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Section 1. The Germanic languages

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Conceptual issues of communicative content of political texts

Abstract: The approach to the interpretation of the communicative nature of the political text is analyzed. The characteristics of the political text in terms of communicative activity are considered.

Keywords: text, communication, information, political text, communicative continuum, communicative activity.

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Концептуальные вопросы коммуникативного содержания политического текста

Аннотация: Проанализированы подходы к толкованию коммуникативной сущности политического текста. Раскрыты характерные особенности политического текста с точки зрения коммуникативной деятельности.

Ключевые слова: текст, коммуникация, информативность, политический текст, коммуникативный континуум, коммуникативная деятельность.

Общественное развитие человечества в условиях глобализации характеризуется признаками политизации, расширением коммуникативной деятельности как на межличностном уровне, так и на уровне межинституциональном, международном и т. п. Главным инструментом процесса коммуникации является язык — как устный, так и воплощенный в текст. Сегодня текст как объект изучения привлекает внимание прежде всего лингвистов, которые сосредоточили внимание на функционально-коммуникативных качествах речи.

Научное исследование политического текста проводится на стыке таких наук, как философия, социология, психология, психолингвистика и лингвистика. В этот перечень необходимо

включить также политическую лингвистику, политологию и международные отношения. Ведь пренебрегая мультикультурностью и мультилатерализмом как контекстными характеристиками текста, придётся столкнуться с ограниченностью анализа, а в определенных ситуациях — с невозможностью избежать определенного субъективизма, прежде всего в процессе анализа функционально-стилистических и дискурсивных особенностей политических текстов. Политический текст является результатом столкновения различных интересов и стратегий, идей, волевых усилий и дискурсов политических субъектов [7, с. 170].

Свести понятие *текст* только к категориям языкового плана невозможно ввиду его много-

аспектности. Определения «единица больше, чем просто предложение», «последовательность предложений» и др. оказываются некорректными, поскольку подчеркивают только «построение» текста и его структурные элементы, оставляя без внимания его лингвистические признаки. Более того, если принимать во внимание смысловой компонент текста, то необходимо признать справедливым мнение о том, что текст, являясь обычной совокупностью предложений, посредством их же реализуется.

Кроме того, содержание текста определяется мотивом его создания. Поскольку феномен текста заключается в его многоаспектности, то можно привести и различные его определения. Текст определяют как языковое произведение, как знаковую последовательность, как информационное пространство и т. п. Так, в семиотике под текстом подразумевают осмысленную последовательность любых знаков, любую форму коммуникации, в частности — обряд, танец, ритуал и т. п. В филологии (например, в языкознании) под текстом подразумевают последовательность вербальных (словесных) знаков [2, с. 6]. Поскольку текст содержит какой-то смысл, то он прежде всего коммуникативный, поэтому его следует рассматривать как коммуникативную единицу. Цель данного исследования — проанализировать политический текст сквозь призму коммуникативной деятельности.

Одним из ключевых свойств текста можно считать его функционирование в той или иной среде. Поэтому можно предположить, что с помощью текста (его социализации) появляется возможность коммуникации между определенными индивидами, а также социальными и общественными институтами. С этой точки зрения не возникает никаких возражений относительно того, что объектом современной науки теории текста считается коммуникативная деятельность человека с помощью функциональных особенностей текста. Отсюда следует, что основой определения объекта теории текста является признание современной наукой коммуникативной сущности текста, которая, в свою очередь, объясняется довольно широко. Например, немецкий исследователь П. Хартман подчеркивает, что «все носители

языка говорят только текстами, а не словами или предложениями» [6]. В свою очередь, французский исследователь, представитель концепции структурализма Р. Барт считает, что текст «ощущается только в процессе работы, творчества. Текст по природе своей должен сквозь что-то двигаться — например, сквозь произведение, сквозь ряд произведений» [1, с. 415].

Таким образом, текст можно рассматривать как способ и средство или инструмент коммуникации. Принимая во внимание теорию коммуникации с ее элементами и междисциплинарный подход к изучению сущности феномена текста, российский исследователь А. А. Чувакин выдвинул гипотезу о том, что в структуре современной филологии на правах ее междисциплинарного ядра существует филологическая теория коммуникации. Ее задачей является изучение коммуникативной деятельности человека с помощью текста [8, с. 88–97].

Коммуникативная сущность текста делает его открытым для всех участников акта коммуникативной деятельности, коммуникативной ситуации и среды обитания текста в целом. Отсюда, признание коммуникативной сущности текста вводит его в круг интересов всех гуманитарных наук. Одновременно не может не поражать и разнообразие собственно речевых произведений, по отношению к которым мы легко используем обозначение «текст». И не случайно в лексикографии указано, что текстом является «любая записанная речь», и перечисляются в качестве примеров документы, трактаты, литературные произведения и т. д. [8, с. 91]. Главной задачей теории текста на современном этапе ее развития является исследование существования текста в различных действенных проявлениях. Эта задача решается в основном в русле функционального подхода, в основе которого лежит признание коммуникативного характера текста.

Главная цель создания любого текста — сообщение или передача информации, ведь любой текст содержит в себе информацию. Общее количество информации, содержащейся в тексте, — это его информационная насыщенность. Однако ценность имеет прежде всего новая информация, полезная, то есть прагматическая;

именно она является показателем информативности текста. Информационная насыщенность текста — абсолютный показатель качества текста, а информативность — относительный, поскольку степень информативности сообщения зависит от потенциального читателя. «Информативность текста — это степень смыслового выражения для читателя, которая содержится в теме и авторской концепции, системе авторских оценок предмета мысли» [3, с. 289–291].

Исследование политического текста в историческом ракурсе дает возможность говорить об определенном стиле политического направления, исторической эпохи и т. п. Несмотря на различия в «идиолектах» политических деятелей определенной эпохи в целом, политический текст характеризуется некоторыми инвариантными параметрами. Условно говоря, можно выделить «идиолект» определенного исторического периода той или иной страны, того или иного народа.

Процесс понимания политического текста включает в себя не только текст как лингвистическую данность, как материализованный продукт общественно-политической деятельности адресанта-автора этого текста, но и учитывает связь текста с эпохой, исторической ситуацией и конкретным читателем. Структура экстралингвистического контекста пересекается со структурой текста. Для политического текста в большей степени показательно то, что экстралингвистический контекст написания и чтения текста меняется довольно стремительно.

Текст характеризуется многоярусностью иерархически организованных уровней: языкового (словесного), суперсегментного и сюжетного. Сюжетный уровень проявляется в результате взаимосвязи речевого и суперсегментного уровней. В политическом тексте «сюжету» присущи идеологические импликации. Название этого уровня политического текста может быть уточнено как сюжетно-идеологический уровень. Свой текст адресант выстраивает так, чтобы сюжетное построение привело его к необходимому идеологическому построению. Языковой уровень делится на лексико-морфологический и синтактико-грамматический, которые являются последовательностью дискретных единиц, формирующих соб-

ственно словесные выражения, текст. Основным уровнем текста служит языковой, вспомогательным — суперсегментный.

Взаимодействие различных рядов системы коммуникации создает непрерывный коммуникативный континуум, сегментация которого возможна благодаря функционированию моделей восприятия. В процессе создания политического текста в непрерывном речевом континууме доминирует тот или иной ряд — языковой, паралингвистический, кинетический. Взаимодействие этих рядов, наложение их друг на друга приводит к лингвистическому синкретизму. Характер выдвигания определенного ряда и характер взаимодействия рядов зависят от функционально-мотивационных целей общения. При этом проявление взаимодействия рядов на семантическом уровне может быть эксплицитным и имплицитным. Создание текста предполагает различные способы передачи информации, серию трансформаций от языка как открытой системы к тексту как закрытой системе [5, с. 155].

Правила оптимального создания текста варьируются в зависимости от вида речи: ораторской, научной, дипломатической. Текст приобретает различную значимость в зависимости от функции и мотивов. Интересно, что различная значимость создания текстов зависит не только от соотношения содержания и плана выражения, но и от внутренней структуры языка. Это подтверждает суждение о закреплении тех или иных средств текста, которые коррелятивно соотносятся с той или иной сферой общения, а также об их влиянии на характер восприятия текста, декодирование и интерпретацию аудиторией.

Изучение способов лингвистической эффективности в передаче информации политического текста является одной из важных задач в лингвистике текста. Можно предположить, что политический текст занимает в жизни современного человека довольно существенное место, влияя на многие стороны его жизни, на восприятие политической ситуации в мире. Прежде всего это становится актуальным в свете повышения роли политических институтов в жизни человека и государства как института, который путём делегирования суверенитета должен решать насущные

проблемы общества посредством деятельности, в том числе и в международных организациях [4, с. 228–245]. Приведенный выше анализ подходов к определению текста дает основание рассматривать текст как сложный механизм или институт лингвистики.

Таким образом, анализируя коммуникативную сущность политических текстов, можно обнаружить их общие и специфические параметры. При этом некоторые общие параметры имеют своеобразное соотношение или функционирование в любом из видов коммуникации. Общим

для всех видов является моделирование семантического варьирования, однако предпочтительные модели смысловой актуализации в каждом виде текста отличаются. Характерной особенностью политических текстов является их функциональная окрашенность, то есть использование в процессе политической деятельности, а в данном случае — на международном уровне. В этом случае текст играет синтезирующую роль и информации, и директивы, и прежде всего характеризуется контекстной окраской.

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Section 2. Applied and mathematical linguistics

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Linguistic and stylistic use of phraseology in lingual actualization of depression in the novels of the late twentieth century

Abstract: The article considers Spanish novels of the postwar period in order to study phraseological units describing characters' depression. The analysis, carried out on the basis of the semantic classification, has shown that a greater number of units, belonging to the phraseological and semantic field of "depression", are phraseological unities and phraseological combinations.

Keywords: phraseological units, depression, semantic classification, phraseological unities, phraseological combinations, phraseological fusions, Spanish novels, postwar period.

Given the fact that in contemporary linguistics different approaches to the classification of phraseological units (PE) exist, and there is no common opinion on the advantages and disadvantages of each type of classification, it would be appropriate to rely on two principles of the classification of phraseological units when describing depression in texts: the semantic principle and the structural principle.

According to the semantic principle, the point of classification is to determine the degree of semantic connection between the components of a phraseological unit. The units with a partial transfer of meaning show the weakest connection between the components. The greater the gap between the meaning of a phraseological unit and the meanings of its components, the greater the degree of semantic connection. Thus, according to this principle, phraseological units describing color can be divided into three classes: 1) phraseological combinations; 2) phraseological unities, 3) phraseological fusions [1, p. 243].

The results of the sample show that the largest number of phraseological units describing depression in the texts is represented by phraseological unities and phraseological combinations. Let's consider the examples:

(1) [...] *un buque desliza, veloz en los lejos mientras, acodado en la ventana, romántica, lermotovianamente recitas el negro ensalmo* [7, p. 88].

(2) [...] *reviviendo el recuerdo de tus humillaciones y agravios, acumulando gota a gota tu odio; sin Rodrigo, ni Frandina, ni Cava: Nuevo conde don Julian, fraguando sombrías traiciones* [7, p. 89].

(3) *Yo, a veces, también tengo miedo, me imagino que me voy a quedar muerta de repente...* [6, p.132].

(4) *Cientos y cientos de bachilleres caen en el íntimo, en el sublime y delicadísimo vicio solitario* [6, p. 316].

In the extracts (1) and (2) phraseological units describing depression are represented by a specific author's occasionalism: **romántica**, **lermotovianamente recitas el negro ensalmo** (darkly romantic poems in imitation of Lermontov) in the first case; actualized by synonyms **humillaciones y agravios** (humiliation/insults), a lexeme **odio** (hatred) and a metaphor **fraguando sombrías traiciones** (black treason plan) in the second case.

In the extracts (3) and (4) phraseological units describing depression are represented by the verbal construction **tengo miedo** (scary), infinitive construction **me voy a quedar muerta de repente...** (to die a sudden death) and nominative metaphorical word combination **vicio solitario** (vice of loneliness)

where the contextual meaning is almost identical to the lexical one.

In the extract (1) the phraseological unit *sed del alma* (spiritual thirst) is represented by the nominative model S + del + S, which is actualized in the context by synonymous lexemes *desolación* (desolate) and *inmóvil ruta* (deserted path).

The extracts (2), (3) and (4) demonstrate gradational stringing of “depressive” synonymous units of the first degree like *de mala suerte* (loser), *de mala pata en esto del dinero* (unlucky in money matters) → the second degree *tuvo nada de suerte* (he has no luck to boot) → the third degree *ya veces van muy mal* (most of the times everything is going very bad).

In our opinion, the proverbs describing depression should be singled out among other phraseological unities:

Además, ya sabes que no hay mal que cien años dure [6, p. 347].

The author inserted some phraseological units *no hay mal que cien años dure* (even the most terrible trouble won't last for long) into Maribel Perez's speech, Don Ricardo Sorbedo's ex-girlfriend. When he complained that the world was becoming a bad place, Maribel tried to comfort him in a philosophical way (*no te apures, no eches los pies por alto, no merece la pena*). In the context there are four synonymous phraseological units describing consolation of anger and depression, where the proverb holds the final position.

Phraseological fusions are word groups with a completely changed meaning, but unlike phraseological unities, they are non-motivated, and the metaphor cannot be retraced [1, p. 139]:

(1) [...] ... *techo escamado por la humedad, paredes vacuas, el día que aguar da tras la cortina, caja de Pandora* [7, p.85].

(2) [...] ... *se sentaba al pie de la escalera y allí se estaba las horas muertas, cogiendo calor* [7, p. 25].

(3) *No se preocupe, señora, éste no tiene nada importante, un susto de órdago y nada más* [7, p. 163].

(4) *Tiritan los dos y ella empieza a dar diente con diente* (зуб на зуб не попадают) [5, p. 204].

(5) *No te digo que no nos reserven algunos tragos amargos...* (неприятности) [5, p. 259].

In the given extract (1) *caja de Pandora* myth, Pandora's Box means a source of troubles, all sorts of discords [8, p. 112].

