse, virtually a linguistic game has a number of its functions, according to which it is implemented in scientific texts, especially with regard to popular scientific texts. The analyzed material of oral scientific discourse (popular scientific lectures) allows us to define the main functions: to draw listeners' attention to a particular issue of the lecture, to entertain the audience and to emphasize the high status of lecturers in the scientific world, which allows them to deviate from the usual norms of the texts of the given discourse.

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Contents

Section 1. Linguistics	3
<i>Oluwabukola O. Ariyo</i> THE PREFIXES FOR DERIVING GENITIVE NOUNS IN YORUBA LANGUAGE: A SUBCATEGORIZATION-BASED APPROACH	3
<i>Isayeva Khayala Majlum</i> MEANING-CONTENTS PARALLELS IN A LITERARY TEXT.....	9
<i>Kamala Jafarova Avadır gizi</i> INTERFERENCE IN THE CONTEXT OF WORD CO-OCCURRENCE	16
<i>Saima Umer, Aslam Muhammad Zammad, Aslam Talha</i> LITERACY AND NUMERACY PRACTICES IN EDUCATION: PERSPECTIVES AND PROSPECTS	20
<i>Feniuk Liudmyla Dmytrievna</i> LEXICAL AND SEMANTIC CORRESPONDENCES OF POLYSEMANTIC SOCIAL AND POLITICAL INTERLEXEMES	23
<i>Zhang Xilai, Chernytskiy Volodymyr</i> 'DAY TO DAY' or 'DAY IN DAY OUT'?	28
Section 2. Literature	34
<i>Vasilevich Elena</i> SUNG-POETRY: EVOLUTION WITHIN GENERATIONS	34
<i>Vorova Tatyana Petrovna</i> SPECIFIC FEATURES OF THE ART WORLD IN THE FAIRY TALE "THE RED CARBUNCLE" BY V. A. ZHUKOVSKY	41
Section 3. Philology	46
<i>Yagumova Nuriet Shumafovna, Bogus Zamira Aslanovna</i> MOTIVATIONAL ATTRIBUTE AS A FACTOR IN THE NOMINATION OF PHYTONYMIC VOCABULARY	46
<i>Peshkova Olga</i> LANGUAGE GAME IN POPULAR SCIENTIFIC TEXTS.....	51