In the extracts (2) and (3) the use of phraseological units *las horas muertas* (for hours) and *un susto de órdago* (fright) is contextually appropriate. In the passage (4) the lexical meaning of the PE *dar uno diente con diente* is “to chatter one's teeth (with cold or fear)” [8, p. 235] and coincides with the contextual meaning, where it is actualized by the lexeme *tiritar* (to tremble).

The extract (5) demonstrates the use of *tragos amargos* phraseological units, which in the context acquires the meaning of “troubles” and is similar in meaning to the definition given in the dictionary of phrase and idioms by E.I. Levintova — *trago amargo*, i. e.: 1) an ordeal, a cup of woe; 2) a bitter pill [8, p. 674].

Thus, we perceive phraseological fusions as stable indivisible word combinations, the meaning (sense) of which cannot be derived from the meanings of words composing that phraseological unit. The semantic merge in such phraseological units is due to the presence of outdated, obscure words. Phraseological fusions in semantics closest to a single word. It should be noted that phraseological fusions describing depression are the least presented in the studied material.

We use the term “psyche” and consider it as “a subjective imprint of the objective reality in the ideal images, on the basis of which human interaction with the environment is regulated.” Taking this into account, we single out the term “mental state” and define it as “a psychological category composed of different types of integrated human reflection of both internal and external influences” [4, p. 526] while the term “depression” is perceived as “a person's dejection accompanied by indifference, frustration and dissatisfaction with his/her life” [2, p. 145].

Examining phraseological and semantic group (PSG) of “a person's depression,” the following phraseological and semantic subgroups have been identified (PSSG):

1) the mental state of sadness and sorrow:

Pinturas aminoró de mala gana la marcha del autómvil [5, p. 39].

Las casas aparecían envueltas en oscuridad y silencio, y al ruido del coche, preludio de otros más siniestros (зловещий) que pronto sembrarían el espanto (страх) y las despedidas de muerte ... [5, p. 39].

¡Ay, Rosa, tú siempre viéndolo todo negro! [6, p. 402].

The phraseological units describing sadness and sorrow are verbalized in the text with the help of such units as **de mala gana** (upset), **las despedidas de muerte** (deep melancholy of farewells), **viéndolo todo negro!** (to take a gloomy view of things), which, along with other lexical units like **oscuridad y silencio**, **siniestros** (sinister), **el espanto** (fear), reflect the general background of events.

2) the mental state of boredom and indifference:

Angel miró a Molina, que permanecía en la misma actitud indiferente [5, p. 24].

[...] aunque se aburren como ostras [6, p. 43].

Dos niños de cuatro o cinco años juegan aburridamente (уныло), sin ningún entusiasmo, al tren por entre las mesas [6, p. 42].

The phraseological units of boredom and indifference are represented by the following expressions: **en la misma actitud indiferente** (indifferently), **se aburren como ostras** (bored to death), **sin ningún entusiasmo** (unenthusiastically), the overwhelming majority of which is an individual work of authorship.

3) the mental state of fear:

No tengas miedo. Todavía no se ha perdido la guerra y ... [5, p. 9].

Lleva dentro del cuerpo un miedo espantoso que no se explica [6, p. 302].

[...] paralizados de stupor, los miembros del grupo observan el edificante espectáculo [7, p. 140].

The given extracts show a gradation of synonymous phraseological units **tener miedo** (to be afraid), **un miedo espantoso** (unfathomable

fear), **paralizados de stupor** (terror-struck), the contextual meaning of which is reflected literally in their lexical meaning.

4) the mental state of anxiety and worry:

He pasado un mal rato al salir — dijo ella mirándole una vez más los ojos [5, p. 66].

[...] el silencio y la gravedad de su mirada dicen más que cualquier discurso [7, p. 284].

Pronto empezaron a sonar las primeras voces de alarma [5, p. 99].

In the above-mentioned text extracts, phraseological units **pasar un mal rato** (be worried to death), **el silencio y la gravedad** (strained silence) and **voces de alarma** (anxious voice) show certain manifestations of depression and are context dependent.

According to A. A. Pozhidaeva and other researchers, phraseological units with a positive connotation of the nominated fragment of reality are much less numerous than the phraseological units with a negative implication; this fact can be attributed to the value perceptions of reality by the native Spanish speakers [3, p. 39–42].

Thus, analyzing the novels of the postwar period in order to study characters' depression, we have arrived at the following conclusion: according to the semantic classification by V. V. Vinogradov, a greater number of units, belonging to the phraseological and semantic field of "depression" in the Spanish language, are phraseological unities and phraseological combinations.

All the selected units in the phraseological and semantic field of "depression" in the Spanish language are synonymous within the respective semantic field (for example: the semantic micro-field of "anxiety" — **las sombras densas, un silencio apretado, un silencio dramático**, etc.).

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The structure of coordinate construction in English and Albanian

Abstract: The main aim of this article is to analyze the structure of coordinate construction in English and Albanian. Contrasting these structures in two different languages is a very important approach because it highlights the similarities and differences in two different languages which genetically are not the same. Based on my experience in teaching English as a second language, students find learning a second language easier if it is compared with their mother tongue.

Coordination is a device used in a language to take two elements together to form a single element. In both languages, the equality of the coordinates is reflected in the fact that they usually either of them can stand alone in place of the whole coordination. In contrast to the subordination, where the elements are of unequal status and one element is head, the other is dependent; the coordinate is of equal status that functions of head.

Keywords: coordination, non-hierarchical, coordinate, coordinator, grammar, contrast.

Introduction

Many authors have conducted several studies regarding coordination, which is a non-hierarchical connection in language. Most of them dispute on the difference between coordination as a non-hierarchical connection and subordination as a hierarchical one. Both types of connection have been examined on sentence level. However our main aim is to focus on coordination as non-hierarchical connection.

When you say or write something, you often want to put together two or more clauses, nouns phrases, verbs, adjectives and adverbs, or other word groups. For example:

1. John and Katelyn are friends. [NP]
Xhon dhe Kejtlin jane shokë.
2. They arrived on Tuesday or Wednesday.
[adverbial]
Ata mbërritën të martën ose te mërkurën.

3. They arrived on Tuesday or they arrived on Wednesday. [clause]

Ata mbërritën të martën ose ata mbërritën të mërkurën.

A coordinate is a syntactic constituent consisting of two or more units and its category is identical to that of at least one of the conjuncts. Generally, there is an element to link the conjuncts. Such an element is called a coordinator, which is further classified as a conjunctive (*and*), disjunctive (*or*) and adversative coordinator (*but*) [1, 9].

The structure of coordination

As mentioned above, coordination is a relation between two or more elements of syntactically equal status. From a semantic point of view a coordinator expresses the relation between the coordinates, but syntactically it belongs to the coordinate that

follows it, they form a constituent together [2, 1276].

In English and Albanian languages, coordinates can reverse their order without significant effect on their structure or meaning.

In the simplest cases, the order of the bare coordinates is free, so that we can change the order without discernible effect on interpretation or acceptability. However there are other cases, when the coordination is irreversible, so that changing the order of the bare coordinates leads to a different interpretation or to loss of acceptability.

1. She felt ill and went to bed.

Ajo u ndie e sëmurë dhe shkoi në shtrat.
irreversible

2. She went to bed and felt ill.

Ajo shkoi në shtrat dhe u ndie e sëmurë.

Apart from this we may say that the examples above contain two coordinates and one coordinator, but there are also other possibilities, exactly multiple coordination.

I want to go [to Paris, to London, to Berlin.]

Unë dua të shkoj [në Paris, në Londër, në Berlin.]

Uses of coordinators

The major coordinators are: *and*, *or*, *but*. They can function as utterance or turn-initial links in speech. In this case, coordinators are very close in function to linking adverbials like *however*. In English and Albanian languages, these coordinators are not equally common, and is much more common than *or* or *but*. Actually *and* is most common in academic and fiction writing. The other major coordinators *but*, *and*, *or* follow very different patterns: *but* occurs most often in conversation, whereas *or* often occurs in academic writing. The registers also differ in the ways they use coordinators. Speakers in conversation are most likely to use *and* as a clause-level link. *But* is more frequent in conversation than the written registers, because people tend to highlight the contrast and contradiction in dialog.

The coordinator may be used only to link two elements or it can be used to indicate relationship between them [3, 327]. These uses can be explained in the following examples.

1. To indicate that two actions happened at the same time, we use *and*.

I sat *and* watched him.

Unë u ula dhe e pashë ate.

2. To mention two related facts, we use *and*.

He has been a talented actor *and* has worked a lot.

Ai ka qenë aktor i talentuar dhe ka punuar shumë.

3. To describe events, we use *and*.

She was born in Tirana *and* was raised in Durrës.

Ajo ka lindur në Tiranë dhe është rritur në Durrës.

4. To link two negative clauses we may use *and*.

When this appointment ceased, he did not return to his home country *and* has not been there since 1979.

However we can use *or* when the clauses have the same subject and the same auxiliaries. In the second sentence we omit the subject, the auxiliaries and not. For example, *she doesn't drink or smoke instead of saying she doesn't drink and she doesn't smoke.*

5. To add a contrasting fact, we use *but*.

I'm 50 *but* I feel 30.

Jam 50 por ndihem 30.

6. To mention two alternatives, we use *or*.

Do you like coffee *or* tea?

Pëlqen kafën apo cajin?

Huddleston [4, 1277] states that that coordinator forms a syntactic constituent with the coordinate that follows: He sustains his approach on three different facts:

a. Variable position of second coordinate

They allowed the others *but* not me a second chance.

Ata i dhanë të tjerëve, por jo mua një mundësi të dytë.

They allowed the others as a second chance *but* not me.

Ata i dhane të tjerëve një mundësi të dytë por jo mua.

In both languages, in the first and second sentence the coordinator is located next to its coordinate, but what varies in these examples is the position of *but not me*.

b. Sentence initial and, or, but

There is a well-known prescription prohibiting the use of coordination at the beginning of the clause. Nevertheless, coordination often occurs in this position. In both languages, such position of the coordinators is used at the beginning of a turn in conversation. However it is relatively common in writing [5, 229].

c. Prosody and punctuation

The natural intonation break is before the coordinator and not after it. This is particular clear in polysyndetic and correlative coordination.

In order to add greater clarity and precision to coordination, correlative coordinators are used.

She was so tired that she went immediately to bed.

Ajo ishte aq e lodhur sa shkoi menjëherë ne shtrat.

Conclusion

On the whole, we may say that coordination plays a crucial role in language. Coordination is used to

combine elements. In both languages coordination elements are sometimes irreversible and sometimes not. If we reverse the elements the meaning of the clause is lost. The major coordinators are: *and, or, but*. Based on our study, the most common coordinator is *and*. The coordinator may be used only to link two elements or it can be used to indicate relationship between them such as: to indicate that two actions happened at the same time; to mention two related facts; to describe events; to link two negative clauses; to add a contrasting fact; to mention two alternatives, etc.

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The generative grammar between philosophy and science

Abstract: Chomskian UG hypothesis has been criticized from several points of view. In this paper, I will focus on some philosophical objections which have been advanced against the MIT linguist, and I will show that Chomsky's answers are adequate only for some of them. Furthermore, I will discuss about the epistemological status of Chomsky's assumptions and conceptions, and I will conclude that it is again unclear if generative grammar is a philosophical or an empirical theory.

Keywords: UG hypothesis — Epistemology of linguistics — Psychological reality of grammar — Common notions vs. scientific notions

Criticisms against Chomsky

Chomsky's hypothesis of Universal Grammar (UG) is one of the most discussed topic in philosophy of language and linguistics. Such hypothesis, formulated by Chomsky since the beginning of his activity [2–4], supports the idea that all languages share syntactic rules which are innate in human beings and which can be described by recursion theory (developed by Turing and Church in thirties) and combinatorial rules [35]. Furthermore, Chomsky argues that such principles are innate, and that the syntactic structures postulated to describe

them are psychological real, in the sense that they correspond to internal principle of human mind [7]. Consequently, Chomsky thinks that linguistics is part of psychology [11; 22]. As Antinucci [1] pointed out, two different approaches characterizes Chomsky's work: on the one hand, Chomsky, at least in his first works, was interesting in the analysis of language as a mathematical object; on the other hand, he has always supported the idea that, being the language a biological object, mathematical and logical structures to describe it refer directly to mental principles; however, not all the scholars

accepted such convergence between the logical approach and the psychological approach (as it is clear by the analysis of *linguistic wars*: [1; 17; 18; 25; 26]).

During the years, different scholars have opposed to Chomsky's hypothesis. I want to mention only two of the more frequent objections that Chomsky must face. The first one consists in pointing out that even if Chomsky's formal syntax was adequate to explain linguistic structures and had a sufficient degree of predictability, there were not reasons to assume that such formal structures were psychological real [27, 195–6]. I think that these criticisms can be summarized by this question: how would we react in the case where another — or many other — formal systems could explain with a pair — or a higher — degree of predictability syntactic structures of natural languages? Quine's [30] funds his criticism on this point, and argues that while it is possible to find an empirical criterion to distinguish between two or more adequate physical theories, we cannot do the same with psychological ones [34]. On the other hand, Dummett [14] pointed out that the fact that Chomsky's structures are abstract and are adequate to predictively examine language structures does not entail that such structures are psychological in any sense. Chomsky provides a clear answer to both the criticisms. He rejects Quine's criticism by pointing out that there is not reason to suppose that there is a distinction between psychological and physical hypothesis: it is possible that two equivalent predictive theories are proposed to explain a physical phenomenon, and that such theories are incompatible, because they involve different unobservable causal mechanisms; however, one can assume a realistic position for both the theories [9, § 2].

To Dummett, Chomsky answered by pointing out that the naturalistic approach and the unification of linguistics to hard sciences allow to show that syntactic principles, which are cognized by the speakers but not explicitly knows (as he suggests in his 1975 book [6] following Ryle's [31] distinction), can be studied by conscious knowledge. I-language is a natural object which must be studied by the methodological naturalism, as physical phenomena are studied. In chapter 2 of *Knowledge of Language*, Chomsky answers to Dummett proposing

an example who shows how principle B of Theory of Government and Binding [8] is valid.

Can languages differ over certain point?

Criticisms against UG hypothesis are of three kinds: some authors think that UG is not necessary [36; 37]; some other argue that it is contrast with Neo-Darwinian hypothesis [13]; and other again argue that the great variation of linguistic levels in human languages is sufficient to reject UG [15; 23]. Such criticisms are very complex, and involve different points of view and conceptions of human beings and language faculty. However, there is a simpler but more efficacious objection that I want to mention.

The UG hypothesis entails that languages — syntactic principles of human languages — cannot differ over a certain point (which is represented by UG principles). This hypothesis was supported by Paul [28] too, as Graffi [17] pointed out, and sustains that since some syntactic principles are shared by all human speakers, structures of all human languages cannot differ over a certain point: given a set of principles S, no language will violate S. It must be added that S can be modified in S1, to better and fully describe universal principles: Chomsky, in fact, has never suggested that UG principles must not be integrated [4], but has instead argued that natural language analysis can lead to postulate further universal principles.

The strong criticism which can be advanced against this hypothesis consists in pointing out that to say that languages cannot differ over a certain point (over a set of principles which can vary) is to say nothing, since it is a *petitio principii*. In fact, it is possible to argue that if it is possible to modify or integrate the principles which describe syntactic structures when new languages structures are discovered, it is logically true that language structures will not differ over such principles. If we assume, as Chomsky suggests, that human languages cannot differ over a certain point, it will follow that whatever is the set of principles by which we describe natural languages and whatever are the changes of such set after the discovery, for example, of exceptions, the UG hypothesis will be true anyway.

Chomsky's strategy to answer against such criticism consists in pointing out that a theory cannot be abandoned only in virtue of some exceptions to the descriptive apparatus whose scholars dispose, otherwise we should suppose that it is sufficient a datum to confute a theory. UG hypothesis is so seen as a wide hypothesis, whose apparatus is constituted by specific syntactic rules. However, Chomsky's strategy can be put in discussion. Sampson [32], for example, explicitly states that the UG hypothesis cannot be confuted, and so, as Popper explains, is pseudo-scientific. Sampson's idea is clear: even if we discovered a language that does not respect any of the UG principles, we could fit such principles to the new language, and the hypothesis that all languages cannot differ over a certain point would be true (see above).

Sampson's criticism is very strong, and it does not seem that Chomsky's answers just mentioned (or other that the MIT linguist provided) can easily face it. Sampson's objection can be explained in these terms: while for other disciplines, i. e. physics or chemistry, there is an ideal number of exceptions which determines the abandonment of a theory, this is not true for UG theory, so that UG theory is anyway true: consequently, it cannot be falsified, and, according to Popper, it is not scientific.

These criticism leads to consider UG hypothesis in a weaker way. UG hypothesis could refer not to the principles postulated, but to the way in which they are constructed. In other words, while it is difficult to say which are the specific principles of Universal Grammar, it is nevertheless possible to assume that whatever UG principles are, *they can be describe* by computational procedures which are innate in human minds. In this sense, UG hypothesis would talk not about the principles, but about the computational procedures involved in linguistic production and comprehension. Generative grammar would be equivalent, in this perspective, to the generative procedure by which syntactic structures are constructed, and the internal and biological component of language would consist in such computational procedures. As Chomsky [12, 35] writes: each language incorporates a generative procedure GP of some sort which characterizes the internal expressions and provides

the appropriate "instructions" for the interfaces, by means of its transfer mechanisms. UG determines what qualifies as a GP for some human language. We can think of a GP as itself a language in the sense of I-language: language understood as internal, individual, and intensional (*the actual procedure of generation, not the class of structured objects it generates*). (my remark)

Some closing words

The discussion about the plausibility of biological linguistic endowment and the naturalistic hypothesis more generally cannot find a conclusion, since it is a discussion about philosophical and epistemological assumptions of generative grammar, not about its formal structures. It is difficult to answer to purely skeptical philosophical arguments, since such arguments attack a theory at its theoretical basis, which can be accepted only by what we could call an act of faith, which could be more or less justified. On the one hand, in fact, the innateness of syntactic principles is an *inference to the best explanation*; on the other hand, this assumption is shared — and seems to have been confirmed — in biological studies too [22; 33].

It must be said, however, that philosophical objections to Chomsky can be in some sense right. The MIT linguist, in fact, often uses common notions which are not part of the scientific language to support theories and justify research program. Cases which show this are the notion of limit as it is used in UG hypothesis, the notion of following a rule or, again, the notion of simplicity in minimalist program. It is not easy to see how such notions — which are ordinary notions — can enter in a scientific program. However, it must be reminded that Chomsky, who is conscious of such problem, has always argued that common notions must be reinterpreted in a scientific way, if they want to enter in empirical investigation of language. For example, he gives explanations (as Carnap would have said) of notions like *language*, *knowledge of language*, or *following a rule* [9; 11]. By providing such answers, Chomsky passes on a philosophical and epistemological level, where, as Wittgenstein [39] pointed out, a conceptual clarification can be done, but no empirical assumption can be advanced, *pace* Williamson [38]. The same problem arises with the notion of simplicity, as it is

used in the minimalist program [10], [11]. Several scholars criticized Chomsky by pointing out that the notion of simplicity is so vague to be unfalsifiable, so that minimalist revolution is not a scientific revolution (or even more it is not a revolution at all [19; 20; 21]).

Chomsky's strategy to provide explanations of common notions is in a certain sense plausible, since, as he [11, 76] points out, biologists who study dolphins communication do not wonder about how the word "communication" is used in ordinary speech. On the other hand, this strategy is problematic, because it seems not so easy to distinguish between common and scientific sense for ordinary words and expressions. The problematic point of Chomsky's strategy can be explained in such a way: even if we give precise and accurate definitions of common words, we nevertheless provide such definitions by using the ordinary language, and not a formal or a mathematical

language. This seems to be the great difference between linguistics and hard science disciplines: while the latter use metalanguages which differ completely from ordinary language (so that no meaning problem is involved), the former uses rigorous definitions which are however expressed in ordinary language. If we accept Quinian conclusion of circularity of definitions, we see that to really get a scientific definition of ordinary notions, Chomsky should define in a scientific way also other words which compose explanations of common lexical entries, and he should do the same for every further definition: clearly, this process falls in circularity, and it is not easy to see how Chomsky could proceed in this direction. This further pushes to think that by scientifically defining ordinary notions Chomsky operates a conceptual clarification, in Wittgensteinian sense [39].

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Section 3. Literature of peoples of foreign countries

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Kamila Shamsie's Novel *Kartography*: a Discourse of Karachi (Pakistani) Diaspora

Abstract: This paper explores Kamila Shamsie's novel *Kartography* as diaspora writing by using Fairclough model of Critical Discourse Analysis. Shamsie traces the turbulent history of Karachi back to the arrival of Alexander-the Great and finds a continuation of turbulence till the end of the novel in 1994. Yet in her protagonist's voice she conveys the message that Karachi is the only city where she feels safe. Despite all her transnational movement, Karachi is the 'home' round which the whole discourse revolves proving her a Karachi diaspora. The final resolve of the protagonists to make an interactive electronic map of the city as their life long project to bring order to its disorder expresses Shamsie's depth of diasporic attachment and concern for her city.

Keywords: Diaspora, transnational migrations, turbulent history, identity.

1. Introduction

This study aims at exploring *Kartography* as a discourse of Karachi diaspora. Shamsie [16] tells Kumar in an interview that it would be a terrible thing for her to be an outsider in Karachi; she adds that she visits her city regularly and "will always be a Karachiwallah...", she does not call herself a "Karachiites" in a popular Anglicized expression but "a Karachiwallah" to give it a more native, intimate touch. Though her diasporic experience, exposure and opportunities have made her "a Londoner and a Karachiwallah" [16] at the same time and she feels comfortable with both. Her broadened mental horizon makes her realize and negotiate "We put too much emphasis on identities. The fact is that we all have many identities and we keep negotiating between them." [16].

The protagonist of *Kartography* Raheen and Shamsie has many things in common. They are of same age group. Raheen and Karim were of thirteen in 1986 that exactly corresponds with Shamsie's age who was born in 1973, Shamsie's and Raheen's

birth place is also the same i. e. Karachi, Shamsie had her schooling from Grammar School Karachi, so do Raheen and her intimate friends. Shamsie did her graduation from University of Massachusetts Amherst, Raheen gets her degree from Upstate New York University, Shamsie keeps visiting her city regularly so does Raheen, she returns to her city every holidays. Shamsie wants to present an objective image of Karachi with all its turbulent history and rising violence, Raheen also owns the city despite all its turbulent history and calls herself a true product of Karachi.

Two parallel themes of violence and riots run in the novel in two different timelines linked through generation one is of 1970–1971 and other of 1986–1994. Shamsie relates this violence to Partition, migration, succession of East Pakistan, feudalism and ethnic divide and apparently there seems no end to the ethnic riots. Shamsie communicates the displacement caused by the civil war of 1971 and power politics of Sindh and the centre that resulted in ethnic riots creating displacement in time and space, making people ill at ease even while living at their own

place. Communication of the experiences of the displaced people lies at the heart of Shamsie's discourse of displacement [1].

Whipple [18] writes about *Kartography* in *Mapping the boundaries of the human heart* that the story behind the swapping of fiancées, though revealed as an intimate personal tale, has wider consequences, since it is indirectly associated with the ethnic unrest of 1971, when civil war broke out between East and West Pakistan, and Bangladesh came into being. She further elaborates that unaware of the conflicts that befell before they were born, Raheen and Karim are also ignorant of the reasons for the fiancée-switch. She adds that it is only after they have grown up, joined college, and acquired new perspectives that this mysterious situation starts haunting them, influencing both their relationships with their parents and their unique and special relationship with each other Whipple [18].

It is the presentation of both Raheen and Karim's love for Karachi and ultimate resolve to make an interactive electronic map of Karachi as their life long project to bring order to city's disorder along with the detailed review of Karachi elites' life and political ups and downs of Karachi which makes *Kartography* a diasporic discourse.

2. Literature Review

Diaspora is the key term round which my study of Shamsie's fiction revolves. Shamsie falls into the category of those writers who can be called diasporas as a consequence of transnational migration. Esman [9]. Movement across the borders has been a common phenomenon throughout human history but the advancement in the means of transportation has made it all the more easy and common. Globalization has also added to the frequency and number of transnational migrations.

Coming back to the key term diaspora, initially it was used for the forced exile but now it has broader applications. Diasporas can be conquerors or settlers, they can be refugees escaping wars or persecutions or poor peasants fleeing drought and famine or unemployed labourers, or even skilled workers or highly educated professionals leaving their country for better earning [9]. The trends of globalization and free market economy have also added to transnational migrations.

Most of the Asian and especially Pakistani English fiction writers fall into this category of immigrants. They rebuild their lives in their host country and make it their second home. Such diasporas "tend to lead transnational dual existences, economically and occupationally in their host country, but socially and culturally still in old country... they call upon their homeland for cultural reinforcement" [9, p. 5] Shamsie falls into this category of diaspora she did her graduation from America and has been working in England. She was quite at home in, in the new environment maintaining transnational sentiments but at the same time maintains her links with her homeland-the place of her origin Karachi.

Generally speaking in their new placements diasporas generally learn and use the language of the adopted country, and participate in mainstream educational and economic and at times political institutions. In Shamsie's case there has been no language barrier for she uses English almost as a first language. Despite active participation in social life in the host country diasporas usually maintain a dual or hybrid identity, making use of one or the other as required by different situations and diasporas that have a separate religious tradition maintain their distinct religious identity even when they have been fully acculturated to the local mainstream e.g. Jews in Britain, Greeks in United States and Muslims in the West. In recent times diasporas have become important non-state actors in international affairs.

According to Brown [4] "Becoming a diaspora is a long-time business of managing change and continuity, and of negotiating old and new senses of 'identity as people come to terms with their new environment.'" Often migration requires a zeal for and a vision of wider horizons and a cognizance of the potential change and often connections, information and some material resources to make the decision to move across the continents. Shamsie is a privileged diaspora in the sense that she has the zeal, vision, resources, connections, talent and opportunities to prove her worth and distinguish herself as Pakistani Diaspora of notable stature.

In the last half of the 20th century historians were interested in the issues related to national identity — how people identify themselves as belonging to a nation — the predisposing circumstances and

common experiences which created make-believe national identities, the political and material contrivances by which such identities were spread and nurtured, and the political implications of nationalism, predominantly the assumption that its fruition was the nation state — this pre occupation reflected itself in the development of colonial nationalisms around the world in opposition to European empires. But in today's world which is marked by various features of globalization there is a whole array of sense of belonging available for example regionalism, many forms of religious fundamentalism, new social and business identities created by multinational organizations, or partaking in the modern world universities with their international configurations of research and scholarly collaboration enabled by advanced means of communication and transportation. But even then most of diasporas love to identify themselves with a particular place they belong to in Shamsie's case it is Karachi, the place of her origin.

According to Mishrah [13] the displacement of diasporas can be real or imagined, it can also be self-imposed exile. He is of the opinion that diasporas are fluid, ideal, social formations happy to live wherever there is an international airport and stand for a longer, much admired historical process. He elaborates that diasporas have a progressivist as well as a reactionary 'streak' centre on the idea of one's 'homeland' as very real spaces from which alone a certain level of redemption is possible. And when a homeland is not available in any 'real' sense, it exists as an absence that acquires surplus meaning by the fact of diaspora. It is not unusual for the two versions; the physical and the mental to be collapsed into an ahistorical past going back to antiquity [13]. Chambers [5] says that shared memories and similar attributes are likely to diminish or assimilate with the dynamic environment as time passes by.

The new diaspora surfaces precisely at the moment of postmodern ascendancy; it comes with globalization and hyper mobility, it comes with modern means of communication already fully formed like aero planes, internet, video links webcam, cell phones etc [13].

To further discuss this meaning of diaspora, this research shall interlink the diasporic literature

reflected by Kamila Shamsie and its interplay with power and language, among other elements. The concept itself has meshed immensely with the studies of race, country, identity, migration and identity in the past years. Before the 1990's, diaspora was extensively applied with reference to the Jewish and African experience of physical resettlement which was usually often "enforced" [3]. As the use of diaspora has widened to encompass a greater range of peoples, so its theoretical power has also heightened.

Diaspora, as a meaning, moves from a basic, descriptive tool to a concept used to cover a multifaceted and dynamic social dynamics Bauman [3]. Congruently, diaspora has developed from a concept mainly linked with geography, migration, and movement to being a field of study defined by a concern with identity construction and confusion Gray [10].

According to Bassnet & Trivedi [2], diaspora reflects the influence of both the local and the global on peoples' conceptions of self: a "multiplicity of belongings and identities". The hybrid identities that feature diasporic communities do not necessarily require a post-modernist diffusion of identity, in which "culture becomes a free-floating landscape; its parts are continuously in flux" [2]. Instead, these are always and constantly founded in power relations such as those linked with economic, political and cultural processes. However, these must be considered as the products of "a long history of contrasts between unequal cultures and forces Rahman [14].

Stuart Hall (as quoted by Berendse & Williams, 2002), holds that the use of the concept of diaspora facilitates the writers and scholars to develop various frameworks for understanding the identity formation. Hall is of the opinion that the consciousness of diaspora as a product of differentiation and this difference is generally stressed against homogenizing national concepts. A stereotyped national culture is defined contrary to the "generalized image of otherness which the diaspora has established Said [15].

Shamsie is unique with her diaspora stories since she lives and writes in Pakistan unlike most of the other diasporic authors who reside in the Western world. Diasporic writing falls under classifications such as ethnicity, hybridity and nationality Chambers [6]. Shamsie's global interconnections and the use of modern technologies promote a more dynam-

ic theme in diaspora. As such, she has magnified the diasporic consciousness among migrants because the old place and abode can be so much more present in the lives of migrants Chambers [6]. Migration is stressed by the absence of permanence and the borders between Pakistan and some host country such as UK, in Shamsie's case, render too much fluidity in her works.

I intend to explore *Kartography* as a discourse of Karachi diaspora to look for the totality of relations Foucault [8] among history, politics, literary discourses and their impact on individual and collective life. Text, for Foucault [8], is not merely verbal but an interlinked entity of verbal and non-verbal components of the social apparatus such as power and its effects on a larger scale.

Shamsie, as a diaspora writer, tackles “place and displacement” and the identity crisis which relate to the resumption of a successful relationship between “self” and “place” (Amireh & Majaj, 2000). Shamsie belongs to that part of the world which used to a part of a British colony. Despite being well-versed in her native language Urdu which finds an expression in code mixing at phrasal, clausal and sentential levels in her novels she prefers to write her novels in English rejecting the present and the ex-colonizers monopoly over the instruments of communication Hawley [11].

3. Methodology

In order to explore *Kartography* as a discourse of Karachi diaspora I will explore the text to look for the relevant details in the novel and apply Fairclough's model of Critical Discourse Analysis (CDA). Fairclough' considers language is an irreducible part of social life, dialectically interconnected with other elements of social life, social analysis and research always have to take account of language Fairclough [7].

The focus of Fairclough's approach to discourse analysis is upon the language of texts and the happenings presented in particular texts. The link between the text, context and interdiscursivity is embedded in the discourse which CDA aims to bring to light [8]. I applied Fairclough's model of Critical Discourse Analysis to ascertain whether or not *Kartography* can be taken as a discourse of Karachi diaspora.

Shamsie presents many characters in the novel who can be taken as Karachi diaspora but for this paper I will delimit my analysis to Raheen's character only.

4. Analysis

4.1. *Kartography* as a Diasporic Discourse

Kartography, Shamsie's fourth novel, has many things in it that bear a witness to the fact that Shamsie is a Pakistani diaspora in general and Karachi diaspora in particular. The very title *Kartography* is indicative, in which 'K' is taken from Karachi which replaces the 'C' in the actual spellings of 'cartography' that means map-making, is in this particular case map-making of Karachi and the whole novel revolves around this theme. It is this decision of making a map of Karachi that creates a point of difference between the two main characters of the novel and it is the same urge to create a scientific electronic interactive map of Karachi which unites them in the end, proving Shamsie a true Karachi diaspora.

Despite having an awareness of the turbulent history of Karachi Shamsie's protagonist Raheen has the realisation, 'And yet, it is the only place where I have ever felt utterly safe' (63). Such is the intensity and depth of her love for her native city, her homeland. Raheen, Shamsie's protagonist keeps thinking, "Who among us has never been moved to tears, or to tears' invisible counterparts, by mention of the word home? Is there any other word that can feel so heavy as you hold it in your mouth?" (122) What Shamsie conveys through this discourse is that love for one's home, one's city and one's homeland is a natural feeling shared by all humans. The memory of one's home can make one nostalgic — can move one to tears or the counterpart of tears means sadness — all these are typical feelings of diasporas.

Raheen, Shamsie's voice in the novel, traces the history of violence in her own life 'the ethnic fighting had broken out for the first time in my life in 1985' (62) then links it with greater historical perspective "I cannot remember Karachi being a safe city before" (62) tracing it back to the arrival of Alexander, the Great, whose admiral, the Cretan Nearchus "had to quell mutiny" (62) Shamsie shares with the readers that the recorded history of violence in Karachi dates back to twenty three hundred years. Despite

all its turbulence by the end of the novel Karim, the second main character and the soul-mate of Raheen, the protagonist, returns with the plans:

“We’ll make an interactive map on the Internet. You start with a basic street map, OK, but everywhere there are links. Click here, you get sound files of Karachiites telling stories of what it’s like to live in different parts of town. Click there, you get a visual of any particular street. Click again, the camera zooms in and you see a rock or a leaf or a billboard that means something to that street. Click, you see streets that exist seasonally, like your lunar street. Click, you see which sections are under curfew. Click, you hear a poem. Click, you see a painting. Choice of languages in which you can read the thing. Sound files in all kinds of dialects. Strong on graphics for people who are illiterate... This is a lifelong project, Raheen, in a city that’s always changing” (337).

In the above-mentioned discourse, Karim, other die-hard Karachiites like Raheen, has to suffer from his first displacement from Karachi at the age of thirteen because of the closure of educational institutions on account of ethnic violence. They are sent to Rahim Yar Khan, where Karim declares that he will like to be a Karachi map-maker, and in the end he actually comes back to act upon his plan to make an interactive map of Karachi for he wants to bring order to its disorder. His second long displacement from Karachi was because of his father’s decision to settle in London because of security concerns but he has always kept in touch with his city like a typical diaspora, his transnational migration kept him engaged educationally and occupationally in the adopted land but emotionally, socially and culturally he maintained his links with his homeland Esman [9]. He shares with Raheen that he has realized “There’s bound to be a map somewhere. The police, the Intelligence Services, may be even the post office, they have got to have a street map of Karachi” (339). Karim further informs her that he has picked up the idea of this map from her who told him about the “lunar street” and the stories associated with different parts of the city.

Shamsie mentions the use of technology for making a map of her city to let the world know that the Karachiites and Karachi diaspora have the vision

and the ability to modernize the map of their city ‘an interactive map’ with multiple links thus proving herself a modern Karachi diaspora who loves to write about her city and wants her city to be developed on the modern scientific lines.

Shamsie left Pakistan after her school education and went to America for her graduation, started doing job in Britain and regularly visits her home city and keeps herself up date about what has been going on in Karachi. The whole novel from the beginning till the end is about Karachi. The word Karachi has been used in the novel 197 times.

Raheen, Shamsie’s voice in the novel reflects her love for her home city. Shamsie [17] writes in *Kamila Shamsie on Leaving and Returning to Karachi* that there are two kinds of writers but for her, one of the most important type is of “those who write about places with which they are intimately acquainted and those who don’t”. She further writes in the same article, “But wherever I lived, Karachi was the place I knew best and the place about which I wrote” [17] proving herself a typical Karachi diaspora.

Kumar [12] regards the evoking and creating a sense of place has long been a concern of literature and *Kartography* belongs to this genre of place-making narratives. Shamsie presents the litany of her city through her protagonist Raheen, who recalled the minute details of all the activities associated with the winter season of Karachi, her personal recollections and life in the elite social circle is marked with envelopes containing invitations of the New Year parties. Raheen further elaborates that these envelopes start arriving in November. From New Year invitations she turns to all other varieties of different functions and their invitations to show extravagance of the elites’ ways of livings but then comes back to “the Ghutnas, the Karachi Knees” (69). Through these parties Shamsie describes the superficial concerns of Karachi elites. Raheen elaborates that these “Ghutna parties” are used for “scrambling up the social ladder” (69). In all the timelines mentioned in the novel these New Year parties are an inseparable part of the social life of Karachi elites.

Shamsie, herself a Karachi diaspora, presents three individual Karachi diaspora in the novel they are: Raheen, Karim and Maheen. She also refers to Muhajirs community who came to Pakistan at

Partition, leaving everything behind forever to be Pakistanis but later turned into 'besieged diaspora' in Kumar [12] terms because of the discriminating behaviour and policy of the Sindhi feudals in particular and Pakistani ruling elites in general.

4.2. Presentation of Diaspora in the Novel

There are three main and many other diaspora characters mentioned in the novel but I delimit this analysis to Raheen, the protagonist only. Right in the beginning of the novel Raheen describes her placement at the age of thirteen:

"Of course, the garden, is located where all our beginnings, Karim's and mine, are located: Karachi. That is a spider-plant city where, if you know what to look for and some higher power is feeling indulgent, you might find a fossilized footprint of Alexander, The Great" [3].

The opening discourse of the protagonist indicates that both the main characters Karim and Raheen belong to Karachi. And Raheen is the narrator through whose voice the main story is told. The emphasis is on a garden located in Karachi which is indicative of the class of people they belong to. She regards Karachi a "spider-plant city" with its ever expanding alleys and adds "where, if you know what you look for and some higher power is feeling indulgent, you might find a fossilized footprint of Alexander." [3]. Shamsie refers to the historical significance of her city Karachi though in a humourous way. She indirectly refers to the strong hold of the power politics and the high ups that run the whole show. Anything can be done, traced or accomplished in Karachi but with the indulgence of the 'powerful'.

Raheen's monologue at the very prospect of their first temporary displacement from Karachi goes like this, "For God's sake, a farm! For two smog sniffers, Karachiites, damn it" [9] displays the way she identifies herself and her intimate friend Karim. Displacement from Karachi does not seem to be a good idea.

Quite in keeping with the tradition of the Karachi elites Raheen also goes to America for her graduation. But she returns to Karachi every holidays and misses her city with all its various colours and seasons of life. Once Raheen was in her tiny dorm room at the university in America along with some friends to whom she was reading from a book when she heard the sudden increase in the intensity of the

rain fall and she rushed out leaving everyone behind for, "It was the closest thing to the monsoons I had encountered in the three years I'd been at university in America, rain ricocheting off the ground with the speed and wings of bullets from a Kalashnikov." (135).

She had been at the university for the last three years but it was for the first time that she could listen to the downpour with the 'speed and wings' of the bullets from a Kalashnikov. It is a typical Pakistani and Karachiites use of the language, representation of a typical culture introduced in Pakistan with the influx of the Afghans and spread of arms with the beginning of the Afghan Jihad. Raheen, a Karachi diaspora, missed monsoon and the similarity of the downpour in America made her rush outside. And the 'Russet rustle' to her was, "Almost the sound of waves breaking on the pebbled sand." (135). Such was the rush of nostalgia for her home city.

Raheen's Karachi was peopled by four of their parents and Karim and herself, Karim's family's shifting to England was a shock for her but Aunt Maheen's divorce and remarriage was even a greater shock because it banished the possibility of things to be similar again.

Karim came to see her at the university while talking to him and seeing her friends lying in the snow she was thinking as if she could feel "the water currents tugging against my fingertips as I floated in Karachi's sea." (130) Whenever she talked to Karim on the phone "it was as though their time apart had merely been 'Karachi sunset: swift and startling'". (129) So her city was peopled by her friends and "The four of us had never really ceased being the four of us 'to me, despite all the intervening years..." (129). America brought Zia and Raheen together, "At university, in the middle of New York state, nostalgic for things we'd never paid attention to, like Urdu music and basmati rice ..." (150).

Raheen belonged to Westernized Karachi elites for whom there was neither a language barrier nor drastically different cultural shock in the West or in America but even then she missed her homeland and longed for the return. Search for Urdu music and basmati rice were indication of her nostalgia. Zia and she combined together formed Karachi diaspora but with a difference, Zia did not have the desire to

return and he accused her for her desire to go back 'home' soon after graduation and throwing away a flyer from the Career Centre as "missing the luxuries of upper-middle class" (165) and she thought that only Karim could understand "that 'belonging' is a spider-plant-shaped, sea-bordering" (165). She considered her desire to go back and live in the conflict torn city in matching with, "The traits of Karachiites who was choosing to survive the calamity rather than weeping about it? From a distance, I could see how that looked like callousness." (170). But the fact remains she was a Karachi diaspora for whom return to her 'home' was the only desire and the only option. Her disillusionment with her father and awareness of ever increasing violence and experience of 'the pristine surroundings of campus life' she knew:

"...that every other city in the world showed me in surface, but when I looked at Karachi I saw the blood running through blood and out of its veins; I knew that I understood the unspoken as much as the articulated among its inhabitants; I knew there were so many reasons to fail to love it, to cease to love it, to be unable to love it, that it made love a fierce and unfathomable thing; I knew that I couldn't think of Karachi and find any easy answers, and I didn't know how to decide if that was reason to go back or reason to stay away". (297)

Karim came to see Raheen in New York to ask her not to go back to Karachi after graduation and told her that he was ready to live with her anywhere else in the world but she could not agree though she regarded Karachi as 'a city that was feasting on its own blood' where the present deadly violence made "earlier violence felt like mere pinprick", as a city "that breeds monsters", a city where she would have to face her father again whom she had been trying to avoid since the day he revealed what he said to Aunt Maheen to make her leave him. She questioned herself despite knowing all this, despite reading about ever increasing violence and despite having the experience of the 'pristine' surroundings at the campus in America why she wanted to go back to 'any of that' and then herself provided the answer for she, the die-hard Karachi diaspora, owned the city as she owned no other place in the world. She said that every other city in the world just showed her the surface but when she looked at Karachi-

her very own city, she could see the blood running through its veins, there she could understand all the heard and unheard (Keats, 1819) "articulated" and 'unspoken' happiness and sorrows. She knew there were so many reasons not to love the city and that "it made love a fierce and unfathomable thing", she knew there was no easy solution to Karachi's problems and no rational justification for her love but she confessed she 'didn't know how to decide if that was reason to go back or reason to stay away.' She told Karim that it was he who made her realise that "it's not so simple to leave a city behind".

Shamsie regards "Karachi at its worst is a Karachi unconcerned with people who exist outside the storyteller's circle" (330); the same Karachi is "at its best, Karim, Karachi is intimate with strangers". Talking about its duality she refers to the fact that despite being a city torn with hatred and ethnic divide it is a city where there is a lunar street where people open the doors of their houses for the purdah observing women during the month of Moharram to go to their place of worship being seen by anyone, it is a city where strangers are so concerned about the girls safety that they are offered the keys of their cars to safely move around, it is a place where poor flower bracelets' vendor offers free bracelets to them calling them sisters, where the car thief helps the stranger to start their car so that they can safely go back with the girl who is along. All these examples show the respect for the female lot that is an indication of civility and humanity. Despite all the rift, the Karachiites retain their human values.

Raheen admits that Karachi is a complex city and there is no simple solution to its complicated problems. She refers to the letter her father wrote to Karim's mother which they have both read and tells him that she is trying to be brave about the things that 'terrify' her. She says that "what her father said and did though matter of the past but to pretend it could be easily discussed and resolved would be to deny how deep in our marrow consequences are lodged" (332).

She told Karim, "I love this place, Karim, for all its madness and complication. It's not that I didn't love it before, but I loved it with a child's kind of love, the kind that either ends strengthened as understanding grows" (332). In the end she implored

him to understand the underlying message “come home”, the expression is repeated thrice urging him to be no longer a ‘Karachi diaspora’ but a part of it.

4.3. Shamsie’s Use of Language as Diaspora Writer

Shamsie is a Pakistani and in particular a Karachi diaspora writer. She belongs to one of those Anglo-phone families in Pakistan for whom English is just like a first language, but, even then we can find appropriation of the language to bear the burden of the local colouring and local experiences. Similarly there is a lot of code-mixing as well.

In the beginning of the novel when Raheen and Kareem went to Uncle Asif’s farm, who was an Oxford graduate, his discourse “Sugar cane thataway, kino thisaway, cotton every whichaway.” (16) with them shows how he appropriated the accent to his local colouring by combining ‘that way’, ‘this way’ and ‘which way’ as ‘thataway’, ‘thisaway’ and ‘whichaway’ respectively.

Shamsie uses many Urdu words the novel e. g. Aba, Ami, yaar, hanh, ghutnay, chillo, haina, basmati rice, he jamalo,, hajj, dupatta, thaanaas, motia, charpie, hijab, bakwas, kammez, Dekho, Karachi-wala, eid, suno yaar, Khuda, Pathan, pyjama dheela, topi, Gymkhana, bilkul, Qabacha, Tanhaiyan, Begum, Pulloo, sari, jaanoo, dholkis, mehndis, mayouns, milad, sham-e-rang, shadi reception, valima, ghuttnas, ghutnay, chil, gaye,, Shi’a, Sunni, kala pul, Amreekan, kurta, hulva puri, chai, Aboo, malai, shalwar-kameez,, Lohawala sahib.

Similarly we can code-mixing at words, phrasal, clausal and sentential level e. g. ‘khiskoing’, ‘ghutnas’ at words level, ‘shadi reception’, ‘Tony Pan Shop’, ‘Basmati rice’, and ‘Ali, yaar, Ali, mate’ ‘Oh, boy friend girlfriend! Early starter haina?’, ‘Everything theek thaak’, ‘mujhsay pheli si mohabat’, ‘ghutnay chil gaye’, ‘mera pya ghur ayya’, use of full Urdu sentences like, ‘Allah ka shukar hay Raheen Bibi, Karim Baba, Allah ka shukar’.

So while analysing Shamsie’s use of language in her fiction we can feel the local colouring and local touch in the use of vocabulary, presentation of the place, representation of different classes of people, she particularly mention the expression “ Karachi-speak” like “go straight, straight, straight, straight” while referring to the way English is spoken in Karachi. All this proves her a Pakistani diaspora writer.

5. Conclusion

Displacement emerges as a major theme of the novel; the novel begins with the displacement of the Raheen and Karim because of ethnic violence in Karachi. Shamsie portrays ever deteriorating law and order situation in the background of the story. She refers to 1986 incident of killing of a Muhajir girl by a Pathan driver, she also refers to Muhajir Qaumi Movement, discrimination created through legislation by introducing quota system. Feudalism and its impact on Pakistani and Karachi politics, role and insensitivity of the Karachi elites in creating ethnic divides, circumstances that lead to Fall of Dhaka, national obliviousness of the grave tragedy, its lingering impacts and how its after effects influence the life of her fictional characters. Maheen, Ali, Karim, Bengalis and Muhajir displacements all are the result of personal and national conflicts creating displacement and diaspora

She refers to newspaper reporting about violence and killing and the repeated patterns of the controlled disorder. Amidst the turbulence she portrays the return of the second main character of the novel, Karim on Raheen’s imploring to come home with a resolve to make an interactive electronic map of Karachi to facilitate the law enforcing agencies and Karachiites which in a way is the return of diaspora to his motherland reflection Shamsie’s wish to create order in her city’s disorder and proving her a typical diaspora writer. She repeats Karachi 197 times in the novel.

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Section 4. Russian language

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A. S. Pushkin and F. Nietzsche in the context of Russian religious & philosophical thought

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Abstract: The Russian philosophical thought and literature of the late 19th — the early 20th centuries experienced the powerful influence of Friedrich Nietzsche's teaching. No less influence on the formation of artistic and philosophical outlook in Russia had A. S. Pushkin who is considered to be the creator of the Russian literary language and Russian culture. This article is aimed at the comparative consideration of A. S. Pushkin and F. Nietzsche's artistic legacy in the context of Russian religious and philosophical thought, including one of the central ideas of both Russian philosophy and Nietzsche's teaching that is the idea of a new Renaissance.

Keywords: Nietzsche, Pushkin, New Renaissance, Overhuman.

One of the essential aspects of Pushkin, the multifaceted genius, is a complicated and profound philosophical conception of the world. Pushkin tends to be not only a poet, but also a great thinker. The philosophical aspect of Pushkin's artistic legacy proved to be one of the key themes of Russian philosophy. V. S. Solovyov, D. S. Merezhkovsky, N. A. Berdyaev, L. Shestov, S. L. Frank, I. A. Ilyin, V. V. Rozanov, V. Ivanov, A. Belyi's works should be noted here. Accordingly, the philosophical content study of the great poet's writing is conducted mainly in the context of Russian philosophy, as a rule, in the frame of religious and metaphysical direction [1]. The number of research papers in this area is constantly growing [2; 3]. However, our philosophical experience is not limited only to the religious quest of Russian philosophers. Western philosophy is said to have had the significant influence on the formation of our world outlook. Russian philosophical thought and Russian culture was formed in the active and lively dialogue with the European idea. Therefore, the task of disclosing the universal importance of Pushkin's philosophical outlook involve Russian as well as Western philosophy.

The New Renaissance is one of the central ideas of Russian philosophical thought. Thus, N. A. Berdyaev puts forward the statement of the European Renaissance failure [4, p. 445]. The task of the Renaissance is in the synthesis of classical paganism and Christianity. This synthesis should lead to bridging the gap between the immanent and the transcendent, the earthly and the heavenly, the human and the divine. In Europe, according to Berdyaev, this synthesis was not carried out, the task to be solved in the future was only set. Pushkin and Nietzsche are considered by Berdyaev as prophets of the future, the prophets sacrificing themselves for the Renaissance to come.

The idea of "Slavic Renaissance" is developed by F. F. Zelinsky [5]. According to him, the revival of ancient culture in Europe was incomplete because it referred mainly to the "Roman spirit". In Rome Greek culture was only half perceived, it was only in the "Apollonian manner." The task of the new Slavic Renaissance is in the discovery and assimilation of other aspects of the ancient culture: mystical and Dionysian. Zelinsky considers Nietzsche to be the prophet of the Renaissance [6]. Zelinsky puts

Nietzsche in the context of Russian culture: Nietzsche turns to be involved not in disappearing European civilization but in the Slavic Renaissance to be.

Later on, F. F. Zelinsky's idea of "Slavonic Renaissance" is developed by S. M. Soloviev. The author associates the New Renaissance with the Orthodox Church, Pushkin and Nietzsche. He reveals the Hellenistic roots of Orthodoxy, points at its connection with the Eleusinian mysteries, bonds Christ with Dionysus [7].

Thus, it may be noted that Pushkin and Nietzsche are put by the above-mentioned authors in a common cultural context, in the context of a new Renaissance formation. Pushkin's work reveals a tendency to harmonious reconciliation of pagan and Christian, immanent and transcendent. But this Pushkin's harmony contain in itself chaos and struggle of unreconciled opposites. Apollonian world of Pushkin's poetry hides the darkness of Dionysian current of becoming [8, p. 310]. Nietzsche's theory, on the contrary, tends to the maximum abruption: to the approval of the pagan and the Dionysian, as opposed to the Christian. But the gap contains a synthesis potency, the guarantee for the Renaissance's future. So, we have given the position of Russian philosophers on this subject just in general terms. In the following we will try to formulate our approach to the problem of Pushkin and Nietzsche in the context of the ideas of the New Renaissance.

From a formal point of view the Renaissance refers to the cultural heritage of the ancient world on the basis of more or less barbaric culture (using the term "barbaric" in its specific meaning "not Hellenic"). However, this treatment is not just a simple imitation or discipular borrowing of certain forms, ideas and images. We are talking about the need to reproduce the way of life that once was done by the Greeks. The answer to the question, "What is the uniqueness and versatility of this cultural and historical experience of the ancients?" is given by Nietzsche in one of his early works: "The Greeks gradually learned how to organize the chaos. They reached that, because being in accordance with the teachings of the Delphic they came back to themselves, that is to their true needs, having deadened the imaginary needs" [9, p. 171].

This is a cultural genius of the ancient Greeks, according to Nietzsche. The necessity of the Renaissance to experience it in Europe is that European nations (particularly, Germans, who are mentioned by Nietzsche) were in the same cultural and historical situation, faced with a choice: to die from a chaos of the foreign or organize a chaos in themselves. Russia was in the same situation during the period after the post-Petrine reforms. Russian culture is likewise made as a "chaos of the competing forces of all foreign countries and the whole past." The Byzantine influence came into a conflict with the European influence (which in itself was not something unitary and homogeneous, but it also represented the chaos of competing forces). Here, the Hellenic influence is added not on the ontological but rather on the imitative level (classicism). All this was in contradiction with the pagan origin of the Russians. Here it is necessary to add the impact of the Turkic people in the period of the Mongol-Tatar invasion ("Scratch a Russian man and you will find a Tatar man"). It is also necessary to take into account a number of national cultures of the peoples that make up the Russian Empire ("And the proud grandson of the Slavs and Finns and now a wild//Tungus and Kalmyk, a friend of steppes").

In this "chaotic conglomeration of foreign forms and concepts," Pushkin embodies the same cultural and historic decision, which was adopted in a similar situation by the ancient Greeks. He organizes the chaos, studies and digests the foreign, making it own and native, the domain of his nation. He revealed that "ability for the world understanding", which was mentioned by F. M. Dostoevsky: "We took into our soul the geniuses of other nations non-hostile (as, it seemed, should have had to happen), and friendly and lovingly. We took them all without making a primary tribal differences. From the very beginning we instinctly managed to distinguish, solve conflicts, forgive and take the differences and thus we expressed our readiness and inclination to be totally united with all the tribes of the great Aryan race. Yes, the role of a Russian man is doubtless all-European and worldwide" [10, p. 480]. It is clear that Pushkin beaconed that Renaissance, which the young Nietzsche wished for the German people,

and subsequently treated as a task going beyond Germany [11, p. 73].

The matter is that in the mature years Nietzsche saw what was hidden from him in his youth. Namely, that in Europe there is no more creative forces to organize a chaos into a high culture. The chaos that the philosopher finds in the European civilization is no longer a guarantee of the future, but there are some signs of decline and oncoming dissolution. This is not the chaos, from which you can “give birth to a dancing star (tanzenden Stern)». For the last three (four for us) centuries the European chaos tends to be not pra-cultural but post-cultural. Pra-cultural chaos corresponds to barbarism, post-cultural chaos corresponds to nihilism. But pra-cultural, culture cultivating chaos can be found in Russia (“No fire, no black hut//Wilderness and snow towards me ... //Just striped miles//Can only be found”). And the example of how this chaos can be transformed and organized was given to us by Pushkin. He pointed to the potency of the future Renaissance in the barbarians’ homeland.

So, this is our idea of a philosophical outlook of Pushkin and Nietzsche in the context of the

Renaissance, given in general outline. The culture-cultivating impuls, going from the ancient Greece, was greatly perceived and put into practice on the basis of Russian reality by Pushkin, “the most profound and talented Hellenist of our poetry” [7, p. 65]. In the Europe of the setting («Der Untergang des Abendsland») the project of the new Renaissance of the antiquity that transgresses the bounds of especially European Renaissance, classicism and romanticism was proposed by Friedrich Nietzsche. The originality and significance of Pushkin and Nietzsche’s approach to the problem is that both of them aimed not only at reviving the ideals of Greece but going much further than the Greeks.

Pushkin is the future of Russia, the barbaric North; the future that has not come yet. The same unique and incredible phenomenon of the 19th century is Nietzsche. He is not a post-european philosopher (like Heidegger, Jaspers, Spengler, Foucault, Deleuze, and many others), he is a philosopher outside Europe, as his doctrine is not only about the crisis of Western civilization but also about the way to the future.

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Section 5. Theory of literature. Textual criticism

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Verbal syncretism of base with the object noun

Abstract: The article deals with syncretic forms in Evenki and English languages. Such forms are words with identical form of base referring to different grammatical categories and united by the inner semantic structure. The syncretic forms of noun/verb type with object noun demonstrates all types of actions ranging from simple to more mediated.

Keywords: syncretism, syncretic forms, verbal syncretism, verbal meaning, semantic relations.

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Глагольный синкретизм основ с предметным значением существительного

Аннотация: В статье описываются синкретические формы английского и эвенкийского языков, представляющие собой тождественные по форме слова, принадлежащие к разным грамматическим категориям и связанные семантической структурой. Синкретические формы типа существительное/глагол реализуют все типы глагольных действий в соответствии с классификацией от простого к более опосредованному.

Ключевые слова: синкретизм, синкретические формы, глагольный синкретизм, глагольное значение, семантические связи.

Глагольный синкретизм или, точнее, синкретизм основ с глагольным значением, представляет собой одну из разновидностей синкретических форм, которые, оставаясь неизменными по форме, то есть, не приобретая никаких дополнительных морфологических показателей, могут выступать в предложениях в функциях, свойственных различным грамматическим разрядам слов.

Наиболее распространенным типом глагольных синкретических форм являются формы, заключающие в себе два категориальных значения — глагола и существительного. Также как и в прочих синкретических формах, возникновение глагольного синкретизма связано с исто-

рией формирования категории глагола как таковой. С. Л. Чареков выдвинул предположение, что исторически простейшее действие и простейший предмет могли обозначаться одним и тем же грамматически никак не дифференцированным словом. Такое предположение дало основание построить схему развития глагольного значения в зависимости от характера номинативного значения данной синкретической формы и выделить существительные в четыре группы: предметные, предметно-конкретные, не предметно-конкретные и отвлеченные [1, 23–24]. В перечисленных группах степень конкретности снижается от группы к группе и усиливается степень отвле-

ченности. Самой существенной характеристикой глагольных значений синкретических форм данного типа является их тесная, прямая связь со значением существительного.

По тому же принципу, от наиболее простого, конкретного действия к более опосредованному, классифицируются глагольные значения. При этом выявляются пять типов действий: а) действие предметом/самим предметом или при его помощи, б) действие, направленное на предмет, в) действие, которое производит сам предмет (характерное для него или «самопроизводящее» данный предмет), г) действие по производству предмета и д) действие в сфере предмета [1, 25].

Дальнейший анализ синкретических форм типа существительное/глагол призван выявить, какие именно сочетания значений существительного и глагола реализуются в языке, и какие лексико-семантические группы слов участвуют в образовании подобных форм. В качестве исследуемого материала взяты синкретические формы эвенкийского и английского языков, относящихся к разным языковым семьям. Такой выбор обусловлен наличием в этих языках синкретических форм различного типа, количественный состав которых не одинаков, но по своей типологии они идентичны.

В отличие от некоторых именных форм, где иногда трудно бывает выявить первичное и вторичное категориальное значение, в глагольных синкретических формах типа существительное/глагол первичным практически всегда оказывается значение существительного. Этот факт представляется вполне естественным, если учесть, что глагол является категорией более отвлеченной, чем существительное и, следовательно, для ее формирования необходим более высокий уровень отвлеченного мышления. Отсюда и более позднее, вторичное, категориальное значение глагола. В настоящей статье анализируются синкретические формы, в которых существительные представляют какой-либо конкретный предмет («вещь»), являющийся неким самостоятельным/или относительно самостоятельным/целым. С семантической точки зрения такие существительные образуют различные лексико-семантические группы (ЛСГ), которые учтены в анализе

синкретических форм: «инструменты, орудия, предметы домашнего обихода», «животные», «вещества», «соматизмы», «одежда», «наименование лица». С учетом глагольного значения эти синкретические формы образуют следующие типы действия.

Действие при помощи предмета, обозначенного основой или действие самим предметом. Данный вид синкретических форм является наиболее многочисленным, что служит косвенным подтверждением первичности именно этого вида.

ЛСГ «инструменты, орудия, предметы домашнего обихода»: эв. адыл — сеть/ловить сетью, алка — молот/бить молотом, бэрэгэ — кнут/бить кнутом, гоко — крюк/зацепить крюком, килгэ — брусок/точить, кипты — ножницы/резать, кроить, налума — удочка/удить, хулла — одеяло/укрыться одеялом, зюргэ — клещи/сжимать клещами; англ. angle — крючок/ловить крючком, comb — расческа/расчесывать, seine — невод/ловить неводом. hammer — молоток/бить молотком, saw — пила/пилить, vise — тиски/сжимать.

ЛСГ «соматизмы»: эв. мирки — колено/ползти на коленях, ходить на четвереньках, колта — кулак/бить, колотить кулаком; англ. knuckle — кулак/ударить кулаком, knee — колено/стукнуть коленом, lip — губа/коснуться губой, nose — нос/потереться носом.

ЛСГ «вещества»: англ. ash — пепел/посыпать пеплом, crumb — крошка/обсыпать крошкой, felt — фетр/покрыть фетром, grease — жир/покрыть жиром, manure — навоз/унавоживать, mud — грязь/запачкать грязью, soot — сажа/покрывать сажей, tar — смола/смолить.

ЛСГ «животные»: англ. ferret — хорек/охотиться с хорьком, hound — гончая/охотиться, преследовать, натравливать с гончей, hawk — сокол/охотиться с соколом.

Действие, направленное на предмет, обозначенный основой. Синкретические формы этого вида представляют собой слова, обозначающие какой-либо предмет и называющие действие, которое направлено на данный предмет:

ЛСГ «инструменты, орудия, предметы домашнего обихода»: эв. оллон — крюк/повесить на крюк, лован — вешала для вяления мяса/по-

весить мясо на вешала, игды — жердь, к которой привязывают телят во время доения матки/привязывать телят к жерди; *англ.* handle — ручка/привязывать ручку, рукоятку, harness — упряжь/надевать упряжь, nail — гвоздь/забивать гвоздь,

ЛСГ «животные»: *эв.* бэюн — копытный зверь/охотиться на копытного зверя, мулта — табун диких оленей/ловить диких оленей, чипкан — соболь/соболевать; *англ.* seal — тюлень/охотиться на тюленей, shrimp — креветка/ловить креветок, snipe — бекас/стрелять бекасов, slug — слизняк/истреблять слизняков.

ЛСГ «вещества»: *эв.* ловукта — мох на деревьях/объедать мох с деревьев, тука — песок/копать песок, хилэ — суп/есть суп, тавукта — клюква/собирать клюкву; *англ.* bark — кора/сдирать кору, crumb — крошка/убирать крошки, lather — кожа/обтягивать кожей, muck — навоз/сгребать навоз, slime — слизь/удалять слизь (с рыбы).

ЛСГ «соматизмы»: *англ.* hair — волосы/удалять волосы, hip — бедро/вывихнуть бедро, limb — конечность/отрезать конечность, scalp — скальп/снять скальп, scrag — шея/свернуть шею, skin — кожа/содрать кожу.

ЛСГ «одежда»: *англ.* collar — воротник/схватить за воротник

Предметы, обозначенные этими словам, также представляют собой реалии непосредственного окружения человека, играющие значительную роль в бытовом укладе.

Действие самого предмета, обозначенного основой. Этот вид синкретических форм подразделяется на две разновидности. Одна из разновидностей — слова, обозначающие действие характерное для предмета, наиболее частое и естественное для него, хотя и не единственно возможное.

ЛСГ «инструменты, орудия, предметы домашнего обихода»: *эв.* чоран — колокольчик/звенеть.

ЛСГ «животные»: *эв.* гаки — ворона/каркать, *англ.* beetle — жук/семенить, crab — краб/идти боком, ferret — хорек/вынюхивать, hare — заяц/быстро бегать, hawk — сокол/стремительно нападать. Примеры из английского языка представляют собой переносные значения и относятся к такому типу действия по формальному признаку.

ЛСГ «вещества»: *эв.* уму — лед (на реке)/идти (о льде), осин — искра/лететь (об искре).

ЛСГ «соматизмы» отличается большой степенью отвлеченности и представлена единичными примерами: *англ.* nose — нос/нюхать, belly — желудок/переваривать, hump — горб/горбиться.

ЛСГ «наименование лица» представлена многочисленными примерами, что является закономерным, так как лицо связано с каким — либо профессиональным родом деятельности, выполнением работы, обязанностей, функций: *эв.* бэюмэ — охотник/охотиться, дёроко — вор/украсть; *англ.* groom — конюх/ухаживать за лошастью, guard — стражник/сторожить, охранять, judge — судья/судить, nurse — нянька/нянчить, sentinel — часовой/стоять на страже, shepherd — пастух/пасти, soldier — солдат/служить солдатом, valet — лакей/прислуживать, лакействовать, witch — ведьма/колдовать.

Вторая разновидность также обозначает действие характерное для предмета, но одновременно и представляет собой самореализацию данного предмета, вне данного действия не возникающего: *эв.* силэ — суп, заправленный крупой или мукой/загустеть (о каше, супе), кут — гнилушка (о гнилом дереве)/гнить (о дереве), угде — тощая кета/тощать (о кете); *англ.* glue — клей/клеить, ooze — ил/сочиться (об иле), crust — корка/покрыться корой, malt — солод/посолодеть, mold — плесень/плесневеть, silt — ил/заилиться.

Семантика синкретических форм этого вида достаточно разнообразна, однако можно заметить, что если в первой разновидности встречаются слова, обозначающие как одушевленные существа (люди и животные), так и неодушевленные предметы, то во второй разновидности преобладают наименования предметов (угде — тощая кета — редкое исключение).

Действие, производящее предмет, обозначенный основой. Этот вид действия близок по своей семантике к действию, направленному на предмет. Однако он интересен в первую очередь тем, что в данном виде синкретических форм обозначаемый предмет представляет собой результат действия. То есть действие воспринимается как первичное, в то время как во всех остальных видах предмет оказывается первичным,

а глагол называет действие, связанное каким-либо отношением с названным предметом. Можно предположить, что именно данный вид синкретических форм послужил основой для формирования глагола как самостоятельной категории слов, обозначающих действие как отвлеченный процесс, не обязательно связанный с производством и манипулированием отдельными предметами, но и вообще либо создающий какие-либо изменения в окружающей среде, либо, еще более отвлеченно воспринимающий и отражающий ее. Вместе с тем в данном виде синкретических форм предмет еще тесно связан с действием и обособления собственно глагольной семантики не возникает: *эв.* мукэри — обтесанное бревно/обтесать бревно, эмтэ — кусок чего-либо разбитого, раздробленного/разбить на куски; *англ.* crook — крючок/скрючивать.

ЛСГ «животные»: *эв.* акта — холощенный олень/холостить, барча — вяленая рыба/вялить, *англ.* lamb — ягненок/ягниться.

ЛСГ «вещества»: *эв.* сэвэ — медвежий топленый жир/топить медвежий жир, урку — смесь/смешать, хумтэ — крошки/раскрошить, накрошить, *англ.* ash — пепел/превратиться в пепел, crumb — крошка/раскрошиться, crust — корка/окориться, felt — войлок/сбиваться в войлок, flour — мука/смолоть, foam — пена/вспениться, powder — порошок/толочь, превращать в порошок.

ЛСГ «соматизмы»: *англ.* fist — кулак/сжать руку в кулак, flesh — плоть/полнеть, plait — коса/заплетать косу.

ЛСГ «одежда»: *англ.* garland — венок/сплести венок, hem — кайма/окаймлять, ruffle — оборка/собирать в сборки.

ЛСГ «наименование лица»: *англ.* knight — рыцарь/произвести в рыцари, orphan — сирота/осиротеть, widow — вдова/овдоветь.

Таким образом, действие является первичным, в то время как в предыдущих случаях предмет был первичен, а глагол именовал действие, описывающее употребление данного предмета:

Семантика данных синкретических форм также связана с предметами и реалиями домашнего

обихода и хозяйственной деятельности. Субъектом действия может быть только человек.

Действие в сфере предмета, обозначенно-го основой. Этот вид синкретических глагольных форм весьма невелик, а глагольное значение этих форм обозначает чаще всего действие, происходящее внутри названного предмета, и это действие соответствует основному назначению данного предмета.

ЛСГ «инструменты, орудия, предметы домашнего обихода»: *эв.* ункэн — чашка для клея/варить клей, *англ.* churn — маслобойка/взбивать масло в маслобойке, sled — сани/кататься на санках,

ЛСГ «вещества»: *англ.* mud — грязь/барахтаться в грязи.

ЛСГ «соматизмы»: *англ.* hump — горб/нести на горбу/спине, lap — колени/держаться на коленях, mouth — рот/брать в рот, belly — живот/ползти на животе.

ЛСГ «одежда»: *англ.* shawl — шаль/покрывать шалью).

Семантика синкретических форм, по всей видимости, отражает исторические этапы формирования категории глагол целом. Так, если в проанализированной группе как наиболее простой, первичной синкретические формы обозначают предметы и действия, производящиеся этими предметами, то это инструментальное значение и послужило центром формирования категории глагола. Дальнейшее развитие этого инструментального значения внутри данной группы привело к расширению ее и включению ряда других предметов, действие которыми не является инструментальным в буквальном смысле этого слова (ср., например, кипты — ножницы/кроить и дюлку — сухие дрова/подложить дров). Далее последовательное расширение круга предметов и действий начинает включать в себя явления природы, объекты природного и искусственного происхождения, действия животных и человека, что подлежит отдельному изучению.

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Section 6. Theory of language

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Lingvo-poetic description of somatism “eye” in classic persian-languaged poetry

Abstract: At the present stage of development of the Study of linguistics, when the research of lexical structure of a poetic work became more perspective, it becomes the object of great interest to study the lexical-semantic groups, which include somatism. This article focuses on lingvo-poetic analysis of one of the most used somatism — “چشم” “eye”. As a result of the analysis, structure-semantic and stylistic features of somatism “چشم” were derived, areas of its use in the construction of poetic figures and idioms were revealed.

Keywords: somatisms, eye, dictionaries, structure, semantics, classical persian-languaged poetry, poetical figures, Azerbaijani poets.

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Лингвопоэтическое описание соматизма «глаза» в классической персоязычной литературе

Аннотация: На современном этапе развития языкознания, когда перспективным становится исследование лексического состава поэтического произведения, приобретает большой интерес изучение лексико-семантических групп, в которые входят соматизмы. Данная статья посвящена лингвопоэтическому анализу одного из наиболее употребляемых соматизмов – лексеме «چشم» «глаз, око». В результате этого анализа были выведены структурно-семантические и стилистические особенности соматизма «چشم», выявлены случаи его использования при построении поэтических фигур, фразеологических оборотов.

Ключевые слова: соматизмы, глаз, словари, структура, семантика, классическая персоязычная поэзия, поэтические фигуры, азербайджанские поэты.

Любовная поэзия Востока обладает удивительным свойством – особой, непостижимой независимостью от времени, почти абсолютной неувядаемостью. Тема любви занимает значительную роль в восточной, в частности персидской поэзии. Классическая персидская лирика

по-прежнему полна очарования, она сохранила до наших дней своё живое дыхание, свой аромат и цвет. На протяжении многих веков поэты воспевали образ возлюбленной красавицы, радость встречи с ней, восхищались её красотой, которая неотделима от красоты всего бытия:

شاد زی، با سیاه چشمان، شاد
 زآمده شادمان بیاید بود
 من و آن جعد موی غالیه بوی
 نیک بخت آن کسی که داد و بخورد
 باد و ابرست این جهان، افسوس!
 شاد بودست ازین جهان هرگز
 داد دیدست ازو به هیچ سبب
 که جهان نیست جز فسانه و باد
 وز گذشته نکرد باید یاد
 من و آن ماهروی حورنژاد
 شوربخت آن که او نخورد و نداد
 باده پیش آر، هر چه باداباد
 هیچ کس؟ تا ازو تو باشی شاد
 هیچ فرزانه؟ تا تو بینی داد [6]

*Будь весел с черноокою вдвоем,
 Затем, что сходит мир с летучим сном.
 Ты будущее радостно встречай,
 Печалиться не стоит о былом.
 Я и подруга нежная моя,
 Я и она – для счастья мы живем.
 Как счастлив тот, кто брал и кто давал,
 Несчастен равнодушный скопидом... (Рудаки)*

Для описания возлюбленной красавицы поэты создавали метафоры, базовым компонентом которых являются соматизмы. В лингвистике соматизмами называют языковые средства обозначения явлений, относящихся к сфере телесности, то есть это те слова, которые называют части человеческого тела, его внешние и внутренние органы. Слово «соматизм» произошло от греческого слова «somatos» – тело. Превратившись в один из основных элементов в поэзии, соматизмы в персоязычной литературе, перейдя из своей коммуникативной функции в художественно-образительную, начинают приобретать новое эстетическое значение, и служат усилению поэтических образов [1, с. 225]. «Локоны», «глаза», «лицо», «брови», «губы», «шея», «стан», «талиа», «чёлка», «лоб», «руки» и т.д. – это те соматизмы, которые в персидской поэзии встречаются наиболее часто.

Данная статья посвящена лингвопоэтическому анализу одного из наиболее употребляемых соматизмов - лексеме چشم «глаз, око». Основная часть: Глаз – это орган зрения. На пехлевийском [čašm]. [18] В Мират-е ушшак про глаз пишется [6, с.146]:

صفت بصری را گویند که متعلق بتمام احوال سالک از
 خیر و شر و مراقب جانب او در نفع و ضرر باشد بنوعی
 که چیزی ازو غایب نشود

«[Глазом] называют атрибут зрения, который сопровождает суфия во всех его состояниях, от радости и до горя, [он] наблюдает им в

пользе и во вреде, таким образом, чтоб ничего не сокрылось от него». Лексикографические описания соматизмов обладают большой информативностью. Арабы называют его басира بصیره («глаз»), мукла موکلا, назира نظیره (наблюдающий, глаз), айн عین («глаз»)[11, с. 3] Даль пишет, что это «орудие чувственного зрения» [7, с.353]. Ожегов определяет его как «орган зрения и само зрение» [9, с.131]. Деххода даёт следующее определение: «Это та часть тела человека и животного, над которой находятся брови и которая является инструментом зрения. Это орган, различающий цвета...», а также приводит его эквивалент на арабском языке: «Известно, что арабы называют его 'عين'» [12]. Согласно суфийской терминологии, указывает на способность Бога наблюдать и видеть [1, с. 235].

سه پاس تو چشم است و گوش و زبان
 کزین سه رسد نیک و بد بی گمان [15, с. 8]

*Те трое суть язык, глаза и уши:
 Через них добро и зло вкушают души.*

Моин в своём толковом словаре пишет, что «глаз – это орган зрения человека и животного» и приводит ряд его синонимов: نگاه, نظر, دیده, которые ещё и дополняют его семантический ряд [17].

Слово چشم помимо своего основного значения – «глаз, око», несёт и другую семантическую нагрузку. Так, в некоторых случаях оно переводится как: «дорогой, милый»; «зрачок, глазни-

ца»; «сглаз, дурной глаз» (в данном случае оно чаще дополняется прилагательным *بد*); «надежда, ожидание». [21].

Соматизм *چشم* выступает и как один из компонентов изафетных конструкций. Так, он может быть в сочетании:

1) с числительными. Чаще всего встречаются случаи употребления числительного два. Например, рубаи азербайджанской поэтессы Мехсети Гянджеви:

دل جای غم توست چنان تنگ که هست
گل چاکر روی تو به هر رنگ که هست
از آب دو چشم من بگردد هر شب
جز سنگ دلت هر آسیا سنگ که هست [14]

*От грусти по тебе так ждалось сердце, что
Поблелел цветок-слуга лика твоего,
Каждую ночь слёз ищут мои глаза,
А твоё сердце – камень, словно жернова*

(Все переводы, в которых не даны ссылки на источник, сделаны автором статьи).

Также встречаются примеры сочетания *چشم* с числительным *صد* и тысяча *هزار*. Число «сто» в персидской поэзии чаще всего обозначает «несчётное количество», «абсолютное множество»:

چو شاپور این حکایت را بسر برد
غم شیر از دل شیرین بدر برد
چو روز آینه خورشید در بست
شب صد چشم هر صد چشم بر بست [14]

*Когда умолк Шапур, с души Сладчайшей гнет
Был снят, — докучный гнет хозяйственных забот.
День зеркало свое повесил, и закрыла
Ночь многоокая*

(Многоокая – буквально *شب صد چشم* переводится как «ночь стоокая», но т.к. стилистически в русском языке такое словосочетание не используется, в переводе будет использоваться словосочетание «многоокая ночь») все очи — все светила. Низами Гянджеви [21].

Сочетаясь с числительными, соматизм *چشم* и сам бывает как единственного, так и множественного числа, при этом множественное число образуется двояко: посредством добавления суффикса множественного числа *ها* и *ان*.

2) почти со всеми притяжательными местоимениями. Например, местоимение I лица един-

ственного числа – *من* и II лица единственного числа.

Лексема *چشم* может присоединять притяжательные местоимения как единственного числа, так и множественного. Надо отметить, что случаи сочетания *چشم* с притяжательными местоимениями II и III лица множественного числа *آنها* и *شما* среди исследуемых примеров классической персоязычной литературы встречены не были.

3) с прилагательными. При этом, соматизм *چشم* выступает в этих словосочетаниях как первый и как второй компонент. Используя эти словосочетания, поэты воспевают глаза, подчёркивая такие их качества, как, например, цвет:

a) *چشم شهبالی* тёмно-голубые [11, с. 390] или иссиня-чёрные [21].

Бертельс про них говорит:

اظهار نمودن کمالات و مقامات سالک را گویند هم
جهت خود و غیر خود تا طالبان آله و طایفان حریم درگاه
باو راه توانند یافت و در مقام استر شاد توانند بود و این
حال مخصوص اهل ارشاد و تکمیل باشد

[Чешм-е шахлаи] называют выражение достоинств, положительных черт и магаматов суфия, чтобы последователи Бога и посетители каабы смогли найти путь к нему и смогли достигнуть магма «астар шад» и это состояние стало доступным просвещённым и совершенным. [6, с.147].

б) чёрные глаза. Иссиня-чёрные глаза также называют абхари и уподобляют чаше нарцисса [21, с. 3].

А зрачки глаз уподобляли эфиопской невесте, которая почевает в брачном покое йеменской раковины, как, например, писал Хагани [11, с. 390]:

به دو مخمور عروس حبشیت
خفته در حجله جزع یمنت [14]

Клянусь двумя опьянёнными эфиопскими невестами,

Что почивают за пологом йеменской раковины.

Глаза различают также по форме. Так, продолговатое око – это око тюркское, которое из-за узости смыкается по линиям век и в точности походит на сплюснутый каф [11, с. 390] В словаре суфийских терминов говорится про *چشم ترکانه*:

ستر کردن احوال سالک را گویند از خودی و غیر
خود این حال مخصوص مجذوبان غیر سالک باشد و این
طایفه را از غایت استغراق از حال خود هم خبر نباشد

Олицетворение (персонализация, персонификация, прозопопея) Троп, состоящий в том, что неодушевленным предметам приписываются свойства и признаки одушевленных, такие как дар речи, способность вступать в отношения, свойственные человеческому обществу и т. п. [5, с. 276]. Весьма часто олицетворение применяется при изображении природы, которая наделяется теми или иными человеческими чертами. Напр: «глаза сказали»:

به آب چشم گفت ای نازنین ماه
ز من چشم بدت بر بود ناگاه [14]

И сказали глаза воде: «О, ласковая луна!

От меня свой плохой глаз сокрой». Низами Гянджеви.

Глаза являются уникальным органом, выражающим истинное состояние души, физическое

состояние человека. Взглядом можно обжечь, приласкать, полюбить. Через глаза передаются как положительные, так и отрицательные качества человека: любовь, обман, ненависть. Поэты широко использовали этот соматизм при описании возлюбленной красавицы, для выражения чувств влюблённых. Этот соматизм становится неотъемлемой частью поэтических фигур, как, например, метафора, антитеза, олицетворение, повтор.

Будучи существительными, соматизмы выполняют те же функции, обладают теми же категориями, сочетаются с другими частями речи, могут присоединять энклитику. Также они сочетаются и с другими соматизмами.

Говоря о семантике, надо отметить, что соматизм چشم имеет целый ряд синонимов, которые ещё и дополняют его значение.

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Regional onomastics from the point of view of cultural linguistics

The article was prepared under the “Basic and Applied Research in the Humanities” Grant of the Ministry of Education and Science of the Republic of Kazakhstan (Contract № 290 dated 12.02.2015).

Abstract: The study is focused on the description of linguistic and cultural aspects of analysis in the framework of onomastics. The authors consider the origins of cultural linguistics abroad, provide the description of the main areas of research of onomastics as a cultural phenomenon. According to the authors, onomastics relates to a system of culturally labeled values and ideas absorbed in the course of familiarizing with the respective linguistic culture.

Keywords: onomastics, precedent proper name, cultural linguistics, regional, linguistics.

Onomastic vocabulary has been and remains a constant object of attention of researchers.

Onomastic material features great potential for cultural studies. However, onomastics requires extensive further study in aspects of linguo-cultural and pragmatic information. As E. L. Berzovich was fair to say it [1, 7], declaring the fact of cultural and historical value of a proper name is not enough — it is necessary to develop a methodology for the derivation of cultural and historical information from proper names system as well as methodology of description and interpretation of this information. The authors regard this work as one of the steps in the implementation of this large-scale task.

Along with the ability to transmit information meaningful to the recipient, proper names have a potential to render the same information unavailable to “outsiders” or recipients of other cultures, as proper names are always culture-specific concepts relating to the background vocabulary. Thus, the relevance of the study is conditioned by the continued interest in the phenomenon of proper name as well as the fact that onomastics-related culture-specific concepts are important linguistic source of information about the spiritual culture, and onomastic material enables

to work with linguo-culturological and pragmatic information which is still marginally involved in the scientific usage.

Semiotic essence of proper name, features of onomastic lexical semantic content were analyzed in the writings by J. Mill, A. Gardiner, E. Husserl, O. Jespersen, G.-N. Castañeda, E. Kurilovich, P. A. Florensky, A. F. Losev, O. S. Akhmanova, A. A. Ufimtseva, D. I. Rudenko, A. V. Superanskaya, Yu. S. Stepanov, I. A. Melchuk, A. D. Shmelev, A. A. Chernobrov and many others.

The methodology of the modern research of metaphor is based on widely known works of domestic and foreign linguists, such as M. Black [2] J. Lakoff [3] M. Johnson [4] D. Davidson [5] Z. Kovechesh [6], G. Searle, M. Turner, J. Fauconnier [7], A. Richards. Studying the process of metaphor allows to describe the effect of the basic principle of anthropocentrism, being the organization of non-object reality similar to the reality perceived through feelings. This conceptualization results in that “the world surrounding man is perceived through the prism of axiology, psychology and system of symbols, with the inner world parameterized and objectified” [8, 457]. Among the foreign researchers the most con-

sistent adherence to this approach is seen in writings by M. Johnson [9], and J. Ortega-n-Gasset, Cassirer [10], Langacker C. [11]

The methodological basis of the research lies in implementation of an integrated interdisciplinary approach to the analysis of the material involving consideration of linguistic facts in close connection with data generated in cultural study, sociolinguistics and ethnolinguistics.

Thus, the methods of study are dictated by the specifics of the subject, linguistic material, as well as the goals and tasks of the work. The authors used descriptive methods with elements of interpretive analysis. The direct study of linguistic material was accompanied by partial linguo-pragmatic contextual analysis taking into consideration not only the content-specific semantic space of the text, but also a wide linguistic and cultural context. Sociometric methods were used as well allowing to demonstrate the dependence of proper name on cultural and social parameters. A detailed analysis of methodological means of philological urbanism is provided in the article by Suyunova G. S. and Andryuchchenko O. K. [12].

Onomastics-related culture-specific concepts form a specific symbolic subsystem dynamically implemented in various linguo-aesthetic and linguo-stylistic subsystems. The main parameter of this subsystem is a considerable (compared to the nominal vocabulary) dependence on the socio-cultural circumstances. Onomastics relates to a system of culturally labeled values and ideas absorbed in the course of familiarizing with the respective linguistic culture.

Onomastics almost unconditionally relates to the so-called background vocabulary. As is known, successful cross-cultural and cross-linguistic communication requires much more than mastering linguistic patterns — it is necessary to master background knowledge of foreign-language culture, understand national and cultural features of native-speaking nation. In this paper, it is exactly the linguo-cultural and pragmatic properties of proper names system that is paid attention to.

Onomastics-related culture-specific concepts are analyzed (or, otherwise mentioned) in the linguo-cultural study text-books. As is known, linguo-

cultural study has its own subject and specific areas of study and development, and is a methodical discipline providing communicative basis for foreign language teaching, solving general educational and humanistic issues, underlining the cumulative function of language. In a sense, linguo-cultural study is the way of understanding culture through language and, to the contrary, language through culture.

However, the general theoretical value of linguo-cultural study approach to onomastics is not so high, according to E. L. Berezovich [1, 18]. First of all, the task of searching for specific “culture-specific concept-based names” endowed with national and cultural specificity and opposed to other proper names appears to be confusing. Criteria for distinguishing are unclear. Extra-linguistic category of “distinction” is hardly suitable for scientific analysis (unless identified by large-scale public opinion polls).

In contrast to such advanced areas of study of anthropological linguistics as linguo-sociology and linguo-psychology, cultural linguistics, as well as its basis, cultural studies, is at the stage of its design and development. Language, according to the concept of cultural linguistics, is actively involved in all important instances of cultural creativity, being the development of worldview, fixing thereof and further understanding. It is a form of expression of thought, a means of acquiring and storing the spiritual content, and finally, a means of understanding and self-consciousness.

The main task of cultural linguistics with respect to the onomastic material is to study and describe the mechanisms serving as the basis for the interaction of proper names as units of natural language with cultural semantics of cultural code. The effect of this mechanism lies in presentation by proper names of cultural semantics and, thus, their function as verbalized signs of culture. Native speakers have a reflexive ability to cultural referencing which is based on correlation of proper names of natural language with the “language” of culture, and are able to identify in the language entities culturally significant and — often nationally-specific — directives.

In the framework of the theory of translation onomastics is regarded as the carrier of the background information. Background information is a historical and dynamic phenomenon which is

why it is divided into current and historical and into that of short- and long-term nature.

Onomastic material enables a translator to, avoiding word by word matching, achieve matching of a higher level — textual, content-related, pragmatic and emotional, because the translation can only be considered successful when it prompts reflection in the recipient of the respective culture which is similar to the reflection of the original recipient. To this end, all the components of the original content should be provided in the translation (otherwise, a situation may arise where a highly artistic piece of work could be perceived in the receiving culture as insipid and uninteresting due to improper translation).

Thus, having analyzed the current trend of studying proper names system from the cultural and pragmatic point of view, the authors came to the following conclusions:

1. In cognitive structures forming communicative competence of great importance are proper names which to the maximum extent embody the cultural and historical experience of the nation.

2. Onomastic vocabulary is formed of signs and symbols which can be deciphered and described.

Onomastic space, being a significant element in the system of language and culture, contributes to the comprehension of national culture of the given ethnic group.

3. Onomastic units are an important part of precedent-setting phenomena. Precedent-setting proper names represent standard ideas generated in the linguistic and cultural community with respect to certain situations and qualities and are used to appeal to extralinguistic knowledge of native speakers.

4. Informational and pragmatic transparency of precedent-setting proper names facilitates its decryption and eliminates the need to input a wide explanatory context.

5. The complex and multifaceted system of onomastic vocabulary requires researchers to divide it both by denotative correlation (anthroponimics, toponymy, ergonymy and so on), and by the areas of use (real, aesthetic etc).

6. Onomastic vocabulary naturally refers to the culture-specific concepts (non-equivalent vocabulary). When transferring allusive culture-specific concepts in the target language, of paramount importance is popularity of the source of association contained in these names with native speakers.

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Section 7. Study of folklore

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The story features of the epic «Kambar batyr»

Abstract: The author of the article considers the story features of the epic “Kambar batyr”. The storyline of the main variants of the epic is no different. All variants are characterized by the description of the hero as a worthy hero.

Keywords: heroic epics, motive, version, text, manuscript, publication.

One of the popular heroic epics of the Kazakh people “Kambar batyr” despite numerous re-release has not been studied systematically; there were unknown or forgotten versions. Hero was lauded as a native of poor, rider. Only the version published by A. Divaev was repeatedly reprinted. In Soviet times, the texts of the epic “Kambar” distorted in scientific publications and in the popular press, the editorial changes were made.

Many values were reviewed including epic with the purchase of independence of the Republic. In the result of the painstaking work of many scientists, folklorists the Institute of Literature and Art named for M. Auezov works on the preparation and publication of the Code of Kazakh folklore “Babalar sozi”, performed in the framework of the State program “Cultural heritage”.

Decisions on political errors in the Union scale did not bypass the Kazakh epos. After the outcome of the discussion on the Kazakh epos, organized by the Presidium of the Academy of Sciences of the Kazakh SSR in 1953, from the great epic heritage of the people there were remained epics “Kambar” and “Er Targyn”. Folklore was studied according to the principle of the literature, special attention was paid to the ideological content and the theme works, the main characters were considered only on the basis of class and social status.

Early recordings of this epic were conducted in the middle of 19th century. In 1888 in Kazan was

published the first edition of the epos “*Kissa-i Kambar*”; it is based on the record made by Waliullah Tukhfatullin in Zaisan. In 1903 an edited version of “*Kissa-i Kambar*” — “*Toksan uili tobyr*” was published in Kazan The ethnonym “Russian”, “Nonbeliever” in “*Kissa-i Kambar*” of 1888 edition was replaced by “kalmak” in Kazan edition of “*Toksan uili tobyr*” from 1903. In Soviet time the publication was estimated as “the product of religious content”.

The famous orientalist I. N. Berezin in the third volume, the second part of the “Turkish reader” in 1890, in St. Petersburg published one of the variants of the epic “*Kambar bakhadurding zhyry*”, which has not been studied and published in the Soviet times. In a variant, prepared by Berezin, baptized Kelmembet again accepts Islam after his belief in heroism and superiority of Kambar batyr (hero) over kalmak king. In a part of series “*Batylar*” prepared by A. Divaev the fourth was published in 1922 in Arabic script in Tashkent the epic “Kambar”. Variants of the epic recorded and collected in the pre-Soviet period are not limited with the above mentioned publications, and the collection of variants was continued in Soviet period. Most of them were recorded during the folklore expeditions in different regions of Kazakhstan.

Different versions of the epic were recorded: from folk *akyns* (poet) and *zhyrshy* (folk singer-storyteller) consistently. In 1941, the Union of Kazakhstan writers,

specially invited Shashubai Koshkarbaiuly in Almaty from Balkhash, and organized the recording of *akyn's* compositions. *Akyns* S. Seitov and A. Tazhibayev recorded in a live performance the epic, in 1942, was published a collection of *akyn* works "Soile, Shasheke". In February, 1958 with the approval of the academician M. Auezov the famous *zhynrau* (folk singer-storyteller) Rakhmet Mazkhodzhayev was invited from Kyzylorda to the Institute and the repertoire of poet was recorded both in paper and on tape. In different years, with the efforts of the Institute staffs there were produced records from poets Kulzak Amangeldin and Kelimbet Sergaziev.

Scientific publication of the epic, edited by M. Auezov and N. S. Smirnova was published in 1959 [1, 253–318]. This edition was prepared by the principal investigators of this epic N. S. Smirnova and M. Gumarov. Scientific publication of the epic was prepared in two languages: Russian and Kazakh. Kazan publication from 1903 "*Toksan uili tobyr*", versions by A. Divaev, Barmak, Rakhmet and a fabulous version of the epic was published in a scientific publication, 1959.

We scientifically systematized more than twenty versions of the epic and selected its six main variants — the Kazan publication 1888, publications by Berezin and Divaev, versions by Kalkai, Barmak Mukambaiuly, Shapai Kalmagambetov. The epic translations of different levels (interlinear, adequate, art) from Kazakh into Russian language were analyzed. Based on the material of this study there were published the scholarly edition of the epic and the monograph [2].

The analysis of numerous preserved in the manuscript collections of variants "Kambar" shows that plotline works comprise the same themes and motifs, that is the storyline of the main variants of the epic is no different. All variants are characterized by the description of the hero as a worthy *batyr* (hero). In the epic there is no motive of *batyr's* miraculous birth. Only in the version by Divayev there traced some prints of birth and formation motif of the *batyr*. Kambar *batyr*, learning about the invasion of the enemy, goes camping, only after caring about food for ninety house bunch, hunts and collects the game.

There are differences in versions on the origin of *hero*. Kambar originates from a kind *Uak* by Berezin

and from a kind *Argyn* by Kalkai and Divayev. According to record by Bayandin, the Kambar's father is *Betege*, called it that, because they found him in the bushes. By Rakhmet he is a poor rider, nursing their relatives by hunting. By Shokataev's version, the father of the Kambar is a king, whose throne is claimed by the Nazym *sulu's* (beauty) father Azimbai, and therefore he is against marriage of *batyr*.

Academician S. Kaskabasov has determined that the epic "Kambar *batyr*" consists of three stories stacked in one cycle. These are: 1) selection of a worthy bride by beauty, 2) the battle of hero with a wild predator (tiger), 3) the struggle of the hero with the enemy [3, 188]. The composition of the epic is made so that at the beginning of the epic there is described a *toi* (feast) during which the Nazym *sulu* has to choose the only one worthy of her spouse, and at the end of the epic the wedding feast of Nazym *sulu* and Kambar, who wins the invasion of the enemy who liberated the people of *nogai* and ninety house bunch from the yoke of the Kalmyks.

Such motives as a description of the Azimbai wealth, description of beauty of Nazym *sulu*, the description of the shortcomings of candidates, fees for the hero's way, saddling of horse, running horse, the arrival of a rival on the outskirts of the village, the requirement beauties, request help from the hero, description of feast, impatience of king (ordered to arrive immediately) time, spent in transit, the distance measured by the time, the words *zhaushy*/messenger was given sustainably.

The reason for granting the right choice of the groom *и* Nazym *sulu* is treated in different ways: 1) father of the bride provides the right choice, because no one can woo his daughter, fearing brothers, the wealth of the father, 2) one neighboring king offered the father that beautiful daughter could choose a husband, that is, on the advice of another king, 3) Nazym *sulu* herself wants to marry the beloved and father summoned all on shows. The researcher of this epic professor B. Azibaeva about the motive of the groom choice says: "This collision, when the rich and noble girl is the right choice of the groom, often is found in folklore, and in different genres it is resolved differently, which ultimately depends on the nature and specificity of the folk genre. In fairy tales, for example, it is the performance of difficult

assignments, solving puzzling tasks, the heroic epic confrontation with challengers — contenders, with relatives, sometimes with the future father-in-law. In archaic epic possible match with the bride” [4, 125–126].

According to the custom of the ancient tribal formations in the pretender to the throne the matriarchy dominates. The aged king summons all to ensure that her daughter chose a groom. J. Frazer notes that in a patrimonial society there were taken into account personal qualities of candidates, excessive force, and extraordinary beauty, bride, marrying the king’s daughter passed the throne and govern the country, the Aryans passed the Kingdom not on the male side and on the female, that is, to the stranger who married a princess. “In folk tales of these people there varies a story about a man who came to a foreign country which wins the hand of the king’s daughter, and with her half or the whole Kingdom. It is not excluded that this is an echo of the actually existing custom” [5, 175]. Then the Kingdom passes from father to son. There was added later story of the war with the Kalmyks to the old story of the epic.

Choosing the right man for the king’s only daughter, her requirements (heroism), care of the mother for the hero’s horse, the blessing of the mother before going, echoes of the ancient customs and traditions of matriarchy present in all variants of the epic. As well as traditional Nazym’s appeal to Kambar “*Kara kaska attu Kambar-ai, kara atynda zhal bar-ai*” is mentioned in all variants, even in prose (fabulous) versions of the epic.

Differences in the motive of the groom choice by beauty: there is a tower built on the hill for Nazym (Divae’s version), Nazym goes on a carriage drawn by two black horses (Tukhfatullin’s version), the candidates are before beauty, one person leads (Berezin’s version), Nazym cases out on the hill with two *zhenge*/daughters-in-law, father says: let the blind go first (Kalkai molda’s version). Description of the assembled candidates, including the old man, bored old woman, blind, bald,.. and so on are given with ridicule and scathing sarcasm.

Azimbai notifies all of alash people that the only daughter Nazym chooses the groom. When this message comes up to “twelve-year-old boys who

herded cattle” only Kambar remains in ignorance. The herald says, “I did not invite Kambar poor/rider because Azimbai would not marry Nazym”. It is appeared that Kambar bek Alimbai’s son had remained on crow horse in Divae’s version. By version of Kalkai molda “Azimbai called all, did not notify sixty house argyn people (So no tidings came to the Kambar). According to the variant of Burmak Mukanbaev: the Herald says, “Kambar son of a poor man, who takes away the horses of Kalmyks, was not invited”. On the fabulous option by Berezin one old man says, “Kambar is worthy of his daughter, but he is poor”. Basically, Kambar is not invited because of his poverty. Azimbai is angry as he hear the name of Kambar. And Nazym increases passion with hearing of his name.

“The choice of the intended in the epic, as a rule, does not receive enough rationale to justify an uncompromising struggle for her. External justification may be peculiar beauty of the bride, affiliation to a particular society or locus, and the fame of her inaccessibility, many unsuccessful applicants and the difficulties of testing. Internal deal leads to the fact that the hero “knows” a bride, “this”, he must marry no matter what difficulties and obstacles”, — says B. N. Putilov [6, 87], and Nazym learns Kambar.

Kambar, knowing that beauty Nazym did not choose a groom among the numerous applicants, goes hunting near a lake at the Azimbai’s village. Kambar goes to see Nazym, to talk to her. In spite of this, having seen beauty Nazim, he doesn’t stop, passes by without talking to her. “The subtext shows us that hunt of Potyka is nothing like a metaphor for courtship, that the departure of the hero from the beginning had the character of a wedding trip and that his meeting with virgin swan is not random: Virgo is his betrothed meant to him as wife,” says B. N. Putilov [7, 12]. Kambar batyr’s hunting may be considered from this position. Each option has its own characteristics in the transmission of stories.

“Kambar batyr” is epic, in which archaic video, sung in later, historic times turning to the people were transformed and rethought. Various mythological concepts and motifs, rituals in the epic are artistic function.

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